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# THE JUNIOR EXECUTIVE

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EXT. GRAVEYARD. DAY

J. EDDIE, prepubescent but just barely, walks among the graves looking at the names. He wears an ill fitting suit that used to be his father's. This is a small cemetery outside the town of Valentine, Nebraska. J. EDDIE stops in front of an old one. It is for JACK CORNFIELD, who died in 1874. He writes this name down in a notebook in big letters.

EXT. ALLEY. DAY

Downtown Valentine. A homeless man, BUDDY, sleeps in the alley. J. EDDIE kicks him awake. BUDDY lives in a cardboard box. He is in his late forties and used to be handsome but it's hard to tell with his Grizzly Adams beard and threadbare clothes and bedroom slippers for shoes.

INT. REST STOP BATHROOM. DAY

J. EDDIE shaves BUDDY. BUDDY is still pretty drunk. This is at a terrible restroom that you would find on the side of the highway. Somebody knocks on the door to the one room bathroom. J. EDDIE ignores the knocking and keeps shaving.

INT. TRUCK STOP. DAY

J. EDDIE watches BUDDY eat soup. It's the first food he's had in days so he eats it voraciously. J. EDDIE motions to get the check from the waitress.

INT. PHOTO MAT. DAY

BUDDY gets his picture taken in a photo booth. J. EDDIE futzes with his hair and combs it.

INT. HOUSE. DAY

J. EDDIE watches the mailman come to his mother's mailbox. After the mailman is gone he sprints to the box.

EXT. MAILBOX. DAY

J. EDDIE rifles through the letters and junk mail and a magazine called KNITTING WEEKLY and finds letters from the social security office, and the state of Nebraska. He opens them and there is BUDDY as JACK CORNFIELD. The social security card has JACK CORNFIELD's name.

INT. KITCHEN. DAY

We don't see J. EDDIE. It sounds like he's on the phone. But during this shot we reveal J. EDDIE near the phone practicing. He puts on different voices, all of them lower than his own.

J. EDDIE  
Hello, this is Jack Cornfield from  
Equity Development. I just got  
back from *Grand Cayman*.

Now we see he's just near the phone.

J. EDDIE (CONT'D)  
Hello. Hank? How is *Bunny*?  
Hello. This is Jack Cornfield from  
Equity Development and I'd like to  
talk with you about some *serious*  
money.

J. EDDIE picks up the phone.

CUT TO:

TITLE SEQUENCE:

THE JUNIOR EXECUTIVE

EXT. BANK. MORNING

J. EDDIE paces back and forth chewing a piece of gum and then it losing its flavor and chewing a new piece. BUDDY exits the bank in a suit. He looks good. The years of drinking and living in an alley haven't take that large a toll and he doesn't look homeless at all. BUDDY doesn't say anything. He likes the suspense.

J. EDDIE  
Well?

BUDDY  
It worked.

J. EDDIE  
Are you pulling my leg?

BUDDY  
I need a *cigarette*.

J. EDDIE takes out some cigarettes and puts one in BUDDY'S mouth and lights it. J. EDDIE dances around doing a celebration.

BUDDY (CONT'D)  
I could use a drink.

J. EDDIE  
Anything you want my homeless friend. This is a \$600,000 day!

INT. LIQUOR STORE. MORNING

J. EDDIE is short and stands at the counter. A big guy named LEWELLEN stands there staring at him.

J. EDDIE  
A bottle of your cheapest whiskey.

LEWELLEN  
You got ID?

J. EDDIE  
Of course.

J. EDDIE produces a fake ID that says he's twenty four.

LEWELLEN  
You're pretty short for twenty-four.

J. EDDIE  
Thanks for pointing that out. My Dad left me and my Mom high and dry, would you like to talk about that too?

EXT. LIQUOR STORE. MORNING

BUDDY is pacing back and forth. J. EDDIE walks out with a fifth of whiskey. BUDDY opens it and takes a big drink.

J. EDDIE  
I've got to get to school. See you next time.

BUDDY  
You know where to find me.

J. EDDIE  
And good job today. Hey, what's  
your real name?

BUDDY  
Buddy. What's yours?

J. EDDIE  
J. Eddie.

They shake hands.

J. EDDIE (CONT'D)  
I'll be in touch.

He puts on some sunglasses and rides away on his bike. BUDDY  
watches him go.

EXT. HIGH SCHOOL. MORNING

J. EDDIE rides up real fast on his bike and dismounts while  
it's still moving and runs up to the doors.

INT. HIGH SCHOOL. MORNING

J. EDDIE is new here and doesn't know where to go. He looks  
for room 244. He sees a geeky kid walking down the hall.  
This is ARTHUR.

J. EDDIE  
Excuse me, can you tell me where  
room 244 is?

ARTHUR  
Go fuck yourself.

J. EDDIE steps right in front of ARTHUR.

J. EDDIE  
Maybe you didn't hear me clearly.  
I asked you nicely where room 244  
is. Some questions are easy and  
some are *hard*. This one is *easy*, I  
could ask you a hard question but I  
don't think you would like that.  
Now, where is room 244?

CUT TO:

INT. MATH CLASS. DAY

The teacher is teaching something about graphing equations. J. EDDIE comes in barely catching his breath. The door squeaks and everybody looks.

TEACHER  
What's your name, son?

J. EDDIE  
J. Eddie.

TEACHER  
Welcome to Valentine High School.

J. EDDIE  
Can I just say what a pleasure it  
is to be here?

TEACHER  
Have a seat.

J. EDDIE finds a seat. There's a big bruiser of a kid behind him. Probably has repeated 10th grade about four times. His name is OX.

OX  
Nice suit.

J. EDDIE  
Thank you. It was my father's.

OX  
You got some shit on your nose,  
bitch.

J. EDDIE  
I'm sorry, are you talking to *me*?

OX  
How does his ass taste?

J. EDDIE quickly and decisively grabs OX by his hair and pulls him to the ground.

J. EDDIE  
If you want a piece of this I'll  
see you by the bike rack at 3:00.

OX  
Owww. My hair.

J. EDDIE  
Can you hear me in that big fucking  
skull of yours?

OX  
I hear you I hear you.

J. EDDIE  
Good. And get a haircut.

He releases him. The TEACHER notices.

TEACHER  
Is there a problem?

J. EDDIE is all smiles. OX holds his hair.

J. EDDIE  
No problem, sir. This gentlemen  
had a question about *graphing*  
equations, you know what I mean?

He smiles broadly.

INT. CAFETERIA. DAY

J. EDDIE eats his lunch alone while everybody else is having  
fun and talking.

EXT. BIKE RACKS. 3:30.

J. EDDIE checks his watch. He's waited half an hour and is  
done. He walks to his bike and unlocks it.

EXT. STREET. DAY

J. EDDIE rides his bike home through the early fall of  
Nebraska. He puts his arms out and flies.

INT. HOUSE. DAY

ROBERTA, his mother, smokes a cigarette out the window. There  
are boxes all over the place. They've just moved. J. EDDIE  
enters.

J. EDDIE  
Hey, Roberta.

ROBERTA  
Hey there, J. Eddie. How was your  
first day of school?

J. EDDIE  
I learned a ton and made a *bunch* of  
new friends.

ROBERTA  
That's wonderful. What are you  
doing wearing your father's suit?

J. EDDIE  
I think I'm at an age when I don't  
have to discuss my wardrobe choices  
just as I don't criticize the way  
you wear your hair or the extra ten  
*pounds* you've put on.

ROBERTA  
What's wrong with my hair?

J. EDDIE  
I'm glad we talked this way. I'm  
going to go up to my room now.

J. EDDIE goes up the stairs.

ROBERTA  
Have I put on weight? What's wrong  
with my hair?

ROBERTA smokes and looks out the window.

INT. J. EDDIE'S ROOM. DAY

There are a bunch of pictures of J. EDDIE and his father,  
EDDIE. They are in lots of places but many of the pictures  
are at the airport or near airplanes. EDDIE wears a  
captain's uniform and is a pilot. J. EDDIE opens up a road  
map of Nebraska. He takes out a sharpie and makes a  
rectangle outside of Valentine and labels it, "AIRPORT FOR  
DAD."

INT. DINING ROOM. DAY

ROBERTA and J. EDDIE eat in silence. There is a place  
setting for his father who is not coming. J. EDDIE still  
wears his father's suit.

ROBERTA

I don't see the point of putting  
out a place setting for your  
father.

J. EDDIE

In case he comes home he will want  
dinner.

ROBERTA

He's not coming.

J. EDDIE

No?

ROBERTA

No.

J. EDDIE

I'd like to be excused.

ROBERTA

You haven't touched your dinner.

J. EDDIE

If Dad isn't coming then I'm not  
eating.

ROBERTA

Baby, your father isn't coming  
back.

J. EDDIE

He is coming back and please don't  
call me Baby ever again.

J. EDDIE excuses himself and goes upstairs.

INT. J. EDDIE'S ROOM. NIGHT

J. EDDIE is in bed and reading a book about business with a  
flashlight. He's wearing the suit. He's had enough for  
awhile and goes out his window.

EXT. HOUSE. NIGHT

J. EDDIE quickly gets down using a rope fire ladder he has  
thrown out the window and gets onto his bike.

EXT. STREET. NIGHT

J. EDDIE rides the bike through the suburban streets.

EXT. HOUSE. NIGHT

J. EDDIE stands in the front yard of a house and looks in and watches a family have a meal together. Everybody looks happy and healthy. J. EDDIE takes a rock and throws it through the large picture window. They all react quickly and he gets out of there on his bike.

INT. KITCHEN. MORNING

ROBERTA smokes and pours J. EDDIE some cereal. He's dressed again in the suit.

ROBERTA  
I forgot to buy milk.

J. EDDIE  
That's okay, Roberta.

ROBERTA  
I'm sorry I forgot the milk.

J. EDDIE  
Who needs milk anyway?

He eats the cereal dry.

J. EDDIE (CONT'D)  
Mmmm. I like it better this way.

ROBERTA  
When did you get so sweet?

She kisses him. He loves it.

J. EDDIE  
Have you heard from Dad?

ROBERTA  
I got a message.

J. EDDIE is very interested in this news.

J. EDDIE  
What did it say?

ROBERTA

He's flying to Hong Kong. He got the Hong Kong route.

J. EDDIE

He would fly here but there isn't an airport for 167 miles.

ROBERTA

Maybe he would.

J. EDDIE

He would. Trust me. If there was an airport, somewhere he could land, he would come home.

ROBERTA

Well, I don't think an airport is going to pop up out of nowhere.

J. EDDIE

We'll see about that. I gotta run. Great breakfast, Roberta.

ROBERTA

You can call me Mom if you want.

J. EDDIE

No thanks, Roberta.

He kisses her and goes.

EXT. SCHOOL. MORNING

J. EDDIE has a piece of paper with ROBERTA's handwriting on it. He copies it and writes a note getting him out of school. How he has to go on a geological history of the area with his father and would take detail notes to share with his science class.

INT. OFFICE. DAY

J. EDDIE walks into the school's office and drops the note into a box and with a quick turn on his heels, walks out.

EXT. ALLEY. DAY

BUDDY is wearing his suit, now pretty dirty, passed out with whiskey bottle in hand. J. EDDIE kicks him gently. He has coffee and a danish for BUDDY.

BUDDY

Mommy?

J. EDDIE

No such luck, my friend. You sober?

BUDDY

Close enough.

J. EDDIE

Good. We've got to start working.

EXT. PARK BENCH. MORNING

BUDDY drinks his coffee and eats his danish. J. EDDIE opens a map of Nebraska and the rectangle with the airport is drawn in.

J. EDDIE

This is a map.

BUDDY

Thank you.

J. EDDIE

This is where the airport is going to go.

BUDDY

What airport?

J. EDDIE

The airport we're going to build. Now, we have to buy all the air rights from everyone who lives on the edge of this rectangle.

BUDDY

What are air rights?

J. EDDIE

I'll do the talking. You're just the CEO in from Chicago.

BUDDY

And you'll buy me more whiskey.

J. EDDIE

And I'll buy you more whiskey.

CUT TO:

INT. SITTING ROOM. MORNING

They're in MRS. EDGAR'S sitting room eating crumb cake and drinking coffee out of little cups. J. EDDIE is eating the cake out of politeness but BUDDY is really going for it. There is silence.

MRS. EDGAR  
Would you like some more crumb  
cake?

BUDDY (THROUGH HIS FOOD)  
Yes, please.

MRS. EDGAR  
I'll be right back.

She goes.

J. EDDIE  
You've had enough.

BUDDY  
I haven't eaten in two days.

J. EDDIE  
Fine. But let me do the talking.

BUDDY  
I have no idea what you're talking  
about anyway.

