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## FRIDAY NIGHT LIGHTS

"Last Days of Summer"

Written by

Jason Katims

Directed by

Jeffrey Reiner

### PRODUCTION DRAFT

July 13, 2007  
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Full  
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**FRIDAY NIGHT LIGHTS**  
"Last Days of Summer"  
PRODUCTION DRAFT  
7/13/07

CAST LIST

COACH ERIC TAYLOR  
TIM RIGGINS  
TYRA COLLETTE  
JASON STREET  
BRIAN "SMASH" WILLIAMS  
TAMI TAYLOR  
MATT SARACEN  
JULIE TAYLOR  
LANDRY CLARKE  
LYLA GARRITY

SPEAKING PARTS:  
(in order of appearance)

FEMALE DOCTOR  
SAMMY MEADE  
MACGREGOR  
THE SWEDE  
CORRINA WILLIAMS  
JOHNNY TORRINO  
MAC MCGILL  
BUDDY GARRITY  
PANTHER PLAYER  
MRS. LORRAINE SARACEN  
KEVIN TURNER  
PAM GARRITY  
TABBY GARRITY  
BUDDY JR. GARRITY  
BO MILLER  
BILLY RIGGINS  
MINDY COLLETTE  
ANGELA COLLETTE  
LOIS  
ZEPP  
JENKINS  
MEG  
MIKE

**FRIDAY NIGHT LIGHTS**  
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SET LIST

INTERIORS

HOSPITAL - DAY  
    DELIVERY ROOM - DAY  
    VARIOUS - DAY  
COMMUTER AIRPLANE (PUDDLE JUMPER) - DAY & NIGHT  
RIGGINS HOUSE - DAY  
CLARKE HOUSE - DAY  
TAXI - DAY  
TAYLOR HOUSE - DAY, NIGHT & DUSK  
FIELD HOUSE - DAY  
    LOCKER ROOM - DAY  
    SHOWERS - DAY  
    MACGREGOR'S OFFICE - DAY  
GROCERY STORE - DAY  
GARRITY HOUSE - NIGHT  
GARRITY MOTORS - NIGHT  
    BUDDY'S OFFICE - NIGHT  
TYRA'S TRUCK - DAY  
COLLETTE HOUSE - DUSK & NIGHT  
    DOORWAY - NIGHT  
    BATHROOM - NIGHT  
LAKE ORION - HOUSE PARTY - EVENING & NIGHT  
CLUB - NIGHT  
TAYLOR'S CAR - NIGHT  
LANDRY'S CAR - MOVING - NIGHT

EXTERIORS

RIVER - DAY & NIGHT  
HERRMANN FIELD - DAY & NIGHT  
    BLEACHERS - DAY  
    AERIAL SHOT - NIGHT  
HOSPITAL - DAY  
REC CENTER - DAY  
    POOL - DAY  
    PARKING LOT - DAY  
CONVENIENCE STORE - DAY  
WILLIAMS HOUSE - DAY  
DILLON, TEXAS - BEAUTY SHOTS - DAY  
COUNTY LINE - DAY  
SOCCER FIELD - NIGHT  
GARRITY MOTORS - NIGHT  
RIGGINS HOUSE - DAY  
GROCERY STORE - DAY  
LAKE ORION - HOUSE PARTY - EVENING & NIGHT  
COLLETTE HOUSE - NIGHT  
CLUB - NIGHT  
AM/PM PARKING LOT - NIGHT  
BRIDGE - NIGHT

FRIDAY NIGHT LIGHTS

"Last Days of Summer"

TEASER

OVER BLACK, a woman's blood curdling SCREAMS--

WOMAN'S VOICE (O.S.)

What happened to the epidural!?! I  
can't. I can't. I can't do this  
anymore.

We are:

1 INT. HOSPITAL ROOM - DELIVERY ROOM - DAY (D1) 1

Where TAMI TAYLOR -- deep into labor -- is finishing a brutal contraction. A FEMALE DOCTOR, NURSE and a pale, barely conscious JULIE are attending her.

FEMALE DOCTOR

Okay, honey, you're doing great.

TAMI

This can't be happening. It's  
three weeks early. My husband  
isn't here...

FEMALE DOCTOR

Your baby's doing fine in there --  
she's strong--

TAMI

The baby's strong. So what you're  
saying is I'm *not* strong. I'm  
dying, aren't I? Am I dying?

FEMALE DOCTOR

You're not dying.

TAMI

If I'm gonna die will you tell me?

FEMALE DOCTOR

You are not dying.

TAMI

(turning to Julie)  
Honey, if I die I want you to know  
(MORE)

(CONTINUED)

CONTINUED:

TAMI (CONT'D)

that I love you. You're a major  
pain in the ass but I love you.

1

CONTINUED: (2)

1

JULIE  
Mom, you're gonna have to chill.

TAMI  
Excuse me?

JULIE  
You're putting everyone here on edge with all the death talk and you're gonna have to chill out.

Tami just stares at Julie, thoughtfully, then--

TAMI  
Where the hell is your father?

As we start to hear EXPLOSIONS IN THE SKY, we...

CUT TO:

2

INT. COMMUTER AIRPLANE (PUDDLE JUMPER) - DAY (D1)

2

COACH ERIC TAYLOR, seated, incongruously dressed in his TMU shirt, shorts, a whistle around his neck and holding a clipboard. He nervously gnaws at his gum as if attempting to will the plane to move faster. We follow Taylor's gaze out the window to--

POV THROUGH AIRPLANE WINDOW

RURAL TEXAS in all its barren beauty.

3

EXT. RIVER - DAY (D1)

3

IN A WIDE SHOT, LYLA GARRITY stands knee deep in the water with a PRIEST, who recites a baptismal prayer, and lays Lyla down in the water. CLOSE ON LYLA'S face as she comes out of the water -- born the fuck again. We begin to hear the familiar and by now comforting voice of SAMMY MEADE.

SAMMY MEADE (V.O.)  
And God said, "Let there be football!" This is Slammin' Sammy Meade welcoming you back to another glorious year of Panther Football.

4

INT. RIGGINS HOUSE - DAY (D1)

4

PAN ACROSS beer bottles, take-out wrappers, a trail of clothing, (skirt, top, bra, panties)...

(CONTINUED)

4

CONTINUED:

4

SAMMY MEADE (V.O.)

It's August and summer two-a-days  
is a time to welcome back our hard  
working, noble State champs...

REVEAL RIGGINS opening his blurry hungover eyes to find a  
GORGEOUS GIRL in bed with him. And then another HOTTIE  
enters from the bathroom in a 33 Jersey and hops back into  
bed. OFF Riggins' smile...

5

INT. CLARKE HOUSE - DAY (D1)

5

LANDRY stands in front of his mirror wearing a Panther  
practice jersey and PADS.

SAMMY MEADE (V.O.)

...And it's a time of discovery --  
where we find out what surprising  
fresh talent the summer might  
bring.

Landry's dad -- CHAD CLARKE (40s), former Dillon Panther  
turned local Dillon cop, appears in the doorway, looking at  
his son, not quite yet believing he's a football player.

6

EXT. HERRMANN FIELD - DAY (D1)

6

TWO-A-DAYS! BRUTAL, HOT, VIOLENT. A series of hits!  
Players go down hard. At least a DOZEN are on the sidelines  
cramped up, retching, sunstruck as our stars and YOUNG  
HOPEFULS alike (including Landry) try to impress the coach or  
simply get ready for the new season. SARACEN cringes as he  
watches Landry take a brutal hit, but Landry bounces up like  
a punching bag ready for more, "I'm cool, I'm cool."

ANGLE ON: COACH MACGREGOR (40s) a hard ass with a whole lot  
of fuck you in his attitude and a record to support it. He's  
got a little bit of a *Great Santini* vibe going -- as he is  
giving SHIT to the PLAYERS SITTING ON THE SIDELINES. ("Let's  
go ladies! You want an intermission, join the ballet!")

SAMMY MEADE (V.O.)

But more than anything else, all  
eyes will be on the highly touted,  
highly paid Coach MacGregor. The  
question is can the coach who won  
three State Championships in  
Tennessee make the magic happen  
here in Texas?

Saracen is lined up behind the center, who hikes the ball.  
Saracen hands off to SMASH.

(CONTINUED)

6

CONTINUED:

6

SAMMY MEADE (V.O.) (CONT'D)

So far Coach MacGregor's keeping his cards close to the vest, but early signs seem to indicate he's going to transition the offense to a running game.

