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Script #: 513
Episode #: 426
Production#: 04026

FRIDAY NIGHT LIGHTS

"Always"

Written by

Jason Katims

Directed by

Michael Waxman

PRODUCTION DRAFT

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FRIDAY NIGHT LIGHTS

513 - "Always"
Production Draft
07/09/10

CAST LIST

COACH ERIC TAYLOR
TAMI TAYLOR
JULIE TAYLOR
VINCE HOWARD
LUKE CAFFERTY
JESS MERRIWEATHER
BECKY SPROLES
HASTINGS RUCKLE

TIM RIGGINS
TYRA COLLETTE
MATT SARACEN
LANDRY CLARKE
BUDDY GARRITY
BILLY RIGGINS
MINDY COLLETTE-RIGGINS
PRINCIPAL LEVI BURNWELL (N.S.)
~~LAUREL SACHS (N.S.)~~
COACH CROWLEY (N.S.)
COACH SPIVEY (N.S)
STAN TRAUB (N.S)
DALLAS TINKER
GRACIE TAYLOR
BUDDY GARRITY JR.
ORNETTE HOWARD
REGINA HOWARD
ANGELA COLLETTE
CHERYL EVERHEART
AUNT BIRD BUCKNER
MRS. LORRAINE SARACEN
ANDRE MERRIWEATHER
DARIUS MERRIWEATHER
CALEB MERRIWEATHER
WILLIE GAULT (V.O. ONLY)

COACH HAYWARD
INTERVIEWER

FRIDAY NIGHT LIGHTS

513 - "Always"
Yellow
07/15/10

SET LIST

INTERIORS

BUDDY'S BAR - NIGHT
COLLETTE HOUSE - NIGHT
CONVENIENCE STORE - NIGHT
COTTON BOWL
 LOCKER ROOM - DAY
DILLON MALL - DAY
DINER - DAY
EAST SIDE BAR - NIGHT
JESS'S HOUSE - DAY
LANDRY'S HOUSE
 GARAGE - DAY
LION FIELD HOUSE - DAY
 COACH'S OFFICE - DAY
 LOCKER ROOM - DAY
MATT'S CHICAGO APARTMENT - DAY
PANTHER FIELD HOUSE
 LOCKER ROOM - DAY
RESTAURANT - NIGHT
RIGGINS HOUSE - DAY
SARACEN HOUSE - DAY
TAYLOR HOUSE - DAY & NIGHT
 JULIE'S ROOM - NIGHT
VINCE'S APARTMENT - DAY

EXTERIORS

ALAMO FREEZE - DAY
BECKY'S HOUSE - DAY & NIGHT
BRAEMORE COLLEGE - DAY
CONVENIENCE STORE - NIGHT
COTTON BOWL
 FIELD - NIGHT
DALLAS WALKER HIGH FIELD - DAY
DILLON - DAY
DILLON BUS DEPOT - DAY
EAST DILLON FIELD - DAY
EAST DILLON HIGH - DAY
EAST SIDE BAR - NIGHT
FAIR PARK - DALLAS, TEXAS - DAY
FOOTBALL FIELD - DAY
HERRMANN FIELD - DAY
PEMBERTON HIGH SCHOOL FIELD - NIGHT
RESTAURANT - NIGHT
RIGGINS HOUSE - DAY
~~SHORT GARDEN SUPPLY - DAY~~
TIM RIGGINS'S LAND - DAY

FRIDAY NIGHT LIGHTS

"Always"

TEASER

1 EXT. DILLON - BEAUTY SHOTS - MORNING (D1) 1

Early morning in Dillon. As we've never seen it before -- dressed for Christmas. Dilloners hanging their lights; Ray's B.B.Q. all dressed up for the holiday; Buddy's Bar looking merry, at the Landing Strip two strippers dressed as elves stand out front, welcome the lunch crowd.

CHYRON READS:

FIVE DAYS TO THE TEXAS HIGH SCHOOL STATE CHAMPIONSHIP

2 EXT. EAST DILLON FIELD - POPS - MONDAY MORNING (D1) 2

The LIONS sit in directors chairs answering questions from the LOCAL and some NATIONAL TV REPORTERS. VINCE, LUKE, TINKER, BUDDY JR., HASTINGS. It feels strangely like a callback to the pilot, except a lot of red replaces the blue.

INTERVIEWER

How do you feel about the shut down of the East Dillon program?

TINKER

It's a conspiracy.

VINCE

I don't wanna comment on that.

LUKE

I think it's a mistake is how I feel.

HASTINGS

It blows.

BUDDY JR.

It sucks.

INTERVIEWER

How does it make you feel that this is likely the last game of football you'll ever play?

TINKER

You're a jackass.

(CONTINUED)

CLOSE ON VINCE -- Hero shot. Thoughtful.

INTERVIEWER

I was watching the new kid Sterling
-- looks like he's going to make a
helluva back.

VINCE

He's a Panther.

INTERVIEWER

I'm thinking next year. Rumor is
you'll be quarterbacking the
Panthers. Best of Panthers combined
with the best of the Lions. They're
calling it the Superteam.

Vince sees Tinker, JESS, a few scrubs watching. They won't
be part of the Superteam.

VINCE

I don't wanna talk about that. I
wanna talk about this Friday.

INTERVIEWER

What about this Friday?

VINCE

About how the East Dillon Lions are
going to win state.

INTERVIEWER

Is that a wish or a promise?

VINCE

It's a fact.

INTERVIEWER

Rumor has it you'll be coaching the
Superteam next year.

COACH TAYLOR thinks, chews, then--

TAYLOR

No comment.

INTERVIEWER

No comment? Really? Because we've
heard the offer they made you is
pretty sweet.

Taylor has no response but we PRELAP:

(CONTINUED)

TAYLOR (V.O.)
A five year deal doesn't come
around that often.

3 INT. TAYLOR HOUSE - MORNING (D1)

3

Eric hangs a strand of lights over the fireplace. TAMI is
readying for the day.

TAYLOR
... Five years. That's security.
That's his and her closets.

TAMI
What is that supposed to mean?

TAYLOR
It means, that house we looked at
couple of years ago? We could get
a house like that.

TAMI
Oh my God, Eric--

TAYLOR
You're the one who wanted a house,
now we can afford to--

TAMI
It's not fair. I've been following
you, Eric. This whole time. Now I
have something... something I want
to do. So bad.

TAYLOR
We cannot turn our backs on a five
year contract.

TAMI
Sugar? That contract is from the
people that fired you two years ago
for no reason. And me a year
later.

TAYLOR
That's was McCoy. The McCoys are
gone.

TAMI
You've said it yourself a hundred
times. You could coach high school
football anywhere. This offer from
Braemore is one in a million.

(CONTINUED)

3 CONTINUED:

3

Things here are far from resolved. There is a knock on the door. Taylor is thrilled to put a pin in this conversation.

TAYLOR
(heading for the door)
Someone's at the door.

TAMI
Don't look so happy.

Taylor opens the door and we're all surprised to see MATT SARACEN looking more nervous and fidgety than usual.

TAYLOR
Well, look what the cat drug in.

SARACEN
I'm here. I'm in town.

TAYLOR
I see you're in town.

SARACEN
Is uh... hi Mrs. Taylor.

TAMI
Matt...

JULIE, unseen, stands in the hallway, smiling hearing him there. Enjoying his nervousness.

SARACEN
So I was wondering if Ju... your dau-- Julie was around? You know, just thought I'd stop by.

JULIE
Hello, Matthew.

He sees her. She sees him. It's so obvious these two are lousy in love. Coach and Tami clock it all.