She comes in with more crumb cake.

BUDDY (CONT'D)  
Thank you.

MRS. EDGAR  
Now, what is it you came to  
discuss?

J. EDDIE  
Let me say one word to you, maybe  
it will mean something, and maybe  
it won't. (Dramatic pause) Air.

MRS. EDGAR  
Like the air we breathe.

J. EDDIE  
Like that kind.

BUDDY  
I like breathing.

J. EDDIE  
Hey, who doesn't? This is the CEO  
of our company who flew in special  
all the way from *Chicago*.

MRS. EDGAR  
I'm honored.

BUDDY (THROUGH CRUMB CAKE)  
It's nothing. Anything for  
business.

J. EDDIE  
There is the air in this room,  
we're all breathing it, there is in  
the air in the world, and I don't  
know if you know this, but there is  
air that is your own.

MRS. EDGAR  
I own air.

J. EDDIE  
You have air rights, yes.

MRS. EDGAR  
What are they?

J. EDDIE  
My question is this: Are you  
planning on building a skyscraper  
on this property?

MRS. EDGAR  
Of course not.

J. EDDIE  
I didn't *think* so. My next  
question is this: if you own the  
air above your property, why not  
make a little bit of money? Why  
not sell it to us? My  
distinguished colleague now owns  
most of the air above Beijing and  
let me tell you those people do not  
miss it.

BUDDY (THROUGH HIS FOOD)  
I love Chinese food.

J. EDDIE  
He's here for you to say yes to  
*yourself*. What do you say? Will  
you say yes?

EXT. HOUSE. DAY

They exit her house she's waving in the background. They  
turn a corner.

J. EDDIE  
Show me the paperwork.

J. EDDIE looks at the contract.

BUDDY  
What are you going to do with her  
air?

J. EDDIE  
Can you keep a secret?

BUDDY  
Better than anybody.

J. EDDIE  
It will sound ridiculous.

BUDDY  
I won't laugh.

J. EDDIE  
You promise you won't laugh.

BUDDY  
I promise.

J. EDDIE  
I'm building an airport so my Dad  
will come home.

BUDDY  
I'm not laughing.

J. EDDIE  
You're not. And I thank you for  
that. He just needs a way to get  
home and he'll come. Listen to me  
talk talk talk. Who's next?

BUDDY points to a lot on the map.

EXT. HOUSE. DAY

The door is open but they haven't gotten in yet.

J. EDDIE

Hello, Mrs. Nusbaum, I'm J. Eddie,  
the executive assistant to the CEO  
of Equity Development, and this is  
the CEO himself, Jack Cornfield.

BUDDY looks like he could be a CEO now with the shave and the  
suit.

BUDDY

Pleased to meet you.

J. EDDIE

Can you spare a moment of your  
time?

BUDDY

And any pastries you have will be  
kindly accepted.

J. EDDIE gives him the stinkeye as they go inside.

INT. J. EDDIE'S ROOM. DAY

J. EDDIE has marked about five of the lots off his list  
around his rectangle. It's about one-fourth finished.

ROBERTA (O.C.)

J. Eddie?

J. EDDIE rolls up the papers.

J. EDDIE

Yes, Roberta.

She enters.

ROBERTA

Are you doing your homework?

J. EDDIE

It's all finished.

ROBERTA

Will you help me with the laundry?

J. EDDIE  
What do you think?

EXT. HOUSE. EVENING

They take the laundry off the clothes line. It's dusk. It's windy. The sun is setting on the plain.

ROBERTA  
This is your father's underwear.

J. EDDIE  
But I like wearing it.

ROBERTA  
But it can't fit.

J. EDDIE  
Not yet.

INT. HOUSE. NIGHT

They do the dishes. The sun has just set. She washes, he dries.

J. EDDIE  
Is this where you met Dad?

ROBERTA  
This is where we grew up.

J. EDDIE  
Did he go to my school?

ROBERTA  
We both did.

J. EDDIE  
Was he a good student?

ROBERTA  
No. All he wanted to do was fly.

J. EDDIE  
And when Grandma died she gave you  
this house.

ROBERTA  
Yes. This is the last thing I love  
in this world. Except for you.

She kisses him. Sometimes they kiss on the lips and this is one of those times.

J. EDDIE  
Except for me.

EXT. SCHOOL. MORNING

J. EDDIE forges another note. Today he has to go spelunking in the gypsum mines outside town looking for undiscovered patches of natural gas with his father.

EXT. HOUSE. DAY

J. EDDIE rings the doorbell.

BUDDY  
The regular routine?

J. EDDIE  
Let me smell your breath.

He does.

J. EDDIE (CONT'D)  
Jesus Christ. It smells like a cat died in your throat.

BUDDY  
I didn't have a chance to brush.

J. EDDIE takes out a travel size mouthwash.

J. EDDIE  
Here's some mouthwash.

BUDDY  
Why do you carry mouthwash?

J. EDDIE  
Because you never know.

BUDDY takes the mouthwash. He gurgles with it.

J. EDDIE (CONT'D)  
Hurry up. I hear footsteps.  
Swallow it. Swallow it!

BUDDY swallows it.

BUDDY  
There's alcohol in that. Give me  
some more.

J. EDDIE  
You've had enough.

BUDDY chugs the rest of the mouthwash.

J. EDDIE (CONT'D)  
Are you finished?

BUDDY  
I'm finished.

J. EDDIE  
Good, now let's get into character.

They take a moment. J. EDDIE exhales. BUDDY straightens his tie. The door opens. J. EDDIE is all smiles and handshakes.

EXT. ROAD. DAY

Cars go by. They sit by the side of the road splitting J. EDDIE's sack lunch.

BUDDY  
How are you going to pay it back?

J. EDDIE  
How am I going to pay what back?

BUDDY  
The money. The loan.

J. EDDIE  
I took a loan of \$600,000. I'm using \$150,000 to buy air rights on the cheap and eventually bribe officials. That leaves \$450,000 in a high yield savings account in my friend's bank in the Cayman Islands at a rate of %12 interest rate per month. At that rate the \$450,000 in savings makes \$24,000 in interest so that in a little over six months I can pay back the loan with the interest included.

BUDDY  
And that's legal?

J. EDDIE  
What part of it sounded illegal?

BUDDY  
Anybody could do that.

J. EDDIE  
But I'm the one who did. What  
happened to you?

BUDDY  
You mean how did I get to living on  
the street?

J. EDDIE nods.

BUDDY (CONT'D)  
It's a sad story and it's too  
beautiful a day for such a sad  
story. I'll tell it to you when  
you need to know it.

J. EDDIE  
I look forward to it.

BUDDY  
Trust me. You shouldn't. Thanks  
for half your sandwich.

J. EDDIE  
My pleasure.

BUDDY  
I don't like the crusts either.

J. EDDIE  
I don't know why they bother even  
making the crusts.

BUDDY  
What's next?

J. EDDIE checks his watch.

J. EDDIE  
Do you want to come to gym class?

BUDDY  
I failed gym.

J. EDDIE  
All the more reason to go.

INT. GYM CLASS. DAY

Kids are playing dodgeball in the background. J. EDDIE and BUDDY enter in their suits and watch.

BUDDY

This is bringing back a lot of bad memories for me.

J. EDDIE

It's like capitalism. Every man for himself.

MR. GUNTHER, with whistle and pot belly, comes up to them.

MR. GUNTHER

Can I help you?

J. EDDIE

I'm J. Eddie Holenback and this is the CEO of Equity Development Jack Cornfield.

J. EDDIE shakes his hand and there's money in his hand.

MR. GUNTHER

This is a twenty dollar bill.

J. EDDIE

I just want a fair game. You know what I mean? Mr., I'm sorry, what's your name?

MR. GUNTHER

Mr. Gunther.

J. EDDIE

Mr. Gunther. Fair is fair is all I'm saying, and if an extra bounce goes our way, who's going to know the difference?

MR. GUNTHER pockets the money.

J. EDDIE (CONT'D)

Ask around. I know how to take care of my friends.

CUT TO:

INT. GYM CLASS. DAY

They're in the middle of dodgeball. It's hell out there. They wear gym clothes, which really don't fit BUDDY at all. BUDDY gets on in the face.

ARTHUR  
You you're out!

BUDDY  
I think you broke my nose!

J. EDDIE  
I like your style, little man.  
What's your name?

ARTHUR  
Arthur.

J. EDDIE  
Jack, take his name down.

BUDDY  
I don't have a pen and my nose is broken!

KATIE throws a ball at J. EDDIE and he catches it.

J. EDDIE  
And you, sweetie, what's your name?

KATIE  
Katie Poole.

J. EDDIE  
Katie Poole, are you good with the English language?

KATIE  
It's my native tongue.

J. EDDIE  
Excellent.

EXT. ALLEY. EVENING

They walk to BUDDY'S spot in the alley. BUDDY has an ice pack on his face.

BUDDY  
Home sweet home.

J. EDDIE

I can get your suit dry cleaned for you.

BUDDY

That sounds great but I don't have any other clothes.

J. EDDIE

What happened to your other clothes?

BUDDY

I sold them to a blind woman.

J. EDDIE

Can I put you up at the motel? I'd invite you to my house but my Mom hears everything plus you smell.

BUDDY

I don't want to put you out.

J. EDDIE

Hey, if it takes me seven months to repay the loan, so what?

J. EDDIE smiles broadly.

EXT. MOTEL. NIGHT

Establishing shot. A two level motor lodge. Big parking lot in the middle and a motel on a right angle with exposed hallways.

INT. MOTEL. NIGHT

They open the door. Not very nice but better than what BUDDY is used to.

J. EDDIE

What's the number here?

BUDDY looks on the phone.

BUDDY

4382.

J. EDDIE  
 Anybody calls here. And I'm  
 talking anybody, you say, Equity  
 Development.

BUDDY  
 I haven't slept in a bed in two  
 years. I hope I can still do it.

J. EDDIE  
 You'll do fine.

BUDDY  
 I'll see you in the morning.

J. EDDIE  
 You will. Goodnight.

BUDDY  
 Goodnight, J. Eddie.

J. EDDIE  
 Goodnight, Buddy.

J. EDDIE leaves. A room is foreign to BUDDY. He turns a  
 lamp on and then off. And then the remote that is glued into  
 the betstand. He turns the tv on. And Off. And on. Wheel  
 of Fortune. He gets ready to watch for a long time.

INT. HOUSE. NIGHT

ROBERTA sits in front of the TV that is not on. J. EDDIE  
 enters.

J. EDDIE  
 Were you watching the TV?

ROBERTA  
 It's broken. I'm just sitting  
 wondering what would be on. Where  
 were you?

J. EDDIE  
 Working on some homework with my  
 best friend Buddy.

ROBERTA  
 I don't like it when you don't  
 call.

J. EDDIE  
 I forgot.

ROBERTA  
This house is lonely without you.

J. EDDIE  
Did you miss me?

ROBERTA  
I did. I missed you.

J. EDDIE  
Roberta. I missed you too. Any  
word from Dad?

ROBERTA  
No. I'm sorry.

He fake yawns.

J. EDDIE  
I got a big test tomorrow. Need my  
sleep. Goodnight, Roberta.

ROBERTA  
Goodnight, son.

He kisses her on the top of the head. She sits in front of  
the broken TV. She sighs.

INT. J. EDDIE'S ROOM. NIGHT

J. EDDIE takes out some contracts and puts them with the  
other. He marks more lots off around the rectangle. He  
takes out a picture of him and his Father next to a plane.  
His Father wears the suit J. EDDIE wears now.

INT. MOTEL. NIGHT

BUDDY tosses and turns on the motel bed. He decides it's not  
working so he takes his stuff and gets onto the ground.  
Where he is much more comfortable.

INT. ROBERTA'S BEDROOM. NIGHT

ROBERTA sits by the window smoking. She looks at the bed.  
Decides against it. She rolls up in the chair and falls  
asleep in the chair by the window.

INT. HOUSE. DAY

ROBERTA is cleaning up after J. EDDIE has left for the day. The doorbell rings. She answers it. There's a repairman there. He looks like the Marlboro Man. His name is RAY.

ROBERTA

Yes?

RAY

I'm here to fix the television,  
Ma'am.

ROBERTA

But I didn't call you.

RAY

No, you didn't. Somebody named  
Anonymous did.

ROBERTA

I don't have enough money.

RAY

It's all taken care of. Mr.  
Anonymous paid for the whole thing.  
May I come in?

She lets him in. He walks toward the TV and she smiles as she closes the door.

INT. MOTEL. DAY

J. EDDIE in his suit lets himself into the motel room, carrying a a suit bag. BUDDY is passed out on the ground in his underwear. He is drooling and looks generally unkempt. J. EDDIE kicks him awake.

