

# Troubadour

A MOTION PICTURE SERIES

Episode Three  
**45 Minute Movie**

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An original screenplay by  
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TITLE SEQUENCE ROLLS

*Theme song "Troubadour" plays*

EXT. SMALL TOWN, MIDWAY KENTUCKY, IN AUTUMN - AFTERNOON

OPEN Credits roll

**The MUSIC plays** as the CAMERA travels through a small Kentucky town.

We see the colorful leaves of autumn, quaint Americana storefronts, a classic old time Antique shop, a wood carved sign that reads "*Welcome To Historic Midway.*"

We see a music store with guitars, mandolins and banjos displayed through a window that reads "*Midway Pickin' Parlor & Fret Haus*".

We pass a cafe filled with people in conversation and see townspeople walking the sidewalk. Another man stands outside a Wine Shop as if waiting for someone. A teenage store clerk shows a colorful, handmade quilt to a young couple across the counter.

At exactly the same instant both heads turn. The CAMERA follows their gaze to a WRY OLD MAN, his hands rough with work and age, sitting on a park bench outside a barber shop carving on a piece of wood.

CUT TO:

EXT/MORNING - BEAUTIFUL SUNRISE

We see the morning sun half rising over the mountains in the horizon. It is a beautiful autumn morning in Kentucky. The CAMERA lingers on the deep orange colors of the sunrise and

We heard a loud bang, like a gun shot.

We linger a bit more on the sunrise and hear:

MARLOW VO  
Dammit, I missed.

CUT TO:

INT/MORNING AUTO GARAGE - MARLOW AND BUCK

The red VW van backfires again. From underneath, Marlow hollers out to BUCK.

MARLOW

Try turning it over once more. I'll catch it this time ...

BUCK

Marlow, I doubt you could catch a cold, no less this.

After more banging, Marlow appears from under the van, stands up and wipes his greasy hands on his coveralls.

MARLOW

Well, I got it all figgered out

BUCK

Finally ... What is it?

MARLOW

It's irreparably broke.

BUCK

Thanks. What do I do now?

MARLOW

Obviously you need a good old fashioned hit record so you can make a lot of money, get ripped off by the record label, find out your manager absconded with whatever is left just to end up becoming a celebrity used-automobile car lot spokesman. You will then be able to get a discount on a good used vehicle.

BUCK

Wow. Inept auto repair service plus financial advice.

MARLOW  
No extra charge.

BUCK  
OK, Really. What do I do now?

MARLOW  
I got some used parts out back.  
I'll have it done by this  
afternoon.

CUT TO:

INT/MORNING DOCS OFFICE

Doc is rolling her fingers on the desk, deep in thought.

NURSE  
You nervous or are you trying to  
wear out that wood?

DOC  
Betsy, find me that old Abernathy  
family file.

NURSE  
Good heavens. There's a name I  
haven't heard in years. Why them?

DOC  
And get me the SEEGER family. Not  
BUCK and Robynn. His parents and  
grandparents.

NURSE  
Do I dare ask?

DOC  
I'm just aiming to change what  
shoulda been changed a long while  
ago.

Doc stares the nurse down, who shakes her head and goes off  
for the files.

CUT TO:

INT/MORNING MIDWAY CAFE

Harsha and Ben are at a cafe table, in front of five mugs of coffee. Bob arrives and sits in front of his.

BOB  
Where's BUCK?

BEN  
Late.

HARSHA  
I think it's the van again

Terasita is at a nearby table dealing with other customers and we hear:

TERASITA  
We no haf de corn muffins. Only  
hamburgers, deli sandwich and de  
Hot Brown. Coffee and bagel in the  
morning. You take de cream?

Nikki arrives at the cafe, strolls up to the table and sleepily sits down in front of her mug.

NIKKI  
Van down again?

BOB  
Yep

CUT TO:

INT. ROBIN'S MOM / "MIDWAY BED & BREAKFAST" - MORNING

VARIOUS GUESTS are gathered for breakfast in the dining room of the bed & breakfast. Mrs. Smith pours orange juice into a glass

MRS. SMITH

There you go dear.

GUEST #1

Where's that pretty daughter of yours this morning?

MRS. SMITH

Oh, she was feeling a bit tired so I told her to stay home. She works so hard.

GUEST #1

Isn't she married to that musician?

MRS. SMITH

Yes, she sure is

GUEST #2

The one with the radio show. What fun we had last night. Did you go?

