

Sins of The Father - 5th Draft

By

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SUPER, BENTON, MISSISSIPPI 1966

EXT. TOWN - NIGHT

The small quaint little town of Benton sits in the middle of the dusty hot Mississippi delta. Surrounded by miles of old cotton fields and scrub pines, it is isolated from the rest of the world.

The town square is filled with cars in front of the City Auditorium where a political rally is going on. Outside the building, plastered on the pillars are huge posters with a smiling man's picture on them.

The man is **CARL HENDERSON** and he is running for **GOVERNOR**. The sign reads **CARL FOR A BETTER TOMORROW**. Streamers, balloons and confetti litter the area. From inside there is the roar of an adoring crowd, a man's voice booms over it making an introduction.

INT. AUDITORIUM - NIGHT

The place is packed with supporters. It is standing room only, despite the heat people stand and cheer. On the podium is the town **SHERIFF** (50's) heavysset, and ruddy red complexion.

He sweats in the incessant heat, ceiling fans try and keep up but it's no use. Even at night the humidity hangs heavy in the air and is oppressive. Beside him, on the stage is **CARL HENDERSON** (50'S) in a white suit, graying blond hair, looking aristocratic.

The Sheriff heaps on the charm as he lauds Carl's accomplishments for the town.

SHERIFF

And who, ladies and gentlemen  
brought a brand new cotton mill and  
two hundred jobs here?

The Crowd answers cheering.

**CARL!**

SHERIFF

That's right! And who fixed the  
roads and put up a new medical  
facility?

The Crowd enthusiastically answers again.

(CONTINUED)

**CARL!**

SHERIFF

And who is the man to lead this  
Great State of Mississippi?

The Crowd again, growing louder.

**CARL!**

SHERIFF

Ladies and Gentlemen I give you  
Benton's favorite Son, Carl  
Henderson!

The Sheriff has done his job and worked the crowd up into a fever pitch. They stand and applaud as the Sheriff relinquishes the podium to Carl. Carl stands to the adoring crowd who are throwing confetti and cheering wildly.

He steps to the podium clasping his hands above his head in a gesture of unity and victory. Then he attempts to settle the crowd so he can speak.

Like a maestro conducting a great symphony, Carl motions for everyone to sit down so he can begin. Everyone returns to their seats and it goes quiet. Carl surveys the crowd, waiting a full minute, building tension.

He feels the time is right and begins, slowly at first, in a calm voice that is full of authority, kindness and experience all rolled up into one.

CARL

Thank you Sheriff for those kind  
words.

The Sheriff sitting down, acknowledges with a good old boy cheer.

SHERIFF

You get em Carl!

CARL

Friends we are in trouble, and I  
don't mean here, but this country.  
Liberals are selling out our  
heritage and we need to make it  
right!

The audience again cheers with a huge uproar.

CARL

We must be on constant guard  
against the dark hoard and watchful  
against the threat. If I am  
elected, I will be that white  
knight that will protect our way of  
life!

The crowd is worked up into a frenzy and chants his name.

**CARL! CARL! CARL!**

In the back of the audience, a small man watches Carl with an intent glare. About twenty years old he keeps in the shadows. Only his eyes are visible in the half light of the corner.

INT. AUDITORIUM - NIGHT

Later the crowd has thinned and Carl is conversing with a **SENATOR** (50s) a White haired man with a matching mustache and goatee.

Dressed in a three piece pinstripe suit he is tall and the atypical archetype of Southern aristocracy. He carries an air of power and authority about him.

Carl's wife, **ANNE** (50's) an antebellum Matriarch, aging gracefully, is by his side.

SENATOR

Good speech Carl.

CARL

Thank you kindly.

ANNE

It was a good turn out tonight.

Carl looks at his watch.

CARL

Goodness gracious mother, it's late  
and I'm starved.

Anne pats her husbands stomach.

ANNE

You know how cranky he gets when he  
doesn't eat.

Carl and his wife head towards the exit, the Senator goes in the other direction to a separate door.

EXT. AUDITORIUM - NIGHT

Carl helps Anne into an awaiting car. Carl goes to the driver's side and gets in. The car pulls away. Coming out of the Auditorium is the mysterious man from the crowd he watches Carl drive away.

EXT.- MANOR HOME - NIGHT

Rain pours in torrents outside a stately quintessential Southern Plantation style home. A throw back to the Old Antebellum era, with a wrap around porch, and two story high white alabaster columns.

There is a swimming pool behind it with a guesthouse.

A balcony runs along the whole outside edge of the house, with evenly spaced large windows, and big center entrance in the front.

One hundred year old oaks form a canopied path leading up to the home. Spanish moss hangs from them like so many stalactites. Thunder rolls and lightening flashes making the whole scene appear primeval.

INT. MANOR HOME HALLWAY - NIGHT

A long central hall dominates the center of the house, running straight through, from the front to back door. A grand staircase to the side leads up to the living quarters.

The interior is decorated with grand appointments of ornate mirrors, hand painted portraits and other fine artwork. A French Armories, and wet bar line the wall leading to dining room. This abode has all the trappings of extreme wealth.

INT. DINING ROOM - NIGHT

CARL sits at the long table eating a late supper. Anne is by his side flipping through the through Newspaper. Carl is quickly devouring some fried chicken.

ANNE

Don't eat to fast, dear.

CARL

Starving, the campaign is running me ragged.

(CONTINUED)

ANNE

Really Carl, why do want to be  
Governor so badly?

CARL

This country is heading to hell in  
a hand basket.

ANNE

And you're going to save the day?

CARL

Damn right.

INT. MANOR HOME - NIGHT

There is a break in the thunder, then a loud rapping at the front door. Carl leans his head out of dining room. In a lightning flash he sees a small beleaguered little man, through the screen door. He is soaking wet and shaking.

ANNE

Who is it at this hour?

CARL

I don't know.

Carl gets up and goes to investigate.

INT. HALLWAY - NIGHT

Carl passes a small credenza and opens the top drawer. He reaches in to retrieve something.

EXT. MANOR HOME - NIGHT

A shadowy individual stands on the front porch at the door. He beats on the door.

Then we see a gun we don't who is holding it. Glinting in the lightening rain beads over its steal barrel.

The front porch door opens

The Gun comes up.

BAM! BAM!

INT. DINING ROOM - LATER

The rain outside is picking up. Anne is indifferent and continues reading her paper. The thunder roars again, it startles her, and she gets up to look out window.

She turns back around and Carl has returned he is soaking wet with blood on his shirt.

Anne screams at the sight of him.

EXT. ROAD - DAY

Heat radiates from the asphalt like a broiler set on high. The road ahead is bleached white hot.

A 1966 Yellow Chevy Impala whisks by.

INT. CAR - DAY

Driving the car is **TODD HENDERSON** (20) Carl's son. In the passenger seat is **ABIGAIL "ABBY" SPENCER** (20), a blond haired beauty, and Todd's fiance.

She lays her head back on the seat with large sunglasses covering her eyes. A blue bow controls most of hair from flying all over the place.

She remains still and tries to let the breeze cool her off, but she's miserable and it shows.

ABBY

Does it get any hotter than this?

Todd sports a straw fedora and black shades. With an effervescent smile full of charm, he replies in a practiced demeanor.

TODD

It ain't even August yet, honey.

ABBY

Are you sure this is a good idea, surprising them like this?

TODD

Don't worry, their gonna love you.

There is some tension between them.

(CONTINUED)

ABBY  
And the other thing?

TODD  
Come on, lets don't do this again.

Abby sits straight up.

ABBY  
What, are you ashamed of me?!

TODD  
No! That's not it at all!

ABBY  
Then why don't you tell them?!

TODD  
I will, but my folks are  
traditional.

ABBY  
You fucking bastard!

Todd slams on the brakes, and the car comes to screeching halt in the middle of the deserted highway.

Abby is totally put off by Todd, this is his typical reaction, to ignore the problem.

TODD  
I'm sorry, but not during the  
election.

ABBY  
That's always the excuse.

TODD  
Baby look where we are.

ABBY  
Sooner or later your going to have  
to tell them.

TODD  
Oh and I suppose you told your Dad?

Abby is caught.

ABBY  
Well, no, but.

Todd smiles at her and leans over.

TODD

Look, lets just play it cool and see how it goes, okay?

ABBY

Oh, Jesus, alright.

TODD

Be careful around Dad saying that.

ABBY

Ugh!

Abby rolls her eyes, Todd kisses her on the cheek, then puts the car in drive and continues on.

The couple share a smile as the car passes a billboard with happy family beside them in large letters it reads **WELCOME TO BENTON - A FAMILY TOWN!**

The car speeds on by it

INT. CAR - DAY

Todd is enjoying himself being in familiar surroundings. He whistles a happy tune. From his POV through the windshield he sees a large home in the distance.

ABBY

Is that your place?

TODD

Home, sweet home.

The couple continues on down the road to the next driveway the mailbox in front reads **HENDERSON** and the address **420 WILLOW LANE**.

EXT. MANOR HOME - DAY

As they approach, Todd sees the **SHERIFF'S CAR**, and an **AMBULANCE** sitting in front. Concerned and worried he steers the car closer.

Abby comes to full attention, taking off her sunglasses.

Slowing down, Todd stops his vehicle next to the Sheriff's car. He is nervous as he gets out.

Abby quickly comes around and takes his hand.

(CONTINUED)

ABBY  
What's happened?

TODD  
I don't know.

They proceed up the steps of the front porch. As they pass one of the columns, standing just out of sight, is Todd's older brother **HANK HENDERSON** (22).

Sporting jet black slicked back hair, he hovers there, like a vulture waiting on an animal to die.

Dressed in a T-Shirt with cigarettes rolled up in one sleeve and jeans, his appearance is everything Todd isn't. Despite his demeanor Todd is close to his brother.

He speaks up in a low Southern angry drawl that startles Todd.

HANK  
Somebody tried to kill the old man.

Todd stops, pleased to see him, but wants more information.

TODD  
Is Pop okay?

HANK  
That old bastard? Sure, he's inside.

TODD  
Mom?

HANK  
Her too, glad here now I can leave.

TODD  
Coward.

Hank smirks at the attempt at humor. But his irritation is bleeding through at having to hang around. Then he notices Abby and puts on the charm.

HANK  
Who do we have here?

Todd in brotherly fun admonishes him.

TODD  
Okay smoothie, this is Abby.

HANK  
Hello Abby.

Hank tries to be a Southern Gentleman he takes her hand and kisses it. He then notices the ring on her finger.

HANK  
My, my, look at that.

TODD  
She's my fiance.

HANK  
I didn't think you had it in you  
little brother.

Hank smiles then gives them both a hug and its from the heart.

HANK  
Does Dad know?

TODD  
Not yet.

HANK  
Good luck. I'm leaving this circus.  
Welcome to the family Sis.

TODD  
Hey!?

HANK  
Just a rambling fool, and Abby, you  
are some welcome sunshine.

Todd appreciates the comment and so does Abby. Hank sprints off to his awaiting hot rod and jumps in. He peels out, showing off, spraying gravel heading down the drive. Todd and Abby proceed on into the house. Abby looks perplexed.

TODD  
Show off.

ABBY  
What did he mean by that?

TODD  
He likes you.

INT. LIVING ROOM - DAY

Carl sits on the couch in a bathrobe with a brandy in hand. Anne sits beside him.

The SHERIFF questions Carl. Carl's LAWYER listens.

Abby hangs back as Todd approaches the group.

The DOCTOR is taking Carl's blood pressure.

DOCTOR  
Your pulse is sky high.

CARL  
Yours would be too.

This is an old argument between Doctor and patient. The Doctor gives Carl some pills.

DOCTOR  
Take these, and take it easy for a couple of days.

CARL  
Easy for you to say, you don't have a campaign to run.

Disgusted with Carl's flippant attitude, the Doctor closes up his little black bag and walks out.

SHERIFF  
So, you never seen this fella before?

CARL  
Never in my life.

SHERIFF  
Why'd you even answer the door?

ANNE  
You know how he is?

SHERIFF  
Yeah, and this time it about got you killed.

Todd moves closer to the group. He catches Anne's eye. She stands and goes to embrace him with tears streaming down her face.

(CONTINUED)

TODD  
What's going on Mom?

ANNE  
It's just awful honey.

CARL  
I scared him off.

TODD  
You alright Pop?

CARL  
Yes son, fine.

TODD  
Hank came by to check on you.

Carl's face goes blood red.

CARL  
I need to talk to that boy!

TODD  
Easy Pop.

Carl downs some liquid courage from his brandy. Carl explains what happened to Todd.

INT. FRONT FOYER - DAY

Abby waits for Todd to give her a sign to join them. She looks around the foyer and admires one of the large paintings decorating the hall.

CLOSE ON PAINTING

She examines it and it looks like an original masterwork, she is impressed. She glances into the living room, from her POV Todd motions to her.