BUDDY

Where we going today, boss?

J. EDDIE

Why didn't you use the bed?

BUDDY

I tried. It didn't work.

J. EDDIE

Come on. We're going to City Hall.

BUDDY  
Do I have to wear the suit?

J. EDDIE  
Of course you do. Where is it?

BUDDY  
I sold it for ten dollars.

J. EDDIE  
That's a four hundred dollar suit!

BUDDY  
I just needed ten.

J. EDDIE  
Don't worry about it.

He rips opens the bag. Two new suits. One for him and one for BUDDY.

J. EDDIE (CONT'D)  
Today we roll in style.

We don't see them dress up quite yet.

EXT. CITY HALL. DAY

Establishing shot. City hall. A modest one level building near the large fields of corn everywhere surrounding Valentine, Nebraska.

INT. CITY CHAMBERS. DAY

There are five city counselors in a meeting at a U shaped table with microphones in front of them. They speak amongst each other. There is a bill they're fighting about. There is an audience and in the audience near the back reveal J. EDDIE and BUDDY dressed up in much nicer suits and J. EDDIE'S finally fits. They look like a million dollars. J. EDDIE'S hair is slicked back. He wears sunglasses.

J. EDDIE  
Once we get the air rights we are going to grease these politicians and get the airport approved faster than you can pass wind.

As we zero in on different members of the council J. EDDIE talks about them to BUDDY.

As we zero in on them they are arguing about the bill in front of them. We don't need to hear what they say.

J. EDDIE (CONT'D)

That's Jack Hanlon, city comptroller. Drinks too much and likes underage girls. That's Mary McCourt. Secretary of the Interior. She has illegal aliens helping around her house. That's Sam Holdridge. Secretary of the Treasury. Ex military. Got about every medal you can get but never rose above major. Bad temper. Real son of a bitch. Bit of a peeping Tom. And that's Kip Kierney. City Zoning Chief. Owns every cow in the county. Clean as a whistle and mean as a snake. A real self made man. Don't know how we'll get to him yet.

BUDDY

How the hell do you know all this?

J. EDDIE

I paid for the intelligence.

BUDDY

From who?

J. EDDIE

Our man on the payroll.

The youngest member of the council nods to J. EDDIE.

J. EDDIE (CONT'D)

That's Franklin Wilcox. He's the City Parks and Recreation Chief. He's going to initiate Bill 4044.

BUDDY

What's Bill 4044.

J. EDDIE

The bill we're going to write, delineating the construction of the city's new airport.

J. EDDIE puts on his sunglasses.

J. EDDIE (CONT'D)

Let's roll.

INT. OLD MAN'S HOUSE. DAY

There is no crumb cake here. It's a run down house in disrepair. The old man can barely hear anything.

J. EDDIE  
Let me ask you a question.

OLD MAN  
Are you from the taxes? I paid  
*most* of them.

J. EDDIE takes off his sunglasses.

J. EDDIE  
What if I said I could pay you for  
the air you breathe?

OLD MAN  
Do you know my son? Tell him to  
come home. I need him now. More  
than ever.

BUDDY  
He can't hear you.

J. EDDIE  
Sir? Sir!

OLD MAN  
Why are you yelling at me?

BUDDY  
Are you planning on building a  
skyscraper. Sir? Are you planning  
on building a skyscraper on your  
property?

J. EDDIE notices a letter from a sweepstakes.

J. EDDIE  
Sir, you won the sweepstakes.

OLD MAN  
What sweepstakes?

BUDDY  
What sweepstakes?

J. EDDIE  
The sweepstakes. You won.

He holds up the letter.

J. EDDIE (CONT'D)  
Sir. You won.

OLD MAN  
I knew I would win. I could feel  
it.

J. EDDIE  
Just sign right here and we'll  
bring you the prize!

OLD MAN  
I knew I would win. I always said  
so. My son. I always told him I  
would win.

He signs the papers. BUDDY looks at J. EDDIE holds his look. There's a new resolution in his eyes. A fierce determination we haven't seen before. The man finishes signing the document.

OLD MAN (CONT'D)  
Where's my money?

J. EDDIE  
I don't have the money on me. It  
will come in the form of a  
cashier's check.

BUDDY  
It's gonna come real soon.

OLD MAN  
If you see my son tell him to come  
home. I'm rich! By God I'm rich!!

They go out.

EXT. OLD MAN'S HOUSE. DAY (CONTINUOUS)

They walk away from the house. You can see the old man jumping up and down in the window.

J. EDDIE  
Don't look at me that way I can  
feel your look.

BUDDY  
You shouldn't have done that.

J. EDDIE  
 He won't even remember it happened  
 in like twenty minutes.

BUDDY  
 There's a line.

J. EDDIE  
 Where's the line I don't see any  
 line.

BUDDY stops J. EDDIE.

BUDDY  
 This is the line. This is the line  
 between right and wrong.

J. EDDIE crosses over the imaginary line.

J. EDDIE  
 Looks like I crossed it. Oh well.  
 All I can is shit happens. Come  
 on.

J. EDDIE has a new strut about him. BUDDY watches the man  
 through the window.

INT. MOTEL. DAY

There are three high schoolers in the motel room doing office  
 type stuff. There is now a fax machine, a paper shredder,  
 two computers, and other office machines. And OX is there.  
 He's looking tough and wearing a suit and sunglasses. An  
 earpiece in his ear. He got a haircut. J. EDDIE and BUDDY  
 enter. ARTHUR and KATIE are dressed in business casual.

BUDDY  
 Who are these kids in my room?

J. EDDIE  
 You remember Arthur McPherson, he's  
 the one who threw ball into your  
 face.

BUDDY  
 Thanks again for that.

J. EDDIE  
 He's our eyes on the ground. He's  
 in charge of cash flow and risk  
 management.

ARTHUR

It's an honor.

J. EDDIE

And this is Katie Poole. She's our media consultant. She'll coordinate our public relations and will be the primary author of Bill 4044.

KATIE

Happy to be on the team.

BUDDY

Who's that big guy?

J. EDDIE

That's Ox.

BUDDY

What's he do?

J. EDDIE

He's the muscle.

OX

What's up?

J. EDDIE

Nice haircut, Ox.

OX

Thank you, boss.

J. EDDIE

Okay, team. Let's get to work!

They all work. J. EDDIE and BUDDY go outside the motel room.

EXT. MOTEL. DAY (CONTINUOUS)

They're on the outside walkway on the second floor overlooking the empty parking lot. Inside the kids are working and OX looks tough in the corner.

J. EDDIE

Cigarette?

BUDDY

Thanks.

BUDDY takes a cigarette. J. EDDIE takes out a big fat cigar and lights it. He coughs.

BUDDY (CONT'D)  
When did you start smoking?

J. EDDIE  
Just now. How do I look?

He holds it in his teeth.

BUDDY  
Like a junior executive.

J. EDDIE  
Thank you. That's the nicest thing anybody ever said to me.

They smoke, looking out.

J. EDDIE (CONT'D)  
Is this what happiness is?

BUDDY  
It's close enough.

They smoke.

EXT. HOUSE. NIGHT

J. EDDIE rides up to his house on his bike. OX is on a bike about five feet behind him.

OX  
You good?

J. EDDIE  
I'm good, Ox. Goodnight.

OX  
Goodnight, boss.

OX rides off. J. EDDIE walks inside.

INT. HOUSE. NIGHT (CONTINUOUS)

J. EDDIE enters the house with bravado.

J. EDDIE  
Roberta, I'm home, what's for dinner?

ROBERTA comes down the stairs dressed up. She got her hair done and is wearing makeup for the first time.

J. EDDIE (CONT'D)  
You didn't have to dress up for me  
but I appreciate the gesture.

ROBERTA  
I didn't dress up for you. I've  
got a date. Your dinner is in the  
refrigerator.

J. EDDIE  
A date? When did this happen?

ROBERTA  
This morning. He's the TV  
repairman.

J. EDDIE  
Oh sweet Jesus the TV repairman?

ROBERTA  
His name is Ray. He's divorced,  
like me.

J. EDDIE  
You're not legally divorced. You  
are separated.

ROBERTA  
What difference does it make? I'm  
alone.

J. EDDIE  
A little difference called the *law*.  
And you're not alone you've got me.

ROBERTA  
I know I do, darling. But I'm  
lonely.

J. EDDIE  
How can you be lonely if you've got  
me? Aren't I enough?

ROBERTA  
Adults need to be around other  
adults some of the time.

J. EDDIE  
I'm practically a man.

ROBERTA

Practically but not quite yet. The babysitter will be here soon.

J. EDDIE

Mom. I'm fourteen years old. I think I can handle myself for an evening.

ROBERTA

She sounded very nice on the phone. She's an evangelical Christian so I'm sure she's very nice.

J. EDDIE

Fuck evangelical Christians.

She slaps him.

ROBERTA

Do not use that language in this house, young man.

J. EDDIE

I'm sorry. Momma, I'm sorry I used that language. Say you're not mad at me.

ROBERTA

I'm not mad at you.

J. EDDIE

You could call me Baby if you wanted. I wouldn't mind.

The doorbell rings.

ROBERTA

I forgot my earrings. I'll be ready in a minute.

J. EDDIE

You're ready now!

She runs up the stairs. J. EDDIE opens the door. RAY is there with flowers and his only suit.

RAY

Hey there, you must be J. Eddie. I'm ray. Roberta told me all about you.

J. EDDIE  
Ray, is it?

RAY  
That's right. R-A-Y. Ray.

J. EDDIE  
Let's chat for a minute.

J. EDDIE leads them to sit down.

J. EDDIE (CONT'D)  
Ray. Ray. Ray, my mother is a  
fragile person.

RAY  
So am I.

J. EDDIE  
Are you ready, Ray? Ask yourself  
that.

RAY asks himself that.

RAY  
(To himself) Am I a fragile person?  
Yes, I am. (To J. EDDIE) Yes, I am  
a fragile person.

ROBERTA enters with earrings.

ROBERTA  
Hi, Ray.

RAY  
Roberta. You're a vision.

ROBERTA  
And you look so handsome in your  
suit. Are those flowers for me?

RAY  
They are for you. I just wish they  
were as beautiful as you are.

J. EDDIE  
I'm going to throw up in my mouth.

The babysitter enters. SUE ELLEN. Very overweight.

J. EDDIE (CONT'D)  
Who is this ugly overweight person?

SUE ELLEN  
I'm the babysitter.

J. EDDIE  
Perfect.

ROBERTA  
We'll be at the Valentine Lounge in  
case of an emergency.

They go.

SUE ELLEN  
Aren't you a little old for a  
babysitter?

J. EDDIE  
Listen, sister, here's a hundred  
dollars, go buy yourself a Blizzard  
at the Dairy Queen.

SUE ELLEN  
But I'll get in trouble.

J. EDDIE  
I don't give a flying fuck. Get  
out of my house, pig girl.

She cries and goes. J. EDDIE picks up a walky talky.

J. EDDIE (CONT'D)  
We've got a code 121.

INT. MOTEL. NIGHT

ARTHUR and KATIE work. OX stands in the corner looking  
tough. BUDDY is on the other walky talky.

BUDDY  
What's a code 121?

J. EDDIE (OVER WALKY TAKLY)  
My mother is on a date with a TV  
repairman named Ray at the  
Valentine Lounge. Let's move!

INT. VALENTINE LOUNGE. NIGHT

Polynesian themed. Fake palm trees and neon. J. EDDIE and  
BUDDY enter.

BOUNCER  
You got ID little man?

J. EDDIE  
Of course.

He shows him his ID.

BOUNCER  
Buddy, you were told to stay out of here.

BUDDY  
It looks like I didn't listen.

BOUNCER  
Don't fuck up or I'll slam your face in the door.

J. EDDIE quickly grabs his testicles hard.

J. EDDIE  
I couldn't help but overhear you. If you threaten my friend I will put your nuts in a vice and squeeze until my arm is sore. We clear, friendo?

BOUNCER  
We're clear.

J. EDDIE  
I'm glad to hear it.

He releases his testicles and he falls over. The two of them slink and find a booth where they see ROBERTA and RAY laughing and drinking umbrella drinks.

BUDDY  
That's Ray.

J. EDDIE  
I know. He's the TV repairman.

BUDDY  
Ray's my brother.

J. EDDIE  
Ray the TV repairman is your brother.

BUDDY  
I have to go.

J. EDDIE

What if he tries to stinkfinger her?

BUDDY

What's he doing back here?

J. EDDIE

Trying to get in my mother's pants that's what. I think he just slipped her a roofie.

BUDDY

He moved away. What's he doing back in Valentine?

J. EDDIE

Fixing TVs and trying to score with my Mom, I told you.