GUEST #1

The tickets were all gone. We had dinner at that little cafe and everyone was just a buzz about it.

GUEST #3

We had dinner there too. Those hamburgers are just resplendent!

MRS. SMITH

Well, BUCK and his friends have a lot of fun with all that music going on. Yes, yes, yes!

Mrs. Smith hears steps from the staircase and looks up to see BARRY coming down with his black book. He says nothing, walks past the group at the breakfast table and goes out the door.

GUEST #4

Now, there's a strange one.

GUEST #2

Well, I'm not one to notice but I swear he was up half the night doing lord-knows-what in that room.

GUEST #3

What do you suppose they put in those hamburgers, anyway?

CUT TO:

INT. WMID OFFICE - MORNING - SAME DAY

Malcolm stands at the coffee machine and finishes off his cup of coffee. MR. WELDON, the rotund, balding crotchety station manager and program director, walks by.

WELDON

I need to start charging for that coffee. You drink too much.

MALCOLM

That would be like charging for air. You ... You ... REPUBLICAN.

Weldon leaves the control room

WELDON (UNDER HIS BREATH)

Liberal, coffee-sucking drama queen

CUT TO:

INT. WMID STUDIO - MORNING - SAME DAY

MR. WELDON waits in the studio and listens while the on-air DJ finishes up. Malcolm walks in with a stack of CD's.

DJ

WMID, The Voice of Midway ... the only town left in America with a real milkman. Here's a nice, crunchy autumn song for all you tied-died granola types. BUCK SEEGER and his song, The Cabin

DJ (cont'd)  
*(Takes off headphones)*  
 Yes, boss?

MR. WELDON  
 I thought we, uh, lost that album

MALCOLM  
 Oh, I found it. In the alley out  
 back.

MR. WELDON  
 Listen, we have pretty tight  
 traffic on air. I don't want to  
 give away anymore WoodSongs  
 tickets. Takes up too much time

DJ  
 What? Why? The listeners love 'em.

MR. WELDON  
 Well, I was on the board this  
 morning and not one person called.

Mr. Weldon walks out of the studio.

MALCOLM (MUTTERS)  
 'cause no one's listening when he's  
 on the air. Boring!

CUT TO:

EXT/RAILWAY STATION - SAME MORNING

We see a train close up as it rumbles by. As the train  
 disappears from screen we see Robynn's little blue Toyota  
 across the tracks in front of the quaint, rustic Midway Train  
 Depot. She gets the baby out of the rear car seat and walks  
 inside.

CUT TO:

INT/MORNING - TRAIN DEPOT



We see Robynn in front of the information board showing the train schedules. She runs her finger down each destination. BUCK fidgets and she puts him down.

ROBYNN

Don't run off. You stay right next to momma.

CUT TO:

INT/MORNING - TRAIN DEPOT - TICKET CLERK

We see the white haired ticket clerk (played by bluegrass great **DEL McCOURY**) in his striped shirt and railroad hat behind the bars of the ticket window look up from his schedule book and see's Robynn

CLERK

Looking for a ticket to somewhere?

ROBYNN

How far will this train go?

CLERK

Pretty far piece, it will.

CUT TO:

INT/MORNING - TRAIN DEPOT - BABY

We see Little BUCK playing on the ground at his mothers feet while she talks to the clerk. He spies a LITTLE MOUSE running across the floor. In the distance we hear the approach of the next train.

CUT TO:

INT/MORNING - TRAIN DEPOT

The mouse scampers toward the doors and out of the building. BUCK crawls on the floor after it, like a happy game. Robynn continues her talking to the clerk. The sound of the oncoming train gets louder.

ROBYNN (VO)

It would be wonderful to just get on a train and go ... anywhere.

CLERK (VO)

Yep. 'Specially if your looking to clear your heart. Trains are mighty good for that.

CUT TO:

EXT/MORNING - TRAIN DEPOT - LOADING WALK

The baby makes his way outside of the Depot onto the wooden loading platform in front of the tracks. The mouse scurries toward the tracks and ducks last minute into a crack between the wooden planks.

ROBYNN (VO)

The rhythm of the rails. I've been around this train all my life and I've never even been on it. There's a lot I haven't done yet.

CLERK (VO)

Yer still young, plenty of time. Plan to bring along yer baby?

Robynn looks down and doesn't see the child. The sound of the oncoming train becomes more defined and rumbling. She drops her purse and spins around.

ROBYNN

BUCKY!

The clerk looks out the door and sees the child crawling toward the tracks. He points through his window:

CLERK

There!!!