Abby walks softly into the living room.

INT. LIVING ROOM - DAY

Carl continues his explanation as Abby approaches Todd.

CARL  
I was talking to him and he just lunged at me. We wrestled and he fled on foot guess he got scared.

(CONTINUED)

TODD  
It was self defense Dad.

The Lawyer interdicts.

LAWYER  
I agree with the boy.

SHERIFF  
That's the way I see it.

Carl seems to come out of his funk, and has more of a commanding presence. He is more confident, and self controlled.

CARL  
Well, I don't want this hanging over my head. Especially during an election.

LAWYER  
Don't worry about it.

SHERIFF  
We'll put out a warrant, but he's long gone.

CARL  
I could have helped him, if he had only asked.

Todd feels the time is right to make his big announcement. Abby joins him.

Anne and Carl perk up seeing the girl.

TODD  
(nervous)  
Mom, Dad, I'd like you to meet  
Abigail Spencer, she's my fiance.

The air goes out of the room, but not in a bad way. Carl puts on an immediate heartfelt grin and bear hugs Abby. Carl gives her a huge kiss on the cheek. But Anne is not as warm, more shocked and stunned.

Carl turns to his Son and shakes his hand then hugs him too. Carl is overjoyed with the whole thing.

CARL  
Congratulations! This is perfect!

Anne with some jealousy.

ANNE

What a surprise, when did this happen?

TODD

It just did.

ANNE

Let the girl speak.

It is clear Anne doesn't like that someone else has taken her son's heart.

ANNE

(coldly)

It's about time there was another woman around here.

Anne takes Abby the arm.

ANNE

When is the wedding? I insist we have it here, you and I have a lot to talk about.

ABBY

Well, we haven't discussed details yet.

Anne is trying, but having hard time being super happy about the situation like Carl.

ANNE

Fiddlesticks, you leave that to me.

Anne guides her away. Abby eyes Todd, in bewilderment. Todd shrugs and smiles.

CARL

Don't fret about your Mother, she'll come around.

TODD

Sorry I sprung this on you.

CARL

Son, don't ever worry about that. Now, I would love to stay and talk and find out all the details, but I have a lot to take care of. We'll all talk about it at dinner.

(CONTINUED)

TODD  
Sure thing Pop.

Carl goes on upstairs, Todd takes the opportunity to go back outside.

EXT. MANOR HOME - DAY

**A DEPUTY** (20's) surveys the crime scene. The rain the night before has left the ground muddy.

The deputy bends down examining the footprints, he chews gum slowly, making mental notes.

Todd walks outside and joins him looking around.

TODD  
Find anything?

The Deputy acknowledges him, but is irritated at the intrusion to his investigation.

DEPUTY  
Not much.

The Sheriff hurries down the front steps to get in the squad car. He calls after his deputy.

SHERIFF  
Come on boy!

The Deputy rolls his eyes.

DEPUTY  
Sure thing Boss.

TODD  
Duty Calls.

DEPUTY  
If you find anything, let us know.

TODD  
Yep.

The Deputy walks back to Sheriff's car, gets in and they drive away. The Doctor gets in the ambulance. The Lawyer gives him some instructions and he too leaves.

Todd turns back to scrutinizing the ground. He walks around the perimeter. Something catches his eye off to the side of the drive.

Walking over he bends down and sees tire marks, they are wide. He looks around for his father's car but doesn't see it.

INT. DINING ROOM - NIGHT

Everyone is gathered around the big dinner table. Carl is at head of table and his jovial self has returned.

Todd scarfs his food down, Anne looks pleased to have kids under her roof again. Abby pokes Todd to stop stuffing himself. Carl raises a glass of iced tea to make a toast.

CARL

To my son, and his new bride to be,  
may your life be as rich as your  
mother's and mine has been.

Todd is a little embarrassed by the attention.

ABBY

I believe your turning red.

TODD

I am not.

Anne playing with food and out of sorts.

ANNE

She's right.

Abby changing the subject.

ABBY

I love your house.

Carl reaches over and takes Anne's hand in admiration,

CARL

We have worked hard on it.

ANNE

It's a lot of work.

ABBY

I especially admire your taste in  
art, that reproduction of the  
Raphael is stunning.

Anne glares at her.

(CONTINUED)

ANNE

That is no-

Carl cuts her off, smiling.

CARL

Yes it is, a little soldier I knew painted it from memory, he saw it once. Remarkable isn't it?

TODD

God, I'd forgotten what good tasted like.

CARL

Do not take the Lord's name in vain son.

ANNE

Do you cook Abby?

ABBY

I'm afraid I'm not any good?

ANNE

Nonsense I'll help you.

CARL

Your mother couldn't cook either when we got married.

ABBY

It's not that I don't want to, but I don't believe a woman's sole existence should revolve around her husband and house. I want to be a journalist.

Anne is shocked, and drops her fork at the absurdity of the idea. Carl not so much.

ANNE

Why that's ridiculous.

CARL

Now, Now mother, things are changing.

TODD

That's where we met, in class.

(CONTINUED)

CARL  
Good thing I own a newspaper.

TODD  
She's better at grammar.

ABBY  
I would love to come down and look  
around. Maybe get my feet wet.

CARL  
Well tomorrow should be kind of  
light.

TODD  
We can stop by early.

Carl thinks for a moment. Anne is all a fluster.

ANNE  
We're having another big party  
coming up, and I need some help.

CARL  
We have lots of volunteers.

ANNE  
But -

Todd understands her frustration, but does not pick up on  
his mother's jealous vibes.

TODD  
Pop please, we won't take up too  
much time.

CARL  
Sure, that will be fine.

ANNE  
As for sleeping arrangements, you  
two aren't married yet, and not  
under my roof. Todd you stay in the  
pool house.

TODD  
But Mom.

ANNE  
But nothing. Abby will stay in your  
room. And that's all there is to  
it.

She gives them both a final look. Carl nods his head in agreement with her.

INT. MANOR HOUSE SECOND FLOOR HALLWAY - NIGHT

Anne escorts Abby up to Todd's bedroom. She opens the door and Abby timidly steps inside. She hesitates for a moment feeling awkward.

ABBY

Thank you, I didn't mean for you  
think badly of me.

ANNE

Of course not, but you are young.

Abby getting her meaning.

ANNE

Sleep well.

ABBY

Good night.

Anne curtly leaves without anymore small talk.

INT. TODD'S ROOM - NIGHT

Abby closes the door and looks around. This was her fiance's private world. On the small shelves are trophies from little league. Various awards from life's small accomplishments.

A myriad of pictures of Todd at all stages of growing up. Most are with his father Carl. It is obvious he was the favorite son.

She smiles at seeing him so happy. She exhales knowing she has a lot to live up to. She takes her suitcase and places it on the bed and starts to get undressed. Then there is the sound of something hitting the window.

She turns and hears it again, a small little tap of a pebble hitting the glass. Abby goes to it and looks out. From her POV Todd is standing there below, in the yard smiling up at her.

She opens the window and whispers loud to him.

ABBY

What are you doing?

(CONTINUED)

TODD  
Oh Juliet, what light breaks from  
yonder window.

ABBY  
Boy you screwed that up.

TODD  
It was my first try.

ABBY  
Go to bed.

TODD  
Come on down.

ABBY  
Not on your life. I don't want to  
ruin my first impression with the  
in laws.

TODD  
Don't worry about them.

ABBY  
No, Goodnight.

Abby closes the window. Todd is disgruntled and disappointed and he walks away.

INT. NEWSPAPER - DAY

Todd and Abby enter **THE DAILY GAZETTE** holding hands. The newspaper has stood for over a hundred years. It, like the manor home, is Greek revival architecture. A columned marble facade with an out of place, rotating front door.

The Front hall is adorned with the usual plaques, awards and photos. A large painting of Carl, the current owner, hangs in a position of prominence in the very hall they are standing. There are many other photos of Carl with various people. Abby stops at one of the pictures.

ABBY  
Who's that with your Dad?

TODD  
Some Senator.

They proceed down the hall towards an office marked **EDITOR** above the door.

(CONTINUED)

The Sheriff exits the office in a hurry, and heads out the back not noticing their approach.

They stop at the door and Todd knocks, from inside his Dad replies.

CARL (V.O)

Come in.

INT. EDITOR'S OFFICE - DAY

Todd and Abby enter the large spacious room. Sitting behind the heavy fine oak desk is the Editor, his father Carl. He has his feet up on the desk talking on the phone.

Carl cups his hand over the receiver.

CARL

Come on in.

Carl returns to his conversation.

CARL

Yes Sir Mr. President, you'll have my complete support once I'm elected.

Todd and Abby share a look. Todd beams with a little pride. Carl hangs up the phone.

TODD

Was that really the President?

CARL

Yes, a good man, but he needs guidance.

TODD

We saw the Sheriff leaving, is everything okay?

CARL

I had to put my car in the shop he dropped me off.

Carl looks hurried.

CARL

What can I do for you?

Then Carl remembers.

(CONTINUED)

CARL  
Oh, yes right, Abby.

ABBY  
Can I look around?

CARL  
Todd, can you show her?

TODD  
Sure Pop.

CARL  
You know the archives could use  
some straightening.

TODD  
Your not going to put her to work?

ABBY  
Why not? It will be great looking  
at old stories.

CARL  
Of course.

Todd doesn't press the issue, but is irritated with his  
fiance.

TODD  
Come on.

INT. NEWSPAPER PRESS ROOM - DAY

Todd escorts Abby through the huge press room. The large  
newspaper machine is quiet and the place deserted. Todd  
admires it with a bit of boyish pride.

TODD  
This is where it comes together.

Abby gets his vibe and teases him.

ABBY  
Don't let me put you out.

TODD  
Oh no we're not going there.

ABBY  
Do I threaten you?

Todd gives her a look.

(CONTINUED)

TODD  
Where did that come from?

BABY  
I just got the feeling I was  
intruding between you and your Dad.

TODD  
No, of course not.

There is something, he is partially holding back.

TODD  
I'm sorry.

ABBY  
Okay spill it.

TODD  
It's just that besides my Dad  
nobody loves this place more than  
me.

ABBY  
Until I came along.

TODD  
It was like a little secret just  
between me and him.

Abby puts her arms around him.

ABBY  
Let me into that world.

TODD  
Right now I can't imagine you not  
in it.

He smiles and they continue on through the building reaching the archive room. Todd opens the door, there are steps leading down. He flips the light switch on the wall just inside the door on.

They walk down the steps.

INT. ARCHIVE ROOM - DAY

Todd and Abby step down into the dingy dark archive, it is a mass of clutter. Filing cabinets are stuffed to overflowing. Stacks of newspapers sit rotting and yellowing with age next to the wall.

(CONTINUED)

Abby looks amazed at all of it.

TODD  
And this is where it all ends, but  
I think it holds secrets.

ABBY  
It looks like organized chaos.

Abby steps over to one of the long tables used to hold the dead copy for old stories. She picks up one of the old manila folders and blows the dust away.

TODD  
Pop needs to get people down here  
to tidy up.

ABBY  
Let's do it.

TODD  
Are you kidding?

Abby teasing.

ABBY  
Have you got anything better to do?

TODD  
Yeah.

ABBY  
Like what?

It's clear he's walked into this one and there is no use arguing.

ABBY  
Come on it'll be fun.

TODD  
Right.

ABBY  
Get over it.

INT. ARCHIVE ROOM LATER - DAY

Abby is seated at the long metal table in the middle of the mess. She sorts through the piles of newspaper clippings and type written stories.

Todd sweeps up in the corner.

(CONTINUED)

She shuffles through the papers trying to make sense of everything. Digging through old stories, and matching up the newspaper clippings with the actual type written stories. She paper clips them together.

Close on Abby's hand flipping through the papers, her eyes catch the dates.

CLOSE ON DATES

March 1943

August 1944

April 1945

She looks surprised by what she sees and comments to Todd

ABBY

These go back to the war.

She continues to go through the papers straightening up till finally coming across one with a huge headline.

**CARL HENDERSON LOCAL HERO RETURNS**

ABBY

Here's a story on your Dad.

Todd steps over surprised.

TODD

What?

Abby begins to read. There are two pictures of Carl one in front of town being hailed as a hero and another of him leading captured **POW NAZI OFFICERS** into camp.

Todd smiles in admiration.

ABBY

(reading)

Local resident, Carl Henderson returns after years as a POW in Germany. He managed to escape and capture several high ranking Nazi officers in the process.

**CLOSE ON NEWSPAPER PHOTOGRAPH** of **NAZI POW'S** being interred into the camp outside of town.

(CONTINUED)

TODD  
Wow that is something!

ABBY  
He needs to use this in his  
campaign.

TODD  
Definitely.

ABBY  
Must have felt good.

TODD  
Pop never said anything about it.

ABBY  
You think he'd talk to me?

TODD  
I don't know he's got a lot on his  
plate.