JULIE (CONT'D)
Be back soon.

Julie and Matt leave. Coach and Tami just look at each other, oh the excitement of parenting a teenage girl.

TAYLOR
Has that stutter gotten worse?

4 EXT. ALAMO FREEZE - DAY (D1)

4

Matt and Julie, stride through the parking lot toward the Freeze. She play hits him.

JULIE

I can't believe you didn't tell me
you were coming back for Christmas.
Why didn't you let me know? We
could've planned things --

She realizes he's no longer next to her. She turns and sees that Matt has dropped to one knee. Time slows. She takes in what is about to happen. Matt is more serious than he's ever been. He takes out a diamond ring.

SARACEN

This is Grandma's.

Julie is stunned. Mind moving a mile a minute. She knows she's going to have to say something really soon that will determine her entire future. She's shaking.

SARACEN (CONT'D)

I just, I've been thinking about
things. About you. Since you came
to Chicago. That week. It felt
good. Real good. I know we're
young. But I love you. And I
know. I just know. You know, that
you're the one Julie Taylor. Will
you marry me?

JULIE

(under)
Uh-huh.

SARACEN

So... sorry, you gotta speak up.
Is that a...?

JULIE

Yes. I do. Affirmative. I'll
marry you, Matthew.

They throw themselves into each other's arms and kiss. She screams and jumps up and down. People stop to watch.

JULIE (CONT'D)

I love you. I love you. I'm
shaking. Oh my God, what did my
Dad say?

(CONTINUED)

SARACEN

Your Dad?

JULIE

When you asked him for permission
to propose?

SARACEN

(laughs)

Right. Could you imagine?

JULIE

Wait, you didn't ask him?

SARACEN

You're serious?

JULIE

Yeah.

SARACEN

I thought that was like an old
wives tale.

JULIE

An old wives tale? How is that
like an old wives tale?

SARACEN

It's so old fashioned.

JULIE

Hello. Have you met my Dad? You
have to go talk to him. Pretend
like you haven't asked me, and like
I haven't said yes, and go ask him.

SARACEN

Are you being serious right now?
Can't we just go over there
together and--

JULIE

Matthew. You gotta go. You and
him. Man to man.

OFF a terrified Matt, we,

SMASH TO:

MAIN TITLES

END OF TEASER

ACT ONE

5 EXT. RIGGINS HOUSE - DAY (D1)

5

RIGGINS and BILLY are under the hood of Tim's truck.

RIGGINS

I thought you said you were taking care of my stuff, Billy.

BILLY

It was running fine all this time 'til you come back. I think you pushed it too hard. And what do you care anyway? You're off to Alaska do drill for oil.

RIGGINS

I may or may not.

BILLY

Is that right?

RIGGINS

I'm thinking about putting that on the back-burner for awhile.

Billy narrows his eyes, spits.

BILLY

It's cause you got with Tyra.

RIGGINS

Shut up, Billy.

MINDY enters holding STEVIE.

MINDY

Tim, stay away from my sister. It's incest now.

BILLY

It isn't incest, there's no bloodline.

MINDY

I know it isn't technically, but it's just way too weird.

RIGGINS

Hey, I was thinking about taking the day walking around Dillon. Kind of taking it in.

(MORE)

(CONTINUED)

5 CONTINUED:

5

RIGGINS (CONT'D)

Thought maybe I could take my nephew. Do some bonding.

MINDY

You're not going to wind up over by Tyra's are you?

RIGGINS

Hadn't thought about it.

Mindy looks at him, not buying it for a minute. But then again, any excuse to get the kid off her hip:

MINDY

You want him? You got him.

CUT TO:

6 INT. VINCE'S APARTMENT - DAY (D1)

* 6

Vince enters to find his MOM.

*

REGINA

What are you doing here? I thought you had practice.

*

*

VINCE

I do, just need my cleats.

*

REGINA

Can you believe it, baby? You're going to State! Have you seen this town? Everywhere you go it's the Lions. And the radio? I can't believe how far you've come. I am so proud of you.

*

VINCE

So listen, have you heard anything from Dad?

Regina sees that's the real reason Vince is there.

REGINA

Honey, you don't want him anywhere near Dallas...

VINCE

Momma, it's State. This is once in a lifetime.

(CONTINUED)

REGINA

This is the most exciting week of your life. We're not going to let him ruin it. We are going to have this moment. You hear me?

VINCE

Okay, Momma.

But we can tell Vince is more than a little ambivalent. The boy in him wants his Dad to see him play.

CUT TO:

7 INT. LANDRY'S HOUSE - GARAGE - DAY (D1)

7

LANDRY could not be more amused as Matt practices his speech.

SARACEN

And anyway, sir, for all those reasons, and many more, I am asking your permission to propose to your daughter. Sir... Well?

Landry just laughs.

SARACEN (CONT'D)

Jackass.

LANDRY

No, it's a good speech.

SARACEN

It is?

LANDRY

No.

SARACEN

You're not a friend. You're like the opposite of a friend.

LANDRY

I wish I could be a fly on the wall for this one.

SARACEN

Landry, this is serious. I'm sweating. What am I supposed to say? Should I talk about Chicago? Like that I have a job and I got like two promotions at the art gallery--

(CONTINUED)

LANDRY

I wouldn't bring up that you work
at an art gallery.

SARACEN

You're not helping.

LANDRY

I think you should try like crying,
maybe. Just break down. Just look
too pathetic to say no to.

SARACEN

Are you seriously telling me to cry
to Coach?

LANDRY

The whole thing is crazy. Remember
when we used to hang around the
coffee shop desperately trying to
talk to Julie? And she wouldn't
ever even talk to us. That was
like an entire year of our lives,
just trying to get her to look at
us. And you are going to marry
Julie Taylor. The amazing Julie
Taylor.

SARACEN

She is. She's amazing.

LANDRY

And she could be yours. There's
only one roadblock. One
impenetrable roadblock. He is
going to eat you for lunch.

Landry takes out a tee shirt from his college.

LANDRY (CONT'D)

I got this for Tyra.

SARACEN

Nice.

LANDRY

It's not a big deal.

SARACEN

Listen, Julie told me she and
Riggins got together.

(CONTINUED)

LANDRY

Oh.

SARACEN

I just... I thought you should know.

LANDRY

I have a girlfriend, Matt.

SARACEN

I know.

LANDRY

This is just a tee shirt.

SARACEN

I just didn't want you to be caught off guard is all.

OFF Landry, covering...

CUT TO:

8 INT. LION FIELD HOUSE - DAY (D1)

8

Coaches coming out of a Coach meeting. CROWLEY, SPIVEY, Billy, STAN -- all jockeying for a moment or two to ask Coach a question. Jess is faster, gets there first.

JESS

Hey Coach, listen, I just wanted to ask if you'll take me with you?

TAYLOR

Where?

JESS

To the Panthers. Superteam.

TAYLOR

Who says I'm--

JESS

It's all over the place. You're coaching Superteam.

TAYLOR

It's rumors, Jess. Trust me.

JESS

But if the rumor turns out to be true. Will you take me?

(MORE)

(CONTINUED)

JESS (CONT'D)

This year has been... it's been like a dream for me, Coach. I want to keep doing it.

TAYLOR

Wrong time, Jess.

JESS

Will you consider it?

He turns, looks at her. At this point he is pretty much inclined he'll coach the Panthers.

TAYLOR

I will consider it.

JESS

(fighting emotion)

Thank you, sir.

He walks away. Jess smiles.

9 EXT. EAST DILLON FIELD - AFTERNOON (D1)

9

POPS OF PRACTICE. Actually, the last practice. LUKE is wound up, psyched, over the top, as he tries to rally the team to run a gap-six.