BUDDY

He can't see me like this.

J. EDDIE

You look great. You're the CEO of Equity Development. You walk in with me and you walk tall.

BUDDY

I'm a drunk. I killed my wife in a drunk driving accident. For five minutes I was clinically dead. You wanted to hear how I came to live in the street. I lost my job and took up the bottle. I lost my house and ended up in that alley you found me in. Is that sad enough for you?

J. EDDIE

You live at the motel. In the Eisenhower Suite!

ROBERTA and RAY are dancing to a terrible cover singer singing Bob Marley's, "No Woman, No Cry."

BUDDY

I've got to get out of here.

J. EDDIE

We'll go out the back.

They slink out the back. Now we're with ROBERTA and RAY dancing. They're in the middle of a conversation.

RAY

And we stopped talking after that.  
Tell me more about your husband.

ROBERTA

He left.

RAY

That's not a very long story.

ROBERTA

Some people stay in your life and  
some people don't. He didn't.

RAY

My ex-wife used to hit me with a  
broomstick.

ROBERTA

My husband didn't come home for  
weeks. He left me alone all the  
time.

RAY

My ex-wife called me Fuckhead.

ROBERTA

My husband didn't call his son on  
his birthday.

RAY

My ex-wife one time pissed in my  
beer and let me drink the whole  
thing.

ROBERTA

Really?

RAY

Yeah.

ROBERTA

She sounds not so nice.

RAY

Not so nice is a nice way of  
putting it. A banshee out of the  
sixth circle of hell is closer to  
the thing itself. Do you want to  
go out again?

ROBERTA

But we haven't finished the first going out.

RAY

I know. In case I screw up the end of this one up I'm asking while it's still going well.

ROBERTA

Why don't I make you dinner?

RAY

I don't want to impose.

ROBERTA

Don't worry. As my husband said, I can't cook worth shit.

They dance. The singer thinks they are working it on the Bob Marley. ROBERTA and RAY hold each other tighter than they should.

EXT. ALLEY OF THE LOUNGE. NIGHT

BUDDY and J. EDDIE walk out into the alley.

BUDDY

Give me some money.

J. EDDIE

For what?

BUDDY

For what do you think? I'm going to buy a pony.

J. EDDIE

I hate ponies. They're not very practical at all. You can't race them and they're not big enough to use the plough.

BUDDY

I don't want a pony I want a bottle.

J. EDDIE

You don't need a bottle.

BUDDY pushes J. EDDIE up against the wall hard.

BUDDY  
Give me the money!

J. EDDIE  
Okay. Jesus. Here's enough for a  
pint.

J. EDDIE takes out some money.

BUDDY  
I need more.

BUDDY pushes him up against the wall hard.

J. EDDIE  
Here's enough for a fifth. But  
we've got work to do in the  
morning.

BUDDY walks away.

BUDDY  
I retired.

J. EDDIE  
You can't retire!

BUDDY  
Watch me.

He walks down the alley. J. EDDIE calls after him.

J. EDDIE  
I do not accept your resignation!  
A verbal resignation is not  
binding! You hear me? It is not  
binding!

INT. REPAIR VAN. NIGHT

ROBERTA and RAY are at ROBERTA's house. The car is idling.

RAY  
So I'll see you Friday. These are  
my only dress up clothes so is it  
okay I wear them again?

ROBERTA  
I don't care what you wear.

Pregnant Pause.

RAY  
Okay then. Goodnight.

ROBERTA  
Goodnight, Ray.

She gets out. He drives off swearing to himself under his breath.

RAY  
Fuck it.

EXT. HOUSE. NIGHT

ROBERTA is at the door. RAY comes hauling back in the van and screeches to a halt and jumps out and runs up to ROBERTA.

RAY  
I haven't kissed anybody since my  
ex-wife and she tasted like  
cigarettes.

ROBERTA  
My husband tasted like stale beer.

RAY  
Can we see if we like the way we  
taste?

ROBERTA  
Don't ask.

He kisses her. She kisses back.

ROBERTA (CONT'D)  
What do you think?

RAY  
Like Sunday Morning.

ROBERTA  
How do I taste like Sunday Morning?

RAY  
I don't know. You just do.

They kiss some more. J. EDDIE comes out of the door with a baseball bat.

J. EDDIE  
Get a fucking room.

ROBERTA  
Do not speak that way to me, young man.

J. EDDIE  
I'm sorry. Did I spoil the romance?

He breaks a flowerpot with the baseball bat and goes inside.

RAY  
You sure it's okay that I come to dinner?

ROBERTA  
He'll be fine.

RAY  
He just broke your flowerpot with a baseball bat.

ROBERTA  
He's rather willful. Kiss me again.

They kiss again. J. EDDIE watches through the window and breaks the TV with the baseball bat.

RAY  
I can't fix that.

ROBERTA  
I don't care about the television.

She kisses him. He kisses back. J. EDDIE watches from the window.

EXT. SCHOOL. DAY

SEBASTIAN exits the school. He's a foreign exchange student from Venezuela.

OX  
Can I talk to you a minute?

SEBASTIAN  
What is it that you would like to talk about?

OX  
Follow me, and all will be revealed.

We follow OX and SEBASTIAN as they walk through a broken fence, down steps, around some trees, to some bleachers in the middle of nowhere. There are about 20 kids already there. J. EDDIE is in the middle of his speech. SEBASTIAN and ARTHUR join the kids on the bleachers.

J. EDDIE

What do you have to look forward to? You do well at school so you can go to *another* school? And if you do well at that place of so called higher learning you go to another, and by the time you get out you spend half your *life* paying off the debt you've accrued. Where's the logic in *that*? I'm saying this. Learn the way a *business* works and by the time you were supposed to graduate *high school* you'll be ten million miles ahead of all those assholes who played by the rules. How does *that* sound?

All the kids applaud wildly. J. EDDIE, with studied humbleness, bows and motions for them to stop but doesn't mean it.

EXT. TRUANCY OFFICE. MORNING

Establishing shot of the truancy office, a small concrete bunker of a building. A janitor runs the American flag up a flagpole.

EXT. SAM HANDY'S OFFICE. MORNING

There is a painted name on the opaque glass door: SAM HANDY, TRUANCY OFFICER. The door opens and we follow a girl into the office. SAM HANDY is wearing a cowboy hat and is looking out the window with his feet up.

GIRL

Mr. Handy.

SAM HANDY wheels around quickly in his swivel chair.

SAM HANDY

What you got?

INSERT:

Truancy report. It's a report on J. EDDIE. He's been absent from many classes.

INT. SAM HANDY'S OFFICE. MORNING

He puts down the report and stands with some assurance.

SAM HANDY  
Gas up the minivan. I'm going  
mobile.

INT. MINI VAN (MOVING). MORNING

SAM HANDY wears bad sunglasses and sings along to "Who Let the Dogs Out."

EXT. HIGH SCHOOL. MORNING

He pulls up to the restricted fire lane and stops. He exits and locks the mini-van with a little clicker that goes beep beep.

INT. OFFICE. MORNING

SAM HANDY walks into the school office.

SAM HANDY  
Hi, I'm Sam Handy from the truancy  
office, I'm looking for a Mr. J.  
Eddie Holenback.

RECEPTIONIST  
He's in math class.

SAM HANDY  
Thank you very much.

SAM HANDY glides out. The receptionist takes out a walky talky.

RECEPTIONIST  
We've got a code red. Code red!

INT. MOTEL. DAY

There are many people working in the motel room. ARTHUR is on the walky talky.

ARTHUR  
Thank you, code red.

INT. MATH CLASS. DAY

The teacher is teaching differential equations. His cell phone vibrates with a text message. He looks down at it.

INSERT:

Text message: The eagle is in the library.

INT. MATH CLASS. DAY

SAM HANDY enters the math class.

SAM HANDY  
I'm Sam Handy and I'm looking for a boy named J. Eddie.

TEACHER  
He's a little too advanced for what I'm teaching so I let him study himself in the library.

SAM HANDY  
Thank you.

INT. LIBRARY. DAY

The librarian's cell phone gets a text message.

INSERT:

Text message: The eagle is in gym.

INT. LIBRARY. DAY

SAM HANDY enters.

SAM HANDY  
Hello, I was told J. Eddie was studying here.

LIBRARIAN  
You just missed him. He's such a tremendous athlete he likes to take some time to workout in the gymnasium.

SAM HANDY  
Thank you very much.

He goes. She exhales.

INT. GYM OFFICE. DAY

Overweight Mr. GUNTHER gets a text message.

INSERT:

Text message: The eagle is in shop class making a birdfeeder.

INT. GYMNASIUM. DAY

It's big and dark. SAM HANDY walks into the darkness.

SAM HANDY  
Hello? J. Eddie?

The lights come on all at once and SAM HANDY assumes a karate position. The lights reveal a big gym with three basketball courts. MR. GUNTHER is standing the middle of them all. It's a little bit spooky.

SAM HANDY (CONT'D)  
I don't suppose you've seen J.  
Eddie.

MR. GUNTHER  
I sure did. He just ran a couple  
of miles and then to make bird  
feeders for blind elderly people in  
the woodshop.

SAM HANDY  
Bird feeders for blind elderly  
people.

MR. GUNTHER  
That's right.

SAM HANDY  
And when I get to the woodshop  
he'll be there.

MR. GUNTHER  
I don't know where else he would  
be.

SAM HANDY  
You wouldn't, would you?

SAM HANDY walks extra calmly out of the gym.

INT. HALLWAY. DAY (CONTINUOUS)

SAM HANDY exits the gym and then goes into a full sprint down the hallway of the school. There are kids in his way that are intentionally in his way. OX lies down in front of him and SAM HANDY jumps over him. He finally gets to the woodshop. He exhales, and pushes his hair back and enters the woodshop.

INT. WOODSHOP. DAY (CONTINUOUS)

SAM HANDY enters the woodshop. J. EDDIE with goggles on is finishing the greatest birdfeeder in the history of the world. He's working on a lathe that is rather loud.

SAM HANDY  
Are you J. Eddie Holenback?

J. EDDIE  
I'm sorry, I can't hear you.  
Let me turn this lathe off.

He turns the lathe off.

J. EDDIE (CONT'D)  
I'm sorry. Can I help you?

SAM HANDY  
Are you J. Eddie Holenback?

J. EDDIE  
I sure am. May I ask your name,  
sir?

SAM HANDY  
I'm Sam Handy, truancy officer.

J. EDDIE  
Pleased to meet you.

SAM HANDY  
What's that you're making?

J. EDDIE  
It's a bird feeder for blind  
elderly persons.  
(MORE)

J. EDDIE (CONT'D)  
Just finishing it up. They do love  
the sound of the warblers.

SAM HANDY  
I'm onto you.

J. EDDIE  
Excuse me?

SAM HANDY  
You're good.

J. EDDIE  
Good at what? Woodworking? It's  
just one of my many passions.

SAM HANDY  
You're the best I've ever seen.

J. EDDIE  
You should see me work with special  
needs children. I'm astounding.

SAM HANDY  
I swear to you. With my dying  
breath I will take you down.

J. EDDIE  
Handy is it?

SAM HANDY  
It is.

J. EDDIE  
Unfortunate name. Listen, Handy,  
you don't have anything on me and  
we both know it. So why don't you  
take you and your little ugly mini-  
van back to your little ugly  
office, capiche?

SAM HANDY  
That is a brand new mini-van!

J. EDDIE  
I would hate to see you get into an  
accident.

SAM HANDY  
Are you threatening me?

J. EDDIE  
I wouldn't dream of it. Just stay  
out of my way and everybody will be  
that much happier.

J. EDDIE takes off his goggles and drops them in SAM HANDY'S  
hand and walks out. SAM HANDY calls after him.

SAM HANDY  
This is going in my report! You  
just threatened a government  
official! You can go to juvenile  
hall, young man!

He doesn't know what to do so he puts his sunglasses back on  
and fixes his hair.

EXT. ALLEY. DAY

J. EDDIE walks through the alley where BUDDY used to live.  
There is his old cardboard box but no BUDDY.

EXT. TRAIN TRACKS. DAY

J. EDDIE looks into the boxcars but there is no BUDDY.

EXT. HIGHWAY OVERPASS. DAY

J. EDDIE looks under the highway over pass that is covered  
with graffiti. He gets a text message.

INSERT:

Text message: Come home for dinner with Ray.

EXT. HIGHWAY OVERPASS. DAY

J. EDDIE pockets his phone.

J. EDDIE  
Perfect.

INT. HOUSE. NIGHT

RAY in the same suit is sitting at the dinner table. ROBERTA  
is in the kitchen finishing dinner. J. EDDIE is in a new  
suit smoking a Cuban cigar.