Another play. Saracen hands off again. And again. And again.

SAMMY MEADE (V.O.) (CONT'D)

Which could give Smash Williams the opportunity to rack up some major numbers in his crucially important recruitment year. And it could mean a long, long year for young quarterback Matt Saracen.

Saracen takes off his helmet and looks out, concerned. As a GUITAR begins to strum, we,

CUT TO:

7

INT. TAXI - DAY (D1)

7

A slightly overcranked MONTAGE-Y kind of a thing as Coach Taylor rides in the back of a cab. WILCO's *Either Way* begins as the taxi pulls up to the hospital entrance...

8

INT./EXT. HOSPITAL - VARIOUS - DAY (D1)

8

Taylor hops out of the taxi before it comes to a complete stop and we FOLLOW HIM as he makes his way through the revolving doors, down the hall, up the stairs, through the maternity ward. ALL slightly OVERCRANKED (and maybe with complimentary shots of Tami as if these two are willing themselves to be joined), Wilco CONTINUES...

9

INT. HOSPITAL - DELIVERY ROOM - CONTINUOUS (D1)

9

Taylor comes into the delivery room and joins Tami. It's an incredibly emotionally charged moment. Tami grips his hand and just starts to cry. The MUSIC continues.

TAMI

You're here...

TAYLOR

Of course I'm here...

The Female Doctor intervenes.

(CONTINUED)



FEMALE DOCTOR

I need one more push from you, but you're going to have to give me a little more, darling.

TAMI

I don't have anymore.

FEMALE DOCTOR

Yes, you do. Yes, you do. Now I'm gonna get you your baby, but I can't do this without you.

TAMI

I have nothing left. I'm old. And I'm tired and I've got nothing left.

FEMALE DOCTOR

(little help?)

Coach?

TAYLOR

Honey? I need you to find another gear.

TAMI

Another gear? I don't have another gear. I used all of my gears.

TAYLOR

Baby, you've got one gear left. It's a gear you maybe don't even know that you have, but I know you do and I know you can find it because you need to find it and you need to find it right now.

TAMI

Oh my God, you're giving me football talk.

TAYLOR

(busted)

I am not giving you... this is not football talk.

TAMI

I cannot believe I am lying here like this with my feet in stirrups in unbearable pain with half of Dillon staring between my legs and  
(MORE)

(CONTINUED)

CONTINUED: (2)

TAMI (CONT'D)

you're giving me some pep talk  
you'd give to Tim Riggins.

TAYLOR

Okay, okay--

TAMI

Oh God, here it comes, it's  
happening. Oh God I hate you. I  
truly do.

The contraction comes on and it's murderous. Everyone is  
screaming at Tami, but Taylor leans right in, eye to eye,  
literally getting her through this second by second--

TAYLOR

Come on now. ~~Come on.~~ I love you.  
I love you. You're going to do it.  
This is it. Give it. Give it.  
DAMNIT TAMI YOU GIVE IT TO ME RIGHT  
NOW DO YOU HEAR ME, DO YOU  
UNDERSTAND ME!

Tami SCREAMS and GRUNTS and pushes and then everything stops.  
And there's a terrifying moment where they see nothing and  
hear nothing and then...

The BABY starts to CRY. And when the baby cries so do Eric  
and Tami and they hold each other. Tami pulls Julie into it.

TAYLOR (CONT'D)

I'm proud of you. I'm so proud of  
you.

The Female Doctor presents the baby to Tami.

FEMALE DOCTOR

She's a beauty.

Taylor and Tami look at each other and as they hold the baby  
and tears flow, Wilco continues... *Maybe the sun will shine  
today/The clouds will roll away/Maybe I won't be so afraid/I  
will understand everything has its plan/Either way...*

SMASH TO:

MAIN TITLES

END OF TEASER

ACT ONE

10 INT. TAYLOR HOUSE - DAY (D2)

10

Tami and Taylor enter -- the house looks like a hurricane hit it.

TAMI

We're home! Julie, baby Gracie's here! Jules?

Tami picks up a recently delivered package, examines it.

TAMI (CONT'D)

It's from TMU. Baby present!

TAYLOR

Oh, well--

TAMI

I love baby presents.

She opens the box and pours out a DOZEN game tapes along with football charts, etc...

TAMI (CONT'D)

Adorable.

TAYLOR

I'm gone for two weeks, I told them I'd keep up on things while I'm here.

TAMI

That's one way to interpret a two week leave.

TAYLOR

At least I'm here.

Julie comes out dressed in her lifeguard bathing suit and shorts. As Taylor browses through the charts.

TAMI

Julie, your sister's here! Oh my God, I think she's pooping. Look! Julie, look at her little face squish up.

Tami smiles at Gracie, making little faces.

(CONTINUED)

JULIE  
(gross)  
Amazing.

TAMI  
Honey, I thought you were going to  
neaten up around here.

JULIE  
Why is her head so pointy?

TAMI  
That is normal, and, hon? I really  
think you should take off work  
today. Your sister's home for the  
first time. You should stay home  
and bond.

JULIE  
I'd really love to hang around to  
see the first at home diaper change  
but I gotta go. Love ya lots.

Julie heads through the front door.

TAMI  
Say hi to The Swede.

JULIE  
Good-bye.

And she slams the door. Tami goes back to Gracie. As Coach  
asks questions, Tami directs all her answers to Gracie while  
nibbling on her toes and stroking her cheek.

TAYLOR  
Who's The Swede?

TAMI  
Some boy she's flirting with at the  
pool.

TAYLOR  
A Swedish boy?

TAMI  
He's not Swedish. They just call  
him The Swede.

TAYLOR  
Why?

(CONTINUED)

TAMI  
No one knows.

TAYLOR  
What about Matt Saracen?

Tami finally directs her attention to her husband.

TAMI  
She's with Matt, she's flirting  
with The Swede and all this I get  
through the ladies at the book club  
because our lovely daughter no  
longer talks to me about anything.  
(off Taylor's confused  
look)  
Welcome home, babe.

CUT TO:

11 EXT. HERRMANN FIELD - DAY (D2) 11

Another brutal practice. QUICK POPS: Bam! Landry goes down.  
Bam! There goes Riggins. Bam! Saracen drops back to pass,  
gets surrounded by three defenders, never gets to release the  
ball.

CUT TO:

12 INT. FIELD HOUSE - LOCKER ROOM - DAY (D2) 12

The team on their knees, sweating like hell from practice out  
in the hot sun. MacGregor comes out, stands there for a  
long, silent beat.

MACGREGOR  
That practice -- sucked. Bradley --  
unacceptable. Riggins -- pathetic.  
Saracen -- underwhelming.  
Williams? Get over here.

Smash, with trepidation, walks up to MacGregor.

MACGREGOR (CONT'D)  
You're the only person out there  
that looks ready for opening day  
*less than two weeks* from now. I've  
decided on captains.

As Smash, Saracen and Riggins wait expectantly--

(CONTINUED)

MACGREGOR (CONT'D)

I know you guys had three offensive captains last year. I don't do it that way. One captain. One leader. Williams. You're my guy.

SMASH

Thank you, sir.

This is as awkward for Smash as it is brutal for Saracen and Riggins, the "C"s on the jerseys hanging out there like sore thumbs. OFF a team in turmoil, and JASON STREET feeling like he has to do something, we PRELAP BOOMBOX HIP HOP and we,

CUT TO:

13 EXT. REC CENTER - POOL - LATER (D2) 13

A pedestrian city pool, lots of concrete, a few patches of grass. Moms with toddlers escape the heat in the shallow end as Smash and some of the football players FLIRT with girls in bikinis as the boombox blares.

Julie, in her town-issued red one-piece and matching shorts, sits in the lifeguard chair. She involuntarily glances over at a 19-year-old sexy dark-haired, dark-eyed guy with an indie rock vibe, who carries a large bag of frozen french fries over to the snack bar. This is THE SWEDE.

Julie's longing gaze does not go unnoticed by Saracen -- who sits next to Landry, who is bruised from the day's practice.

LANDRY

That sucks that coach made Smash captain.

SARACEN

It doesn't matter that much.

LANDRY

What do you think it means? Looks like MacGregor's moving toward a running game, huh?

SARACEN

I don't know Landry.

LANDRY

You think MacGregor noticed when I sacked you in practice today? I nailed you pretty good.

(CONTINUED)

SARACEN

You're not actually supposed to tackle the quarterback in practice.