LUKE

Let's do this! Come on, we're going to State! We are taking the gap 6 to State! Hastings! HASTINGS? What are you doing?

HASTINGS

Running my route, sir!

LUKE

Not like that you're not!

Billy gets into it -- starts yelling at Luke who's yelling at Hastings.

Vince takes the moment to hydrate -- looks at Tinker who looks down.

VINCE

What's wrong, Tink?

TINKER

This is gonna be my last football game. I'm done. I'm not going to Superteam.

(CONTINUED)

VINCE

Someone say something to you?

TINKER

What they gotta say? Come on.

VINCE

Look, Tink. I've got a little juice over there. I have your back.

TINKER

You can't tell them who to bring.

VINCE

I'm gonna talk to them, Tink. I'm gonna talk to Coach.

As Billy goes into another gear, angle on

THE BLEACHERS

Riggins sits alone holding Stevie in a Snugli. He's just taking it in.

RIGGINS

So there's your Dad acting like a maniac. There's special teams. They're the freaks. And those there are the boosters. Watch out for them. And those pretty things over there - those there are the cheerleaders. They're the ones you're really gonna wanna keep your eye on once you get a little older.

Coach walks up.

TAYLOR

Who you got there?

RIGGINS

Stevie. Billy's kid. So, State?

TAYLOR

Yeah...

RIGGINS

Bring it home, Coach.

(CONTINUED)

TAYLOR

You alright working over at Buddy's
bar? You need anything, son?

*

RIGGINS

No, sir.

*

Taylor senses the vulnerable place this kid is in right now.

TAYLOR

You hang in there. It'll get
easier.

RIGGINS

Yes, sir.

They're distracted because on the field, Billy is screaming
again!

TAYLOR

What about that guy?

RIGGINS

No doubt. He's a screamer.

TAYLOR

I think he's hollering a little
extra loud today for his family.
(then)
You two work things out?

On cue, Billy looks over -- sees the three most important
people in his life together. Gives a wave. Tim looks at his
brother, lifts his hand, waves back. Peace offering.

10 INT. RIGGINS HOUSE - AFTERNOON (D1)

10

BECKY comes in from the bathroom with a pillow case full of
laundry.

BECKY

Okay, this is too awkward for me.
You gotta do this one.

Mindy reaches in, takes out a bunch of Tim's clothes.

(CONTINUED)

MINDY

Let Tim wash his own drawers.

BECKY

So now he's back with Tyra?

MINDY

Becky--

BECKY

I'm just askin.

MINDY

Tim Riggins is with no one. He will never be with no one. Luke will marry you. Do I have to say this again?

BECKY

No, ma'am.

MINDY

Good.

BECKY

So, listen, I've been meaning to tell you, I got some good news.

MINDY

What's that?

BECKY

I heard from my Mom! She's coming home this week!

Becky is trying to sound happy about this. Mindy is trying to not show how stunned she is.

MINDY

She is?

BECKY

So I'll be moving back in with her.

MINDY

That's great, Becky.

Mindy is hurt that Becky dropped this so lightly. She turns cold.

MINDY (CONT'D)

So, what day?

(CONTINUED)

BECKY

I think Thursday. I'll know for sure tomorrow.

MINDY

Well, if you need help moving your crap out of here, we'll get Billy to help.

BECKY

Oh, okay, thanks.

Mindy leaves, a bit huffy. OFF Becky--

11 INT. LION FIELD HOUSE - COACH'S OFFICE - LATE AFTERNOON (D1)

11

Saracen sits across from Taylor.

SARACEN

Julie and I have known each other a long time now.

TAYLOR

Yeah, I know.

Matt wipes a bead of sweat from his forehead.

SARACEN

And I want to assure you that I'm... I've grown up a lot, sir... I know you knew me as a kid... I'm not saying I'm old or anything, but I'm mature. For my age.

Saracen pauses for Coach to acknowledge what he just said. Taylor just stares at him.

SARACEN (CONT'D)

I want to marry your daughter, sir.

You could hear a pin drop.

SARACEN (CONT'D)

I love her. I will take care of her. Always. And I want to ask for your permission to ask her to--

TAYLOR

Are you insane?

SARACEN

No, sir.

(CONTINUED)

TAYLOR

How old are you?

SARACEN

I have a job. I've had two promotions at the art gallery since I--

TAYLOR

How old are you?

SARACEN

Nineteen sir.

TAYLOR

Julie is eighteen. Eighteen.

SARACEN

I know that but I feel--

TAYLOR

First off, did you not see the news vans outside? This is the week of State - do you think this is something I want to be thinking about this week? Second, the answer is no.

SARACEN

Well, Coach... We don't actually need your permission. Asking you was really just a courtesy. I've already asked her, and she's already said yes.

Taylor looks at him, takes in this new bit on info, he's chewing his lips a mile a minute.

TAYLOR

Son. I am telling you what she's saying. And she's saying no.

12 INT. TAYLOR HOUSE - EVENING (N1)

12

Taylor rips through the door and Tami is right on him ready to pick up the argument where they left it off.

TAMI

And by the way I've been thinking about what you said that we're not East Coast people.

(MORE)

(CONTINUED)

TAMI (CONT'D)

It's true I love Texas and you love Texas but being someone stuck in a provincial attitude like that is not the man I met and fell in love--

TAYLOR

We got bigger problems.

TAMI

Let me just finish--

TAYLOR

We - have - bigger - problems.

Tami looks at him, gets this.

TAYLOR (CONT'D)

Sit down.

TAMI

If someone died will you just--

TAYLOR

Matt Saracen wants to marry our daughter.

Tami is totally sucker punched, aghast. The only dumbass thing that comes out of her mouth is--

TAMI

Julie?

TAYLOR

Of course Julie. You think he wants to marry Gracie?

TAMI

When did you--

TAYLOR

He came to me to ask my permission--

TAMI

Well, at least he had the good sense--

TAYLOR

He already asked Julie.

TAMI

He talked to our daughter?

(CONTINUED)

TAYLOR

Apparently, she said yes.

TAMI

Oh my God, Eric. She is too young.

TAYLOR

It's what I told him--

TAMI

This is what happens. People meet
and get sidetracked. And what's
she going to do, move to Chicago?

TAYLOR

They are not getting married.

TAMI

I am so glad we found something we
could agree on.

TAYLOR

Amen to that.

BLACK OUT:

END OF ACT ONE

ACT TWO

13 INT. TAYLOR HOUSE - JULIE'S ROOM - EVENING (N1)

13

Tami pokes her head in. Julie sits on her bed.

TAMI

So, I heard the news.

JULIE

Oh, God, did Matt talk to Dad? Did Dad freak?

TAMI

Yes, and yes he did.

JULIE

Mom, look, it was his Grandma's.

Julie holds her hand to show Tami the ring. Tami sits next to Julie on the bed, holds her hand, looks at the ring.

TAMI

That sure is beautiful.

JULIE

You should have been there. Matt was so adorable.

TAMI

Exciting.

From Tami's tone, Julie gets that Tami isn't aboard the marriage train yet.

TAMI (CONT'D)

Sweetie? This is just a little fast.

JULIE

I know it is...

TAMI

I didn't even know you two were dating and now you're--

JULIE

Mom, I know.

Tami looks at her daughter. How do you argue young love?

(CONTINUED)

TAMI

I know you do. Your father and I
want to take you and Matt out for
dinner.

JULIE

To celebrate?

TAMI

To discuss.

JULIE

This sounds scary.

TAMI

Honey, if you truly know what
you're doing is right, there is
nothing to be scared about.