CUT TO:

EXT/SAME MORNING - TRAIN DEPOT - BABY and the Train

We are CLOSE on the BABY as he crawls on his hands and knees looking for the mouse. He is at the very edge of the platform.

We hear the sound of the approaching TRAIN horn and his mother's SCREAM meld into each other.

We see the TRAIN barrelling toward the camera.

We see the BABY bending over the edge, hears the Train and looks up toward the camera.

The sound of the Train and the mother's scream reach full level.

CUT TO:

EXT/MORNING - TRAIN DEPOT - A Hand

Suddenly, out of nowhere, a MAN'S hand grabs the back of the BABY'S little shirt and pulls him up

CUT TO:

INT/MORNING - TRAIN DEPOT - Barry and Robynn

We see Barry lifting the child up with one hand by the back of the baby's shirt collar as the Train lumbers by. Robynn races to the platform edge and grabs the child, falling to her knees.

The clerk runs out to the platform fussing over the situation

CLERK (cont'd)

Oh, thank God!

CUT TO:

INT/SAME MORNING - MIDWAY CAFE

BUCK strolls into the Cafe and toward the table with his waiting friends.

NIKKI

Thank God.

BUCK

Sorry. The van.

BEN

Hey, I heard them play a song on the radio this morning.

HARSHA

Well, hell must have froze over.

BUCK

At last. Terasita, a fresh cup of coffee ... And an IV tube please.

TERASITA

You want de cream?

NIKKI

We still got some on the table, honey. OK, people .... Let's please talk about this album before the morning's gone and I'm too old to remember why I'm even here.

CUT TO:

INT/DAY - RADIO STATION - SAME MORNING

Mr. Weldon sits behind his cluttered wooden desk in the old radio station building. On his walls are local awards and certificates.

We see a picture of him with a past Governor, a local ribbon cutting, some local advertising awards. We see a lot of SELF in his office, of someone who wishes he was more important than his life turned out to be.

He is on the phone.

MR. WELDON

Yes, Frank, I know it's popular. I don't question that at all.

(MORE)

MR. WELDON (cont'd)  
But the little bastard owns the whole thing and I'm left only promoting it on the air. That's just not good business.

He pauses as he listens into the phone, then lights up a cigar.

It's a matter of eminent domain, in my opinion. It's time for a reigning in of this colt before it runs off too far. You follow?

CUT TO:

INT/DAY - RADIO STATION - HALLWAY

MALCOLM is walking down the hallway, holding his cup of coffee in one hand and his ever present stack of CDs in the other. He's about to walk into Mr. Weldman's office when he hears:

MR. WELDMAN  
It's time for WoodSongs to become station property ... I know it's syndicated, Frank. That's the value of it. The on-air real estate can be huge on this deal.

Malcolm stays silent outside the door as he listens.

Look, I didn't work all my life in this business just to have some damn banjo playing folksinger come along and steal my thunder. I deserve this, dammit. Hell, this is MY station.

Malcolm turns to leave. As he heads down the hallway, under his breath:

MALCOLM  
So much for the "public" in public radio ....

CUT TO:

INT/DAY - TRAIN DEPOT - Robynn and Barry

Robynn and Barry are inside the depot. Robynn is on a bench holding and rocking her son. The event of the morning is obviously past but Robynn is still shaken. BUCK is now sleeping as she cradles him. Barry stands in front of them.

ROBYNN

I want to thank you, I just don't know what to say. I feel like such a fool.

BARRY

Don't go beating yourself up. Every parent has a scare now and then.

Robynn notices his hand and missing fingers.

ROBYNN

You're that man staying at my mom's place.

Barry sits next to her and Little BUCK on the bench.

BARRY

I know who you are.

ROBYNN

You made quit a dramatic impression on the locals so far.

BARRY

Haven't actually met too many yet.

ROBYNN

Well, I'm glad you met my little boy when you did. I can't imagine ...

Robynn gets a bit emotional over how close she came to losing her child. Barry sits quietly on the bench.

ROBYNN (cont'd)  
Do you have kids?

BARRY  
I do. I did. I had me a boy. I lost him ... years ago.

ROBYNN  
I'm sorry.

BARRY  
Me too.

Robynn looks out the glass doors of the depot, past the railroad tracks and into the autumn colors engulfing the little town.

ROBYNN  
This is a nice town. You can forget things here.

BARRY  
I know

ROBYNN  
Have you lived here before? Should I know you somehow?

