FRIDAY NIGHT LIGHTS

"Always"

Written by
Jason Katims

Directed by
Michael Waxman

PRODUCTION DRAFT

July 9, 2010
July 12, 2010
July 13, 2010
July 15, 2010

Blue Pages: Sets, 8, 9, 24, 37, 37A, 38, 49, 51
Pink Pages: 13, 14
Yellow Pages: Sets, 8, 14, 34, 35, 36, 46

© 2010 NBC STUDIOS, INC. All rights reserved. Not to be duplicated without permission. This material is the property of NBC Studios, Inc. and is intended solely for the use of its personnel. The sale, copying, reproduction or exploitation of this material in any form is prohibited. Distribution or disclosure of this material to unauthorized persons is also prohibited.
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
EXT. DILLON - BEAUTY SHOTS - MORNING (D1)

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

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

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)
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.

INT. TAYLOR HOUSE - MORNING (D1)

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.
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?
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

OFF a terrified Matt, we,

SMASH TO:

MAIN TITLES

END OF TEASER
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)
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:

INT. VINCE’S APARTMENT - DAY (D1)

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:

INT. LANDRY’S HOUSE – GARAGE – DAY (D1)

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:

INT. LION FIELD HOUSE - DAY (D1)

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)
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.

EXT. EAST DILLON FIELD - AFTERNOON (D1)

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.
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.  
(them)  
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.

INT. RIGGINS HOUSE - AFTERNOON (D1)

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 me 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)

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.

INT. TAYLOR HOUSE - EVENING (N1)

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)
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

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

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...

INT. COLLETTE HOUSE - EVENING (N1)

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)
OFF Riggins, experiencing the rare brush off.

CUT TO:

15 EXT. EAST SIDE BAR - NIGHT (N1)

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:

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

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)

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:

INT. RESTAURANT – EVENING (N2)

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)
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.

EXT. RESTAURANT - NIGHT (N2)

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
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:

EXT. BECKY’S HOUSE – DAY (D3)

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)
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:

INT. JESS’S HOUSE - AFTERNOON (D3)

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:

INT. EAST SIDE BAR - EVENING (N3)

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:

INT. BUDDY’S BAR - NIGHT (N3)

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. *
TYRA
You’re sad and lonely, Tim.

RIGGINS
It’s more than that.
(then)
You’ve been pulling away.

TYRA
I can’t. 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
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.


**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?
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.
BECKY
Yes, I will still love you after football.

LUKE
Okay.

BECKY
That’s all?

LUKE
Yup. Thanks.

He starts to leave.

BECKY

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:

INT. TAYLOR HOUSE - THURSDAY MORNING (D4)

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:

INT. DINER - DAY (D4)

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)
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?
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:

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

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,

INT. SARACEN HOUSE - DAY (D4)

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 vail.

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

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...

OMITTED (MOVED TO 28A)

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)
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.

INT. DILLON MALL - DAY (D4)

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...

END OF ACT FOUR
ACT FIVE

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

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)

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)
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:

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.
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.


WILLIE GAULT (V.O.)
It has been an absolute war, folks.
The Lions of East Dillon have one last play.

(MORE)
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)

... 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)

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)

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)
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.

**EXT. DILLON BUS DEPOT - AFTERNOON (D6)**

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.

**EXT. EAST DILLON HIGH - AFTERNOON (D6)**

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.

**INT. MATT’S CHICAGO APARTMENT - MORNING (D6)**

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.

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

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

EXT. HERRMANN FIELD - AFTERNOON (D6)

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.

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

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.

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

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.

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

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.

EXT. PEMBERTON HIGH SCHOOL FIELD - NIGHT (N6)

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