LANDRY

Hey, it's dog eat dog out there.

SARACEN

Why are you trying out for the team, anyway? You're gonna get hurt out there.

LANDRY

We have been over this. I love football. And it's time for "The Landry" to step off the sidelines onto the gridiron of life.

SARACEN

Don't even joke about calling yourself "The Landry."

LANDRY

Blessed Lord have mercy--

Because at that moment TYRA COLLETTE approaches in a bikini.

TYRA

Oh my God, you're all bruised.

LANDRY

(loving the attention)  
That's the game of football, ma'am.

TYRA

(re: Saracen)  
How come he isn't bruised?

LANDRY

Apparently, you're not allowed to touch quarterbacks in practice. They're weak.

TYRA

Just for the record I'm against this whole thing. Do you really think your daddy's going to love you more if you make the team?

LANDRY

Yes, I do. Yes, I do.

(CONTINUED)

The Swede walks out of the snack bar and saunters over to Julie.

SARACEN  
*What is he doing?*

LANDRY  
That's just blatant disrespect.

Julie CRACKS UP at something The Swede says.

SARACEN  
What could possibly be so amusing?

LANDRY  
I do not like that body language one bit. Look at her. She's saying I'm open to you. Explore me. Savor me.

TYRA  
You two are pathetic.

SARACEN  
I'm going to go over.

TYRA  
I don't know if that's such a good idea, either.

LANDRY  
Hey. You go claim your territory. You're QB1. Remember that.

Saracen rises and Tyra hands Landry a tube of sunblock.

TYRA  
I'm burning up. Would you do my back?

LANDRY  
No problem.

Landry starts to rub her back, trying to seem like he does this all the time.

ON JULIE AND THE SWEDE

THE SWEDE  
Actually, we have a gig at The Bend on Thursday night.

JULIE  
Oh yeah, that's... that's supposed to be a cool place.

(CONTINUED)



THE SWEDE  
You should come by.

JULIE  
(covering her excitement)  
Oh. Oh... Right... Oh...

SARACEN  
(arriving)  
Hey, Julie. How's it going?

JULIE  
Good, good. -- You two have met.

THE SWEDE  
Hey, Matt.

SARACEN  
Hey, "The Swede"...

There's an awkward silence.

THE SWEDE  
How's football?

SARACEN  
Good, good. I'm QB1 so there's a  
lot of pressure but, it's good.

A pause for a communal cringe, then--

SARACEN (CONT'D)  
I've gotta get to practice soon  
so...

In a lame, teenage attempt to claim his territory, Matt  
kisses Julie. Awkward.

SARACEN (CONT'D)  
Alright, call you later?

JULIE  
Yup.

Matt walks away.

THE SWEDE  
Anyway, our first set's at eleven.

JULIE  
(an hour past my curfew)  
Sounds doable.

(CONTINUED)

And a triangle is born.

CUT TO:

14 EXT. CONVENIENCE STORE - SAME (D2) 14

Lyla is placing flyers from windshield to windshield. She tries not to look at Riggins, who stands outside the convenience store, holding a twelve pack, shirtless, and talking to an array of vapid HOTTIES. She comes up to Riggins' truck, considers, then decides *not* to give him a flyer. Which Tim notices, and approaches.

Lyla tries to ignore him and move onto the next car, but--

RIGGINS

Where's *my* flyer, Garrity?

LYLA

(handing him one)

No one would be happier to save your soul than me, Tim.

RIGGINS

(off flyer)

"Christ Teen Messengers?" What is that like a cult or something?

LYLA

It's young Christians coming together to worship and spread the word of Jesus.

RIGGINS

You look really good, Lyla. Like *good*.

LYLA

(growing more annoyed)

That's probably because yesterday I was baptized and accepted Jesus as my Lord and Saviour. What have you done recently, Tim?

RIGGINS

I had a three-way with the Stratton sisters.

LYLA

I wouldn't go around bragging about the fact that you've spent your entire summer in a drunken stupor screwing every girl in town with

(MORE)

(CONTINUED)

14

CONTINUED:

14

LYLA (CONT'D)

low enough self esteem to sleep  
with you?

RIGGINS

So you're jealous.

LYLA

Yeah, Tim. I'm jealous.

RIGGINS

Just so you know, you're the best  
of them all Garrity. You're the  
best I ever had.

Lyla attempts to formulate a response as she tries to figure  
out why she's suddenly feeling flush.

LYLA

I'm going to ask you to please not  
talk to me that way. Good-bye.

RIGGINS

Enjoy Jesus.

LYLA

Enjoy your depraved hedonism.

RIGGINS

Oh I will.

LYLA

So will I.

(off his laugh)

I mean Jesus, not hedonism, jerk.

Discombobulated, she angrily slaps a flyer on a windshield  
and walks to the next one. He just smiles at her. Hot.

CUT TO:

15

EXT. REC CENTER - PARKING LOT - DAY (D2)

15

Tyra approaches her truck and digs into her bag, searching  
for her keys. She senses movement in her peripheral vision  
and sees A MAN sitting in a car, staring at her. Then it  
suddenly kicks in who he is. The car starts to move. As a  
chill crosses over Tyra, she moves toward the car.

TYRA

Hey, wait up. Hey.

(CONTINUED)

15 CONTINUED: 15

The car almost runs into Tyra, forcing her to MOVE out of its path as it makes a u-turn and SCREECHES out of the lot. Landry comes running up.

LANDRY

What happened?

TYRA

I think I just saw the guy who attacked me.

OFF Tyra feeling haunted, and Landry not sure how to comfort her, we,

CUT TO:

16 EXT. WILLIAMS HOUSE - DAY (D2) 16

CORRINA opens the door to JOHNNY TORRINO, a college football recruiter.

CORRINA

Can I help you?

TORRINO

Mrs. Williams, I'm John Torrino from Western Plains University. We think your son has an incredible future in front of him.

SMASH

(walking up)

Hey, Torrino, what's the word?

CORRINA

We're not talking to no recruiters 'til November.

SMASH

Mom's right about that. Not until we get to hear from the Division One schools.

TORRINO

We just wanted to express our early interest. Maybe even discuss a pre-emptive offer.

SMASH

Is that right?

(CONTINUED)

CORRINA  
Well, we're about to sit down to dinner.

SMASH  
Moms... give us a second to talk.

CORRINA  
Brian--

SMASH  
Talk never hurt no one.

CORRINA  
I want you at the table in five minutes.

Corrina walks away. Smash looks at Torrino--

SMASH  
Whaddya got, Torrino?

CUT TO:

Taylor, drained, watches game tape on the couch with the sound low because Gracie's asleep in the bassinet. Julie enters. Coach looks at her, pissed, then in heated whispers:

TAYLOR  
Where have you been?

JULIE  
I was with Lois. I'm going to bed.

Julie starts toward her room.

TAYLOR  
Julie? Come here for a minute.

JULIE  
I'm tired. I've got work in the morning.

TAYLOR  
I know you're tired, I'm tired, too. I've been working, taking care of the baby, and cleaning up the house which you were supposed to do while your mother and I were in the hospital.

(CONTINUED)

JULIE  
So you decide to have a baby and  
I'm an indentured servant?

TAYLOR  
Indentured servant? What the hell  
are you--

JULIE  
Whatever.

TAYLOR  
Do not whatever me. I have been  
missing you. You're my daughter.  
I'm here for two weeks and I am  
going to see you for more than just  
you leaving for work in the morning  
and on your way to the bedroom at  
night. Now sit down and talk to  
your father.

Julie plops down on the couch.

TAYLOR (CONT'D)  
How are you?

JULIE  
Good.

TAYLOR  
Things going alright with Matt  
Saracen?

JULIE  
Uh-huh.

TAYLOR  
And who's this Swedish character.

JULIE  
What? God.

TAYLOR  
Just curious.

JULIE  
He's no one. He works at the  
snackbar at the pool.

TAYLOR  
And that's it?

(CONTINUED)

JULIE

Excuse me? What does this have to do with you?

TAYLOR

I am your father is what it has to do with me.

JULIE

And you've been in Austin for the last eight months. So don't expect to show up here now and start having, like, deep talks. It's like so hypocritical. I am tired. I am going to sleep. Good night.

TAYLOR

Hey!  
(the door slams)  
HEY!

But she's gone. And the baby's CRYING. Of course. Taylor lifts Gracie, tries to comfort her, but she just cries louder. Tami appears in the doorway, looking like a zombie. She just holds out her arms--

TAMI

Give it to me.