BARRY  
A long time ago. Maybe 30 years.  
It's not a very interesting story.

He gets up to leave

ROBYNN  
How can we ever repay you?

BARRY  
You take care now.

CUT TO:

EXT/DAY - MIDWAY SKY

The skies above Midway become darker, rain is coming. We see the color-laden maples and oaks sway in the breeze, leaves flying off branches. A colt runs agitated in a meadow.

CUT TO:

EXT/DAY - MUSIC STORE

Harsha pulls up to the music store as BUCK, Ben and Bob get out of his old Rambler.

BEN  
You better get this top up, dude.

The three head into the store as Harsha drives off.

CUT TO:

INT/DAY - MUSIC STORE

Myra is behind the counter unpacking some supplies as the three come in.

MYRA  
Well, it's about time. Bob, it's  
after 10 o'clock

BOB  
Sorry honey. I'm here.

MYRA  
BUCK, your banjo lesson has been  
waiting for 10 minutes already. You  
can't do people like that.



BUCK  
You're right, I'm sorry.

MYRA  
If you want me to schedule students  
for you, you better be on time.

BUCK grabs a banjo off the wall and heads to the back room  
where his student waits.

BUCK  
Sorry, I left mine home.

He opens the door and we get a glimpse of his student, banjo  
master NOEM PICKELNY of the Punch Brothers, waiting inside.

The phone rings.

BOB  
Hey Doc, good to hear from you.  
Yeah, he is but he just started a  
music lesson in the back ... OK,  
I'll be sure to tell him ... take  
care.

CUT TO:

INT/SAME DAY - DOC'S OFFICE

We hear thunder rumble in the distance as Doc hangs up the  
phone. The nurse is standing next to Doc's desk as they both  
gaze into the open folder.

NURSE  
You better be sure about this.

CUT TO:

INT/DAY - WOODSONGS OFFICE

We see more of the office everything happens in. Student interns work on a table stuffing envelopes full of WoodSongs shows on CD.

Nikki is at her desk. A wooden sign above the chair reads "*Welcome To The Nut House*" and large posters of Johnny Cash, Bob Dylan, Elvis and Woody Guthrie cover the walls like wallpaper.

Malcolm enters.

NIKKI

Aren't you supposed to be on the air soon.

MALCOLM

That I am, my fair lady. Came by to engage in a bit of public service.

NIKKI

Such as?

MALCOLM

Oh, it seems a short, over weight, upper middle aged living-in-the-glory-days birdie inadvertently passed on some information worth sharing.

NIKKI

What's Weldon up to now

MALCOLM

I believe he's preparing to commence fishing without a license in another man's pond

Nikki rolls back her chair

NIKKI

Oh, really. With what possible bait?

Malcolm points his finger at his forehead

MALCOLM

No bait ... A gun to the head is  
more like it

CUT TO:

INT/SAME AFTERNOON - BUCK & ROBYNN'S FARMHOUSE

Robynn is tucking in Little BUCK as he naps. He sleeps very soundly, totally unaware of what nearly happened to him earlier. Robynn walks through her home, she looks at the pictures on the wall, opens the refrigerator door then shuts it. A guitar hangs on the wall and she runs her fingernail over the strings.

She goes into the living room and looks out the window into the darkening afternoon skies. A flash of lightning burns above the clouds in the distance.

She sits on the couch, puts her head in her hands and cries.

CUT TO:

INT/AFTERNOON - BED & BREAKFAST/ BARRY'S ROOM

Barry lies on his bed. Sitting up, he gazes out of the window to the storm clouds approaching over Midway. He walks to the window as raindrops begin to pellet the pane of glass.

There's a knock at his door, then thunder.

CUT TO:

INT/ AFTERNOON - VW VAN - BUCK

BUCK is in the van as the thundercloud explodes over him. Only one of the van's windshield wipers moves.

RADIO VO/MALCOLM

..and Midway and surrounding towns  
are in for a good bath today folks.  
It's raining cats and dogs. Don't  
step in any Poodles. Ha Ha.

(MORE)

RADIO VO/MALCOLM (cont'd)  
I've got a Dar Williams rain song  
for you right after some delightful  
underwriting messages ...

Buck's VW van pulls into the farm house.

CUT TO:

INT/SAME AFTERNOON - BUCK & ROBYNN'S FARMHOUSE

BUCK enters the house from the back door. He takes his soaked jacket off and walks into the kitchen. He is about to call for Robynn but sees the baby sleeping in the bedroom, so stays quiet. He hears Robynn's voice upstairs and moves toward the stairwell.