Abby takes his hand from across the table.

TODD  
I'll ask him.

INT. HALL WAY NEWSPAPER - DAY

Outside the Editor's office Todd is about to enter when he  
hears Carl slam the phone down. Then the sound of Carl  
walking towards the door.

Todd backs away to not startle his father.

Carl exits the office with his briefcase in hand. Todd  
steps over to him.

TODD  
Hey Pop could I ask you something?

CARL  
Sure son what is it?

Todd produces the newspaper and the POW's.

TODD  
Look at this.

Carl smiles in fond remembrance of his homecoming.

(CONTINUED)

CARL  
Oh my goodness.

TODD  
Why didn't you ever tell me.

CARL  
The war had bad memories for me.

Todd sees his father's hesitation.

TODD  
Abby wants to do an interview,  
about it.

CARL  
I don't know.

TODD  
Sure it'll be good for your image.

CARL  
You think so?

Carl thinks for a moment.

CARL  
People might say I am bragging.

TODD  
You're too modest.

CARL  
Pride comes before a fall.

TODD  
Stop with the Bible quotes.

Carl sees this means a lot to him.

CARL  
Okay I'll be home later, we'll sit  
down.

(pause, beat)  
After all, she is my future  
daughter in-law.

INT. DRUG STORE - DAY

Todd and Abby sit at a booth eating their burgers and fries. The **SHERIFF'S DEPUTY** is seated at the bar drinking a cup of coffee. The door swings wide open with a bang, startling the other customers, in walks Hank reeling drunk.

The Deputy looks at him disgusted, but doesn't bother getting up. Hank plops himself down across from his sibling and fiance.

Todd tries not to engage him and motions for Abby to do the same. This is an old story.

HANK

The prodigal son has returned!

TODD

Not today Hank please.

Abby under her breath to Todd

ABBY

What is he talking about?

HANK

My ears is fine little sister.

ABBY

Hello Hank.

HANK

So prim and proper.

TODD

Leave her alone.

HANK

I just want to see if she has fallen under Pop's spell.

TODD

I said shut up.

HANK

What did Pop do today?

TODD

We're trying to eat.

HANK

Always the favorite

(CONTINUED)

TODD  
Leave Pop alone!

Hank whips a look at him and leans back contemplating his words.

HANK  
Here to follow in the Old man's  
footsteps kid?

TODD  
At least I try.

HANK  
I make my own money.

Hank roars out his sentiment.

HANK  
And what about you sister? Have a  
warm fuzzy feeling for the man who  
saved this Town! Or has he figured  
out you a little Jew whore.

Todd grabs his brother ready to punch his lights out.

All this has come out of the blue and scares Abby.

The Deputy has had enough, sets down his coffee and whirls around on his stool. He approaches Hank reaching for his handcuffs.

DEPUTY  
Alright Hank, tone it down.

HANK  
Ah! The law, sworn to hold up  
justice for the good Christian  
folk, or those with the most money.

The Deputy pulls him aside for privacy.

INT. DRUG STORE HANK'S POSITION - DAY

The Deputy gets right up into his face and addresses him in a menacing whisper.

DEPUTY  
You need to watch yourself.

(CONTINUED)

HANK

Dirty secrets are buried deep.

The Deputy wrangles Hank, he flops around like a rag doll because he is so drunk. Hank gives him a crooked smile which angers the Deputy more.

Hank's anger is coming up, Todd sees a fist forming. Todd doesn't hesitate and interdicts pushing his brother back.

TODD

Come on Hank, don't do this.

HANK

Daddy's favorite Son. You're going to be just like him someday.

TODD

Your drunk!

Hank hauls off and slugs Todd, he falls to the floor. Abby jumps to his side to see if he's alright, this has totally taken her off guard.

ABBY

Stop it!

The Deputy is quick and grabs Hanks arms cuffing him.

DEPUTY

Just what I wanted.

Todd raises up in his brother's defense.

TODD

No, wait!

DEPUTY

After what he just pulled?

TODD

He's my brother.

Todd's intervention doesn't make sense to the Deputy.

TODD

He'll calm down.

Todd gets right in Hank's face.

TODD

Shut up and sit down.

(CONTINUED)

HANK

Whatever you say little brother.

TODD

Stop calling me that.

Todd is in complete defense of his brother.

DEPUTY

(to Hank)

Your one lucky son of a bitch.

The Deputy takes the handcuffs off and Hank returns to his seat. The Deputy starts for the door and Todd thinking on his feet stops him.

The disgruntled Deputy tries to calm down but he is almost too angry for words.

DEPUTY

He's always been bad news.

EXT. DRUG STORE - DAY

The Deputy stomps outside and lights a cigarette. Todd steps up beside him.

DEPUTY

Keep an eye on that one.

TODD

What is going on?

DEPUTY

Where was he night before last?

TODD

I just got into town, why?

DEPUTY

What happened with your Dad.

TODD

You think Hank had something to do with it?

DEPUTY

Your Dad and Hank never did get along.

(CONTINUED)

TODD  
Pop would recognize his own son.

DEPUTY  
Not in disguise, it was dark and  
late.

TODD  
(sarcastic)  
And then hank just came by the next  
morning?

DEPUTY  
It beats a mysterious stranger  
nobody can find.

TODD  
I don't think he'd try to kill him.

DEPUTY  
What if he just wanted money?

TODD  
You know Pop.

Todd gives him a laugh.

TODD  
Your stretching.

DEPUTY  
Like I said, its just a feeling.

TODD  
Well keep that to yourself.

The Deputy takes one long last drag off his cigarette and  
flips it to the curb. He gets in his squad car and drives  
off.

Abby joins Todd outside.

TODD  
Sorry you had to see that.

ABBY  
Don't worry.

TODD  
He's a hot head sometimes.

Todd looks back into the drug store and from his POV sees  
Hank passed out on the table.

(CONTINUED)

TODD

Shit, I got to get him out of here.

Todd looks around and spies Hanks car slammed up against curb down the street.

TODD

I'll take his car, you follow me.

ABBY

Okay.

EXT. GAS STATION - DAY

Todd pulls up to the Service Station that sits just off the side of the road.

The station is closed but the garage is open. The old crusty owner **MR. ENLOE** comes out from the garage wiping his hands on a rag, hearing the car.

He's friendly enough but is a bit put off at the sight of a drunk Hank. Todd gets out of the car and walks around to get Hank out.

Abby pulls up behind Todd. She gets out, Mr. Enloe notices her. Todd wrangles Hank out and attempts to introduce Abby at the same time.

TODD

Mr. Enloe, Abby Spencer.

MR. ENLOE

Hello young lady.

Todd pulling Hank's arm over his shoulder and wrestling with the dead weight of his drunk brother.

TODD

She's my fiance.

MR. ENLOE

Well, congratulations.

ABBY

Thank you.

Mr. Enloe looks disappointed at Hank.

MR. ENLOE

Already drunk.

(CONTINUED)

TODD  
I'm afraid so.

MR. ENLOE  
Good thing we're not busy.

TODD  
Sorry.

MR. ENLOE  
Not your fault, if he wasn't such a  
damn fine mechanic I'd fired him  
long time ago.

Hank starts to wake up he pushes himself away from Todd.

HANK  
Get off me man.

TODD  
Be thankful you got a job.

HANK  
He'd never fire me.

MR. ENLOE  
Don't be so sure boy, out all hours  
of the night.

Mr. Enloe looks away. Hank staggers back to the rear of the building.

MR. ENLOE  
Better let him sleep it off.

INT. GARAGE - DAY

There is a car with the hood up in the service bay. Mr. Enloe starts working on the motor, completely changing the subject

MR. ENLOE  
Your Dad is a good man we could use  
more like him.

TODD  
Yes Sir, I think so.

MR. ENLOE  
I remember when your father didn't  
have a pot to piss in.  
(pause, reflecting)  
(MORE)

(CONTINUED)

MR. ENLOE (cont'd)  
When he came back from the war he  
worked his butt off.

TODD  
Dad never told me about the war.

Mr. Enloe continues to work.

MR. ENLOE  
Really?

TODD  
I didn't know he was a hero.

Mr. Enloe still deep in the engine working.

MR. ENLOE  
You Dad never bragged.

TODD  
(smiling)  
No.

MR. ENLOE  
Wasn't his style.

TODD  
How did he make his money?

Mr. Enloe leans up on the hood of the car with a question on  
his face.

MR. ENLOE  
Didn't you ever ask your Dad?

TODD  
Never thought about it.

Todd looks around the service bay looking for something.

TODD  
Where's Pop's car?

MR. ENLOE  
What?

Todd dismisses the question.

TODD  
Never mind.

EXT. GARAGE - DAY

Abby looks around taking in her surroundings. The swampy looking landscape is far from what she is used to, it is almost primal. Across the street from her POV she sees an **OLD POW SIGN**.

Her eyes betray an odd apprehensive expression. There is a red dirt road that goes under the sign. The recent rain has left it muddy. From her POV in the distance there looks to be tire tracks leading in.

INT. GARAGE - DAY

Todd goes to the ice box cooler and opens it up. He pulls out a bottle of cold POP and opens it. It's ice cold and takes him back.

TODD  
God these still taste the same.

MR. ENLOE  
Because you want them to.

Mr. Enloe goes and gets himself one.

TODD  
That's deep.

MR. ENLOE  
Not really. It tastes good because you expect it to.

TODD  
No, because its hot and I'm thirsty.

MR. ENLOE  
You have fond memories here.

TODD  
Of course.

MR. ENLOE  
I remember when you'd ride your bike out here just to get one.

TODD  
Damn I had forgotten that.

(CONTINUED)

MR. ENLOE

A brand new red bike your Dad got  
for you.

TODD

I loved that bike.

MR. ENLOE

Yes, you did but you loved your Dad  
more.

Mr. Enloe takes a swig of his Pop.

MR. ENLOE

You see everything is connected.

TODD

Okay I get it.

MR. ENLOE

But it's still damn fine POP.

TODD

You never answered me.

MR. ENLOE

What?

TODD

How did my Dad make his money?

Mr. Enloe is hesitant but comes back quick.

MR. ENLOE

I don't know, never asked.

Todd studies him.

TODD

I better check on Hank.

INT. BACK ROOM SERVICE STATION - DAY

A little living area just off the side of main office.  
Really no bigger than a closet, with a cot for a bed, and a  
dresser and a hot plate to prepare food.

Hank sits on the cot with his head in his hands nursing a  
hangover. Todd walks in and leans on the dresser looking at  
him with disgust.

(CONTINUED)

HANK  
God, my head.

TODD  
Serves you right.

HANK  
Get me some fucking aspirin will  
ya, its in the top drawer.

TODD  
Been drinking more?

Todd opens the dresser drawer. Looking in from his POV he sees a hand gun. He reaches in and pulls it out.

TODD  
Where the fuck did you get this?

Though hazy eyes Hank looks up and sees Todd holding the gun. Hank jumps up and grabs it away from him.

HANK  
Give me that!

TODD  
What are you doing with a gun?

HANK  
The world ain't safe little  
brother.

TODD  
That's a stupid excuse.

HANK  
Real life ain't like on campus.

Hank is being belligerent and its useless to talk to him. Todd looks away then he sees in the corner, out of sight are muddy boots.

Hank looks up at Todd and gives a thin smile.

INT. GARAGE - DAY

Todd looks out the large garage bay door across the street from his POV he sees Abby pondering the old POW Sign. Todd walks out to join her followed by Mr. Enloe.

EXT. GARAGE - DAY

Todd joins Abby and takes her hand.

TODD

What do you know about that place?

MR. ENLOE

Your Dad owns it. When the Government folded up shop he bought it for pennies on the dollar. See its mostly swamp.

(pause beat for effect)

Used it as collateral to buy more.

ABBY

Isn't that a little dishonest.

TODD

Abby stop.

MR. ENLOE

Not really the bank just sees land on the deed. Its solid, may not be worth anything now, but who knows in fifty years. Look at that Space center in Florida, built on marshland.

ABBY

I guess so.

TODD

Damn straight.

ABBY

So who was in there during the war?

MR. ENLOE

Mostly SS officers.

They step to the edge of the road and look out to the overgrown field.

The dirt road leading in is surrounded by tall grass. In the distance are the abandoned barracks that held the prisoners, that are falling apart.

MR. ENLOE

Wouldn't go out there. Grass is full of snakes, rattlers.

Todd and Abby consider it then turn back around.

(CONTINUED)

TODD  
Well we've got to get back.

MR. ENLOE  
Nice to meet you Abby.

Abby nods a friendly smile, Todd guides her to the car and opens the door for her. She and Todd get in and Todd pulls out onto the road and drives off.

INT. CAR - DAY

Todd grips the wheel, by his expression he is none too pleased. Abby picks up on it.

ABBY  
What's wrong?

TODD  
You know.

ABBY  
No, I don't.

TODD  
Don't give me that.