RAY  
So. What grade are you in?

J. EDDIE  
Let's skip this part, okay, Ray?

RAY  
Which part is that?

J. EDDIE  
Your interest in my life. The casual chit-chat about our shared interests and possibly similar past experiences and then you ask me to go on a fishing trip.

RAY  
I don't fish.

J. EDDIE  
It's just an example of some bonding experience where we overcome a mutual obstacle and I forget about my real father and accept you as some sort of surrogate because something, you, is de facto better than nothing.

RAY  
I just asked what grade you were in.

J. EDDIE  
You're not my father.

RAY  
I know I'm not.

J. EDDIE  
You never will be.

RAY  
Did I say anything like that?

J. EDDIE  
I'm against the whole relationship and will do everything in my power to end it.

RAY  
And what power is that?

J. EDDIE  
Don't worry. You'll see.

ROBERTA enters with food.

ROBERTA  
No smoking at the table!

J. EDDIE puts the cigar out in RAY's glass of water.

ROBERTA (CONT'D)  
Did you two get a chance to get acquainted?

J. EDDIE  
Ray was just telling me about his ongoing battle with genital herpes.

RAY  
I don't have genital herpes!

J. EDDIE  
If you'll excuse me, I've got business to attend to.

He gets out of his chair real so hard so that it tips over as he leaves.

RAY  
I don't have genital herpes.

ROBERTA  
I know you don't, Ray.

She serves the food. And sits down to dinner.

EXT. GAS STATION. NIGHT

Establishing shot. A gas station at the junction of two little highways in the cornfields. The bright lights are the only ones on for miles. There is a car parked. J. EDDIE rides his bike up and OX is following him.

INT. CAR. NIGHT

It's MARY M'CLOUD'S car. The woman from the city council. J. EDDIE gets in.

J. EDDIE  
How are you Mary?

MARY

I'm fine.

J. EDDIE

Do you mind if I smoke?

He takes out a cigar and lights it.

MARY

Yes. I do mind.

He throws the cigar out the window.

MARY (CONT'D)

Did anybody follow you?

J. EDDIE

I rode here on a bike. It's pretty hard to follow somebody on a bike.

MARY

Where's the CEO?

J. EDDIE

Away on business. But I have his full authority to negotiate.

MARY

I don't know if I can.

J. EDDIE

Can? Mary? You don't mind that I call you Mary.

MARY

Actually I do.

J. EDDIE

Mary. Let me put it this way.

He pulls out an envelope and puts it on the dashboard.

J. EDDIE (CONT'D)

There's ten thousand dollars in that envelope. Or maybe there isn't. It's not making the decision. It's living with the result. And what is the result of a new airport? Businesses moving in. Economic growth. The community benefits. You benefit. Not to mention you're a big hero to your constituency.

MARY

I don't have a constituency I was appointed.

J. EDDIE

Mary Mary Mary. You're not listening. When was the last time you said "Yes" to yourself? When you bought those cheap shoes or that four dollar lipstick? Take yourself out. Buy something nice. A new pair of shoes that don't look like they came off the sale rack at J.C. Penny. Make yourself feel like a woman again. When's the last time you felt like a woman?

MARY

Okay. I'll do it.

J. EDDIE

That's my girl.

MARY

But could you please never speak to me again?

EXT. GAS STATION

She peels out leaving J. EDDIE and OX.

OX

How'd the meeting go, boss?

J. EDDIE

Ox, can I trust you with my life?

OX

Sure, boss.

J. EDDIE

Ox, what's the biggest thing you ever lost?

OX

My grandmother.

J. EDDIE

And if you could bring her back would you by any means necessary?

OX  
By any means.

J. EDDIE  
I know exactly how you feel. Let's  
go.

They get on their bikes and roll off.

INT. KITCHEN. NIGHT

ROBERTA and RAY are doing the dishes. She's washing he's  
drying. There is some good country music on. They don't  
speak. She does a dish and hands it to him and he dries it.  
Again. And again.

INT. MOTEL. NIGHT

The room is packed with teenagers all working in business  
casual dress. J. EDDIE enters and takes off his shirt and  
somebody gives him a new shirt and somebody buttons it for  
him.

J. EDDIE  
Who's got my English paper?

BONNIE pipes up.

BONNIE  
Here it is, sir.

She gives him an English paper.

J. EDDIE  
Which Bronte is it this time?

BONNIE  
Emily, sir.

J. EDDIE  
Good work. Chemistry!

NOAH  
This is a paper about the valence  
shell electron theory.

J. EDDIE  
Bullshit! Give me a paper with  
something blowing up.

NOAH  
Very good, sir.

J. EDDIE  
Home economics!

Two girls come in with pie. J. EDDIE tastes it. It's good.

TIFFANY  
Pecan pie cake.

J. EDDIE  
It's a cake and a pie?

AMBER  
Both at the same time.

J. EDDIE  
I have to love it! Good work everybody! The semester is winding down and finals are coming so that means crunch time. I don't want the answers to last year's test. I want the answers to next year's test. So whatever rock you have to look under, whatever friend you have to turn, whatever teacher you have to shake down, I want those questions! You got me?

EVERYBODY  
Yes, sir.

J. EDDIE  
I can't hear you?

EVERYBODY  
Yes, sir!!

J. EDDIE  
Excellent. Carry on.

J. EDDIE walks out of the room. He walks down the open air hall to the next room and in that room there are as many teenagers working. His cellphone rings.

J. EDDIE (CONT'D)  
Talk to me.

VOICE  
Mr. Hohenback?

J. EDDIE  
 You can call me J. Eddie. What you  
 got?

VOICE  
 I've got a Mr. Buddy Garfield. We  
 hauled him in for a drunk and  
 disorderly and found your name  
 sewed into his underwear.

J. EDDIE  
 Of course you did. That's why it's  
 there.

J. EDDIE walks into the first motel room.

J. EDDIE (CONT'D)  
 Bail money. Stat!

Somebody throws him a ball of cash.

EXT. POLICE STATION. NIGHT

J. EDDIE and OX ride up to the station. J. EDDIE dismounts  
 and OX holds his bike and looks around for trouble.

INT. POLICE STATION. NIGHT

J. EDDIE enters and talks to the cops he knows or is paying.

J. EDDIE  
 Hey, Seth, how's your wife and my  
 kids? Hey there, Jimbo, you like  
 that new plasma TV? I bet you do.  
 (To the receptionist at the desk)  
 Hello, I'm here to pick up my  
 friend.

INT. HOLDING CELL. NIGHT

BUDDY is standing in the corner pissing on the wall. J.  
 EDDIE and the police officer walk into frame.

POLICE OFFICER  
 He's sobered up a bit.

J. EDDIE  
 Where'd you find him?

POLICE OFFICER  
Cow pasture yelling at the cows.

BUDDY (TO HIMSELF)  
What makes them think they're so  
fucking special those cows?

J. EDDIE  
Everybody's got their vices.

He slips a hundred dollar bill into the cop's uniform.

J. EDDIE (CONT'D)  
Thanks for your trouble and I was  
never here.

POLICE OFFICER  
Never heard of you.

The police officer hits a button which opens the cell. J. EDDIE enters and grabs onto BUDDY who starts singing Loch Lomond. J. EDDIE is dragging him through the police station. BUDDY is terribly drunk. He sings to everybody they pass, especially the women.

BUDDY (SINGING)  
By yon bonnie banks and by yon  
bonnie braes,  
Where the sun shines bright on Loch  
Lomond.  
Where me and my true love were ever  
wont to go  
On the bonnie, bonnie banks of Loch  
Lomond. (Not singing) Everybody  
for the chorus!

J. EDDIE  
Let's go big guy.

BUDDY  
O you'll take the high road and  
I'll take the low road,  
An' I'll be in Scotland before you;  
But me and my true love will never  
meet again  
On the bonnie, bonnie banks of Loch  
Lomond.

He pulls BUDDY out of the police station and they wall watch and then get back to work. The music from Loch Lomond bridges us to the next scene.

INT. MOTEL SHOWER. NIGHT

OX is holding BUDDY in his clothes under the cold shower. He yells.

BUDDY  
It's cold!

J. EDDIE  
I know it's cold. It's supposed to be cold.

BUDDY  
Please.

J. EDDIE  
Are you done drinking?

BUDDY  
Yes.

J. EDDIE  
Are you?

BUDDY  
I just got finished saying I was.

J. EDDIE  
Do you swear on the soul of your dead wife you're done drinking?

BUDDY (SERIOUSLY)  
I swear.

J. EDDIE  
Turn off the water and give the man a towel.

OX turns off the water and gives him a towel.

J. EDDIE (CONT'D)  
Somebody get our CEO a new suit, please.

They take off his clothes and dress him in a new suit. BUDDY takes no part in this. There are about five people dressing him.

BUDDY  
How many people are working for you now?

J. EDDIE  
 Currently twenty seven. But I'm  
 looking to streamline. That means  
 you, Suzanne, dress the man!

SUZANNE  
 Yes, sir.

J. EDDIE  
 Somebody give him a shave.

They lather up and shave BUDDY. One for the lather and two  
 on the shaving.

J. EDDIE (CONT'D)  
 So. Are you in?

BUDDY  
 Was I out?

J. EDDIE  
 Yes. You were out. You resigned  
 although I never accepted your  
 resignation. The important thing  
 is you're back. And that begs the  
 question are you in or are you out?

BUDDY  
 I'm in.

J. EDDIE  
 All the way to the end?

BUDDY  
 As deep as the rabbit hole goes.

J. EDDIE  
 You my motherfucker.

They do a very intricate handshake with many parts.

J. EDDIE (CONT'D)  
 Don't leave me again.

BUDDY  
 I won't.

J. EDDIE  
 Get this man a cigar.

Somebody puts a cigar in his mouth. Another person lights  
 it.

J. EDDIE (CONT'D)  
 Let's say hello to the troops.  
 Enough shaving.

They wipe his face off.

J. EDDIE (CONT'D)  
 Everybody! Everybody, stop what  
 you're doing! I'd like to  
 introduce all the new people to our  
 CEO and founder of this company,  
 Jack Cornfield.

They all stand and applaud.

BUDDY  
 That's the first applause I ever  
 got in my life.

J. EDDIE  
 Enjoy it.

They applaud.

J. EDDIE (CONT'D)  
 Take a bow.

BUDDY  
 I've never bowed before.

J. EDDIE  
 It's easy. Just bend at the waist,  
 and know that this applause is just  
 for you.

BUDDY bows. They applaud even louder and BUDDY is having the  
 time of his life.

CUT TO:

EXT. MOTEL ROOM. NIGHT

BUDDY and J. EDDIE smoke.

J. EDDIE  
 You feel good?

BUDDY  
 I've never felt better.

J. EDDIE  
You can't leave me like that.

BUDDY  
I won't.

J. EDDIE  
Too many people have left me. I  
can't handle another.

BUDDY  
I promise. I won't leave you ever  
again.

J. EDDIE  
Ever?

BUDDY  
Not ever.

J. EDDIE  
Thank you brother.

He hugs BUDDY. OX comes out with a cat in a cat carrier.

OX  
Boss. It's time for Operation Meow  
Mix.

BUDDY  
What's operation Meow Mix?

J. EDDIE  
Need to know basis. And right now  
you don't need to know. Let's  
roll.

J. EDDIE and OX run down the steps and get on their bikes.

INT. BEDROOM. NIGHT

ROBERTA is naked under the covers. RAY is putting on his  
clothes getting ready to go.

ROBERTA  
You never stay over.

RAY  
I don't want your son to think I'm  
trying to take the place of his  
father.

ROBERTA  
What's so bad about that idea?

RAY  
He kidnapped my cat.

ROBERTA  
How do you know that? Maybe she  
ran away.

RAY  
He left a ransom note is how I  
know.

ROBERTA  
I want things to get more serious.

RAY  
They're plenty serious. My poor cat  
kidnapped and ransomed.

ROBERTA  
Between us I mean.

RAY  
Oh. That kind of serious.

ROBERTA  
I love you.

RAY  
You do?

ROBERTA  
You couldn't tell?

RAY  
I didn't want to presume.

ROBERTA  
So?

RAY  
So. A blind man could tell the way  
I feel about you.

ROBERTA  
I'm not a blind man.

RAY  
I haven't said it more than once.  
To just one person.

ROBERTA  
Try saying it to me.

RAY  
I love you, Roberta.

ROBERTA  
I love you too, Ray.

They kiss. In the dark there is the light of a lighter in the doorway. J. EDDIE is lighting a cigar.

J. EDDIE  
How's it hanging, lovebirds?

ROBERTA  
J. Eddie, do not do that!

J. EDDIE  
Do what?

ROBERTA  
Sneak up on us like that.