ROBYNN VO  
No, really. Thank you so much for  
this morning. It meant the world to  
me. What happened, the way it  
happened. You were so tender. You  
are very special now ... I NEED to  
see you again, maybe tomorrow?

BUCK's wet face turns pale.

ROBYNN VO (cont'd)  
OK, same place.

He hears the phone hang up, Robynn begins to come down the stairs and BUCK quickly slips out the back door, back into the rain and thunder.

CUT TO:

EXT/EVENING - MIDWAY

Water drips off a cabin roof into a waiting rain barrel below.

A shop keeper sweeps wet leaves off the sidewalk in front of his store. The lights in the Midway Cafe turn off as Terasita ends a long day.

CUT TO:

EXT/EVENING - BLACK ROSE BEER HOUSE

BUCK sits at the bar of a mostly empty lounge. The club is softly lit, rustic in appearance ... leather and wood and small table lamps. The waitress is Gena, a friendly but caustic woman. Several chairs down from BUCK is a younger blonde, alone, with big hair.

GENA

Another hit?

BUCK

Lay it on me

GENA

We don't usually see you in here anymore. It's been a while

BUCK

Don't usually have a reason to come by

WOMAN

Excuse me, are you that musician?

BUCK

I've been accused of worse. How are you

She moves to the chair next to BUCK

WOMAN

I came to the show a couple of months ago. You sure sing pretty.

GENA

So, BUCK. How's the wife and kid.

BUCK smiles.

BUCK

Good one.

WOMAN

I used to sing a lot when I was in high school

GENA

Excuse me, miss. Barbie called and she'd like her hairdo back

BUCK laughs and the woman, insulted, moves on. The entrance bell rings as the door opens and Nikki walks in.

Nikki bellies up to the bar next to BUCK

NIKKI

So, what's on the menu

GENA

He's had five so far.

NIKKI

Oh, my. That's bad.

BUCK

It's cola for God's sake

NIKKI

Still. Bad for the teeth and all. Does strange things to a man's mind. All them bubbles and such.

BUCK

Don't you have a husband to bother?

NIKKI

Don't you have a baby at home. What are you doing here?

BUCK

Nothing. Thinking.

NIKKI

Well, we have a problem ... So don't take your thinking cap off just yet.

CUT TO:

INT/EVENING - BARRY'S ROOM, BED &amp; BREAKFAST/BARRY AND DOC

Doc sits on a chair as Barry sits on the side of his bed. Both are deep in conversation. Doc hands Barry a folder.

DOC

Is this why you came back, after all this time?

BARRY

Part of it.

DOC

What's the other part?

BARRY

I don't know. To re-find it all.

DOC

Maybe you are opening a wound best left alone.

BARRY

Some wounds don't heal, they just scab over

DOC

Is that what this is? Some kind of emotional scab?

BARRY

Maybe

DOC

"Maybe" isn't good enough if it hurts someone

Pauses

He does take after you. I don't know, maybe it's time.

BARRY

Maybe.

DOC

Son, you were one of the best. I seen a few and you were right up there.

BARRY

But the war, coming home like this.  
Losing my son the way it happened.

DOC

But she stood by you the whole time

BARRY

She deserves better.

DOC

If you carry on like this, you're  
right. She would've deserved  
better. Anyone would. I just don't  
know why you did it that way.

BARRY

So be it.

DOC

No. I don't buy it. Any of it. How  
does a man overcome what you did  
just to throw it all away. It makes  
no sense. No sense at all.

BARRY

I think ... I just got tired.

DOC

Hold on. I brought you something.

Doc gets up and goes out into the hallway. She comes back in  
the room with a large item wrapped in a blanket.

DOC (cont'd)

Maybe this will help get your head  
back on straight.

Doc reaches over to the night stand and picks up his GUN and  
a small bottle of whiskey.

DOC (cont'd)

Surely it will serve you better  
than this nonsense.



Doc puts them in her jacket pocket and leaves the room.

Barry goes to pick up the phone, stops and puts it down. He looks over to the item laying on the bed.

He opens up the blanket and we see a beautiful BANJO. We watch him CLOSE as he runs his injured hand over the strings of the neck.

CUT TO:

EXT/NIGHT - OUTSIDE BED AND BREAKFAST

Doc exits the bed and breakfast. She stops on the sidewalk and looks both ways. Pulling out the gun and shakes her head. Then the small bottle of whiskey, she takes the cork out of the top with her teeth, take a whif, smiles and salutes the night sky and downs a gulp, pouring the rest on the ground.