Taylor hands Tami the baby and she disappears to nurse her. Taylor, alone in his kingdom, glances over to the game tape. Welcome home, Coach.

BLACK OUT:

END OF ACT ONE

ACT TWO

18 EXT. DILLON, TEXAS - BEAUTY SHOTS - DAY (D3) 18

Various signs --"Welcome back Panthers." "Blue & White - Friday Night." "Blue & White T-shirts, \$5.99."

SAMMY MEADE (V.O.)

Well, folks, we're just two days away from the traditional blue and white game - the intra-squad game where Dilloners get their first peek at our returning heroes.

19 EXT. COUNTY LINE - DAY (D3) 19

The entire football TEAM stands in the blazing heat with MAYOR RODELL, BUDDY GARRITY, various BOOSTERS, some RALLY GIRLS, and Coach MacGregor as they unveil the STATE CHAMPION PANTHER ROAD SIGN taking its place beside the "Entering Dillon" sign. As the team poses for a photo, we hear A SNAP and we,

HARD CUT TO:

20 EXT. HERRMANN FIELD - DAY (D3) 20

Various drills. Team is broken down into groups. MacGregor is riding Tim Riggins hard. Buddy watches from the empty grandstand. MacGregor looks up to Buddy. Buddy smiles, waves back. MacGregor just turns and says something to MAC MCGILL, who heads up into the stands toward Buddy. MacGregor turns back to Riggins.

MACGREGOR

Thirty-three, do you think you're better than everyone else?

RIGGINS

No, sir.

MACGREGOR

You think you don't have to work as hard as everyone else?

RIGGINS

No, sir.

Jason Street wheels up to them, observes, as we,

ANGLE ON: the grandstand, where McGill talks to Buddy.

(CONTINUED)



MCGILL

Hey Buddy, this is awkward, but I have to ask you to leave. You know MacGregor is running closed practices.

BUDDY

Yes and I support that. In fact, that's partly why I'm here. To help keep out the unwanted. He wants me to leave he can come tell me himself.

MCGILL

Buddy, don't do this. Don't make this guy think I can't get a job done when he asks me to.

Buddy looks at McGill, decides to go, while he's clearly not happy--

BUDDY

Maybe someone should tell that needle-nosed son of a bitch who's paying for that bloated salary of his.

Buddy storms off, angry. McGill can only watch...

ON THE FIELD

MacGregor continues to pound away at Riggins, who is on the blocking sled.

MACGREGOR

If you think you're invincible you are sorely mistaken. You think I don't know what kind of life you're leading? Boozing. Fooling around with dumb bimbos every night.

Finally Riggins just stops, looks at MacGregor.

RIGGINS

You're gonna have to leave me alone, sir.

MACGREGOR

What?! What did you say to me?

(CONTINUED)

JASON  
Rigg -- come on, let's calm  
down.

MACGREGOR  
What the *hell* did you say to  
me?

JASON  
Riggins, don't -- Rigg!  
(to MacGregor)  
He doesn't mean it, he's just  
tired. Let me talk to him...

RIGGINS  
Leave me alone and I'll do my  
job. I'll be ready on  
opening day. You keep at me  
like this you're gonna have  
to find yourself another  
fullback.

Riggins just starts walking away.

MACGREGOR (CONT'D)  
Thirty-three. Do not walk away  
from me! Thirty-three! You picked  
a fight with the wrong redneck you  
little turd.

Riggins just heads into the locker room. MacGregor turns to  
Street.

MACGREGOR (CONT'D)  
What are you doing? Wheel after  
him and get that son of a bitch  
back here.

JASON  
Sir--

MACGREGOR  
You hear me? I want that punk back  
here right now!

JASON  
(helpless)  
Yes, sir.

CUT TO:

21 INT. FIELD HOUSE - SHOWERS - LATER (D3) 21

Post practice, the guys are showering. Smash holds court--

SMASH  
Lake house party, tomorrow night.  
Speed boats, boat house, nine  
bedrooms. Let me say that again.  
Nine bedrooms. We're not in  
Pudnick's basement anymore.

(CONTINUED)

PANTHER PLAYER  
How'd you score a house on the  
lake?

(CONTINUED)

SMASH

Let's just say an envelope with the keys showed up at my front door. Step on board, gentlemen, you are now entering the year of the Smash. We're going to do it in style, know what I'm saying?

The team is pumped. Smash notices Saracen is silent, not participating--

SMASH (CONT'D)

What's wrong, Matty? Gramma don't let you go out swimming by yourself yet?

Everyone cracks up. Matt steams.

CUT TO:

22 EXT. HERRMANN FIELD - BLEACHERS - DAY (D3) 22

Riggins runs up and down the bleachers. His jersey is soaked through with sweat, he looks like he's about to collapse. Street and McGill watch helplessly. Riggins leans over, and vomits O.C. Then looks up to MacGregor.

MCGILL

(to MacGregor)  
I think he's had enough.

MACGREGOR

He owes me five more.

MCGILL

(to Riggins, reluctant)  
Five more, son.

Street stares at MacGregor.

CUT TO:

23 INT. GROCERY STORE - DAY (D3) 23

Saracen pushes the cart as he shops with GRANDMA SARACEN.

MRS. SARACEN

I don't care what the man says, I'm not taking that "C" off your uniform.

(CONTINUED)

SARACEN

Grandma, I don't really care about the captain thing. It's symbolic.

MRS. SARACEN

You earned it. He can't take that away from you.

They turn a corner and are face to face with Coach Taylor -- unshaven, sleep deprived, shirt stained with baby vomit, a shopping list and cart overflowing with baby products; nonetheless, the man looks like a knight in shining armor compared to Coach MacGregor. It's a sort of awkward meeting. Everyone's a bit tentative but Grandma--

MRS. SARACEN (CONT'D)

Oh my God, it's Coach Taylor!

TAYLOR

How you doing, ma'am? You look beautiful.

MRS. SARACEN

Coach Eric Taylor. Congratulations on the baby. A girl.

TAYLOR

Yes ma'am, thank you.

MRS. SARACEN

You enjoy her. Will you enjoy her?

TAYLOR

Yes ma'am, I will.

MRS. SARACEN

It goes by way too fast.

TAYLOR

Yes, ma'am.

Grandma sees these two need privacy.

MRS. SARACEN

Well, I'm going to go hunt down those pinto beans.

(as she walks off)

Coach Taylor, appearing like an angel with baby vomit on his shirt in the market on a Wednesday afternoon.

Saracen and Taylor are left alone.

(CONTINUED)

TAYLOR  
I love that woman.

SARACEN  
Yeah, she's...

TAYLOR  
How's two-a-days treating you?

SARACEN  
Pretty good. Hot out there.

TAYLOR  
Yeah. Well, I should probably get home, good seeing you. Stop by and meet Gracie.

SARACEN  
(just comes out)  
He's changing the offense.

TAYLOR  
What's that...?

SARACEN  
Coach MacGregor. He's building everything around a running game. Around Smash. Least that's what it seems like. Made Smash the only captain -- I kind of have to take that as a message.

It's an odd moment where Saracen is looking for some kind of confirmation that what MacGregor is doing is wrong, and Coach knows he can't say anything negative about the new coach.

TAYLOR  
Well...

SARACEN  
I just hope he doesn't ruin everything you built.

TAYLOR  
I'm sure it'll all work out fine.

Saracen's a bit bruised by the distance here.

SARACEN  
Right. Anyway, congrats on the baby.

(CONTINUED)

TAYLOR

Hey. How's it going with Julie?

SARACEN

Good. Why? You hear something?

TAYLOR

No.

SARACEN

It's good.

TAYLOR

Good. Don't just stand back and watch it happen. Fight for what's yours, son.

Saracen listens as if the wise man on the hill is telling him the meaning of life. Is Coach talking about Julie? Football? Both? Coach's cellphone RINGS -- he checks the ID and has to wave good-bye to Saracen as he connects the call.

TAYLOR (CONT'D)

(into phone)

Hey Carl, how are things in Austin?  
-- Really... Uh-huh, uh-huh...  
Friday? This Friday? -- Carl, I  
had a two week leave written into  
my contract. My baby just got home  
from the hospital yesterday... Uh-  
huh... Uh-huh...