J. EDDIE  
What am I doing?

ROBERTA  
You know very well what you're doing and I told you about smoking in the house and did you kidnap Ray's cat?

J. EDDIE  
Is your poor cat missing?

RAY  
She is and don't I love her so.

J. EDDIE  
Probably just ran away. Maybe she didn't like you.

RAY  
There was a ransom note.

J. EDDIE  
Maybe you should think about what it's saying. Look, I'm sorry for your loss.

RAY  
YOU ARE NOT!

J. EDDIE  
Did you just raise your voice at  
me, Ray?

RAY  
So what?

J. EDDIE  
So. Think about the ransom, Ray.  
A friend of mine told me it had to  
do something with my mother.

RAY  
Don't talk about her!

RAY stands up and gets near him. OX steps out and cracks his  
knuckles.

ROBERTA  
Go to your room!

J. EDDIE  
We both know that's not going to  
happen. Glad we could talk this  
way you two lovebirds. And Ray, be  
careful, you know what I'm saying?

OX lets the cat out of the cat carrier and it runs to RAY.  
J. EDDIE and OX go.

RAY  
My cat! Hello little Sheba!  
Hello, my darling.

ROBERTA  
What did the ransom note say?

RAY  
That I shouldn't date you.

ROBERTA  
But you love me?

RAY  
I do.

ROBERTA  
That's all that's important.

She kisses him. She closes her eyes. RAY keeps his eyes  
wide open, watching the open door, stroking his once  
kidnapped cat.

EXT. FIELD. MORNING

OX and J. EDDIE are skeet shooting. They wear hunting clothes. J. EDDIE has a 12 gauge shotgun and OX is throwing oranges.

J. EDDIE

Pull.

J. EDDIE throws an orange and J. EDDIE shoots it with the shotgun.

J. EDDIE (CONT'D)

Pull.

Again. The same thing.

J. EDDIE (CONT'D)

These are the moments that make it all worthwhile. Do you mind if I get sentimental for a moment?

OX

I don't mind.

J. EDDIE

This is the greatest time I've ever had in my life.

OX

Can I just say that I feel the exact same way?

J. EDDIE

I'm going to build an airport, Ox. I'm going to get the things back that I have lost.

OX

Is it okay if I hug you, sir?

J. EDDIE

Is anybody looking?

OX looks both ways. They're in the empty field where the airport will be.

OX

No. Nobody's looking.

J. EDDIE

Then I guess one wouldn't hurt.

They hug. J. EDDIE loves it.

INT. TRUANCY OFFICE. DAY

J. EDDIE's picture is up on the wall and BUDDY'S and OX and ARTHUR and all the rest below J. EDDIE. They've assembled a big web like they do with the mob. There are four new people sitting in SAM HANDY's office.

SAM HANDY

You've been all asked from your normal staff positions for a special assignment.

JANITOR

I'm a janitor.

SAM HANDY

I know full well you're a janitor, Mr. Dresser. I know you're in the secretary pool, I know you are a swim instructor, and I have no idea what you do.

LUCRETIA

I work in the traffic department.

SAM HANDY

Okay then. I have assembled you all to take down the biggest offender of truancy the state of Nebraska has ever seen. He pays off everybody so nobody talks. You will all find a little gift underneath your seats.

They find envelopes under their seats.

SAM HANDY (CONT'D)

Open them up.

They open the envelopes. It's cash.

SAM HANDY (CONT'D)

This is just a taste. I brought you in because I fear J. Eddie Holenback has infiltrated this very office. I need to be able to trust you. He is public enemy number one. He will try to bribe you. Coerce you. Threaten you.

(MORE)

SAM HANDY (CONT'D)  
And we will take him down. He will  
taste defeat.

LUCRETIA  
Is that the end of your speech?

SAM HANDY  
It is.

JANITOR  
Should we applaud?

SAM HANDY  
Only if you feel like it.

They applaud tepidly.

SAM HANDY (CONT'D)  
Now let's get to work.

LUCRETIA  
Where do we start?

SAM HANDY  
First we find out where he's going  
instead of school.

EXT. MOTEL. DAY

J. EDDIE exits the motel room and OX is holding his bike.  
They bike away.

EXT. RAILROAD UNDERPASS. DAY

There is a boy there with two new bikes. J. EDDIE and OX get  
off their bikes and get in the new ones. They ride off.

EXT. BUS STOP. DAY

They get off the bikes. OX runs to get the crosstown bus. He  
makes sure the door remains J. EDDIE who walks calmly.

INT. CROSSTOWN BUS. DAY

J. EDDIE walks into the back of the bus and a kid puts a  
briefcase on the ground and OX picks up the briefcase and  
they walk to the back of the bus.

EXT. BUS STOP. DAY

J. EDDIE and OX exit the back of the bus and there is a kid holding a bike two bikes. J. EDDIE and OX get on the bikes and they ride off in different directions, doing a handshake before they separate.

EXT. GROCERY STORE. DAY

J. EDDIE walks through the store and out the back through the loading dock. He picks up a root beer on the way and chugs the whole thing and throws it away. BUDDY is in a cheap car. J. EDDIE gets in the car and they peel out.

EXT. GAS STATION. DAY

They pull up the car to the gas station. There is another car that is idling. BUDDY turns off the car and gets out to open J. EDDIE'S door. J. EDDIE gets out and straightens his suit.

CUT TO:

INT. CAR. DAY

J. EDDIE is in the middle of his pitch the envelope of money is already on the dashboard. KIP KIERNEY is in the driver's seat. BUDDY is in the backseat.

J. EDDIE

It's about building an economic future for this county, and at the end of the day, it's about saying yes to yourself.

KIP

Are you making this shit up as you go along?

J. EDDIE

No, I'm not.

KIP

Who is this person in the backseat of my car?

J. EDDIE  
That's the CEO Mr. Cornfield.  
Listen, this is called a  
negotiation. I make an offer, you  
counter, etc.

KIP  
I'll offer you this. I will not  
vote for Bill 4044 and I will try  
to stop it dead in the water.

J. EDDIE  
I beg you to reconsider.

KIP  
That's not possible.

J. EDDIE  
Make it possible.

KIP  
Get out of my car.

BUDDY is on his way out. J. EDDIE doesn't move.

J. EDDIE  
Your daughter is a beautiful girl.

KIP  
My daughter.

J. EDDIE  
Beatrice. Italian. Dante couldn't  
get enough of her.

KIP  
Why are you talking about my  
daughter?

J. EDDIE  
Have a good day, sir. And take  
care of your daughter.

KIP  
I'm not afraid of you.

J. EDDIE  
That's to your disadvantage.

KIP  
Get the fuck out of my car!

J. EDDIE takes the envelope of money as he gets out.

EXT. GAS STATION. DAY

The car peels out of there.

BUDDY

That didn't work. What do we do now?

J. EDDIE takes out his walky talky.

J. EDDIE

Begin Operation Chinese Dinner. I repeat. Begin Operation Chinese Dinner.

BUDDY

What's Operation Chinese Dinner?

J. EDDIE

Trust me. You don't want to know.

J. EDDIE lights a cigar.

BUDDY

I do want to know. I'm in this all the way.

J. EDDIE

Two words. Shock and awe.

EXT. KIP'S HOUSE. NIGHT

OX and ARTHUR are in black ops gear. Dark clothes and face paint. They use hand signals and spread out. And then all at once they all dive through the windows. They split up and cause different kinds of chaos.

INT. BEATRICE'S ROOM. NIGHT

One of them in black enters Beatrice's room. OX has a noose.

OX

Put this noose on.

BEATRICE

Why?

OX

Put on the fucking noose!

She puts it around her neck.

OX (CONT'D)  
Thank you and have a great night.

EXT. SAM HANDY'S HOUSE. NIGHT

OX and ARTHUR split up and move in formation.

ARTHUR  
Is this where the truancy officer  
is?

OX  
He made things personal. Let's  
return the favor. Go go go!

They jump through windows. They dump gasoline over  
everything on the ground and the walls.

ARTHUR  
Am I a go to torch it?

OX  
You are a go.

The kid drops a match and dives out the window. The whole  
house goes up in flames. SAM HANDY sticks his head out of  
the second floor window.

SAM HANDY  
Help me. My house is on fire.

OX  
Too bad for you.

SAM HANDY  
Help me.

OX  
This is what you get for pursuing  
things you should not have pursued,  
you dig?

SAM HANDY  
Call the fire department.

OX  
Call them yourself. Oh wait, we  
cut your phone line. Too bad for  
you.

They go. SAM HANDY has no choice but to jump. He jumps out the window and breaks his leg. He screams and drags himself away from the fire. The house is engulfed in flames.

EXT. RAY'S TRAILER. NIGHT

OX and ARTHUR now approach RAY's modest trailer.

OX  
Is this where Romeo lives?

ARTHUR  
This is it.

OX  
Let's bring this love story to an end.

They knock over his mailbox with a baseball bat.

EXT. REPAIR VAN. NIGHT

They put plastic explosives under his van.

EXT. RAY'S TRAILER. NIGHT

They line the trailer with plastic explosives. They run a line to a detonating device a safe distance away.

OX  
Wake Romeo up please.

Arthur throws a rock through a window.

OX (CONT'D)  
Hit him again.

Another rock. Lights go on. RAY comes out sleepy in slippers and just a bathrobe.

RAY  
What the hell do you think you're doing?

Somebody throws a rock and it hits RAY in the head.

RAY (CONT'D)  
Oww. The least you could do is throw stones but no that was a fucking rock you threw at my head.

He picks up the rock and throws it back at them. They throw more rocks back at him. Like four or five rocks that he has to dodge and some hit him.

OX

Stay away from the big man's mother!

RAY

You think a couple of rocks is gonna scare me? I love his mother. And I'm not going to apologize for that.

He walks toward them.

RAY (CONT'D)

I been in love twice in my life and I'm not gonna get scared away you understand me.

OX

Hit it.

They hit the detonator and the van and trailer blow up and are lifted into the sky. RAY is thrown to the ground. Trees get on fire from the blast.

RAY

Jesus Christ.

The kid talks into the walky talky.

OX

Chinese Dinner is finished.

INT. MOTEL. NIGHT

J. EDDIE is lounging. Somebody is giving him a pedicure. He talks into the walky talky.

J. EDDIE

How was it?

OX

A great dinner.

J. EDDIE

Not too spicy?

OX

Just spicy enough.

J. EDDIE  
Did you get a fortune cookie?

OX  
We did.

J. EDDIE  
What did it say?

OX  
It said all our problems are over.

J. EDDIE  
Good fortune. Best one I've heard  
for some time.

OX  
Yes, sir.

J. EDDIE  
See you at the Alamo.

OX  
See you there, sir.

He puts down the walky talky.

J. EDDIE  
Careful! Jesus. Those are my feet  
you're touching.

GIRL  
I'm sorry, sir.

J. EDDIE  
I know you are, my pet. I know you  
are.

He pets her hair like you would a dog.

EXT. KIP'S HOUSE. NIGHT

There are police there with the flashing lights. KIP is on  
the lawn holding his daughter. He talks to DETECTIVE WATSON,  
a grizzled detective with a big moustache.

KIP  
It was a kid named J. Eddie.

The detective writes in his notebook.

EXT. SAM HANDY'S HOUSE. NIGHT

There is a team of firefighters working on the fire. SAM HANDY with broken leg talks to DETECTIVE WATSON

SAM HANDY  
It's J. Eddie Holenback. He's the  
biggest truant in the history of  
this state.

The detective writes this down in his notebook.

EXT. RAY'S TRAILER. NIGHT

ROBERTA and RAY stand in front of the rubble that used to be his trailer and his van.

ROBERTA  
It's my son.

RAY  
He didn't like me dating his mom.  
I never did anything to him.

DETECTIVE WATSON  
Thank you, sir. Justice will be  
served.

EXT. MOTEL. NIGHT

DETECTIVE WATSON is outside the motel room. He knocks on the door.

DETECTIVE WATSON  
I will break this door down!

A girl answers the door.

TIFFANY  
Hi, Larry.

DETECTIVE WATSON  
Hi, Tiffany. Is he in?

TIFFANY  
He's in the bath. Follow me.

They go through the motel room with all the kids working.

INT. BATHROOM. NIGHT (CONTINUOUS)

They are washing J. EDDIE in the bathtub. DETECTIVE WATSON enters. There are women washing his hair.

J. EDDIE  
Hey, Larry. You want a bath?

DETECTIVE WATSON  
No thanks. Did you set fire to a house tonight, put a noose around a girl's neck and blow up your mother's boyfriend's trailer?

J. EDDIE  
I don't remember. It's been a long night.

DETECTIVE WATSON  
I can't cover this up.