ABBY  
Really I haven't a clue.

TODD  
Are you jealous or something?

Abby is totally taken aback.

ABBY  
What?!

TODD  
That crack about my Dad.

ABBY  
You are not making any sense.

TODD  
The money and land thing.

ABBY  
It was just a question.

She looks at him like he has lost his mind.

(CONTINUED)

ABBY  
Quit being so defensive, I didn't  
mean anything.

Todd keeps driving but remains silent thinking.

ABBY  
Look I get your Dad and you are  
close.

TODD  
He's a good man.

ABBY  
I didn't say he wasn't.

TODD  
No, that he just did something  
illegal.

ABBY  
God, hero worship.

She turns around in a huff and crosses her arms

ABBY  
And you still haven't told him  
about me have you?

TODD  
I knew you'd turn this around.

ABBY  
Not only have I got to fight my  
future mother in law, but your ego  
too.

Todd realizes he's messed up.

TODD  
I'm sorry.

ABBY  
You should be.

TODD  
What are you talking about?

Abby gives him another look.

ABBY  
You don't get it do you?

TODD  
What?

ABBY  
Your mother.

TODD  
Now whose talking in riddles.

ABBY  
I've taken her baby.

TODD  
(getting it)  
Oh. yeah.

ABBY  
Girl talk. She's been surrounded by  
men for a long time. It's going to  
be an adjustment.

TODD  
If you say so.

ABBY  
Ugh! I don't see how she hasn't  
strangled you all.

INT. CAR - DAY

Todd and Abby pull up to the Manor House. Todd puts the car  
in park. Abby opens the door to get out and leans over and  
kisses him.

EXT. MANOR HOUSE - DAY

The curtains part on the front window, we see Anne looking  
out at the car with jealous eyes.

INT. CAR - DAY

Abby and Todd continue to kiss, as they part Todd grabs her  
hand.

TODD  
Don't be rough on her.

Says Todd half teasing half serious.

(CONTINUED)

ABBY  
Oh my God.

TODD  
Sorry, I didn't pick up on it.

ABBY  
One of us did dummy. Now go.

Abby gets out of car and flits up the steps.

EXT. MANOR HOUSE - DAY

The door opens and Anne appears. At first she startles Abby, but quickly makes an excuse.

ANNE  
Go on in my Dear, I'll just be a moment.

ABBY  
Yes Ma'am.

Anne walks down the steps in a stately manor and approaches the car.

INT. CAR - DAY

Todd knows the look.

TODD  
Shit.

He gets out of the vehicle.

EXT. CAR - DAY

Anne folds her hands in front of her.

ANNE  
Have you seen your brother today?

TODD  
Yes.

ANNE  
Drunk wasn't he?

TODD  
Maybe, a little.

ANNE  
Don't defend him.

TODD  
I'm not, but what's set him off?

ANNE  
I don't know what you mean.

There is something she is holding back.

TODD  
He and Pop have problems I know.  
But he's never been drunk in the  
middle of the day.

ANNE  
It's gotten worse.

TODD  
Why?

ANNE  
Never mind that I am putting you in  
charge of getting him here for the  
campaign rally.

TODD  
Oh shit no.

ANNE  
Don't take that tone with me.

TODD  
Yes Ma'am.

ANNE  
And check on your brother.

INT. MANOR HOUSE - DAY

Abby steps through the front door.

From her POV there is an army of people decorating the house. Red, White and Blue streamers and balloons are everywhere. Carl's posters cover the walls.

Anne walks back into the house. She and Abby stand in front of one another in an awkward moment.

(CONTINUED)

Abby makes the first move.

ABBY  
Mrs. Henderson.

Anne stops her, then like an order says.

ANNE  
Call me Anne.

ABBY  
Anne, I am not here to take him  
away from you.

ANNE  
I know that. But the family needs  
protecting.

An odd statement but Abby continues.

ABBY  
I love him.

ANNE  
To be a part of this family endears  
trust.

ABBY  
Of course, and I hope I can earn  
that.

ANNE  
Be careful what your asking.

Anne's iciness is hard to break through.

ANNE  
But lets sit down first.

Anne leads the way into the living room. Workers are buzzing  
about. In a dictatorial fashion Anne issues orders them.

The workers maintain a look of stoic reserve.

ANNE  
Leave us.

In perfect compliance, they stop what they are doing and  
vacate the area. Their speed and obedience shocks Abby a  
bit.

(CONTINUED)

ABBY

My that was easy.

ANNE

They know their place.

Anne sits down and makes herself comfortable.

ANNE

It wasn't always so, we had to work to get where we wanted. When I came down here I thought I was coming to the end of the world.

Abby understands she is opening up.

ABBY

How did you and Mr. Henderson meet?

ANNE

Well if you must know, it was on a USO boat bringing the boys back home. After my parents died I needed something to feel important after taking care of them for so long. So I joined my local Woman's auxiliary and packed my bags. I never intended to go back home. It was kind of fluke really, I didn't know if I would find someone but your Dad and I hit right off. We got married at the first port we came to and he brought me straight here. I never looked back and don't regret a minute of it.

ABBY

Thank you.

ANNE

For what?

ABBY

For trusting me.

Anne is still a little distant, but better.

ANNE

Now this party is important to your future father in law. A lot of important people are going to be attending.

ABBY  
(happy)  
Yes Ma'am!

ANNE  
Remember my family comes first and  
always must be protected.

The comment strikes Abby as odd she has repeated herself and she and considers pointing it out but holds back.

ABBY  
Yes Ma'am.

Anne turns away reflecting, then the S/O the front door opening and footsteps coming up the foyer. Carl appears at the entrance to the living room.

CARL  
I see you two are getting along.

ANNE  
Of course we are.

CARL  
Very good.

ANNE  
What are you doing home?

CARL  
I have an interview.

ANNE  
With who?

Abby beams with excitement.

CARL  
My future daughter.

Anne firms up, the coldness in her voice returns.

ANNE  
I see.

Abby picks up on it, all her work for nothing, she tries to thaw the situation out.

ABBY  
We can do it some other time.

(CONTINUED)

CARL

Nonsense.

Carl holds out his hand and motions for her to come along. Abby gets up and Anne follows her out with her eyes.

INT. CARL'S STUDY - DAY

The large paneled office is typical southern decor. A large fireplace and mantle adorned with family photos. It also is a small library. Bookshelves on either wall are filled with books.

Two leather cushioned wing back chairs sit in front of the fireplace. A huge oak desk sits at the opposite end with another well worn swivel chair, Carl's other thrown.

Abby then realizes in her excitement she has forgot something.

ABBY

I'm sorry I wasn't expecting this.

CARL

Remember a good reporter is always prepared.

There is an easiness about Carl. Abby feels completely comfortable with him. He goes to his desk and shuffles through some papers.

He finds what he is looking for, a **STENO REPORTERS PAD** and **PEN**. Carl comes back around the desk and hands them to her.

ABBY

Thank you.

CARL

Have a seat.

Carl and Abby sit down in the wing chairs across from one another.

CARL

I would have a fire going, but its too hot.

ABBY

That's fine.

(CONTINUED)

CARL  
It's good that people feel  
comfortable together.

ABBY  
Yes it is.

CARL  
So what do want to ask me?

ABBY  
I don't know where to start.

CARL  
How about that elephant in the  
room.

Abby laughs at the little joke.

CARL  
War, hero come back to save his  
little town.

ABBY  
Something like that.

CARL  
Well there isn't much to tell.

ABBY  
How about when you got captured?

Carl shifts in his seat.

CARL  
It was stupid really, I went out on  
a patrol by myself and got turned  
around. The next thing I knew I was  
surrounded.

ABBY  
Okay.

Abby jots down what Carl said.

CARL  
Come on my dear a first year  
stringer can do better than that.

ABBY  
Where was this?

CARL  
Outside Mannheim.

ABBY  
What unit were you with.

CARL  
The American Army.

His answer is quick, curt and evasive. Carl looks at her for the longest wanting to pull that question out of her but she doesn't seem to get it.

CARL  
A real question, one from the heart. The only kind that matters to readers.

ABBY  
(realizing)  
Were you scared.

CARL  
Petrified.

ABBY  
I bet.

CARL  
I was younger than you, and all alone.

Carl's eyes look right through her.

CARL  
You don't know how small you are until there is absolutely no one you can count on for help.  
(pause)  
Except yourself.

ABBY  
At what point did you decide to escape?

Carl keeps looking straight through her.

CARL  
You learn to survive. Like an animal, instinct kicks in at some point and is all that matters. Survival is also a skill set that you can use to your advantage, use  
(MORE)

(CONTINUED)

CARL (cont'd)  
the users. Make the disposable  
indispensable a ticket out of the  
abyss.

Abby writes intrigued by his flow of thought.

CARL  
Hell was unleashed on earth and  
only the strong were going to live.  
Weaklings perished so they could  
not pollute the blood, a cleansing  
of the unwashed tribe.

ABBY  
Excuse me.

Carl comes out of his little funk and back to reality.

CARL  
Sorry my dear, they were hard  
times.

ABBY  
No, that's all right.

He continues.

CARL  
I tried to remain unnoticed.  
Keeping my head down and away from  
the others. Never associating with  
the other prisoners so that when I  
made good my escape they wouldn't  
realize I was gone till it was too  
late.

ABBY  
How long were on your own till you  
were rescued?

CARL  
Not long, as it happened the war  
was coming to an end and I was  
escaping just as the Germans were  
fleeing.

ABBY  
That's when you captured those  
officers.

(CONTINUED)

CARL  
The captors became the captives.

ABBY  
You like catch phrases don't you?

CARL  
It's the politician in me.

ABBY  
One more question.

CARL  
Shoot.

ABBY  
Why Governor?

CARL  
Because change is coming and it is too fast. We need to slow things down.

ABBY  
(aback)  
Isn't that the opposite approach?  
(beat)  
Shouldn't we be moving forward?

Carl hesitates, scrutinizing Abby. Without missing a beat he looks at his watch.

CARL  
Oh my goodness the time has gotten away from us. If you'll excuse me my dear I have some business to take care of.  
(beat)  
Have you phoned your parents?

Abby warms to his fatherly concern, they both stand and, he gives her a hug.

ABBY  
Alright, thank you, I will.

CARL  
You'll make a fine reporter someday. Work on your questions.

Abby being proper, gracefully walks out of the room.

INT. BEDROOM - DAY

Abby picks up the telephone receiver and dials the operator

ABBY

Hello, I'd like to make a collect  
call to Emile Spencer, Brooklyn  
450.

We hear the sound of the phone ringing then a click as  
someone picks up.

VOICE (V.O.)

Hello.

Abby speaks in German, a tongue she has hidden from Todd.

ABBY

Hallo Papa, ich bin es.  
(translating)  
Hey Papa, its me.

EMILE (V.O.)

Sprechen auf Englisch.  
(translating)  
Speak in English.

ABBY

Yes Papa.

EMILE (V.O.)

How are you my Dear?

ABBY

Fine Papa.

INT. BEDROOM/EMILE'S OFFICE - DAY

Emile a 40 something Jewish gentleman, sits behind his desk  
in a large office. The nameplate on his desk denotes CEO of  
Manhattan Savings.

EMILE

What is it my girl?

ABBY

Nothing, just wanted to hear your  
voice.

EMILE

And how is that nice young man?

(CONTINUED)

ABBY

Fine, Todd wanted to introduce me to his parents. We came for a visit.

EMILE

Daughter you know how I feel about that.

ABBY

Don't worry Papa they are fine Christian folk. Be assured Todd's mother doesn't even have us under the same roof.

EMILE

That is not what I meant.

ABBY

I know, but I love him Papa.

Emile closes his eyes visibly upset.

EMILE

He is not one of us.

ABBY

It's my life.

EMILE

Yes it is, but make the best decision.

ABBY

I will.

EMILE

Tell me about this new family.

ABBY

Well Todd you know him, is wonderful, and his father Mr. Henderson was a war hero. He and I seem to have hit it off pretty good, he owns a newspaper down here and is running for Governor.

EMILE

Sounds like fine people.

ABBY

They are but, Todd's mother, well I am not sure.

(CONTINUED)

Abby changes the subject.

ABBY  
Tell me about the war Papa.

EMILE  
What? That was a long time ago.

ABBY  
Please.

EMILE  
I was a prisoner at Sandhofen in  
Mannheim.

ABBY  
Mr. Henderson, was an American POW  
there and escaped.

EMILE  
I don't remember any American  
prisoners. But memory fades.

ABBY  
You could have forgotten.

EMILE  
Probably.

ABBY  
Do you recall anything else?

EMILE  
Why all the questions?

She is embarrassed.

ABBY  
Something Carl told me to do if I  
was going to be a good reporter.

EMILE  
There was this German Lieutenant  
who took a liking to me. He managed  
to get me out and hid me till the  
American's came.  
(pausing in recompense)  
I always wondered what happened to  
him.