OFF this...

14 INT. COLLETTE HOUSE - EVENING (N1)

14

Angela opens the door to see Tim holding Stevie, she
immediately takes Stevie in her arms.

ANGELA

Oh my God.
(calling out)
Tyra! Tim and the Baby are here!
Come in!

RIGGINS

Hope it's okay I didn't call.

ANGELA

Forget call. Oh my God, give me
that little baby.

Tyra comes out, just the slightest bit flustered to see Tim.

RIGGINS

Collette.

TYRA

Hey, Tim. Oh my God, I swear that
is the most beautiful baby I've
ever seen.

Tyra tries to wrench the baby from Angela, immediately
turning all her attention away from Tim to the baby. Hm.

(CONTINUED)

ANGELA

Wait your turn. Sweetie, get Tim a beer.

Tyra heads to the fridge and Tim follows her there, for a private moment.

RIGGINS

Thanks. So, you wanna do something later?

Awkward. Tyra is throwing him a definite negative vibe.

TYRA

Well, I'm supposed to go to Buddy's to hang with Matt and Julie.

RIGGINS

Seven's in town?

TYRA

Yeah, you're not going to believe it. They got engaged.

RIGGINS

Wow. Well, I'm working at Buddy's tonight so--

TYRA

Oh.

ANGELA

Tyra, honey, that baby needs a change.

TYRA

Got it, Ma...

RIGGINS

So I guess I'll see you over there.

TYRA

(non-committal)
Sounds good.

She leaves with Stevie to give him a change. Tim is left with Angela.

ANGELA

She just needs time.

(CONTINUED)

14 CONTINUED: (2)

14

OFF Riggins, experiencing the rare brush off.

CUT TO:

15 EXT. EAST SIDE BAR - NIGHT (N1)

15

Vince walks toward ORNETTE hanging out with some friends. Before Ornette sees him, Vince can hear snippets of his conversation.

ORNETTE

Kid was doing a three-step drop,
but I told, 'You got an arm, you
gotta use that arm.'

Ornette notices Vince, immediately feels a little caught bragging about his son. He's also still smarting a little about his son throwing him out of his own home.

VINCE

Hey....

ORNETTE

Whatchu doin on this side of town.
I heard you all Westside now.
Superteam.

VINCE

Come on, Pops.

It's with a laugh. It's a jab. The friends laugh. But there's hurt, anger and humiliation underneath. Vince takes it in stride.

VINCE (CONT'D)

Can I talk to you a sec?

They go off aside to talk. There's a beat.

VINCE (CONT'D)

You doing okay?

ORNETTE

You don't need to come check up on
me, boy.

That came out harsh, so Ornette pulls back a bit--

ORNETTE (CONT'D)

How's your Momma doin?

VINCE

Alright.

(CONTINUED)

ORNETTE

You tell her I said hey. And I'm
sorry.

VINCE

Yes, sir.

Vince takes a beat.

ORNETTE

You just gonna stand there.

VINCE

We got State Friday.

ORNETTE

I know you got to State. I live
here.

VINCE

I requested a ticket for you.

Ornette, clearly moved by this, considers.

VINCE (CONT'D)

I'm driving out with the team. And
Mom has a ride out with some of the
other parents. So you'd have to
make your way out there on your
own. We probably wouldn't get to
see you that much otherwise, but
you'd be there.

Too prideful to accept this half invitation...

ORNETTE

Gotta lot going on that day. But
I'll be watching.

Ornette walks back to his boys. OFF Vince, realizing the
cost of locking your father out of his own house.

CUT TO:

16 INT./EXT. CONVENIENCE STORE - MONDAY NIGHT (N1)

16

Tim, holding Stevie, comes out of the store with a six pack.
Runs into Becky on her way in. Awkward.

BECKY

Oh, hey, Tim.

(CONTINUED)

RIGGINS

Sproles.

BECKY

Ah Stevie...

She takes Stevie in her arms. She clearly knows the kid a lot better than Tim.

BECKY (CONT'D)

I'm gonna miss him so much.

RIGGINS

Where are you going?

BECKY

Home. My Mom's moving back.

RIGGINS

Wow.

BECKY

I miss her, but I don't want to go back there. But I don't have a choice. I mean, it's weird at the house now. Mindy's been a total bitch to me.

RIGGINS

Becks, she's been taking care of you all this time. She likes you. She probably feels bad is all.

Becky looks at Tim, surprised and moved that this nugget of wisdom was stored in his beer infused mind.

BECKY

You think?

RIGGINS

Besides it's been good for you over there. You look happy.

She looks at him--

BECKY

So is it true you're going to Alaska?

RIGGINS

I don't know.

(CONTINUED)

BECKY

You seem a little lost Tim Riggins.

RIGGINS

Yeah.

BECKY

So just to let you know. I've got a boyfriend. I've grown up. You know? I was young and stupid. But you don't have to worry about that anymore. I'd like to be your friend, Tim.

RIGGINS

You're not a friend, Becks. You're family.

OFF Becky, moved, we,

CUT TO:

17 INT. LION FIELD HOUSE - DAY (D2)

17

MAYHEM as Coach Riggins and Spivey hand the Players their tickets to the State game for their families. They call out a few names and the players take their tickets. Coach Taylor watches from the doorway, enjoying watching their excitement over getting their tickets.

BILLY

Howard!

Billy hands two tickets to Vince.

VINCE

I only need one, Coach.

BILLY

What are you talking about?

VINCE

I got one person coming.

Taylor clocks this.

BILLY

Have you not heard of Craig's List, you imbecile.

(next player)

Jackson.

Vince goes to his locker and Taylor approaches.

(CONTINUED)

TAYLOR
One ticket?

VINCE
It's just me and my Moms, Coach.

TAYLOR
Your Dad?

VINCE
I asked him. He's busy.

Vince's body language doesn't leave room for further conversation. OFF Taylor...

CUT TO:

18 INT. RESTAURANT - EVENING (N2)

18

Matt and Julie sit uncomfortably across from Coach and Tami. All are more dressed-up than usual - if anyone laughed or smiled, you'd think it was a celebratory meal. Forks clink on plates. Coach takes a slug of life-giving red wine, sets it down, and thus begins the "dinnervention."

TAYLOR
So you think that you should just be able to do what you want, getting married is no big deal.

SARACEN
No sir, I know it's a big deal...

JULIE
(overlapping)
You guys got married when you were our age.

TAMI
That is not so!

JULIE
You were in college.

TAMI
The specifics are not important.

TAYLOR
It was a different time.

TAMI
That's not the point, the point is, there is no reason for you to rush into this!

(CONTINUED)

JULIE

We're not *rushing*... we love each other. We're not getting married *tomorrow*.

TAMI

Honey, you just have not had very much life experience yet, and--

TAYLOR

(overlapping; taking over)
What your mother means is that marriage requires maturity.

TAMI

That's right.

TAYLOR

You need to be ready to spend the rest of your lives *listening* to each other.

TAMI

Yes.

TAYLOR

Marriage requires *compromise*.

Suddenly... this strikes Tami as ironic.

TAMI

Mm hm.

SARACEN

(to Coach)
Uh, I understand that.

TAYLOR

I hope you do.

SARACEN

I just. I love Julie. I want to marry her. That's it.

While the simplicity of Matt's words are totally winning to Julie, Coach is irritated.

TAYLOR

Oh, for God's sake. Are you listening to me? Marriage takes more than love.

(MORE)

(CONTINUED)

TAYLOR (CONT'D)

You've got to be ready to sacrifice whatever you think you might need, because your marriage comes ahead of that.