J. EDDIE  
Have you ever heard of an accident, Larry?

DETECTIVE WATSON  
There are witnesses.

J. EDDIE  
To what? Some kids creating mischief.

DETECTIVE WATSON  
Arson, breaking and entering, blowing up a van. I don't even know what that's called.

J. EDDIE  
Larry, it's just delinquency until we turn eighteen.

DETECTIVE WATSON  
There will be press.

J. EDDIE  
I've got the press covered.

DETECTIVE WATSON  
You own the newspaper?

J. EDDIE  
You thought you were the only one  
on the payroll?

DETECTIVE WATSON  
I need more.

J. EDDIE  
You need more what? Say it.

DETECTIVE WATSON  
I need more money.

J. EDDIE  
Was that so hard? Sebastian!

SEBASTIAN hands the DETECTIVE a roll of money.

DETECTIVE WATSON  
This feels a little light.

J. EDDIE  
My my, Larry. Aren't we getting a  
little big for our britches?

DETECTIVE WATSON  
You burnt down a house and blew up  
your mother's boyfriend's trailer  
and van and put a noose around a  
city councilor's daughter's neck.

J. EDDIE  
Sebastian, more money! Larry, I  
didn't know you could speak in such  
long sentences.

SEBASTIAN gives him more money.

DETECTIVE WATSON  
I need somebody. I need a fall guy  
at least.

OX  
Sir, I would like to take the fall  
for Operation Chinese Dinner.

J. EDDIE  
Ox. You overwhelm me. Larry, take  
him away.

OX  
Will you put the handcuffs on?

DETECTIVE WATSON

Sure.

He handcuffs on OX.

OX

Goodbye, sir. Serving with you has been the greatest honor of my life.

J. EDDIE

Ox, no one will ever replace you. And take care, Larry. We'll be watching you.

DETECTIVE WATSON exits with OX in handcuffs.

J. EDDIE (CONT'D)

Now it's time for the conditioner.

They put conditioner in his hair.

J. EDDIE (CONT'D)

Wait. Let's have a moment of silence for our fallen brother in arms.

A moment.

J. EDDIE (CONT'D)

Okay. Now put the conditioner in.

INT. SAM HANDY'S OFFICE. MORNING

SAM HANDY is packing his stuff up in boxes. His leg is in a cast. Taking down certificates from the wall. LUCRETIA enters hurriedly.

LUCRETIA

He didn't go to school today. He met with some people from the airlines at the hotel, then went to the restaurant, had eight eggs and then we lost him.

SAM HANDY

That's great, Lucretia.

LUCRETIA

What are you doing?

SAM HANDY

I'm quitting.

LUCRETIA  
But you haven't taken him down yet.

SAM HANDY  
No. He took me down.

LUCRETIA exits. SAM HANDY takes down his favorite picture, him getting the key to the city by the mayor.

EXT. CITY HALL. DAY

People are picketing. Signs that say NO TO 4044. Things like that. J. EDDIE and entourage walk through and people throw lettuce and tomatoes and other vegetables at them.

INT. CITY CHAMBERS. DAY

It's packed. Reporters and what not. J. EDDIE sits in the back wearing sunglasses.

KIP  
This is to vote on Bill 4044. A proposition to build an airport outside of Valentine. All in favor say aye. Mary McCourt.

MARY  
Aye.

KIP  
Mary McCourt says aye. Sam Holdridge.

SAM HOLDRIDGE  
Aye.

KIP  
Sam Holdridge says aye. Jack Hanlon.

JACK HANLON  
Aye.

KIP  
Jack Hanlon says aye. Franklin Wilcox.

FRANKLIN WILCOX  
Aye.

KIP  
Franklin Wilcox. Which leaves Kip  
Kearney, myself. I say aye. That  
is a unanimous vote. The city has  
passed Bill 4044.

He bangs the gavel. Reporters stand up and take pictures and  
ask questions. SLOW MOTION. People shake J. EDDIE's hand.  
He stands up and buttons his suit. He winks at KIP. KIP  
looks down.

EXT. HOUSE. NIGHT

RAY knocks on the door. ROBERTA answers.

ROBERTA  
Ray! You should have told me you  
were coming. I would have put  
something on. Come inside.

RAY  
I can't.

ROBERTA  
I'm making dinner. It's almost  
ready.

RAY  
Listen, Roberta. This is hard to  
say.

ROBERTA  
Then don't say it.

RAY  
I don't think we should see each  
other anymore.

ROBERTA  
Ray. Let's talk about this.

RAY  
I'm sorry. I told myself I wasn't  
going to cry and I won't.

ROBERTA  
Please.

RAY  
Please don't say please. Just say  
okay and close the door and that's  
that. Okay?

(MORE)

RAY (CONT'D)

Let's not talk about it. I'm saying it's through and that's that. Okay? Just close the door.

ROBERTA

Okay.

She closes the door. RAY bursts into tears.

INT. HOUSE. NIGHT (CONTINUOUS)

ROBERTA with her back on the door cries. So they're both crying on either side of the door.

EXT. FIELD. DAY

The breaking ground ceremony for the airport. All the city councilors are there wearing hard hats. They all push the ceremonial shovel into the ground together. There is applause. Flashbulbs. J. EDDIE is in a limousine now. He watches through the window of the limousine. The window rolls up and it drives away. MRS. EDGAR comes running up to the city councilors. She gets in the way of the pictures.

MRS. EDGAR

What are you doing?

KIP

We're building an airport.

MRS. EDGAR

But you can't do that. My house is right there.

KIP

You sold your air rights.

MRS. EDGAR

I have rights in this matter!

KIP

You sold them.

MRS. EDGAR

To a child and a homeless person.

KIP

He's not a child anymore.

Someone removes her from the scene and the city council gets their picture taken breaking ground forcing fake smiles.

EXT. HIGHWAY. DAY

RAY has his stuff in a duffel bag and is thumbing a ride. Nobody stops and then the limousine does. He walks to the limo. The window opens to reveal J. EDDIE.

RAY  
Oh no. Not you.

J. EDDIE  
Where you heading, Ray?

RAY  
Nowhere with you.

J. EDDIE  
Get in the car.

RAY  
No thank you.

J. EDDIE  
Does it sound like I'm asking?

INT. LIMO. DAY (CONTINUOUS)

It's very big. BUDDY is there. RAY gets in. Once he's in the limo starts moving. SEBASTAIN is the driver.

J. EDDIE  
Ray. Say hello to your brother.

RAY  
Hey, Buddy.

BUDDY  
Hey, Ray. How you been?

RAY  
Okay. How about you?

BUDDY  
Well, I-

RAY  
Don't answer that. I know how you've been. You look good. That's a nice suit.

BUDDY  
Thank you.

J. EDDIE  
He's got a question for you, Ray.

RAY  
What's up?

BUDDY  
Why didn't you help me out? After Corrine died. I was living on the street. Why didn't you help me out?

RAY  
I wanted to. I did. My financial situation wasn't what it should have been.

BUDDY  
You didn't come back for the funeral.

RAY  
I was really busy.

J. EDDIE  
Okay, Ray. Tell the truth or Ox is going to break your fingers one at a time.

OX cracks his knuckles.

RAY  
There's no need for that.

J. EDDIE  
It's a simple question. Why didn't you come back to help your brother?

RAY  
I can speak plainly?

J. EDDIE  
The plainer the speak the easier it will be to understand you.

RAY  
You always got everything. Even when we were kids. I got your hand me downs. Nothing I got was ever new. You married the prom queen. You had the life. And then it was all over and I was happy.

BUDDY

And now you are dead to me. I have no brother.

J. EDDIE

Get out of the car, Ray.

RAY

But it's moving.

J. EDDIE

Driver. Speed up a little, please. Thank you. Now it's moving faster, Ray. I'd get out now because this thing can do a hundred and twenty.

J. EDDIE opens the door.

RAY

I'm not getting out of this car while it's moving.

J. EDDIE

It's not a car it's a limousine. Buddy? Are you okay with your brother exiting this limousine while it's still moving?

BUDDY

I wouldn't have a problem with that and I don't have a brother anymore.

J. EDDIE

Goodbye, Ray. And stay the fuck out of Valentine. You have no rights here anymore.

J. EDDIE grabs RAY and throws him out of the limousine.

J. EDDIE (CONT'D)

Remember to tuck and roll, Ray.

J. EDDIE closes the door.

J. EDDIE (CONT'D)

How do you feel?

BUDDY

Better.

J. EDDIE

Good.

J. EDDIE pours two Coca Colas on ice.

J. EDDIE (CONT'D)  
Cheers. To the past being dead and gone.

BUDDY  
To the past being dead.

J. EDDIE  
And to the future.

BUDDY  
To the future.

They clink glasses and drink.

EXT. HOUSE. EVENING

The limousine rolls up to the J. EDDIE'S house. J. EDDIE gets out with a camel skin coat draped over his shoulders.

INT. HOUSE. EVENING

J. EDDIE enters the front hall, hangs up his camel skin coat.

J. EDDIE  
Roberta? I'm home. Roberta?

INT. KITCHEN. DAY

J. EDDIE enters the kitchen.

J. EDDIE  
Roberta? What's for dinner?

He hears crying upstairs. He runs up the stairs.

INT. BEDROOM. EVENING

ROBERTA is crying on the bed. J. EDDIE comes in.

J. EDDIE  
Why are you crying, Roberta?

ROBERTA  
You know full well why I'm crying.

J. EDDIE  
I don't. I swear I don't.

ROBERTA  
Ray left me.

J. EDDIE  
No! Ray?

ROBERTA  
Don't act surprised.

J. EDDIE  
How could I have known the whims of  
that man's heart?

ROBERTA  
You drove him away!

J. EDDIE  
Why would I do that?

ROBERTA  
You don't want me to love anybody  
but your father.

J. EDDIE  
I want you to be happy. Roberta,  
that's all I want is for you to be  
happy. I'm here for you now.

He tries to hold her. She throws his arms off of her.

ROBERTA  
Don't touch me!

J. EDDIE  
You're in pain. Talk to me.

ROBERTA  
Get out!

J. EDDIE  
What do you mean get out?

ROBERTA  
Get out of this house!

J. EDDIE  
Where would I go?

ROBERTA  
To one of your safehouses I don't  
know.

J. EDDIE  
This is my home. You're my mother.

ROBERTA  
I was your mother.

J. EDDIE  
What are you now?

ROBERTA  
You're a stranger to me now.

J. EDDIE  
You're saying things you don't  
mean. You're upset, I am willing  
to forget that.

ROBERTA  
I wish you had never been born!

He hits her in the face.

J. EDDIE  
I did not want to hit you. But I  
can't have you talking to me that  
way.

ROBERTA  
GET OUT!!

J. EDDIE  
Dad will be home soon enough.  
Okay? He's going to fly home. And  
then we'll be a family again.

ROBERTA  
I never loved your father.

J. EDDIE  
Excuse me?

ROBERTA  
We got married because I was  
pregnant with you.

J. EDDIE  
Hold on.

ROBERTA

You're a big boy now. The truth is you were a mistake. And instead of taking care of you when I had the chance I've had to live with my mistake for fourteen years. Is that enough for you?

J. EDDIE

Mom.

ROBERTA

Don't call me that.

J. EDDIE

Please.

ROBERTA

Get out.

J. EDDIE

You'll regret this.

ROBERTA

You think so?

J. EDDIE

I know so.

ROBERTA

Blow up the house. What do I care?

J. EDDIE

I'll come back when you're feeling better. Okay? You're not in your right state of mind right now and saying things you don't mean.

ROBERTA

I meant every word.

J. EDDIE

I'll come back when you're feeling better. Dad will be home soon and then we can get everything back on the right track. I love you, Mom. In spite of the things you say, I love you.

He kisses her hard on the lips and goes. She washes the kiss of her lips with her hands and cries into her pillow.

EXT. STREET. NIGHT

He walks past the house that he threw the rock into from before. They're having a nice family dinner. He picks up a rock and almost throws it through the window but decides against it and drops the rock.

EXT. RAY'S TRAILER. NIGHT

He walks past the rubble of where RAY'S trailer used to be. He kicks the rubble.

EXT. SAM HANDY'S HOUSE. NIGHT

He walks past the burnt out frame of what used to be SAM HANDY'S house. He goes inside. Everything is burnt.

EXT. AIRPORT. NIGHT

The airport has come a long way. There is a basic runway and the beginnings of a tower and a small terminal. He smiles and walks down the runway pretending to be a plane with his arms out.

J. EDDIE

Yankee 9er requesting clearance.  
You have clearance Yankee 9er. Can  
we ask why you're visiting  
Valentine? I've come to see my  
son.

He makes the airplane noises and runs down the runway.