OFF Taylor realizing he's royally fucked, we,

CUT TO:

Lyla, BUDDY JR., TABBY, and PAM, dressed hipper and younger, sit as KEVIN TURNER (30s) fit, with a granola vibe, wearing hippie jewelry and a soccer coach's outfit, enters holding a vegetarian casserole. Buddy Jr., Tabby and Lyla all stare at it -- grossed out.

KEVIN

Tofu and porcini mushroom  
casserole.

PAM

Looks delish!

Pam moves to dish out the food, but Lyla CLEARS her throat.

(CONTINUED)

24

CONTINUED:

24

LYLA

Aren't we forgetting something?

PAM

(less than thrilled)

Oh, of course.

They join hands and Lyla prays.

LYLA

Thank you Lord for the food we are about to receive and for your wisdom, Lord. And I pray that you will guide me and everyone at this table to help respect you, Lord, and make good choices. For example, not to take advantage of the vulnerability of a recently separated, but not yet divorced woman. And in turn, to give others at the table the strength to remember that a mother of three should not be wearing skinny jeans. Amen.

TABLE

Amen.

Lyla reaches for the food as Pam stares daggers at her.

CUT TO:

25

EXT. SOCCER FIELD - LATER (N3)

25

Buddy watches from the parking lot of the field as Kevin exuberantly coaches Tabby's soccer practice. As Kevin SHOUTS out encouragement to even the worst of athletes, Buddy rolls his eyes, disgusted. Then Pam trots onto the field with her tight jeans, sleeveless shirt, sporting her new Pilates shoulders to adjust Tabby's uniform. Buddy watches Pam subtly stroking Kevin's arm and their insidious smiles at each other. Buddy, feeling replaced and helpless, pulls out of the parking lot.

BUDDY

(to himself)

Wife stealing vegetarian granola eating son of a bitch.

26

INT. TAYLOR HOUSE - NIGHT (N3)

26

Taylor fixes a juice and fizzy water in the kitchen, keeping one eye on the game film running on the TV. Tami walks out

(CONTINUED)



of the bedroom, all tired and frumpy. She flops down on the couch. He hands her the juice.

TAMI  
(toward the bedroom door)  
Please sleep.

TAYLOR  
You look beautiful.

TAMI  
Shut up. I look like hell.

He gives her a kiss, then puts her feet on his lap and rubs them. Tami smiles, happy to rest for a second.

TAMI (CONT'D)  
You're nice to me.  
(after a beat)  
I don't want you to go back to Austin.  
(beat)  
That just came out.

TAYLOR  
I know. I know.

This only makes it harder for Taylor, who realizes he has to say it--

TAYLOR (CONT'D)  
I've gotta leave Friday.

TAMI  
What? Which Friday? This Friday?

TAYLOR  
Carl called. They need me back early.

Tami gets incredibly sad, but right now it's coming out as angry.

TAMI  
Oh.

TAYLOR  
I tried to remind him we made the deal for two weeks. But you know how it is. You've been around this long enough to know the drill.

Tami, now angry, rises and starts putting dishes away.

(CONTINUED)

TAYLOR (CONT'D)

I'm sorry. I have no choice.  
Opening day's coming up and you and  
I made this decision together for  
me to take this job and I can't do  
it half-assed. That isn't going to  
help anyone.

Tami puts dishes away. CLANK. CLANK. Says nothing.

TAYLOR (CONT'D)

Is this the silent treatment? Is  
that what this is? Because you  
know I can't take the silent  
treatment, Tami. You think I want  
to go? You think I want to leave  
my wife and three day old baby? I  
don't. Tami? Damnit. Fine. I  
need some air. Bye. Great talking  
to you.

Taylor leaves and Tami sits down. As she starts to cry...

CUT TO:

27 EXT. GARRITY MOTORS - NIGHT (N3) 27

Taylor drives by and glances at the big Chevrolet sign still  
lit up though it's after hours. He squints his eyes,  
noticing a light on in Buddy's office. As Coach pulls in,  
Buddy comes running out, excited to greet him--

BUDDY

Look who the damn cat dragged in.

CUT TO:

28 INT. GARRITY MOTORS - BUDDY'S OFFICE - LATER (N3) 28

A whiskey is poured, and we get the sense these two are  
several drinks into it.

BUDDY

The son of a bitch stone walled me,  
Eric. Locked me out of practices.  
Won't talk to me. Told McGill I  
was an annoying nuisance. Can you  
imagine that?

TAYLOR

Hard to imagine.

(CONTINUED)

BUDDY

There is nothing I love more in the world than the Dillon Panthers and he's treating me like I have V.D. All I want to do is help. You know that. That's all I ever want to do.

Eric notices evidence of bedding in the corner of the office.

TAYLOR

You been sleeping here?

BUDDY

Occasionally, I work late and I gotta tell you Eric, I sleep better here. Neon light can be very soothing and the sound of the... Oh hell.

Because Pam comes storming in -- upset.

PAM

Eric, congratulations on the baby!  
(to Buddy, cold as ice)  
Can I talk to you, please?

BUDDY

Hold on, hold on.

Buddy walks out of his office and Taylor watches the Garritys argue through the glass.

PAM

Buddy, what were you doing at the soccer practice tonight?

BUDDY

I don't know what you're--

PAM

I saw you there.

BUDDY

Pam, I cannot believe that a smart, beautiful woman like yourself could ever be drawn to some skinny, phoney hippie making seven bucks an hour at some health food store.

(CONTINUED)

PAM

He owns that store and you were at my meditation group the other day, weren't you?

BUDDY

I have a right to protect my children if my wife is becoming part of some cult--

PAM

It is not a cult, it's meditation--

BUDDY

Meditation. What a crock. Fine -- you want to be with him, whatever, I don't want my children near that guy and all his stupid hippie ideas.

Pam glances out toward the front, at her truck.

BUDDY (CONT'D)

Damn, he's here now, isn't he?

PAM

Buddy!

BUDDY

That son of a bitch is in my damn truck.

Coach's eyes widen a bit as Buddy suddenly sprints toward the front door.

29 EXT. GARRITY MOTORS - SAME (N3) 29

Buddy comes up to the truck, where Kevin sits inside.

BUDDY

Out of the car.

Kevin locks it.

KEVIN

Calm down. Stay centered.

Buddy digs into his pockets and gets his keys.

BUDDY

Center yourself, beatnik. That's my damn car! I paid for that car!

(CONTINUED)

Buddy uses his controller to unlock the doors and Kevin re-locks it from inside. Buddy unlocks, Kevin re-locks--

KEVIN  
Take some breaths, Buddy. Let's talk this through.

BUDDY PAM  
You home wrecking son of a bitch. Soccer's not... Buddy, get away from him!  
Get away from him!

BUDDY TAYLOR  
...even a sport. Buddy! You gotta calm down.

Buddy finally gets the truck unlocked and opens the door and tries to pull Kevin out. Pam puts herself between them.

BUDDY PAM  
Homewrecker! Homewrecker! Oh my God! Oh my God!  
Homewrecker!

TAYLOR KEVIN  
Buddy! Buddy! Crazy bastard!

Taylor physically wrestles Buddy off Kevin's back. Buddy -- sweating profusely and out of breath -- finally stops.

PAM  
Bastard! You big fat dumb bastard!

Kevin and Pam get in the truck and drive off. Coach just looks at Buddy, what the hell has become of him?

BUDDY  
How did this happen, Eric? How did this happen so fast?

OFF Coach staring at this cautionary tale, we,

BLACK OUT:

END OF ACT TWO

ACT THREE

30 EXT. RIGGINS HOUSE - DAY (D4)

30

Riggins -- hungover and barely awake, kisses a VAPID HOT GIRL good-bye. He looks over and sees JACKIE, BILLY and BO come out of the Miller house. Jackie looks at Tim, disparagingly. Riggins squints his eyes -- what's Billy doing over there? It's all a bit awkward.

BO

Tim Riggins!

Tim starts to walk over toward Bo, but Jackie ushers him into the car and pulls away. Harsh. Billy walks over.

BILLY

You might wanna kiss 'em good-bye in the house, Tim. You got an eight-year-old neighbor who for some bizarre reason looks up to you.

RIGGINS

What were you doing at Jackie's, Billy?

BILLY

Fixing her toilet, jealous guy.

RIGGINS

(like I buy that)  
Fixing her toilet?

BILLY

Yeah. She would've asked you, but you were busy sleeping through morning practice.

RIGGINS

What time is it?

BILLY

Eleven. Just missed it by five hours.