Tami's really looking at Coach now. Starting to get mad all over again, given his dismissal of her job offer.

TAMI

What your father is trying to say is you need to know that you have the same dreams together. How do you know you're not going to go in two different directions. You're both still figuring out what you're going to do with your futures.

JULIE

Well, things come up, right? Like look at you and Dad. You've moved a lot. You've had to work things out and you've always worked on it together. I mean, you two are my inspiration.

TAMI

Sweetie, I want you to have your best possible life. You too Matt. And I think you're a great couple. A wonderful couple. But there is no reason to rush this. I promise you, if it is meant to be, you will know that in a year, or two years, or five years. I guarantee that. And thank you. What you said. About us being your inspiration...

Tami is suddenly flooded with emotion, feeling that her marriage right now feels the opposite of fair and inspiring.

TAMI (CONT'D)

I'm sorry...

TAYLOR

You alright...?

TAMI

I am. I just....

And she has to get up and walk out.

(CONTINUED)

TAYLOR
I'll be right back. Think about
what she said.

Taylor goes out after her.

JULIE
Wow...

SARACEN
Yeah.

They both suddenly look a little scared of getting married.

19 EXT. RESTAURANT - NIGHT (N2)

19

Raining. Tami under a canopy. Eric comes out, stands there.

TAYLOR
What's wrong?

TAMI
I feel like everything in our
marriage goes fine as long as I'm
the one who makes it work. I've
always been the one who makes it
work. I followed you here, and I
love it here in Dillon. I don't
regret it. But when you were
talking about compromise in there I
was thinking, "What am I teaching
my daughter by my example?" That
the man always comes first? That
we should just smile and make it
all work? I don't want her to
learn that from me.

There's a long beat. He feels for her but he is unwavering.

TAMI (CONT'D)
Let's go finish dinner.

TAYLOR
Shouldn't we--

TAMI
They're waiting.

She walks back inside. OFF Taylor...

BLACK OUT:

END OF ACT TWO

ACT THREE

20 INT. TAYLOR HOUSE - MIDDLE OF THE NIGHT (N2)

20

Taylor comes out, still half asleep, finds Tami sitting, thoughtful. She's been there for a long time. It's one of those rare moments when Eric and Tami went to sleep mad.

TAYLOR

If you won't talk to me, how are we going to make a decision.

She looks at him, resolved.

TAMI

I've decided. I'm going to decline the Braemore job. I can't fight you on this. Even if I won, I wouldn't want you resenting me every minute you were in Philadelphia.

TAYLOR

Alright. If that's what you want.

TAMI

You know it's not what I want, Eric.

Julie comes out.

JULIE

Why are we all up?

TAMI

I don't know, sweetie.

JULIE

I know you think I'm young and you have this fear that I'll drop out of college and mess up my future or that I haven't met Mr. Right yet -- which is ironic, since you guys met in high school -- but he is Mr. Right, I will never sell myself short and I love him. And I know. I know. So I'm going to do this. And I really want you guys on my side. Please trust me.

They look at her. What the hell can you say to that?

(CONTINUED)

TAMI

Honey, I trust you. I do. And if you know for sure this is what you want, then your father and I will support you.

A tearful Julie hugs her mother.

JULIE

Are you still arguing?

TAMI

No.

Which is not really true.

CUT TO:

21 EXT. BECKY'S HOUSE - DAY (D3)

21

Billy, Mindy and Becky pull up to Becky's house, they all get out, Billy starts hauling Becky's stuff out of the truck bed.

MINDY

Alright, you're here.

BECKY

Okay, so....

Becky moves in to hug Mindy, Mindy turns away, reaches for one of her bags.

BECKY (CONT'D)

Listen, please don't be mad at me, okay?

MINDY

I'm not--

BECKY

I'm sixteen. I have no choice but to live with my mother.

MINDY

I never said--

BECKY

I think you think I'm going to leave you. But I'm not. You're right down the road. I'll be at the house all the time. Every day.
(MORE)

(CONTINUED)

21 CONTINUED:

21

BECKY (CONT'D)

I couldn't bear not to be around Stevie anymore and I'm gonna love the twins just as much. It doesn't matter where I live. You are my family now.

Mindy looks at Becky, just starts to cry. They hug. Hard. We hear a scream of joy from within as CHERYL realizes that Becky has arrived. Cheryl runs out, sweeps up Becky in her arms. Mindy watches, bittersweet.

CUT TO:

22 INT. JESS'S HOUSE - AFTERNOON (D3)

22

Jess walks in to discover a huge celebration at the house. AUNT BIRD, and her BROTHERS are jumping up and down.

JESS

What's going on here?

BROTHERS

We're going to Dallas! We're going to Dallas! We've got a big house and pool! We're rich!

JESS

What are you talking about?

AUNT BIRD

Your father called. The Ray's franchise in Dallas has taken off so much he's opening another location and he's going to bring you guys there to live with him.

As the celebration swirls around her, Jess stands there, devastated.

CUT TO:

23 INT. EAST SIDE BAR - EVENING (N3)

23

A seedy bar. Coach Taylor walks the gauntlet, the only white face here, and finds Ornette at the bar, facing away from him.

TAYLOR

Excuse me.

Ornette turns, sees Taylor. Takes it in. These two have a history. Taylor makes it simple:

(CONTINUED)

TAYLOR (CONT'D)

Listen, here's a ticket to State on Friday.

ORNETTE

I already told Vince--

TAYLOR

Go see your son play. You need to see your son play in State. It's not something too many fathers get to see and you should not miss it.

Taylor leaves the ticket on the bar next to Ornette and walks out. OFF Ornette, considering, we,

CUT TO:

24 INT. BUDDY'S BAR - NIGHT (N3)

24

Tim in a Buddy's shirt and apron is hanging out with Matt, Julie and Tyra, drinking, almost legally now.

*

RIGGINS

Cheers! To Matt and Julie!

*

*

They all cheer.

TYRA

Where did he propose?

JULIE

At the Alamo Freeze.

RIGGINS

Nice, Seven.

*

*

TYRA

Were you nervous?

*

SARACEN

A little.

JULIE

A little?
(imitating)
So, J-J-J-Julie...?

SARACEN

That's not right.

(CONTINUED)

TYRA

So, here we are. Can you believe
it? You guys are engaged. I'm
almost halfway through college.
Kicking ass, by the way.

*

RIGGINS

...And I'm out on good behavior.

It's a joke and they laugh, but it does point up a fact that
Riggins hasn't done like the others. Tyra looks at him
feeling bad. A slow song starts playing on the jukebox.
Matt and Julie walk out and start dancing. Tyra and Riggins
sit there. Awkward. Tyra looks at him, like, you wanna...?

*

*

RIGGINS (CONT'D)

This could get me fired.

*

*

She smiles. They walk out on the dance floor. White fucking
hot.

*

RIGGINS (CONT'D)

You're the first thing that's made
sense to me in a long time.

*

(CONTINUED)

TYRA

You're sad and lonely, Tim.

RIGGINS

It's more than that.

(then)

You've been pulling away.

TYRA

I can't Tim. I can't get pulled
into this with you. I've got
plans.

RIGGINS

I don't.

(then)

So maybe that can work out.

She holds him -- incredibly torn.

On Julie and Matt deeply in love. Tyra dancing with Tim
getting drawn back. The song ends, they stop dancing. On a
whim, Saracen grabs one of the Lion gameballs off the rack. *

SARACEN

Threes. Give me a down and out by
the jukebox. *

Riggins runs his route and Saracen hits him at the jukebox. *

Riggins tosses the ball to Tyra, she misses it. *

TYRA

Nice throw. *

Julie joins in and the four of them start a beer infused game
of touch football at Buddy's. Buddy approaches from another
side of the bar. *

BUDDY

What the hell is going on?