INT. MOTEL. NIGHT

J. EDDIE enters the motel room. There is nobody there. Just ARTHUR.

J. EDDIE

Where is everybody? We've got an  
airport to build. Round up the  
troops we've got to strategize and  
I've been talking to FedEx about  
creating a Midwestern hub. They'd  
get their own terminal.

ARTHUR

I lost the bet.

J. EDDIE

What bet?

ARTHUR

Somebody had to stick around to tell you what happened.

J. EDDIE

To tell me what happened with what?

ARTHUR

There's no money left.

J. EDDIE

What do you mean?

ARTHUR

They skimmed it all off.

J. EDDIE

Who did?

ARTHUR

Everybody. Everybody took what they could.

J. EDDIE

Did you?

ARTHUR

Yeah. I bought my mother a washer/dryer. It's one of those one on top of the other type deals. She used to have to go to the laundromat-

J. EDDIE

-okay stop talking about your mother's fucking washer/dryer. I've still got the original money in the Grand Cayman bank.

ARTHUR

Yeah, about that.

J. EDDIE

You're pulling my leg.

ARTHUR

Your friend at the bank bought a yacht and we took the rest.

J. EDDIE  
How much is left?

ARTHUR hands him a slip.

J. EDDIE (CONT'D)  
One hundred and forty eight  
dollars?

ARTHUR  
And sixty six cents. You should  
have watched your books closer.

J. EDDIE  
Did anybody hear of the word  
loyalty?

ARTHUR  
They heard about it. They chose  
not to obey it.

J. EDDIE  
You played this one beautifully.

ARTHUR  
Thank you.

J. EDDIE  
But what the fuck am I supposed to  
do?

ARTHUR  
I would run. You don't have any  
friends left.

J. EDDIE  
How much time do I have?

ARTHUR  
You might have a couple hours head  
start.

J. EDDIE  
You didn't see me.

ARTHUR  
What should I do?

J. EDDIE  
Torch the place.

ARTHUR  
It was great working with you.

J. EDDIE

You too.

J. EDDIE runs out the door.

EXT. MOTEL. NIGHT

As J. EDDIE gets on a bike the motel rooms bursts into flames.

EXT. HIGHWAY. NIGHT

The junction of Route 20 and Route 83 in the middle of nowhere. A sign says, "South Dakota, 10 miles."

J. EDDIE

I can make it.

He goes north on Route 83 riding hard.

EXT. HIGHWAY. NIGHT

He's winded and riding as fast as he can when his tire pops. He throws the bike aside and runs for it.

EXT. SOUTH DAKOTA BORDER. NIGHT

J. EDDIE is running towards the boarder. In the background come flashing red and blue lights and sirens. He looks back and keeps running. But they catch up with him and surround him with the cars. They all get out and point all their guns at him. J. EDDIE puts his hands up.

DETECTIVE WATSON

On the ground! Face first on the ground!

J. EDDIE

I'm unarmed.

DETECTIVE WATSON

Face on pavement now!

J. EDDIE gets down onto the ground face first. They cuff him. He brings his head up to talk to the cops.

J. EDDIE  
You got me. All right? You got  
me. And I have to say I really do  
appreciate the turnout.

CUT TO:

INT. COURTROOM. DAY

A packed court room. J. EDDIE wears a suit. KIP is on the  
witness stand.

ATTORNEY  
Will you point out the man, excuse  
me, the boy who killed your dog and  
put a noose around your daughter's  
neck?

KIP points at J. EDDIE.

ATTORNEY (CONT'D)  
For the record please note the  
witness has identified the  
defendant J. Eddie Holenback.

CUT TO:

INT. COURTROOM. DAY

RAY is on the witness stand.

ATTORNEY  
Will you point out the boy who  
kidnapped your only cat and blew up  
your home and your van?

RAY points at J. EDDIE, who wears a completely different  
suit.

ATTORNEY (CONT'D)  
For the record please note the  
witness has identified the  
defendant J. Eddie Holenback.

CUT TO:

INT. COURTROOM. DAY

BUDDY is on the witness stand.

ATTORNEY

Will you point out the boy who entrapped you into defrauding citizens out of their air rights and who threw your brother out of a moving limousine?

BUDDY points at J. EDDIE, who is wearing a different suit.

ATTORNEY (CONT'D)

For the record please note the witness has identified the defendant J. Eddie Holenback.

CUT TO:

INT. COURTROOM. DAY

ROBERTA is on the witness stand.

ATTORNEY

Will you point out your son who out of jealousy coerced your boyfriend with threats and violence to stop seeing you.

ROBERTA with tears points at J. EDDIE, who is wearing his first suit, the suit of his father.

ATTORNEY (CONT'D)

For the record please note the witness, his own mother, has identified the defendant J. Eddie Holenback.

INT. JUVENILE HALL. DAY

J. EDDIE is in a prison uniform in his cell. He does pushups. Clap pushups, preferably. OX is his roommate. He reads a comic book, mouthing the words.

INT. REC ROOM. DAY

The other kids watch TV. J. EDDIE and OX play ping-pong.

EXT. AIRPORT. DAY

KIP leads the charge of big earth moving machines. They begin to tear apart the airport but it's important that the runway remains intact.

INT. CAFETERIA. DAY

All the other delinquents eat together laughing and talking. J. EDDIE eats alone with OX. Somebody throws some food onto him. He ignores it. OX gets up but J. EDDIE motions for him to sit. A boy walks over and dumps a whole bowl of soup onto his head. J. EDDIE jumps up, takes his spork and sticks the kid in the leg. The kid bleeds and yells with the fork sticking out of his leg. J. EDDIE picks up another spork.

J. EDDIE  
 Anybody else want some of this?  
 Who wants it? Who wants it?

Guards restrain J. EDDIE and put him onto the ground.

GUARD  
 Drop the spoon.

J. EDDIE  
 It's a spork.

GUARD  
 Drop the spork.

He drops the spork.

J. EDDIE  
 There's more where that came from.  
 There's more.

INT. SOLITARY CONFINEMENT. DAY

It's dark. A slit opens. J. EDDIE covers his eyes because he's not used to the light. They put food through the light. J. EDDIE spits in it and throws it back.

EXT. AIRPORT. DAY

They continue demolishing the airport. All that's left is the runway and they'll get to that soon.

INT. CELL. DAY

J. EDDIE is back in his regular cell. OX welcomes him home with a big hug.

J. EDDIE  
No hugs here, Ox.

OX  
Sorry, boss.

J. EDDIE  
Don't take it personally, I just don't want to get shived.

INT. CAFETERIA. DAY

Everybody is gathered around J. EDDIE.

J. EDDIE  
Now we take it on the back end, nothing up front, it sounds like a pyramid scheme but it's not. We can make a fortune from inside these walls, just using the good old United States Postal service.

BOY  
And that's legal?

J. EDDIE  
What part of it sounded illegal?

J. EDDIE smiles. They are all working for him from now on.

EXT. JUVENILE HALL. EVENING

The gates open and J. EDDIE walks out a free man again. He's dressed like a fourteen year old kid for the first time in this movie. Jeans and a t-shirt with an average button down shirt. BUDDY is there to meet him in his new car.

BUDDY  
Hey.

J. EDDIE  
Hey.

BUDDY  
How's it going?

J. EDDIE  
Pretty good.

BUDDY  
I'm sorry I ratted you out. They  
gave me a plea bargain.

J. EDDIE  
Don't worry about it. I would have  
done the same thing if it was you.  
Who's car is this?

BUDDY  
It's mine. I'm working as an  
insurance adjustor.

EDDIE pushes down on the car's hood.

J. EDDIE  
What you got under here?

BUDDY  
About one hundred fifty horses.  
Power windows and locks. Roll pin  
suspension.

J. EDDIE  
It's not great but it will have to  
do. So what's next?

BUDDY  
I've got somewhere for us to go.

J. EDDIE  
You got some business for me?  
What's happening with the airport?

BUDDY  
It's not exactly related to the  
airport.

They get into the car. As they're getting in:

J. EDDIE  
I just need some action, baby, I  
need the game.

EXT. CHURCH. EVENING

Establishing shot. They pull up to the church. It's a nice  
church for the Midwest. There are lots of steps leading up  
to the large front doors.

INT. CAR. EVENING

They are in the car. BUDDY turns the car off.

J. EDDIE

You've got to be kidding me. I'm not repenting or anything.

BUDDY

I'm not asking for you to repent. There's something inside I think you should see. Come on. We're late.

EXT. CHURCH. EVENING

They walk up the steps to the church. J. EDDIE is walking lethargically. BUDDY has to pull him up.

INT. CHURCH. EVENING

In the middle of the wedding of RAY and ROBERTA. They're exchanging their vows. We don't need to hear that part.

J. EDDIE

Fuck me. I thought I threw that guy out of a limo.

BUDDY

You've got a new Dad.

J. EDDIE

Do not start with that new Dad shit.

BUDDY

Give them your blessing.

J. EDDIE

I would sooner give women the vote.

BUDDY

They already have the vote.

J. EDDIE

So much has changed since I've been gone.

BUDDY

It would mean a lot to them.

J. EDDIE

No. And since when the fuck are you friends with your brother?

BUDDY

It turns out we have a lot in common. He got me my job, we work together.

The preacher announces them as man and wife. RAY pulls up the veil and gives ROBERTA a big kiss. Everybody applauds.

J. EDDIE

Fuck this noise. I'm outta here.

He runs out.

EXT. CHURCH. EVENING

He runs down the steps doing his best not to cry. He breaks the window of BUDDY'S car with his elbow.

INT. BUDDY'S CAR. EVENING

He hotwires BUDDY'S car. We watch through the backwindow as BUDDY chases him but J. EDDIE drives away.

EXT. ROAD. EVENING

He doesn't know how to drive so well and he bumps into cars and runs into signs and drives up on the sidewalk but keeps going.

EXT. AIRPORT. NIGHT

He drives next to the runway of the airport. There's nothing else there. He gets out of the car which is nearly demolished. He puts two chords together and the landing lights come on for the runway. J. EDDIE walks down the runway and cries. And then out of the sky we see two lights getting closer. They get closer and closer. And then finally it's a plane that is going to land on the runway. J. EDDIE gets out of the way and the plane lands. It's a big plane. Not a jumbo jet but not a prop plane either. It rolls to a stop. The door opens. EDDIE, his father, tosses out a rope ladder. He's a handsome man in his early forties. He looks very rugged and wears a leather jacket very naturally. He climbs down the rope ladder.

J. EDDIE  
Dad?

EDDIE  
Hey there, sport.

J. EDDIE  
You came.

EDDIE  
Sure I did.

J. EDDIE  
I built this airport for you.

EDDIE  
Good place to land.

J. EDDIE  
You came to see me?

EDDIE  
You're my sport. Of course I came  
to see you.

J. EDDIE  
I built all of this for you.

EDDIE  
And I appreciate it.

J. EDDIE  
Say my name, Dad.

EDDIE  
Your name is Eddie Junior. I'm  
Eddie and you're my son so you're  
Eddie Junior. But when you were  
little we started calling you J.  
Eddie and it just kind of stuck.

J. EDDIE  
It stuck, didn't it?

EDDIE  
When I die you'll carry my name.  
So that after I die a piece of me  
will remain in this world.

J. EDDIE  
Dad. Was I an accident?

EDDIE

An accident? You're my pride and joy. You're the best thing I've done on this earth.

J. EDDIE

The best thing?

EDDIE

I've done a lot of things on this earth but you are the best. We're tied to each other you and me. In our blood and in our bones. Come here and give your father a hug.

J. EDDIE hugs EDDIE hard. He cries.

EDDIE (CONT'D)

Hey now. You're too big to cry.

J. EDDIE

I missed you.

EDDIE

I missed you too, sport. That's why I came back. Look what I got you.

He pulls out a leather jacket just like his own.

EDDIE (CONT'D)

Try it on.

J. EDDIE

It fits perfect.

EDDIE

Now you're leather jacket cool. The girls love a man in leather. Trust me.

J. EDDIE

You have to go away again.

EDDIE

I do.

J. EDDIE

I don't want you to go.

EDDIE

But maybe this time I thought you could come with me.

J. EDDIE  
Are you inviting me?

EDDIE  
Does it sound like I'm inviting  
you?

J. EDDIE  
I'm coming with you?

EDDIE  
What's stopping you?

J. EDDIE  
Nothing. I've got nothing left in  
this world that I love.

EDDIE  
Exactly. So let's go.

J. EDDIE  
So let's go.

They climb the rope ladder into the plane. The plane taxis  
around. And then picks up speed and takes off. The final  
shot is holding on the plane getting smaller and smaller in  
the night sky.

The credits roll over the empty night sky.

THE END