ABBY  
What was his name?

(CONTINUED)

EMILE

I never knew.

ABBY

You never talked about it.

EMILE

It was something I didn't want to expose you to.

ABBY

Why didn't you ever tell me?

EMILE

Painful memories are the first you try to forget.

Another moment of silence.

EMILE

I haven't thought of that in years.

ABBY

Give Momma a hug for me.

EMILE

I love you daughter.

Emile hangs up the phone and so does Abby.

INT. LIVING ROOM - DAY

Anne is on the other phone listening in, and quietly hangs up the phone. She looks upstairs towards the bedroom. Then with purpose goes back to working on the upcoming party.

INT. BEDROOM - DAY

Abby releases the receiver thinking, she goes to the window to look out at the pristine yard. A small breeze blows in, as she looks out from her POV she sees Carl walking out onto the porch.

He stands there waiting as his car drives up. Mr. Enloe gets out all greasy looking. He parks parallel to the porch Carl gets in the car and they drive away.

INT. CAR - DAY

Todd sits in his car outside the Newspaper. He is disgusted and pissed. His face looks is like a giant question mark and he is puzzled.

From his POV he sees his father's car parked directly in front, in his usual spot. There are no other cars around.

Then the Sheriff's car pulls up and parks next to his Dad's car. The Sheriff gets out and walks into the building.

INT. EDITOR'S OFFICE - DAY

Carl pours himself a Brandy from a bottle. The Sheriff sits across from him. Carl downs the glass in one gulp. The Alcohol seems to calm him down.

SHERIFF

That only works so much.

CARL

I tell you I don't like it.

SHERIFF

You don't have anything to worry about.

INT. NEWSPAPER FRONT HALL - DAY

Todd enters the building and walks up the hall towards his father's office. The door is cracked and he stops outside listening.

INT. EDITOR'S OFFICE - DAY

The men continue their conversation.

SHERIFF

I wasn't your fault.

CARL

Oh yes it was, a long time ago.

SHERIFF

You were young.

CARL

Does that make it right?

(CONTINUED)

SHERIFF

Boy, you made a better life for  
your family, and you're going to  
make a great governor.

Carl goes to the window from his POV he sees Todd's car and  
goes a little quieter.

CARL

If only she had told me.

SHERIFF

We all pay for our sins.

INT. NEWSPAPER FRONT HALL OUTSIDE EDITOR'S OFFICE - DAY

Todd looking guilty, finally decides to knock and goes on  
in.

INT. EDITOR'S OFFICE - DAY

Carl spies Todd and quickly puts on a smile.

CARL

Ah Son, there you are.

The Sheriff averts his attention to Todd and stands. He  
doesn't wait around.

SHERIFF

I got to go. Talk to you later.

CARL

Yes.

SHERIFF

Good seeing you Todd boy. Take care  
of your Dad ya hear.

TODD

You too Sheriff, thanks.

The Sheriff pauses and turns around.

SHERIFF

Oh we caught the guy.

CARL

That's great, where?

(CONTINUED)

SHERIFF

Next county, matched the  
description and everything.

The Sheriff seems in a bit of a hurry to get out of there and leaves the office quickly. Carl always pleased to see his son puts on a welcoming smile.

Todd looks relieved one burden gone.

TODD

Good news.

CARL

Yes, what are you doing here?

Todd looks awkward, Carl sees right through him. Carl sits down. Todd takes a seat across from him.

CARL

You look like a man with a problem.

TODD

Well, one is gone now.

Carl looks at him funny.

TODD

Something I heard.

CARL

But that's not the real problem.

Todd shifts in his seat.

TODD

It's tense around here.

Carl leans forward and crosses his hands on top of the desk. His big blue eyes looks straight into Todd's.

CARL

You mean Hank.

TODD

How did -

CARL

I'm his father.

TODD

What's with you two? Mom is  
completely undone.

(CONTINUED)

CARL  
It happened a long time ago.  
Something I'm not proud of.

TODD  
Can't you tell me?

Carl leans back a large exhale.

CARL  
Your a man, you should know.

TODD  
Please.

CARL  
I was once part of the Klan.

TODD  
The KKK?

CARL  
Yes, and your brother found out  
before he was ready to handle it.

TODD  
Ready, I'm not sure I am.

CARL  
He was young and didn't understand.

Todd a little defensive and angry.

TODD  
What is there to understand?

CARL  
They yield considerable clout in  
Washington.

But your not still part of it?

CARL  
Heavens no, but they still pander  
my support.

TODD  
(under his breath)  
This complicates things.

Carl cranes to hear, studying his son.

CARL  
Okay that's settled, now the real  
reason your here.

TODD  
It's about Abby.

CARL  
You mean the fact she's Jewish?

TODD  
Damn.

CARL  
Don't use such words its beneath  
you.

TODD  
Sorry but how did you know?

CARL  
Again, I'm your father.

TODD  
You've been checking up on me.

CARL  
That's my job.

TODD  
I don't like that at all.

Todd is angry.

TODD  
I expect it from Mom but not you  
Pop.

CARL  
Son don't get upset. I didn't mean  
anything. I'm sorry.

Carl's eyes relate his sincerity. But Todd's youthful  
hotheadedness prevails. He stands up in defiance and leans  
down into his father's face

TODD  
Dammit first I find out my Dad is a  
bigot, and the next he's spying on  
me!

Carl surges up.

(CONTINUED)

CARL  
You will not address me like that.

TODD  
Damn, first Mom now you.

Todd storms out of the office. Carl realizing a mistake fumbles around his desk and chases after him.

CARL  
Son I'm sorry forgive me.

But Todd is already out the door. Carl keeps calling for him.

CARL  
I'm sorry! Please!

INT. CAR - DAY

Todd swings open the door and climbs in his face is red with anger. He sits down closes the door and beats on the steering wheel. After getting his frustration out he cranks it up and drives away.

INT. FOYER - DAY

Abby walks down the grand staircase. She is met by Anne at the bottom.

ANNE  
My dear, could you help me?

ABBY  
I'd be glad to.

ANNE  
My legs are killing me, could you get a vase down from the attic?

ABBY  
Sure where is it?

Anne points out the directions and Abby jaunts back up the steps.

INT. ATTIC - DAY

The Attic is cramped and musty, filled with old memories. Dusty pictures of Abby's future in laws when they were young are stacked against wall.

Boxes marked clothes, sit taped shut in middle of room. Mrs. Henderson's wedding dress neatly pressed in a plastic bag hangs next to a tuxedo.

It is an organized mess, Abby carefully maneuvers the maze.

She steps on an old toy rubber duck, it quacks. She smiles at the object, probably a toy from Todd's childhood.

She looks around confused and mumbles to herself.

ABBY

Okay, where is it? Sure, it will be easy to find.

She looks harder in the dim light, and finally spots the vase in the corner, on top of an old dresser.

Stepping over to retrieve it, she stumbles into other boxes.

Disgusted with her lack of grace she pats the dust from her dress. As she looks down, she sees an old army foot locker. She kneels down for a closer inspection.

Pondering the old locker for a moment, curiosity finally gets the better of her and she opens it up.

Abby's POV -

Inside is a carefully preserved GI Uniform, Old boots and a Dress Hat. Various other personal items, a shaving kit, hair brush, old socks and underwear. Everything is scattered around the uniform.

Then something else catches her eye. There is another article of clothing folded up and laying under everything else. It is red and shiny.

She pulls it out.

It is a cloak or Robe of some kind, decorated with a round white badge sown into it, bearing an insignia of the Holy Cross. Underneath the cloak is a pointed hat that includes a full-faced cloth mask with eye holes.

Abby recognizes it is the garment worn by the KKK.

(CONTINUED)

ABBY  
(to herself)  
KKK.

She is immediately nervous, this is a dark secret. Downstairs Anne calls for her. Abby quickly puts everything back and tries to compose herself before she answers.

ANNE (O.S.)  
Did you find it?

ABBY  
Yes Ma'am.

Abby closes up the foot locker. She reaches up and takes down the old vase.

She secures the vase tightly under her arm and climbs down the stair well.

INT. MANOR HOME - DAY

Coming down the steps, Abby is the look of composure, and puts on a large friendly smile. Anne intercepts her at the bottom of the steps.

ANNE  
Ah, you found it good.

ABBY  
Right where you said it would be.

ANNE  
All things have their proper place  
my dear.

ABBY  
I suppose so.

ANNE  
Now if you'll excuse me, I have to  
take care of something.

ABBY  
What else do you need me to do?

ANNE  
There isn't much right now, but I  
will let you know.

(CONTINUED)

ABBY  
Yes Ma'am.

EXT. MANOR HOUSE GARDEN - DAY

LATER - Todd pulls up to the house. Abby is picking flowers from the Front Garden. The garden is large and formal with pebbles lining the walkways between the rows of flowers. A magnificent splendor of colors from many different varieties of flowers.

INT. CAR - DAY

Todd watches Abby for a moment, her golden hair sparkles in the late sunshine. He turns off the ignition and gets out.

EXT. GARDEN - DAY

Todd walks over to Abby. She looks up and sees him coming and puts on a smile.

He comes up and kisses her and gives her big hug.

TODD  
I see Mom put you to work.

ABBY  
Yes, I think the ice is melting.

TODD  
She takes time.

ABBY  
I noticed.

He makes a comment with trepidation. His face is still a fluster.

TODD  
You and Dad are hitting it off.

Abby glances away, her face is more troubled than his.

TODD  
What is it?

ABBY  
Nothing.

(CONTINUED)

TODD

Come on.

ABBY

Your mother had me go up to the attic and get a vase.

TODD

So what's wrong with that?

ABBY

I found something else.

Innocuous and disturbing.

TODD

What?

ABBY

Your Dad's footlocker. I looked in it and found a KKK cloak.

Todd upset.

TODD

You shouldn't be snooping around.

ABBY

I didn't mean to, it just happened.

TODD

Don't worry about it.

ABBY

(aghast)

You knew?!

TODD

Only just, but that's the way things are down here.

Abby pushes away from him.

ABBY

Did you ever think to tell me?

TODD

I would have.

ABBY

(sarcastic)

Eventually.

(CONTINUED)

TODD

Baby, if your not Klan you don't go anywhere. These guys have influence in politics all the way to Washington.

Todd is growing intense with his frustration, trying to make her believe an argument he can't justify.

TODD

That was a part of his life a long time ago. You are worrying for nothing.

ABBY

Why don't I believe you?

TODD

Look, you guys hit it off fine. Lets ask him together.

ABBY

Are you going to tell him about me?

TODD

God, why do you keep bringing that up?

ABBY

God is exactly the reason. You and me, what we believe.

TODD

Dammit Abby, you had no right to dig into all that.

(pause)

Besides he already knows.

Abby is shocked by the news and has to do a double take.

ABBY

Oh?! How long?

TODD

A while.

ABBY

When?

TODD

I don't know.

(CONTINUED)

ABBY  
You mean he's been spying on us?

Todd is regretful, but tries to make an excuse.

TODD  
He's my Dad, he just wants the best  
for me.

ABBY  
What about us.

TODD  
They're family baby.

His statement hurts Abby, a tear starts to stream down her  
cheek. Todd tries to make ammends.

TODD  
I'm sorry.

ABBY  
I thought I was family too.

TODD  
Baby, you are, this is all nothing.

INT. POOL HOUSE - NIGHT

Everything is quieter now. Todd lies in bed.

Moon light drifts in from an open window, curtains flutter  
in the breeze. Todd tosses and turns from the heat. He gets  
up in a sweat and goes to the window. He ponders the pool  
for a moment it looks cool and inviting.

He lies back down and takes a pack of cigarettes from the  
night stand pulls one out and lights it. He takes a long  
drag, and puts his hand behind his head on the pillow  
thinking.

He glances out the window at the Manor house and sees one  
light on, in his room, where Abby is staying. He can't stand  
her being angry and decides to venture over.

INT. KITCHEN - NIGHT

Todd pushes open the door in the darkened house, careful not  
to make a sound. He closes it back then walks quietly into  
the hallway.

INT. HALLWAY MANOR HOUSE - NIGHT

The house is still and only the moonlight through the windows lights his way. He goes to the stairs. Then looks towards his father's study. Something compels him to go to it.

INT. CARL'S STUDY - NIGHT

Even at night the room is ordered and free of clutter. He looks at the large desk and the leather swivel chair, he smiles remembering sitting in it as a child.

FLASHBACK BEGINS:

NIGHT

A very young Todd sitting in the chair that is too big for him. He swirls and spins around in it. His father comes in the room and smiles at him. He comes over and picks Todd up over his head, a loving embrace.

Todd laughs and Carl sits down with Todd in his lap and they both spin around. A happy father and son moment.

Then outside there is the S/O of **CAR HORNS**. Carl with Todd spins around in the chair to look out the window. From Todd's POV he sees a bunch of men in a convertible dressed in **WHITE SHEETS**.