Buddy stops, sees who's here, a smile breaks over his face. *

BUDDY (CONT'D)

Oh, it's y'all. Okay, one time. *

Saracen can you catch a ball if I
throw it to you? *

As they continue...

END OF ACT THREE

ACT FOUR

25 EXT. BECKY'S HOUSE - NIGHT (N3)

25

Cheryl and Becky pull up, after a night out. There's Luke sitting there waiting for Becky.

BECKY

What are you doing here?

LUKE

Hi.

(to Cheryl)

Hi, Ma'am, Luke--

CHERYL

Of course it's Luke. We talked a whole bunch about you at dinner.

LUKE

Welcome back to Dillon, Ma'am.

CHERYL

Such manners. I like him. Just as long as he learns to wear a condom. Woops, one too many margaritas. I'll let you two talk.

She walks inside. Leaves Becky and Luke.

LUKE

So, day three us being back together. How's it feel?

BECKY

Really good.

He smiles, then--

LUKE

How is it having your Mom back?

BECKY

So weird. We're gonna try, you know?

LUKE

I'm glad she's back. Girl shouldn't be without her Momma.

BECKY

God, you're such a country bumpkin. What are you doing here?

(CONTINUED)

LUKE

I have a question for you. Will
you still love me after football?

She looks at him, he's serious. She tears up, seeing that he is seriously asking this, that he seriously believes that her love for him might be based on him being able to catch and throw a pigskin.

(CONTINUED)

BECKY

Yes, I will still love you after
football.

LUKE

Okay.

BECKY

That's all?

LUKE

Yup. Thanks.

He starts to leave.

BECKY

Luke.

She gives him a come hither look. He walks back. They kiss.
Seriously hot. OFF them kissing, and Cheryl looking out
through the curtain.

CUT TO:

26 INT. TAYLOR HOUSE - THURSDAY MORNING (D4)

26

Taylor and Tami sleeping as Eric's cell rings, startling them
both awake.

TAMI

Who the hell is calling this early?

Taylor gets the cell and walks out of the room so Tami can go
back to sleep.

TAYLOR

Buddy, what the hell are you--?

INTERCUT WITH:

27 INT. DINER - DAY (D4)

27

Buddy is on his cell as he eats breakfast.

BUDDY

Buddy Jr. is staying.

TAYLOR

Huh?

BUDDY

With me. El permanente. His cast
comes off in four weeks.
(MORE)

(CONTINUED)

BUDDY (CONT'D)

He starts rehabbing. He'll be ready for summer ball to get him ready for Superteam.

TAYLOR

That's damn great. Would you like to tell me why you are waking me and my entire family?

BUDDY

I needed to get you before you left for State. State. Can you believe it, Eric?

Taylor stops as he's walking through the living room, notices something.

BUDDY (CONT'D)

Listen, they want you to sign before you leave for State.

Eric is engrossed in what he's looking at.

TAYLOR

Sign what?

BUDDY

Your contract with West Dillon. With the Panthers.

We see what Taylor is looking at. INSERT SHOT: On the Braemore stationery, we see that Tami has inked a bunch of DOODLES on the page. "Dean Tami Taylor." "Tami Taylor, Dean, Braemore University." Taylor looks at the scribblings. Thinks. The simplicity of it all. It gets to him. How much of a dream this is for her. How much this opportunity means to his wife. This opportunity that he is standing in the way of. We are close with Eric. Buddy keeps talking.

BUDDY (CONT'D)

So I could stop by the field house, give you a little time to look it over and sign before you leave. Clear your mind. So you can focus on State.

Taylor looks up from the scribbling. Sees his wife walking into the kitchen, having no idea the intense life moment Taylor is experiencing right now.

TAMI

Everything alright?

(CONTINUED)

27 CONTINUED: (2)

27

Taylor looks at his wife. Her beauty -- inside and out.
Takes one more look at the scribbling.

BUDDY

Sound like a plan, Coach?

OFF Eric Taylor, deep in thought...

CUT TO:

28 INT. LION FIELD HOUSE - LOCKER ROOM - DAY (D4)

28

The Lions in jackets and ties are packed and ready to go to State. They are all on top of the world. Taylor stands at his door, taking it all in, his mind still racing. Vince comes up to Jess who is packing equipment for the trip.

VINCE

Hey, can I talk to you for a second, Merriweather. In private?

Jess looks at him, his intensity.

JESS

Sure.

They find a private place. He moves to her, just kisses her. It's romantic.

VINCE

I didn't want you to be on this team. I thought it was stupid. But you were right and I was wrong. I'm so glad you're here. I'm so happy you're part of this. And I'm so happy that we're back together. I love you.

He kisses her. Jess doesn't have the heart to tell him that she is moving away. And the timing is wrong before the game.

JESS

I love you too, baby.

OFF Jess, holding him a little tighter than usual, we,

28A INT. SARACEN HOUSE - DAY (D4)

28A

GRANDMA SARACEN comes out of the back room holding a yellowed wedding dress.

MRS. SARACEN

Here it is! I found it.

(CONTINUED)

Julie looks at the dress and looks at Matt who just smiles at Julie's discomfort.

MRS. SARACEN (CONT'D)
Isn't that the most beautiful dress
you ever did see?

JULIE
It is.

SARACEN
Grandma, Julie might want a new
dress.

MRS. SARACEN
Nonsense. Of course it's gonna
need a good washing. Let me look
at that ring on you.

Julie shows it to her. Grandma Saracen takes Julie's young hand in both of hers and kisses her hand with the ring on it. She loses it a little.

JULIE
I love it, Mrs. Saracen.

MRS. SARACEN
You listen to me. You call me
Grandma. We're family now. Now
hold on let me go find the shoes
and the veil.

Grandma Saracen exits looking for more wedding stuff and Matt looks at her. Julie looks thoughtful.

SARACEN
What?

JULIE
What if they're right? My Mom and
Dad. We're so young. And we're
living in two different cities.
And do we know? How do we really
know this is a good idea? That
it's right?

SARACEN
Julie. Shut up. It's a good idea.
It's a great idea. This is the
most right thing I've ever done.
We're going to be great together.

29 INT. LION FIELD HOUSE - A LITTLE LATER (D4)

29

Coach Taylor sits alone in his office, thoughtful.

JESS

Coach. I'm leaving. My dad is starting up a business in Dallas so I'm heading over there so I won't be with you next year at Superteam.

TAYLOR

You will be missed.

JESS

Thank you.

TAYLOR

I mean that.

JESS

Coach, I can't tell you how much this season has meant to me. You changed my life. You should know that.

Taylor just listens, takes it in.

JESS (CONT'D)

By the way, I didn't tell anyone about Dallas. Vince. No one. I'm gonna wait til after State.

Taylor understands this better than she could know.

TAYLOR

I think that's wise.

She starts to leave.

TAYLOR (CONT'D)

Merriweather.

(she turns)

I know the Head Coach at Dallas Walker. I'll put in a good word for you.

OFF Jess, thankful, verging on tears...

30 OMITTED (MOVED TO 28A)

30

31 EXT. TIM RIGGINS'S LAND - DAY (D4)

31

Tim and Tyra on Tim's land at magic hour. In chairs.
Holding hands. Nursing beers. Nothing in the world could
feel more right.

TYRA

I'm gonna be something Tim.

RIGGINS

What do you mean?

TYRA

I don't know what yet. I'm
thinking -- don't laugh -- I'm
thinking politics. -- Are you
laughing?