OFF Tim fucked again, we,

CUT TO:

31 INT. FIELD HOUSE - MACGREGOR'S OFFICE - DAY (D4)

31

MacGregor sits working at his desk as Street enters.

(CONTINUED)

JASON

Can I have a minute, coach?

MACGREGOR

Come on in, Street.

Street wheels in, pushes the door closed behind him.

JASON

I just want to let you know that you are the coach of this team and I support you one-hundred percent.

MACGREGOR

Go on.

JASON

I know Matt Saracen doesn't exactly have an electric personality out there, but he's astoundingly good. And I feel like we've been down this road last season after I got injured of just feeding Smash the ball and it didn't work.

MacGregor looks up to Jason. Hard to read.

MACGREGOR

Anything else?

Street considers, then figures, why not...

JASON

I know Tim Riggins really well. On the field and off. He's one my closest friends. I know what makes him tick. Leaning on him like that isn't the best way to get results. He'll just butt heads with you from here to eternity.

MacGregor is getting even harder to read.

MACGREGOR

Anything else?

Now Jason has the strong sense he just fucked up.

JASON

That pretty much sums it up, sir.

(CONTINUED)

MACGREGOR

First of all, you gotta stop trying to protect Coach Taylor's offense.

JASON

That isn't what I--

MACGREGOR

It's over. It's history. As far as Riggins goes, I don't bend to what works for him, he does what works for me. But more important than anything else, I need to know that your loyalty is to this team -- not to your buddies.

JASON

Of course it is--

MACGREGOR

You've got to make a choice, Jason. You want to come to the games Friday nights and be some kind of town symbol -- some kind of mascot -- that's fine. But if you want to be a football coach, you can't be their friends. You gotta decide.

OFF Street, we,

CUT TO:

32 INT. TYRA'S TRUCK - DAY (D4) 32

Tyra drives along in her truck. She looks up in the rear view and sees a CAR driving a bit too close. Tyra makes a right turn. Looks in the rear view. The car makes a right turn. Growing increasingly nervous she steps on the gas. The car stays close. Finally, she takes a hard right into the local police station parking lot and the car just continues on past her. Tyra sits there terrified.

33 EXT. GROCERY STORE - DAY (D4) 33

Landry and Saracen get out of Landry's car and head toward the store.

LANDRY

I mean, the girl asked me to lotion her up. If that isn't sending a message I don't know what is.

(CONTINUED)



SARACEN  
What message is it sending?

LANDRY  
It's pretty intimate physical contact. I mean, I don't want to get graphic, but I was within inches of boob. That's all I'm saying.

SARACEN  
Maybe she just didn't want to get sunburn.

LANDRY  
Young young young Matt Saracen.

Saracen stops, seeing a copy of the new edition of *Texas High School Football Magazine* hanging in the plate glass window. Smash on the cover, copy reads, "Pre-Season Texas High School Player of the Year." Matt is taken off guard, and then Julie comes out of the store -- they look at each other, this is awkward.

LANDRY (CONT'D)  
I'm gonna go get my Cheetos fix.

And he leaves them... Julie, alluding to the magazine cover--

JULIE  
So does that blow for you?

SARACEN  
Sorta.

JULIE  
Yeah.

Then this just comes out of him--

SARACEN  
I don't want you to slip away from me.

She looks at him, it's sort of honest and sad and scary.

JULIE  
What do you mean?

SARACEN  
There's this party tonight at Lake Orion. Please come.

(CONTINUED)

JULIE  
(lying)  
I was going to stay in.

SARACEN  
The whole team will be there and  
their girlfriends and it would  
really mean a lot to me if you were  
there. And you mean too much to me  
to let it all just end without even  
knowing what went wrong.

Julie looks at him half moved, half stuck. Is she really  
going to miss seeing The Swede play music to go to some dumb  
football party? But Matt is just too sweet to deny, so...

JULIE  
That sounds great.

SARACEN  
Great.

CUT TO:

34-35 OMITTED 34-35

36 INT. TAYLOR HOUSE - DUSK (D4) 36

Taylor is trying to re-assemble Julie's old crib --  
frustrated. Julie emerges, dressed for a party. Taylor  
resists the urge to tell her to go change, then--

TAYLOR  
I want you home at eleven o'clock.

JULIE  
Mom said eleven thirty.

TAYLOR  
Well, absentee dad is saying  
eleven. Wanna go for ten thirty?

JULIE  
This sucks.

TAYLOR  
Have a good night. If Lois so much  
as looks at a glass of alcohol you  
call me to come pick you up. And I  
want a hug.

JULIE  
I'm not eight.

(CONTINUED)

TAYLOR

I know. But I want one anyway.

Julie reluctantly walks over and hugs him. It's a half sweet moment, so Julie has to take the curse off it--

JULIE

You're sweating like a pig.

And she walks out. Hearing SINGING, Taylor walks to--

THE BEDROOM DOOR

He looks through a slit, unseen by Tami, who holds the baby and sings a corny song. He smiles. Tami talks to Gracie.

TAMI

Your sister is going through a phase. Admittedly, it's a long phase. Pretty much been going on her whole life. But one day you'll see. You'll see how much she loves you -- and it's going to be really good to have her around when you grow up because your poor mommy and daddy are going to be so incredibly, incredibly ancient. And your daddy loves you. He loves you so much. He's going away to work, but I promise you're going to get to know him. And yes, he has his quirks too, but he's one of the finest men you'll ever know. And I'll be here. I will always be here. I know we seem weird. But stick with us. You stick with us girl and I promise we will do right by you, beautiful baby.

OFF Coach, moved and half-tortured by having to leave...

BLACK OUT:

END OF ACT THREE

ACT FOUR

37 INT. COLLETTE HOUSE - DUSK (D4)

37

MINDY, dressed for work at the Strip Club, and ANGELA, dressed for a date, are leaving for the night. Tyra watches TV in her sweats--

MINDY

Momma let's go, I'm late for work!

ANGELA

Honey I'm sorry, I'm petrified to go out on this date. How do I look?

TYRA

You look beautiful, Momma.

ANGELA

Now be honest with me. Do I look like a hooker?

TYRA

You don't look like a hooker.  
-- Mom, you look beautiful.

ANGELA

Because this guy is an actual  
guy with a real job. Would  
you tell me if I looked like  
a hooker?

ANGELA (CONT'D)

I'm gonna change -- I am just  
showing entirely too much boob.

MINDY

Mom. You look hot. And if you  
don't get in the car right now the  
only woman in this house making an  
honest living is going to get  
fired.

ANGELA

Bye--

MINDY

Bye--

TYRA

Bye. Enjoy your date.

Tyra closes the door. Home alone. Double locks the door. A  
little freaked, PRELAP HIP HOP, we,

CUT TO:

38

INT./EXT. LAKE ORION - HOUSE PARTY - EVENING (N4)

38

The lake house party! Hip hop BLARES. Football players night water skiing. Girls with jeans and bikini tops dancing. Inside -- real leather couches. An open bar. Saracen watches Smash hold court as one person after another, after another, after another comes up to congratulate him on pre-season Texas high school player of the year.

ANGLE on Julie walking in with LOIS -- through her POV the party looks like her worst nightmare -- girls fawning over football players. Football players acting like morons.

JULIE

This is hell.

Lois sees Riggins shirtless with two BABES.

LOIS

Oh my God, how is it that every girl in Dillon has screwed Tim Riggins except for me.

JULIE

You're not skanky enough.

LOIS

Story of my life.

Matt approaches.

SARACEN

Hey, I'm really happy you're here.

Saracen kisses Julie -- it's subtle, but she's still a bit reserved. PRELAP: A DOORBELL, and we,

CUT TO:

39

INT./EXT. COLLETTE HOUSE - DOORWAY - NIGHT (N4)

39

A frazzled Tyra, holding a baseball bat, opens the door to Landry.

TYRA

What took you so long?

LANDRY

I came as soon as you called.  
Where did the noises come from?

TYRA

Outside.

(CONTINUED)

LANDRY

Alright, you stay here and I'll go out and check the perimeter. Your knight in shining armor is here.

Landry starts to leave.

TYRA

(handing him the baseball bat)

You want this?

LANDRY

Yup, yup. In case things get violent.

Tyra moves to the window and watches as Landry goes outside into the bushes and starts to look around. He walks around the house and SCREAMS, jumps into the bushes, banging at something -- in a physical altercation with -- A POSSUM, who runs off. Tyra CRACKS UP, charmed.