They are holding torches and look to be drunk. They call for Carl to come out.

Carl turns Todd to face him and says.

CARL

You be a good boy, I'll be back  
later.

Carl sets Todd down and walks out. From Todd's POV he sees his Dad join the men. They shake his hand and slap him on the back.

FLASHBACK ENDS:

Todd shakes his head, coming back to the present. The image is something he hasn't recalled before and it clearly bothers him. It is a buried memory of his father's association with the KKK.

(CONTINUED)

Todd turns to leave then thinks a moment. He goes to his father's desk and contemplates the top drawer. He has never snooped on his Dad before and for some reason is compelled to.

He opens the drawer, the moon shines brightly through the window. From his POV there is the usual stationary with his families name in a nice font across the top. Business letters addressed to Carl.

Then in the half light he sees a photo. He pulls it out for a better examination. Todd holds it up to the light to get a better look.

It is a picture of his Dad with another woman, they look like a couple and happy. The landscape behind them looks to be European.

A disturbed look spreads across Todd's face. He puts the picture back and closes the drawer and leaves.

INT. STAIRWAY - NIGHT

Todd climbs the steps going upstairs.

INT. HALLWAY UPSTAIRS - NIGHT

He quietly walks past his parents room. Todd lightly knocks on his bedroom door. Abby opens the door almost like she was expecting him.

Her nightgown is just sheer enough that the moonlight coming through the window outlines her figure. Abby studies him, her eyes seem luminous in the dark.

INT. BEDROOM - NIGHT

Todd steps into the room and closes the door behind him.

TODD  
I couldn't sleep.

ABBY  
Neither could I.

The conversation they started needs to be reconciled, but not now. Todd takes a long, slow breath before he answers, and when he does his voice has a new quality, not a boy but a man with quiet tenderness.

(CONTINUED)

TODD

At first glance, I knew you were  
the one I'd want to spend the rest  
of my life with.

Todd takes her hand, he closes his eyes, reaches toward her. His fingertips trace the contour of her nose, chin, cheeks.

Pulling back. He opens his eyes, looking right at hers.

TODD

Family be damned, there is nothing  
I would do to ever hurt you.

Abby leans forward and kisses him. She continues, tenderly. He begins to respond. The anger from the afternoon dissipates and he holds her in a tight, trembling embrace, clinging to her like life itself.

Todd picks her up and carries her to the bed. She kisses his neck and chest.

INT. BEDROOM - NIGHT

LATER

Abby and Todd in each others arms. Lying across his chest, she surveys his face as his eyes close drowsily.

ABBY

Ticklish?

TODD

Oh hell no.

Abby's hand moves around down his chest to his rib cage. Todd looks perturbed trying to hold back. Finally he begins to squirm.

Todd is becoming desperate. A grimace spreads across his face. It becomes a grin. Then he's laughing, trying to escape but she won't let him, and they roll, laughing together.

Abby smiles and gazes at his grin. A moment later their grins vanish, the other part of their lives has interrupted this peaceful loving interlude.

ABBY

We've got to talk.

(CONTINUED)

TODD

Yeah.

ABBY

I called my Papa today. He said there were no Americans at Mannheim.

Todd bolts up in bed and swings his legs over the side.

TODD

Well maybe he wasn't there. Dad could have forgotten, it was a long time ago.

ABBY

That's what I said. He also told me there was this young German Lieutenant that saved his life.

Abby gets on her knees with Todd's back to her she wraps her arms around him. A soul mate who would not lie to him.

INT. HALLWAY UPSTAIRS - NIGHT

The Bedroom door is cracked slightly, beside it in the hallway another pair of eyes, glows in the dark. The person is listening in on Todd and Abby's pillow talk.

INT. BEDROOM - NIGHT

Todd is thinking hard his face is troubled and he doesn't know where to direct it.

TODD

I'm worried about Hank.

ABBY

How so?

TODD

I'm not sure.

ABBY

What else?

TODD

He had a gun hidden in a drawer.

(CONTINUED)

ABBY  
Is that unusual?

TODD  
For him it is.

Todd gets up and goes to the open window looking out. Abby joins him wrapping her arms around him again.

TODD  
The Sheriff said they found the guy  
who tried to rob Pop.

ABBY  
That's good right?

TODD  
Something doesn't click.

ABBY  
How?

TODD  
It's the way everybody's been  
acting.

ABBY  
Maybe it's the campaign.

TODD  
No that's not it.

Abby leans closer to him kissing his shoulder.

TODD  
And the Deputy suspects Hank.

ABBY  
But the Sheriff said -

TODD  
I know.  
(pause)  
Truth is I didn't know about Klan  
till today. Then I remembered the  
night they came for him when I was  
little. Just now in the study. A  
suppressed memory I guess.

Todd hangs his head low.

TODD  
I found a picture of my Dad with  
another woman.

Abby holds him close.

TODD  
We have no aunts and uncles.

ABBY  
None? Grandparents?

Todd thinking.

TODD  
No, I've never thought of that  
before.

ABBY  
She could be a friend or something.

TODD  
I don't think so.

LATER

Abby and Todd lie nude under the sheets of the bed. The morning breeze blows through the open window.

The sun filters through the curtains and lands on Todd's face. The brightness wakes him. He pulls himself up and sits on the edge of the bed.

He remains there for a moment with his eyes closed, easing into consciousness.

Then the sound of someone clearing their throat. Without opening his eyes Todd realizes who it is and grimaces.

He opens his eyes and his Mother Anne is standing in the open doorway.

In an uncharacteristic growl of contempt.

ANNE  
I am disappointed in you.

Todd is at a loss for words. Hearing someone speak, Abby rouses. Startled by the sight of Anne she sits up next to Todd and pulls up the covers around her. Abby starts to make an excuse but Anne cuts her off sharply.

(CONTINUED)

ANNE  
(looking at Todd)  
Don't say a word.

Anne storms away, and Todd plops back down on the bed.

TODD  
Mothers know everything eventually,  
its a gift or curse for everyone  
else.

ABBY  
Depends on how you look at it.

They smile and kiss.

TODD  
I'm going to see Hank.

ABBY  
And leave me here alone, hell no.

The two of them quickly don their clothes and are out the door.

INT. GARAGE - DAY

Not surprisingly they find the Deputy sifting through the interior. His signature distrustful countenance bleeds through upon seeing them.

DEPUTY  
Where's your brother?

TODD  
I don't know.

ABBY  
Why are you here?

DEPUTY  
My job.

Todd takes him nonchalantly

TODD  
You don't have worry about Hank.

DEPUTY  
Right.

Todd looks around for his brother but doesn't see him.

(CONTINUED)

TODD  
Need to talk to your boss.

DEPUTY  
What for?

Still irritated Todd gets right in his face.

TODD  
He ain't here.

DEPUTY  
I've got questions.

TODD  
Unless you got a warrant, leave.

DEPUTY  
Not yet, but I will.

TODD  
Now!

ABBY  
Todd, easy.

TODD  
I'm tired of his attitude.

DEPUTY  
You can't keep defending him.

The Deputy stares at Todd through the mirrored sunglasses and chews on a toothpick. With a cool gate he swivels and retreats out the door.

Todd breathes heavy from the confrontation. Abby tries to offer some comfort, Todd jerks away.

ABBY  
What's the matter?

Then another voice comes up from behind them, it's Hank

HANK  
Good job little brother.

Todd whips around, Hank stands there wiping his hands, there is mud on his boots.

TODD  
Where you been?

(CONTINUED)

HANK  
Unlike you, I work.

Hank walks past him to his tool box. Todd tenses up, wanting to ask him a question.

TODD  
Wait stop.

HANK  
(irritated)  
What?

TODD  
Did you know about Dad?

Hank doesn't turn around and keeps fiddling in his tool box.

HANK  
He told ya, or did you figure it out?

TODD  
Doesn't matter.

Hank is belligerent and turns around, he crosses his arms and leans against the toolbox.

HANK  
Did it bust your bubble kid?

TODD  
Fuck you.

HANK  
Not a shiny white night is he?  
(pause, sarcastic)  
Well, white and a sheet.

TODD  
You knew and never told me.

HANK  
Why should I?

Hank pauses.

HANK  
Besides, would it make a difference?

TODD  
To me it would.

HANK  
He's not an honest man kid, grow  
up!

TODD  
He built this town!

Hank laughs looking at him like a fool.

HANK  
All hail the great Carl Henderson.

Abby pulls at Todd.

ABBY  
Come on let's go.

HANK  
Ever wonder why no grandparents or  
aunts and uncles, no family  
history.

TODD  
They died before we were born.

HANK  
No pictures either?

Hank begins to move forward. Abby keeps tugging at Todd.

HANK  
There's more too him than you or I  
know.

TODD  
Did you try and kill him?

Hank looks to the side incredulous.

HANK  
Hell no, I hate him but not that  
much.

TODD  
Why the gun?

HANK  
What gun.

Todd gets right up too him. Abby senses it's coming to  
blows. She pulls hard and yanks Todd back.

(CONTINUED)

ABBY  
Come on lets go!

She breaks the spell and pulls Todd along heading outside.

TODD  
Asshole!

HANK  
Don't look to deep kid.

EXT. GARAGE - DAY

Todd and Abby shuffle out of the garage. Todd is red faced and fuming. Abby straightens him up in front of her.

ABBY  
You need to calm down.

TODD  
I can't.

ABBY  
Why didn't you tell the Deputy?

Todd doesn't answer and he guides her quickly to the car.

TODD  
Let's get out of here.

He opens the door for her and she gets in. He pauses for a moment and looks across the street. From his POV he studies the old POW sign. He looks back at the Garage. Hank is walking out.

Todd looks at his muddy boots again, then across the street to the muddy red road leading into the camp. The gears are turning in his head. He walks around to the drivers side and gets in the car.

EXT. NEWSPAPER - DAY

Todd's car pulls up to the newspaper and parks across the street.

INT. CAR - DAY

Todd sits there looking at the building, it is getting late and most of the people have left. Only the night reporters and printing crew are drifting in. From his POV he doesn't see his Dad's car. Abby looks at him concerned.

ABBY

What are we doing here?

Todd does not answer, lost in thought chewing on his lip.

ABBY

Hey you in there?

(louder)

Hey.

Todd comes out of it, he turns and looks at her with a serious expression.

TODD

My Pop has never lied to me.

ABBY

We all have secrets.

Abby begins to understand.

ABBY

You think he's hiding something?

TODD

It hasn't felt right since I got home.

Todd leans back unable to put into words what he's feeling. With determination he gets out of the car. Abby quickly follows him.

INT. NEWSPAPER - DAY

Todd storms through the front rotating door with purpose, with Abby right behind him. The interior front offices are deserted and he goes right past them heading to his Dad's office.

ABBY

What are we doing?

Todd doesn't answer her they stop in front of the door marked Editor. Todd stares at the name plate Editor on the front of the door.

It's a boundary he's never crossed without his father there. He turns the door knob and as expected, its unlocked. Slowly he pushes it open, more out of respect than anything else.

INT. EDITORS OFFICE - DAY

Abby steps in behind him. Todd stands there looking at his father's empty desk in silence and with reverence. He glances around the room and the myriad of photos of his father in them with important people at events.

CLOSE ON EACH PICTURE:

Carl in hard hat with shovel digging with many happy officials around him clapping. One person holds a sign that says Opening Soon **CARL HENDERSON MEDICAL FACILITY**.

The next picture Carl shaking hands with new **CONGRESSMAN**.

Carl shaking hands with young **JACK KENNEDY**.

Carl with school children in front of **BRAND NEW SCHOOL BUILDING**. Teacher all around clapping.

On and on pictures of Carl and the good he has done for the community.

Abby steps up to him admiring the array of accomplishments by his father. Todd looks a bit ashamed at himself.

ABBY

Tell me, please.

TODD

He's a god to me you know.

ABBY

Most father's are to their sons.

Todd stops his idol worship, and walks over to Carl's desk. Todd sits down in the big leather swivel chair. He looks around on top of the desk searching for something.

Abby is puzzled by his strange behavior.

ABBY

What are you looking for?

TODD

I don't know.

(CONTINUED)

His eyes scan the top of the desk not seeing anything. He looks down at the desk drawer. Todd hesitates before opening it.

TODD  
I have never distrusted my Pop.

ABBY  
Until now.

He doesn't give Abby a chance to respond. Todd opens the drawer. From his POV there is a large **BIBLE**. Todd gazes at it, a little guilt comes across his face. He reaches in and pulls it out. He sets it on the Desk.

Inscribed on the front is **KARL HENDERSON**, Todd considers it a moment then a grin on his face.

TODD  
Bet this pissed him off.

Abby looks over his shoulder.

ABBY  
What?

TODD  
His name, look its misspelled.

Abby's eyes narrow. He opens it up and there someone has personalized it for him with a short inscription.