RIGGINS

No.

TYRA

Inside?

RIGGINS

Not a bit.

TYRA

I can see it. I can actually see
it.

RIGGINS

Like Sarah Palin?

TYRA

No, you ass. Like Mrs. Taylor.
But even bigger. Do I sound like a
douche?

RIGGINS

No.

TYRA

So, what I'm thinking right now is
this is the greatest feeling I've
had in a long time. Being here
with you. But it scares me.
Because I have dreams.

RIGGINS

I have dreams too. I'm going to
build a house here. Get a job.
(MORE)

(CONTINUED)

31 CONTINUED:

31

RIGGINS (CONT'D)

Never do anything illegal again as long as I live. Maybe we can fit into each other's dreams.

She looks at him so moved. Kisses him. The promise of a future.

TYRA

What a weird Christmas.

RIGGINS

Tell me about it.

32 INT. DILLON MALL - DAY (D4)

32

Gracie sits on the Santa's lap asking him for stuff. Nothing in the world could be cuter, except maybe for Tami with her camera taking an endless array of pictures.

TAMI

Your father is going to love this. Give your Daddy a big smile, Gracie Belle.

GRACIE

Daddy!

Tami turns and to her surprise there's Taylor, dressed to leave for State.

TAMI

What are you doing here? You have to leave for State.

Taylor takes a long, long beat. Considers. Tami looks at him.

TAYLOR

Let's go to Philadelphia.

Tami slowly takes in what he's saying.

TAMI

What...? What are you talking about?

TAYLOR

It's your turn.

Tami is flooded with emotion. OFF this...

BLACK OUT:

END OF ACT FOUR

ACT FIVE

33 EXT. FAIR PARK - DALLAS, TEXAS - DAY (D5)

33

The East Dillon bus slowly winds its way down the narrow road that parallels the Midway, flashers on, with a police escort. In October, when the State Fair is going, this place would be alive with noise and energy. Right now, it's silent.

But it doesn't matter.

ON THE AWESTRUCK FACES of our Lions as they peer out the windows - the huge Texas Star ferris wheel, the Hall of State, the cream-colored colossus of a historic football stadium looming into view. The bus stops near the entrance tunnel, and players climb out. FAVOR OUR GUYS - Vince, Luke, Tinker, Hastings, Buddy Jr. - as they stare up at a dream: the iconic green letters that read, "Cotton Bowl."

Taylor and his staff (including STAN) take it in too. This is for everything. This is State.

34 INT. COTTON BOWL - LOCKER ROOM - DAY (D5)

34

Pre-game rituals. Luke sits on a bench, his knee tapping nervously. Getting his mind right.

Tinker has headphones on, bouncing on his toes, eyes closed, getting loose and ready. A look of steely determination.

Buddy Jr. stands on his crutches, transfixed by worn photos of games and players from bygone eras that hang on the walls. Hastings watches his friend. Ties his cleats tighter.

Vince sits on a training table, watching Jess as she wraps the last of some tape around his ankles. Unspoken bond. Taylor approaches.

TAYLOR

You good?

VINCE

Yes, sir.

TAYLOR

No matter what happens tonight. I am proud of you, son.

Something about the way he says this, Vince senses something is different about Coach, but he doesn't know what.

VINCE

You changed my life, Coach.

(CONTINUED)

34 CONTINUED:

34

The simple truth. Nothing more needs to be said.

Find our coaches - Stan, Billy, Spivey, Crowley. Gathering up the team.

Taylor walks in, and all heads turn. This is it. He eyes his troops for a moment. Adjusts his cap. Then:

TAYLOR

Alright. Bring it in.

The team assembles on a knee. Everyone holds hands, and bows their heads. Taylor takes a beat, and begins:

TAYLOR (CONT'D)

Dear Heavenly father, keep us and protect us tonight...

As Taylor continues with the prayer, MUSIC BEGINS, launching us into the last football game we will ever see on Friday Night Lights. It's a poem. Images, music, atmosphere. An ode to everything great about the game we love, as we go:

35 EXT. COTTON BOWL - FIELD - GAME ACTION - NIGHT (N5)

35

SLOW MOTION: THE BACKS OF THREE YOUNG LIONS -- holding hands as they walk to the middle of the field.

A SPINNING COIN LANDS IN THE GRASS...

All THE FANS STANDING, yelling for kickoff. On the LIONS side - Buddy, Tami, Julie, Saracen, BURNWELL.

*

THE LIONS ON THE SIDELINE - one last huddle before one last game. HANDS OF OUR PLAYERS. The hands all start to come together, all reaching for the sky. All reaching for the same thing.

ON THE THEIR FACES - No jubilation. No victory without sacrifice. Eyes wide open.

ON THE BRIM OF A CAP -- a hand reaches up and adjusts a red ball cap. Under the cap are THE EYES of COACH ERIC TAYLOR. ON TAMI TAYLOR -- only she knows that this is Coach's last game in Dillon -- wants this win for him more than anything in the world.

STILL SUPER SLOW MOTION --

A FOOTBALL IS LIFTED OFF A TEE -- blades of grass dance.

ON A FACE MASK -- the eyes of Hastings Ruckle looking up into wide blue Texas sky, a ball sailing towards him.

(CONTINUED)

WIDE SHOT -- TWENTY TWO PLAYERS in a wide open human COLLISION called a KICK OFF. RUCKLE RETURNS FOR A GAIN OF 10.

TIGHT ON LINE OF SCRIMMAGE -- looking in between the two sides. The ball is snapped. COLLISION. Vince drifts back.

TIGHT ON: the FEET of a quarterback. Like a dance.

ON ORNETTE AND REGINA -- in separate sections -- their eyes meet. Pride in their son no matter what else.

ON LUKE CAFFERTY -- standing in the endzone, arms high.

ON LIONS PLAYERS AND FANS -- CELEBRATING a TOUCHDOWN!

Then... HANDS REACH into the air, the hands seem to hang there forever. A ball appears. The hands catch the ball, and a receiver breaks the goal line. TOUCHDOWN HUDGINS.

SUPER SLOW MO -- FACES. PRAYING. CONCERN. HANDS OVER EYES.

COACH TAYLOR -- HE LOOKS UP AT THE SCOREBOARD -- TIED 14-14

ON COACHS RIGGINS -- talking to a player. The player is crying. Confused. HANDS ON SHOULDER, COMFORTING.

A YARD CHAIN -- pulled tight. FIRST DOWN. Hudgins rolls.

LION PLAYERS -- Exhausted. Defeat written in sweat.

ON ERIC TAYLOR -- This is bad. Time running out.

END ZONE FLAG -- a mass of bodies crush the END ZONE FLAG.

A REFEREE -- hands go up. Touchdown Hudgins!

ON LIONS RALLY GIRLS -- HUDDLED TOGETHER, ready to cry.

BUDDY GARRITY -- spins his State ring. A deep breath.

LUKE CAFFERTY -- RUNNING, legs churning. Taken down in the back field. His HELMET HITS THE grass -- his tired eyes.

ON THE STANDS -- EVERYONE LOOKS UP AT THE SCOREBOARD -- LIONS 21 - HAWKS 26. Time is running out. This is bad.

REAL TIME -- Noise. Confusion. Battling bands. Screaming fans. Vince, helmet off, drinking water. Taylor walks up.

WILLIE GAULT (V.O.)

It has been an absolute war, folks.
The Lions of East Dillon have one
last play.

(MORE)

(CONTINUED)

WILLIE GAULT (V.O.) (CONT'D)

Coach Taylor is out of time, so if the dream is going to happen, it has to happen right now. This is for everything.