CUT TO:

INT. LAKE ORION - HOUSE PARTY - NIGHT (N4)

The party's heating up -- people are drunker and several football players duck into rooms with girls. Street, on his own, feels out of place. Riggins, clearly inebriated, comes over.

RIGGINS

This is what we're gonna do, Six. We're gonna run the offense just like we did last year. And Coach McUgly can kiss my ass.

JASON

Alright, Tim, sleep it off, I'll see you at practice tomorrow--

RIGGINS

Are you saying the guy isn't one of the ugliest men to ever walk the earth?

JASON

Tim--

(CONTINUED)

RIGGINS  
(imitating MacGregor)  
You guys are embarrassing me out  
there--

JASON  
Hey, he's my boss!

This stops Riggins--

JASON (CONT'D)  
And you miss one more practice  
you're not starting opening day.

RIGGINS  
What are you doing at this party if  
you're gonna act like one of his  
henchmen?

Street considers--

JASON  
I don't know.

Street starts to wheel toward the front door.

RIGGINS  
Come on, Six.

But Street just wheels away. Lois comes up to Riggins.

LOIS  
Hi.

RIGGINS  
How are you doing?

LOIS  
Lois.

RIGGINS  
Tim.

LOIS  
I'm Julie's friend. I've met you  
like a hundred times.

RIGGINS  
A hundred and one's the charm.

And he kisses her.

(CONTINUED)

ANGLE ON: Julie, who's surrounded by ZEPP and JENKINS, two non-football bozos who have made it to the party uninvited.

ZEPP

Have you ever thought about modeling?

JULIE

Not really.

JENKINS

You could totally be a model.

ZEPP

You know what you should do? You should take some pictures -- like nothing gross -- just like lingerie shots or whatever and send them in to Maxim. I really think they would dig on you.

JULIE

I'll get right on that.

Matt walks up, signaling Jenkins and Zepp to go.

ZEPP

(as he leaves)  
Rock on, sweet woman.

Matt hands Julie a soda.

SARACEN

Who are those guys?

JULIE

Matt, I think I have to go.

SARACEN

What? I'm sorry it took so long to get your soda. Smash grabbed me and--

JULIE

It's fine. It's not that. I just feel like I don't belong here.

SARACEN

Fine, let's go. We'll go.

JULIE

I'm pretty tired.

(CONTINUED)



And this is Saracen realizing that it's not just the party Julie is leaving, but him.

JULIE (CONT'D)  
I just need some space.

Next to "I like you as a friend", that's got to be one of the worst things a girl could say to a guy. Matt just looks at her and she turns and leaves, pulling Lois away from Riggins as she goes--

Saracen watches her head off, pissed and upset, when his cellphone RINGS. He picks it up-- \*

SARACEN  
Where are you?

INTERCUT WITH:

41 INT. COLLETTE HOUSE - BATHROOM - SAME (N4) 41  
Landry's alone.

LANDRY  
I'm in Tyra Collette's bathroom.

SARACEN  
What, like sick?

LANDRY  
Okay, I've got like forty five seconds so stay with me. Long story short, I'm on Tyra Collette's couch with her watching *Fried Green Tomatoes*. By the way. Great movie. I defy you not to cry. Anyway, I need advice. I gotta get my arm around her.

SARACEN  
Are you sure she wants you to--

LANDRY  
Okay, I'm not looking for relationship advice, I'm looking for technique. What do I do? Will the yawn-stretch work in this situation? Because right now I've been frozen in the same position for an hour and a half and I've got no feeling in the right side of my body.

(CONTINUED)

SARACEN

Don't do the yawn-stretch. Just kind of lean in and sort of stroke her forearm with your fingers. Then, if you get a positive read off that, just move up her arm and put it around her shoulder. And from there--

LANDRY

Once I get my arm around her I can run with it. Thanks, gotta go. How's the lake house party?

SARACEN

It sucks, I think Julie might've just broken up with me.

LANDRY

Hey, that sounds great, bye.

Landry hangs up, looks in the mirror.

LANDRY (CONT'D)

(to himself)

Me and you, baby. Right here. Right now.

CUT TO:

The Swede's band plays their emotional, intellectual indie rock to a big crowd for a Thursday night, and Julie stands with Lois in the back of the room looking way too young to be there.

LOIS

I cannot believe you wrenched me from Tim Riggins' arms for this. And we've gotta go. It's after twelve and my mother is going to beat the living hell out of me.

Then it happens -- The Swede turns right to Julie and smiles. Julie smiles back, melting--

JULIE

You should go.

LOIS

What?

(CONTINUED)



SARACEN

Thanks for having me, I'm taking off.

SMASH

What's your attitude, Saracen?

SARACEN

My attitude?

SMASH

Is it the captain thing--?

SARACEN

Just let it--

SMASH

What, 'cause MacGregor's running the ball? Is that the problem?

SARACEN

(losing it)

There's no problem, okay? Why would there be a problem? You're the pre-season Texas high school player of the year. MacGregor loves you. Everyone loves you. And you got me to hand the ball to you.

SMASH

A'ight, a'ight, calm down here--

SARACEN

We got where we got to last year because of the entire team. It wasn't all you.

SMASH

I never said it was.

SARACEN

And I don't like the way you give away free ice cream at work either.

SMASH

What?

SARACEN

I close the store every night. I clean up for you. I wait on customers when you're outside signing autographs and flirting with girls. I'm just getting tired of your incredibly huge ego. And

(MORE)

(CONTINUED)

44 CONTINUED: (2)

44

SARACEN (CONT'D)  
stop calling yourself "The Smash."  
It blows.

SMASH  
You need to cool down. Boys, let's  
cool Matty down.

And the offensive line lift Matt Saracen up, fully clothed,  
and throw him into the lake. Everyone CRACKS UP. Matt comes  
out of the water. He's the only one not laughing. He  
doesn't remember anyone treating Jason Street this way.

CUT TO:

45 INT. CLUB - NIGHT (N4)

45

The band has stopped playing, and Julie stands alone, feeling  
awkward as The Swede is surrounded by a group of bandmates  
and friends. He breaks away and walks up to her.

THE SWEDE  
I'm so happy you showed.

JULIE  
Your band is *amazing*.

THE SWEDE  
Really?

JULIE  
Totally. It was like  
heartbreaking. And I completely  
saw the whole connection to The  
Police--

THE SWEDE  
Really? Was it obvious? Like a  
total rip-job.

JULIE  
No, it was like The Police, but  
like de-constructed and like...  
(sort of like you)  
Totally new and exciting.

Julie is in heaven. This couldn't be going better. Until a  
pretty college-aged girl comes up and kisses The Swede on the  
lips -- this is MEG.

THE SWEDE  
Meg, this is Julie.

(CONTINUED)

45 CONTINUED:

45

MEG

Julie -- oh my God, your friend  
from the pool. Your high school  
bud. It's so nice to meet you.  
Anton loves you.

JULIE

(crushed, covering)  
It's so nice to meet you, too.

MEG

Baby, we've gotta go.  
(explaining to Julie)  
We've got this party and my sister  
will kill me if I don't show.

JULIE

Totally.

THE SWEDE

Hey, it was really nice of you to  
come.

As Julie tries not to look completely devastated, we,

CUT TO:

46 EXT. CLUB - NIGHT (N4)

46

Julie stands alone in the front, feeling lame and embarrassed  
as a car pulls up with her dad in it. He opens the door and  
sits there, not even looking at her, which makes Julie a  
little scared, too.

47 INT. TAYLOR'S CAR - CONTINUOUS (N4)

47

Julie gets in and closes the door. Taylor just sits there.  
He looks at the sign on the door that says "Twenty-one and  
over". He turns and stares at her.

TAYLOR

You have got to be kidding me.

JULIE

Can we go?

TAYLOR

Not until you tell me what on earth  
you are doing at a place like this  
at twelve thirty at night?

(CONTINUED)

JULIE

Okay, I'm in trouble, I'm grounded, whatever, but please don't yell at me because I'm just like really sad right now and I don't want anyone to yell at me.

Taylor looks at her face, so fragile and sad -- she's obviously been crying.

TAYLOR

What's going on with you?

JULIE

Nothing. Can we please drive?

TAYLOR

I have to leave tomorrow night and I may not get back for a few weeks and you're my daughter. You are my daughter and I want to know what's going on with you.

Julie looks down, never looks up, just starts talking.

JULIE

I came here chasing this boy but got completely humiliated because it turns out he has a girlfriend and I misread every signal.