Close on Inscription, but its in German.

***All meine Liebe Karl. Emma***

ABBY  
That's German.

TODD  
I wonder what it says.

ABBY  
(translating)  
All My Love Karl. Emma

Todd turns around and looks at her surprised.

ABBY  
What did you think?

TODD  
I don't know.

ABBY  
You knew Papa was from Germany.

Todd caught being stupid.

TODD  
Well I guess I -

ABBY  
It's not important.

TODD  
Okay.

ABBY  
Papa wanted to forget all things  
German. We only spoke English at  
home but I learned anyway.

Todd understands.

TODD  
I'm sorry.

ABBY  
Don't worry about it.

There is something else in the Bible. Some paper, folded  
between the pages. Todd opens it further to the page. It  
drops out on the desk.

It is a Newspaper clipping, there is a photo of two dead  
German SS officers lying in a pool of blood in one of the  
POW prison shacks.

The title of the story reads:

**GERMAN POW'S MURDERED**

Abby reads the story.

ABBY  
(reading)  
Interred German Officers found  
murdered last night, the discovery  
was made by Lieutenant Carl  
Henderson.

Todd scrutinizes the story.

ABBY

He was the one who captured them.

TODD

Yeah.

Todd puts the folder back in its place and closes the drawer. It is getting late, outside the window the sun is going down. Todd and Abby walk out of the office.

INT. NEWSPAPER HALLWAY - DAY

They pass the restroom just as Carl is coming out wiping his hands. Todd and Carl are both surprised at seeing each other.

CARL

Son what are you doing here?

Todd hesitates but Abby thinks fast.

ABBY

He just wanted to apologize.

CARL

(understanding)

No, it is me who should.

TODD

Pop -

Carl doesn't let him finish he puts his arm on Todd's shoulder. The loving gesture of a parent.

CARL

Son, I'm sorry I should never have raised my voice.

He turns to Abby.

CARL

And you too my dear. It was unforgivable of me to intrude on your privacy.

ABBY

(firm)

That's okay just so long -

Carl picking up.

(CONTINUED)

CARL  
As it doesn't happen again, of  
course, of course.

Todd has his head down and sees Carl has red mud on his shoes.

TODD  
Where's your car Pop?

CARL  
Oh I had to get it serviced.

TODD  
Still out at the garage?

CARL  
Uh, Yes.

Todd thinking.

TODD  
What happened to those prisoners?

CARL  
Not now son, we have people  
waiting.

ABBY  
Please it will help with the story.

CARL  
Oh alright, but be quick.

TODD  
Sure.

CARL  
We put them in the camp.

TODD  
The one across from the garage.

CARL  
Yes.

ABBY  
Then what?

Carl studying her.

CARL  
How do you mean?

TODD  
She means what happened to them.

CARL  
I think they remained there for  
about a year, then they were  
repatriated.

TODD  
Repatriated?

CARL  
Sent back home.

Todd keeps his gaze on Carl their eyes fix on each other.  
Abby doesn't say another word.

CARL  
We need to go.

Todd holds back and inhales deep.

TODD  
Can we give you a lift?

CARL  
No, the Sheriff will be bringing  
the car back soon.

TODD  
Sure Pop.

Todd has caught him in a lie and is about to bust a gut, but  
maintains a stoic reserve. He then makes an off hand comment  
to illicit a reaction.

TODD  
Better get you shoes shined.

Carl quickly looks down caught off guard.

CARL  
Right Son thank you.

The sound of a car horn beeps outside. Carl looks towards  
the glass door, from his POV the Sheriff has pulled up with  
his car.

CARL  
There he is, got to go.

Carl quickly scurries towards the door. Abby thinking fast.

ABBY  
(in German)  
Viel Glück, Sir

Carl walking away with his back to them doesn't hesitate.

CARL  
(in German)  
Danke schoen.

He pauses, caught, then keeps going, pushing through the door.

Todd grabs Abby's arm.

TODD  
What was that all about?

ABBY  
Carl spelled with a K is German.

TODD  
So?

ABBY  
It fits.

Todd rolls his head back.

TODD  
You're saying he's German?

ABBY  
I don't know.

TODD  
He probably learned it in the war.

ABBY  
Possibly. Why did he lie about the Officers?

TODD  
He may have forgotten, he's got a lot on his mind.

ABBY  
A lot of ifs.

Abby looks into his eyes wanting to convince him.

TODD  
I didn't see his car at the garage.

ABBY  
And the mud on his shoes?

TODD  
Hanks too.

Both of them are thinking the same thing.

INT. CAR - NIGHT

Todd and Abby ride along the road. Through the windshield the headlights pierce the darkness. Up ahead from their POV they see the **OLD POW** sign and the dirt road leading in.

Todd steers the car towards the road and pulls in.

EXT. POW ROAD - NIGHT

The old dirt path is bumpy and muddy, the car bounces and slides along.

INT. CAR - NIGHT

Todd and Abby jostle around from the rough ride. Tall pampas grass, waist high, obscures any clear view of what is to the left and right of them. It is an eerie place that looks primordial and forbidden.

Home more to alligators and other reptiles than to man, a swamp surrounds the perimeter. There was no fence to keep the prisoners in, none was needed.

From their POV ahead of them is a ramshackle old Prison hut. It looks to be falling in on itself and rotting.

With caution they slowly approach the structure. Todd parks the car. He reaches in the back seat and retrieves a flashlight. He and Abby look at one another with a little fear at what they will find.

They get out of the car.

EXT. CAR/ROAD - NIGHT

The cicadas chirp and whine in the background. Bullfrogs bloat and bellow. Todd and Abby meet in front of the car. Todd takes her hand and flips on the flashlight.

A low lying fog has drifted in from the swamp and covers the ground. Then there is the sound of a car coming up the road behind them.

Todd and Abby turn around and the headlights from the approaching car catch them. The beams are bright and both of them have to shield their eyes. The car stops right behind his and cuts off its lights.

It takes a moment for Todd's eyes to adjust he sees its one of the Sheriff's squad cars. Todd holds his breath the squad car door opens. Todd angles his flashlight on the person getting out. It is the Deputy.

Todd breaths a sigh of relief.

TODD

What are you doing out here?

DEPUTY

I could ask you the same thing.

The Deputy closes his door and takes his flashlight out and walks towards them.

DEPUTY

I got a call to take a look back here.

TODD

From who?

A voice calls out from behind them. It's Hank.

HANK (V.O.)

From me.

The Deputy quickly whips out his gun and spins around. Hank approaches them with his hands up.

HANK

Easy we all gonna have a party.

His humor seems misplaced and grim.

(CONTINUED)

TODD  
What's going on Hank?

HANK  
It's over here.

The group heads towards the dilapidated old Prison Shack. The Deputy keeps his gun trained on Hank.

HANK  
Ain't me you gotta worry about.

Walking around to the back, they see a depression in the earth. It is up close to the building and out of the way. Soil is piled in a mound over it.

Todd takes a breath. The Deputy looks grimly at it, then kneels down. With his hand he starts to sweep away the soil. It doesn't take long and he reveals a hand.

HANK  
There's your missing guy.

TODD  
Who is it?

HANK  
The gun was his.

Hank points with his finger to a spot.

HANK  
I found it over there. Must of dropped it when they were getting him out of the trunk.

ABBY  
Who?

Hank continues to explain.

HANK  
The other night the thunder woke me up. I looked out the window and I thought I saw the old man's car pull into the camp. But I couldn't be sure, I was pretty drunk.

Hank keeps going.

HANK  
Anyway, next morning I walked over and that's when I found the gun.

(CONTINUED)

(pause)

But I still wasn't sure it was Pop,  
so I left a note in his mailbox  
saying the gun was missing.

TODD

When we left him he had red mud on  
his shoes.

HANK

Yep he and the Sheriff came back  
out here. I hid and watched them,  
when they left I found that.

DEPUTY

Good story, but it seems more like  
something you would do.

HANK

But I didn't.

Todd looks sick

TODD

He's right, leave him alone.

DEPUTY

You gonna buy that bull?

The Deputy gets his cuffs out and starts for Hank.

HANK

Hold up hos!

TODD

Stop!

DEPUTY

Stay out of this.

Hank reaches around his back and pulls out a gun leveling it  
at the Deputy.

ABBY

Hank put the gun down!

HANK

I figured something like this would  
happen.

DEPUTY

You piece of shit

(CONTINUED)

TODD  
Stop, both of you, Hank put that  
away.

HANK  
Only if he does.

Todd being logical.

TODD  
Why would he get us out here just  
to implicate himself.

DEPUTY  
He wouldn't

TODD  
Exactly.

The deputy backs down and holsters his side arm. Hank lowers his gun.

ABBY  
The question is why, and who was  
he?

TODD  
I don't know, but I'm going to find  
out.

Abby looking around spies something not far away. From her POV its several elongated mounds.

ABBY  
Hey look over there.

Todd and the Deputy throw their flashlight beams in the direction. Todd's expression changes and is the first to express what everyone is thinking.

TODD  
More graves.

DEPUTY  
Can't be, they didn't bury any  
prisoners out here.

HANK  
An older cover up.

Todd walks over he kneels down thinking. His face goes white putting things together in his head. He ponders the moment his mind drifts back imagining the scene.

(CONTINUED)

EXT. POW CAMP (FLASH BACK)

US troops surround and coral German Prisoners of war. There are German officers in the mix. A young Lieutenant **CARL HENDERSON** approaches the prisoners, he leads them away pushing them along with the barrel of his rifle.

Todd watches them pass by, and through him like ghosts.

Gun shots ring out **BAM! BAM! BAM!**

Todd imagines the men in reverse rolls and his father is in a **GERMAN POW CAMP** and being tortured.

Then Abby saying there weren't any **AMERICAN PRISONERS** at Mannheim.

The Bible with his father's name in German and the inscription.

The Woman's picture

Then a voice bleeds through the flashback.

VOICE (V.O)

Todd, Todd?

FLASH BACK ENDS

Todd turns and Abby's face fills up his field of view. He looks at her, soft eyed, lost in thought.

EXT. MANOR HOUSE - NIGHT

The place is all lit up. Supporters are arriving by the droves, cars are parked everywhere on the front lawn. Valets busily escort people inside.

It is a carnival atmosphere of the political kind, there is excitement everywhere.

INT. CAR - NIGHT

Todd pulls into the drive.

DEPUTY

Let me out, I'll angle my way in.

HANK

I'm going with you.

(CONTINUED)

TODD  
keep this civil we don't know  
anything yet.

DEPUTY  
(incredulous)  
We have bodies.

TODD  
Not in front of everybody.

DEPUTY  
I'm doing my job!

TODD  
He's my Dad.

The disgruntled Deputy and Hank get out. Todd looks terrible and turns to Abby.

TODD  
I don't know how to deal with this.

ABBY  
It wasn't your fault.

TODD  
You never question your parents, ya  
know. Always thinking they can do  
no wrong.

ABBY  
But people keep secrets.

TODD  
Yes they do.

EXT. CAR - NIGHT

Todd parks the car, he and Abby get out. They spy the Deputy and Hank standing on the patio just outside the doorway. They walk on as more cars arrive.

Todd spies the Sheriff, who is not in uniform, he eyes him with disdain. The Deputy and Hank hang back watching. The Sheriff sees the Deputy, giving him an off glance. The Sheriff continues to shake peoples hands as they arrive.

Todd lets go of Abby's hand.

(CONTINUED)

TODD

You mix with the crowd, I have to do this.

Todd stares at the Sheriff, scrutinizing him. The Sheriff proceeds up into the house. Todd is right behind him at a discrete distance.

Hank intercepts Todd.

Hank pushes him aside, Todd grabs his arm. His eyes fix on Hank with a gaze of uncompromising dominance. Some ancient communication seems to pass between them. Brother to Brother, I got this.

TODD

Let me go first.

Hank backs down, but the Deputy intercedes.

DEPUTY

Maybe I need to go too.

TODD

No, you handle the Sheriff. This is my problem.

ANGLE ON SHERIFF

He feels the Deputy's eyes following him into the house.

INT. MANOR HOUSE FRONT HALL - NIGHT

Guests keep coming in, and the house is filing up.

A waiter walks by with a tray of drinks. Todd needing liquid courage for what he has to do, takes one from the passing waiter.

Todd continues on in, moving amongst the visitors. The crowd is getting thicker. The interior is decorated with more of the campaign posters of Carl, with balloons, confetti and streamers everywhere.

INT. MANOR HOUSE - FRONT DOOR ENTRANCE

Entering the house is Hank, and he is not dressed properly the Deputy is by his side.

ANGLE ON ANNE

(CONTINUED)

Anne sees the two of them and goes to stone, she walks over to them.

ANNE

What are you doing here dressed like that?

HANK

Where's Dad?

ANNE

Upstairs getting ready.

The Deputy and Hank move around her.

ANNE

Wait a minute, you need to leave.