ON THE SIDELINES -- Vince looks at Coach, calm in his voice.

TAYLOR

63 yards to the endzone. You're gonna have give your receivers time.

VINCE

(he knows)
...Hail Mary, Coach?

TAYLOR

You can do this, Vince.

They share a smile -- in this moment Coach looks at Vince, looks at his mentor one last time.

VINCE

You got us this far, Coach. It's up to me now.

Vince takes the field -- the CROWD goes WILD!!!

WILLIE GAULT (V.O.)

Here we go, ladies and gentlemen. Vince Howard to the line with Hudgins in a deep prevent and the Texas 5-A State Championship hanging in the balance. Howard takes the snap. The clocks winds -

Vince looks deep. Pressure comes. The world watching.

WILLIE GAULT (V.O.) (CONT'D)

He sidesteps a defender, almost goes down. Finds some room, sets his feet -- he lets it fly!...

REAL TIME GOES TO SUPER SLO-MO AGAIN, as we catch pops of all our main characters - eyes heavenward, following the arc of this desperate last-ditch heave.

ON THE BALL, the laces spinning, soaring through the Texas sky, cresting the parabola of its arc and slowly descending... spinning, wobbling, everything on the line here as it lands...

36 EXT. FOOTBALL FIELD - DAY (D6)

36

... we see what looks like the same ball moving through what looks like the same sky, only when it comes down it lands in the hands of a receiver for the Pemberton Pioneers.

CHYRON: PHILADELPHIA. EIGHT MONTHS LATER.

TAYLOR

Okay, that was sloppy, gentlemen.
Plain and simple sloppy. You know
what let's do? That's right.
Let's run it again.

Coach Taylor, wearing green, but still the same Coach Taylor looks up at a group of BOOSTERS in the bleachers giving him dirty looks, like maybe Texas football is a bit overrated. Circle of life. As we MOVE IN on Taylor we hear...

TAYLOR'S VOICE

Gentlemen, the time has come for me
to move on.

37 EXT. BRAEMORE COLLEGE - DAY (D6)

37

Tami Taylor in a power suit walks past a Braemore University sign through this beautiful campus with two COLLEAGUES who hang on her every word. She is talking with a passion and vigor. We see in her eyes and her body language that she is invigorated, alive. A dream has come true.

TAYLOR'S VOICE

I will always remember the feeling
of that hot breeze slapping my face
as I walked onto the field on a hot
Friday night in Texas.

38 EXT. HERRMANN FIELD - AFTERNOON (D6)

38

Vince, in Panther Blue, is going through summer drills led by Coaches Crowley, Spivey and Riggins. We see Tinker, riding the bench at the moment, but on the team. Vince kept his promise. Also riding the bench, Buddy Jr., cast off, ready for anything.

TAYLOR'S VOICE

The sizzle of the hot dogs grilling
up at the concession stand.

Vince, about to take a snap, stops and turns to see, the arrival of COACH HAYWARD walking across the field for the first time. We follow him in his Panther jacket like how we met Coach Taylor in the pilot.

(CONTINUED)

38 CONTINUED:

38

The coaches head over like a group of ducklings just found their momma, and start talking him up. Hayward is polite, but has his eyes set on meeting one person in particular. He walks up to Vince.

COACH HAYWARD

Heard a lot about you, son.

As he shakes Vince's hand we do that classic Friday Night Lights handshake thing and we see on Vince's hand, a State Championship ring. I guess someone caught that pass.

39 EXT. DILLON BUS DEPOT - AFTERNOON (D6)

39

As a small crowd of people say their good-byes, we find Luke in a military uniform, kissing Becky good-bye. He hands Becky his Championship Ring. As he boards the bus, hold on Becky's hopeful gaze as she tries to glimpse him through the tinted window.

TAYLOR'S VOICE

The smell of the grass.

40 EXT. EAST DILLON HIGH - AFTERNOON (D6)

40

Meanwhile, East Dillon isn't looking as good. The football field is being used as Student parking. Becky gets out of her car, she finally got one. She meets up with a few girlfriends and walks in. Behind her, workers are removing the Lions sign from the scoreboard. A 2010 State Championship Banner hangs nearby. Ironic.

TAYLOR'S VOICE

The vibrations from the bleachers
as the crowd first roars.

41 INT. MATT'S CHICAGO APARTMENT - MORNING (D6)

41

Matt and Julie are heading out of their apartment. Matt to go to work, Julie reaches for her college textbook and we see the engagement ring on her finger. They bicker lovingly echoing Eric and Tami's relationship. As they make their way out for the day...

TAYLOR'S VOICE

All of your hopeful eyes shining
out from underneath your helmets.

42 EXT. DALLAS WALKER HIGH SCHOOL FIELD - AFTERNOON (D6)

42

We pan down the sidelines of an unfamiliar football field, catching glimpses of a squad of Dallas Walker High players.

(CONTINUED)

42 CONTINUED:

42

At the end of them, keeping stats at her new school, is Jess looking more and more confident and comfortable as an aspiring football coach.

TAYLOR'S VOICE

You will always be part of me.

43 EXT. HERRMANN FIELD - AFTERNOON (D6)

43

Buddy, now the head booster at West Dillon, has laid claim to Joe McCoy's old golf cart, speeds along the field with the "Clear Eyes, Full Hearts" sign in back.

44 INT. PANTHER FIELD HOUSE - LOCKER ROOM - AFTERNOON (D6)

44

Buddy oversees a Janitor drilling the Clear Eyes, Full Hearts sign back into the wall of Hermann Field.

TAYLOR'S VOICE

In my heart. And my soul.

45 EXT. TIM RIGGINS'S LAND - MAGIC HOUR (D6)

45

Tim is hammering nails of his own. Into the foundation of his house. On the other side of the foundation, Billy is working on the house too.

TAYLOR'S VOICE

You are my family.

46 EXT. TIM RIGGINS'S LAND - MOMENTS LATER (D6)

46

Tim and Billy sit back in lawn chairs drink a beer, taking a break. They're tired -- the good kind of tired.

BILLY

Texas forever, Timmy.

RIGGINS

Texas forever.

They clink glasses.

TAYLOR'S VOICE

I ask only this of you. Wherever you go and whatever you do, remember this time when together we accomplished the impossible.

47 EXT. PEMBERTON HIGH SCHOOL FIELD - NIGHT (N6)

47

Team has a knee. Taylor is finishing up his speech.

(CONTINUED)

TAYLOR

Let me tell you something. That wasn't half bad, gentlemen. We have a long way to go. But we are right at the beginning. The beginning of something new. The beginning of something good. Gentlemen, clear eyes, full hearts...

The players don't have any idea what they're supposed to say. He smiles.

TAYLOR (CONT'D)

You'll learn the rest.

Taylor looks up and sees Tami Taylor coming to pick him up.

TAYLOR (CONT'D)

Go home and get some sleep. Six A.M., Gentlemen. When I say six a.m. I sure hope to see you here no later than five-forty.

The team disperses and Taylor walks the other way to Tami who comes from the other side of the field. The players now gone, Tami and Eric are two lone figures walking toward each other. Something so high school about it. They meet around the 40 yard line. Kiss. Look at each other. No resentment. They have moved on. Literally. The power of their marriage the most important thing in either of their lives.

TAMI

You ready to go home?

TAYLOR

Absolutely.

As they begin to walk off the field...

TAYLOR'S VOICE

And know that wherever I go and whatever I do, I will take these memories with me. I will cherish these memories. Always.

The lights power down, and in the darkness, we can just barely make out the ghostly figures of Tami and Eric Taylor.

GO TO BLACK:

THE END