TAYLOR

What's wrong with you and Matt?

JULIE

Nothing. Nothing's wrong. He's the perfect guy and we're like the *it* couple -- QB1 and his wacky girlfriend -- and I could just see him becoming you and me becoming mom and it terrifies the living crap out of me -- Don't get that look. Don't take it personally. I love you and mom, but I feel like every single thing is like suddenly this pre-ordained thing -- every party I go to is the same, every Friday night I go to the game -- I'm like this wife living in Matt's shadow and I'm *sixteen*. And I just feel like there has to be more or something. And I feel so guilty to feel this because Matt is great and

(MORE)

(CONTINUED)

CONTINUED: (2)

JULIE (CONT'D)

sweet and I'm so lucky to have him  
which the entire world is  
constantly pointing out to me.

Taylor considers what to say -- this is completely over his  
head--

TAYLOR

If you choose not to be with Matt,  
no one is going to love you any  
less, you know that, right? And  
this other guy -- he's probably  
just some other guy. It sounds  
like it doesn't really matter who  
he is -- he's just some other guy.  
Why are you smiling at me? Is what  
I'm saying so stupid?

JULIE

Yeah. And because I miss you.

He looks at her, puts his arms around her and brings her in,  
hugs her. OFF the two of them, just there, we,

CUT TO:

EXT. AM/PM - PARKING LOT - NIGHT (N4)

Landry's car pulls up to the AM/PM -- it's late, only a few  
cars in the lot. Tyra and Landry hop out.

TYRA

KitKats, nachos, don't forget the  
Pringles.

LANDRY

Why don't you just come in?

TYRA

The Collette account is way overdue  
and I can't take the negotiation  
right now.

LANDRY

I'll be right back.

TYRA

Oh, and Ding Dongs.

LANDRY

How much junk can you eat?

(CONTINUED)



Tyra kisses him on the cheek -- Landry can die happy now. A CAR has pulled in, unnoticed by Tyra and Landry...

TYRA

My knight in shining armor.

LANDRY

Off to hunt for Pringles.

Landry heads inside and Tyra watches him go. She turns back toward Landry's car. She stops short, seeing a person step out of his car. This is MIKE -- the guy who tried to rape her. If we don't recognize him, Tyra's reaction makes it clear who it is. She turns to the store, but Landry's back is to her. She's frozen. Petrified.

MIKE

(approaching Tyra)

How was the movie?

TYRA

Get the hell out of here.

MIKE

If I were on the couch with you for all that time I wouldn't have left one inch of you untouched. Not an inch.

TYRA

If you ever come around my house again I'll have you arrested.

MIKE

Why are you hanging around that loser? We could have us some fun.

Mike unimaginably reaches out to touch her breast and Tyra loses it. Lunges after him. They get into a physical altercation. She scratches, but he's stronger and bigger and he clips her in the head, then grabs her from behind in a hold with his arms clutched around her chest--

MIKE (CONT'D)

Come on, sweet little bitch. You know you want it. You know you like it.

TYRA

Off of me! Get off of me!

Landry comes out of the store, juggling a big armful of junk. Freezes for an instant, seeing what's going on. Then bolts toward Mike. Jumps him. Tyra falls off. And the guy swings

(CONTINUED)

Landry around and slams him into the back of his car. Hard.  
Mike turns toward Tyra -- starts moving slowly toward her!

TYRA  
Get the hell away from me!

MIKE  
(right up in her face)  
I'm gonna be back for you.

Tyra looks over Mike's shoulder to see: Landry heading toward Mike holding a TIRE IRON. Something has turned on in him, something primal. Tyra's scared.

TYRA  
Landry... Landry! Landry!

The guy turns -- moves toward Landry but WHAM! Landry strikes Mike in the head with the tire iron. The guy falls down and starts to spasm on the ground.

TYRA (CONT'D)  
Landry! Landry!

LANDRY  
Oh my God, oh my God! What did I do?

Tyra goes down to the ground to see how Mike's doing and when she comes up she has a handful of the guy's blood from his head.

TYRA  
We've gotta get him to a hospital.

LANDRY  
What did I do?

Landry and Tyra begin to lift him up and we,

CUT TO:

Tyra drives fast. Landry, in the back, tends to Mike.

TYRA  
Keep him alive!

There is a beat, then--

(CONTINUED)

LANDRY

Oh no, oh no. He stopped breathing.

TYRA

Do something.

Landry tries to revive him. Mouth to mouth. Bangs on his chest.

TYRA (CONT'D)

What's going on? What's going on?

Landry finally stops trying. Looks up to her in the rear view.

LANDRY

It's over. Tyra, oh my God, it's over.

Tyra pulls the car to a stop. They both get out.

Landry and Tyra stand on a bridge over a river. (The same river where Lyla was baptized earlier.) Landry takes out a phone and starts dialing.

TYRA

Who are you calling?

LANDRY

My dad's a cop. He'll know what to do.

But Landry is stopped by Tyra's hand. She takes the phone from him and ends the call. Tyra gazes down to the river. Landry looks to her, knows what she's thinking.

LANDRY (CONT'D)

We can't... Tyra? We can't do this.

As the terrible reality of their situation hits them, we,

BLACK OUT:

END OF ACT FOUR

ACT FIVE

51 EXT. RIVER - NIGHT (N4) 51

The water is still. There's no sign of anything wrong here. For example, a dead body at the bottom of the river. As we begin to reprise, WILCO's *Either Way*, we,

CUT TO:

52 INT. LANDRY'S CAR - MOVING - NIGHT (N4) 52

Landry drives, Tyra rides shotgun. They are eerily silent. Devastated.

CUT TO:

53 INT. TAYLOR HOUSE - NEXT NIGHT (N5) 53

MUSIC continues. Taylor, in a suit, his overnight bag in evidence, holds Gracie in his arms like he never wants to let go. The hard, cold reality of leaving his baby is hitting him. Tami comes out, sees him, puts her arms around both of them.

Julie comes out of her room. Doesn't say anything. Goes to the sink and starts doing the dishes. Tami looks at Coach, shocked, gives him a "what did you say to her" look. He just watches Julie, appreciating this more than she can know.

54 EXT. HERRMANN FIELD - NIGHT (N5) 54

The SONG continues. The whole town has come out for the Blue & White game, it's much more of a party atmosphere than a regular season game. And this year is sweet indeed as all of the Panthers are presented with their state championship rings by FORMER State Champs. They range in age from 2000 grads to middle-aged guys, to old timers. Buddy presents to Riggins, Smash receives his from an African American man in his forties, who proudly sports both his state championship ring and an NFL jersey. Could this be Smash's future? Saracen receives his from an old timer who looks to be about 75 -- sweet. And Coach Taylor presents to Jason Street. So much between these two...

The crowd eats it up with a spoon. But as is often the case in this damn show, things aren't as great as they appear. Saracen glances over at Smash -- a "C" on his uniform and having a little pre-game talk with his new best friend, Coach MacGregor. And up in the stands, Matt catches Julie's eye (she's sitting with Tyra.) Julie waves, but it ain't like it used to be. And he feels it in his gut.

(CONTINUED)

54 CONTINUED: 54

Buddy takes his seat among Mayor Rodell and the inner crowd of boosters and glances over at Pam, Lyla, Buddy Jr. and Tabby on the other side of the stadium, but they might as well be on the other side of the world. He thinks he catches Lyla's eye and smiles, but she turns and says something to her little brother. How *did* it happen so fast?

And then there's Landry warming the bench, who looks at Tyra, who looks back. Their lives forever changed.

Coach Taylor on his way out stops to shake Coach MacGregor's hand. "*Have a great season, Coach.*" A true gentleman.

55 EXT. HERRMANN FIELD - AERIAL SHOT - NIGHT (N5) 55

We see from above two Panther teams on the field, bathed in the glow of the Friday Night Lights... But we are moving further and further away. We are looking at this from--

56 INT. COMMUTER AIRPLANE (PUDDLE JUMPER) - SAME (N5) 56

Coach Taylor cranes his neck, but the stadium leaves his view. And we HOLD ON Taylor's face, leaving this nest, his team, his loved ones, his baby... wondering if he's made the biggest mistake of his life.

WILCO

Maybe the sun will shine today,  
The clouds will roll away,  
Maybe I won't be so afraid,  
I will try to understand,  
Everything has its plan,  
Either way.

OFF Coach Taylor, we,

FADE TO BLACK:

END OF EPISODE