It's a diversionary tactic.

With his mother's attention averted, Todd scoots around her heading up the stairway undetected.

INT. MANOR HOME UPSTAIRS HALLWAY - NIGHT

Todd heads towards his parents room. He stops outside their door and hears his Dad humming a tune and it is in German.

Todd stops and listens.

CARL (V.O)

SA marschert mit mutig-festem  
Schritt  
SA marschert mit ruhig festem  
Schritt.

The door is cracked, Todd peeks in before knocking.

From his POV his father is shirtless and in a Wife Beater T-Shirt. Carl lifts his arm to put on the shirt. Then Todd see's it and freezes. There on the underside of the left arm, near the armpit are **TWO LIGHTENING BOLT SYMBOLS** it is the **SS RUNE TATTOO** of the Nazi's.

Todd leans against the doorway looking faint.

INT. MANOR HOME - NIGHT

Abby walks into the festivities, trying to avoid eye contact with Anne. She spies Hank and the Deputy who are keeping close surveillance on the Sheriff, she joins them.

The Party is getting louder as more people file in. A small band is in the corner drumming out Patriotic Songs and Dixie.

EXT. CARL'S ROOM - NIGHT

Todd finally pulls himself together and knocks.

CARL (V.O.)

Come in.

INT. CARL'S ROOM - NIGHT

With all the energy he can muster after an emotional crash, Todd walks into the room.

TODD

Hey Dad.

Carl quickly puts on trousers and tucks his shirt in. He flips a necktie around his collar. He looks at himself in the mirror above the dresser as he nervously attempts to tie it.

He is having a hard time with the collar.

CARL

Ah Son, glad your here, help me with this.

TODD

Didn't know you spoke German.

Carl unfazed taking it in stride.

CARL

Yeah picked up during the war. You had to, to survive.

Todd trying to be strong and believe him.

TODD

I bet.

There is a nervous quality in the air.

(CONTINUED)

Todd steps up behind his father to adjust the collar.

He works his fingers around it and shoves the tie underneath then overlaps the collar.

Carl looks at Todd in the mirror, his eyes betray his suspicion.

CARL

(hard)

Something you want to ask me?

Todd the moment of truth - for both of them. No longer speaking as father and son but for the first time on opposite sides of the fence.

Todd is unsteady.

TODD

The truth, all of it.

His words are final, this a moment Carl looks like his been dreading. All the color goes out of his face.

INT. MANOR HOUSE LIVING ROOM - NIGHT

Anne is busy socializing and drinking. The Sheriff comes up to her.

SHERIFF

Wonderful turn out.

ANNE

(pleased)

It sure is.

SHERIFF

Carl is a sure fire winner.

The music is getting louder and the guests begin to chant Carl's name.

ANGLE ON GUESTS

**Carl!**

**Carl!**

**Carl!**

Anne begins to get into the act and goads the Sheriff to join in, he does so happily.

(CONTINUED)

Anne waves her hands like a conductor bringing up the chant in cheerleader fashion.

ANNE  
Car!, Carl!

The Sheriff holds up his glass.

SHERIFF  
Carl! Carl!

The Deputy starts to move in on the Sheriff.

INT. CARL'S ROOM - NIGHT

Carl tries to avoid the question.

CARL  
Not tonight son.

TODD  
Then when Pop?

Todd puts extra emphasis on the last word with a tone of cynicism.

CARL  
You don't need to know!

TODD  
Pop I already do!

Carl whips around.

TODD  
You killed that boy tell me it was self defense.

CARL  
Son, don't do this!

TODD  
Tell me!

Carl has no answer.

Nothing.

He stands there facing his son and for the first time seems to be lost.

But then comes back self assured, and with the quiet confidence.

CARL  
I am not responsible.

TODD  
Avoiding the question.

Todd pushes away from his father, their bond permanently broken. Now two men facing off.

TODD  
The man that raised me to believe  
in truth above all else. I remember  
Pop, that night when the Klan came.

Carl surging up.

CARL  
Don't talk back to me!

TODD  
I saw the tattoo Dad!

Carl feels his arm.

TODD  
Yeah you managed to hide it all  
these years, pretty good.

CARL  
Yes the MAN who brought you into  
this world put food in your belie,  
clothes on your back, a roof over  
your head an education and a  
promising future.

TODD  
God Damn You! God Damn You!

Carl hauls off and slaps Todd hard.

INT. MANOR HOUSE LIVING ROOM - NIGHT

The crowd continues to chant.

Carl! Carl!

Anne picks up the campaign cheering, getting into it and all the revelry. She moves away from her perch on the steps and into the crowd.

(CONTINUED)

ANNE  
We Want Carl!

The celebration is growing in intensity and getting louder.

ANGLE ON CROWD CHANTING

**WE WANT CARL! WE WANT CARL!**

Abby sensing something maneuvers through the mass of people carefully trying to avoid Anne.

But she gets turned around and comes face to face with Anne.

Fire blazes in Anne's eyes, but Abby is able to scoot around her and flies up the steps.

Hank seeing an opportunity, also glides up the stairway.

Anne shuffles her way to the Sheriff and whispers something into his ear. His eyes dart up, from his POV Hank and Abby are disappearing to the second floor.

The Sheriff starts to move towards the stairs. The Deputy moves to intercept him.

The Deputy walks straight up to the Sheriff and blocks his escape. With a hard look he glowers at him.

DEPUTY  
We need to talk.

The Sheriff looks sick knowing he is caught.

SHERIFF  
Don't threaten me boy!

DEPUTY  
You want me to cuff you in front of everybody.

INT. CARL'S ROOM - NIGHT

Todd is completely undone and disheveled, pleading with his father to tell him everything. He is almost in tears.

TODD  
Who the fuck was he Pop!

CARL  
Stop!

(CONTINUED)

Todd almost faints dead away. He stumbles around, frustration is building in him, he wants to pounce on Carl.

TODD  
You killed him?!

CARL  
It was an accident.

TODD  
You hypocrite!

INT. HALLWAY - NIGHT

Abby hearing the raised voices moves to the bedroom door. Hank comes up from behind, he startles her.

INT. CARL'S ROOM - NIGHT

Carl is crashing and coming unglued.

TODD  
You buried him like trash!

Todd presses on hard.

TODD  
Emma! I saw her picture, for Christ sakes! and the Bible.

CARL  
Watch your language!

TODD  
He was your Son!

CARL  
Oh God!

TODD  
Why!?

CARL  
There is a truth you don't need to know.

Todd disbelievingly.

TODD  
My whole life is a lie.

(CONTINUED)

CARL  
It was necessary.

TODD  
I saw the body Dad!

Todd knows the answer.

TODD  
He was your Son! Yours and Emma's!  
Who was she?

CARL  
A neighbor, we knew each other for  
years! Then she was interred at  
Mannheim

TODD  
She was Jewish?

CARL  
I was a guard at the camp, and kept  
it hidden from your mother. I did  
not know she was pregnant till  
later.

TODD  
He showed up here and you killed  
him.

CARL  
I did no such thing.

Abby and Hank step into the room. Hank growls at him.

HANK  
Who did Dad?

Carl regretfully coming clean.

CARL  
Carl Henderson was an identity I  
created before the war when I was  
here majoring in Journalism at  
Mississippi state. I put Benton as  
my home town. I visited here  
several times and the people got  
used to seeing me. I liked the  
order of the South. Then the war  
came. I saved your father Abby, and  
kept tabs on him, you wouldn't be  
here if it wasn't for me. I pulled  
some strings for a lot of refugees  
(MORE)

(CONTINUED)

CARL (cont'd)  
when nobody else would. And how do  
think a Jew got in Journalism  
School at Mississippi State when  
all the other colleges turned you  
down. I wanted you here to be my  
daughter and wife to my son!

Hank isn't buying it.

HANK  
Oh so noble.

CARL  
I don't see you complaining I saved  
this town.

HANK  
I never wanted your damn money.

ABBY  
You stole the money from the Jews  
didn't you!

CARL  
Enough! I did no such thing!

Carl turns and faces both his sons.

CARL  
Your mother was from a wealthy  
Prussian aristocratic family. We  
were engaged long before Emma. It  
was arranged.

TODD  
Mom too?

HANK  
No grandparents or family.

CARL  
When things started going bad, they  
transferred their money here. But  
the Russians got to them.

HANK  
And you and Mom escaped.

ABBY  
With Emma?

CARL  
Correct, but she on a refugee boat.  
(pause)  
Along with her brother Emile.

A shocker for everyone.

ABBY  
Papa never told me.

CARL  
It was agreed not to.

ABBY  
You helped us all along.

TODD  
You're still a murderer.

CARL  
I didn't kill him I loved him?

INT. MANOR HOUSE LIVING ROOM - NIGHT

The crowd continues to chant.

**CARL! CARL!**

Anne picks up the campaign cheering.

ANNE  
We Want Carl!

The celebration is growing and getting louder.

ANGLE ON CROWD CHANTING

**WE WANT CARL! WE WANT CARL!**

INT. CARL'S ROOM - NIGHT

Abby thinking hearing the S/O Anne's voice.

ANNE (V.O)  
Remember my family comes first and  
always must be protected.

ABBY  
(repeating)  
Family comes first and always must  
be protected.

(CONTINUED)

TODD

What?

ABBY

Something you mother said.

Hank entreats Todd who is a little swayed by his father's confession and Hank sees he is.

HANK

He's playing you man.  
(beat to Abby)  
Remember the KKK.

CARL

Enough!

Carl is boiling mad.

INT. MANOR HOUSE LIVING ROOM - NIGHT

The political rally continues.

Carl! Carl!

CROWD CHANTING

We want Carl! We Want Carl!

INT. CARL'S ROOM - NIGHT

ABBY

Your mother, she wanted me to find  
the foot locker and when I saw what  
was in it, leave.

Abby looks at Carl, then Anne enters the room. Her eyes are glazed with the look of a crazed person who denies the truth.

ANNE

What are you all doing up here?  
Carl they are waiting.

ABBY

It was you all along?

ANNE

I beg your pardon?

(CONTINUED)

TODD  
God! Mom, you killed him?!

ANNE  
(in German)  
Was ich getan habe war für die  
Familie!

ABBY  
(translating)  
What I did was for the family.

Anne is teetering on the edge of insanity.

ANNE  
Yes, that little Jewish whore Emma  
should have kept that boy at home.

Anne gets right up to Abby.

ANNE  
I stopped one Jew, your not going  
to take my boy.

Anne slaps her, but Abby doesn't flinch or back down.

TODD  
Why?

ANNE  
Like all Jews they want money.

Hank to Carl

HANK  
Then you and the Sheriff concealed  
the crime.

CARL  
(crying)  
Yes.

Todd turns away disgusted with his parents, Abby puts her arms around Todd, showing Anne she is now in control. The S/O of the crowd is getting louder chanting **WE WANT CARL.**

HANK  
Like I said this is fucking zoo.

Carl goes to Anne and wraps his arms around her, she is shattered.

The S/O the crowd continues

(CONTINUED)

WE WANT CARL

WE WANT CARL

WE WANT CARL

But the campaign is over, everything is, as Carl takes Anne and leads her out of the room. Their world destroyed and gone.

EXT. MANOR HOUSE FRONT PORCH - DAY

A bright sunny morning and a new week. However, it is an ending for Todd's former life. But a beginning for he and Abby as they walk out of the home, suitcases in hand.

A new life and uncertain future for both of them. But also their own.

Everywhere there are the left over signs of the night before celebration. Streamers, posters of Carl litter the ground, muddy and trampled on of no use to anyone, least of all Carl anymore.

From their POV -

The Deputy leans next to the squad car with his arms crossed. The sunglasses have returned, but he does not carry himself in victory.

Todd gives him a smile and they walk down the steps to him.

DEPUTY

It's a mess, the trial will last for weeks. They'll plead insanity and she'll get it. As for the money and everything else who knows. With that kind of cash your Dad could fight it for years and still probably win.

ABBY

What about the Sheriff?

DEPUTY

Conspiracy to conceal a crime. But down here no jury is ever going to convict a sitting Sheriff and a Preacher. But he won't win the next election. I know somebody who'll take his place.

The Deputy smiles at him.

(CONTINUED)

TODD  
Best just to start over.

DEPUTY  
Where will you go?

ABBY  
New York, I know people there.

From the side comes the long Southern drawl of Hank

HANK  
Dumb hick from Mississippi in the  
Big Apple, I'd like to see that.

Hank walks up to them and Todd gives his brother a hug.

TODD  
What about you?

HANK  
I'm staying here, wouldn't miss  
this show for the world. I believe  
I can pick up a gas station at a  
good price.

Todd looks back at the house a final farewell.

TODD  
You never really know people.

He opens the car for Abby and she gets in. He goes to the  
drivers side and gets in as well.

Todd cranks the car and just like before speeds down the  
driveway.

FADE OUT

THE END.