CUT TO:

EXT/NEXT MORNING - FARMHOUSE/BUCK & ROBYNN

BUCK sits at the kitchen table alone with a cup of coffee as the early morning sunrise pours through the window. Robynn wakens and slowly walks in.

ROBYNN  
'morning,

BUCK  
Hey

She pours a cup of coffee but stays standing by the counter.

ROBYNN  
You stayed out late.

BUCK  
Not too late. Nikki found out we have some issues with the hometown radio station.

ROBYNN  
Weldon never got it. Never will.

She sits at the table.

BUCK  
Many plans today?

ROBYNN  
Some. We need to ... Can we talk  
sometime? Maybe later?

BUCK  
That seems serious. I know. Me too.

Robyn turns and walks out of the room. The phone rings as Robynn leaves. BUCK picks it up.

BUCK (cont'd)  
Yeah. Hey Doc. ... I'm always up  
early, no problem ... OK ... sure,  
I'll be sure to stop by later.

CUT TO:

EXT/MORNING - MIDWAY MAIN STREET

We see a postman walking unhurriedly from home to home, placing letters in the mailboxes. He waves at the paperboy who peddles past him on his bike. The milkman comes toward him from the opposite end of the sidewalk.

MILKMAN  
Good Morning, Jake

POSTMAN  
Always is, Ralph

CUT TO:

EXT/EARLY MORNING - MIDWAY CAFE

The morning sunshine gleams golden through the cafe window. Terasita pours a cup of coffee. We follow the coffee to a table. We see cream and sugar added in the coffee and then stirred with a spoon. We follow the spoon up and see Nikki, sitting at a table next to the window.

TERASITA

You want de bagel with the coffee?

NIKKI

No honey, I'm fine

Customers walk in.

TERASITA

You wait for you husband dis morning?

NIKKI

Nope. I'm waiting for a balding, overweight roach to crawl out from under his rock

We can see the WMID studios across the street from Nikki's table.

CUT TO:

INT/MORNING - Bed and Breakfast

The usual array of characters gather around Elaine Smiths breakfast table.

ROBYNN

OK. You're all set. Thanks for watching the baby. I'll only be a while.

MOM

Of course, Sweetie.

ROBYNN

Where's that new border this morning. Mr. Abernathy?

MOM

Oh, he's long gone to lord knows where. The Doc was visiting him for quite a while last night.

ROBYNN

Doc was?

MOM

I didn't know you even knew this man's name.

ROBYNN

Everyone ... Well, everyone knows he's here. Small town and all.

Robynn kisses Little BUCK on the forehead as he sits in his highchair eating a huge banana and rushes off.

Her mom watches her leave, frowning in a worried way.

CUT TO:

INT/MORNING - FARMHOUSE

BUCK sits alone in his living room, guitar in his lap. He is trying to write but he can't. He reaches under the couch and pulls out the mandolin he's been hiding from Robynn. Taking it out of the case he cradles it almost like a baby. He strums and picks it, listening to its strong wooden tone.

He puts it back down shaking his head.

BUCK

You doofus ...

He picks up the phone next to the couch and dials

BUCK (cont'd)

Mom? Hey, it's me. Is Robynn nearby? She did? When? Do you know where? Or who? Oh, the baby is? OK. Thanks. Love you.

Putting the phone down he stares blankly ahead. Tossing the mandolin on the couch beside him he rushes out of the house.

CUT TO:

EXT/MORNING - BARRY AT RAILWAY STATION

The morning sunshine glistens off the brass fixtures of the little railway station. Barry sits on a bench, coffee in hand, as an older man moans on about his world view.

OLDER MAN

They cain't do it. They cain't get the Jews and Christians and the Arabs to stop fighting. And do you know why?

He doesn't wait for Barry to respond

Because its a religious war. And polyticians cain't solve a religious war. Governments cain't legislate religious emotion. It's like asking that ant to stop this here locomotive. Only the preachers can stop that war.

BARRY

I've been there, Mister. Religions can't stop it either.

OLDER MAN

Well, now. Here comes you a pretty one. See if you can go stop this.

Barry looks up to see Robynn enter the station.

CUT TO:

EXT/EARLY MORNING - WMID Radio

Nikki is waiting in her car outside of the station. Weldon drives up and parks. Nikki confronts him at the entrance.

WELDON

Well, Miss Nikki. You're out and about early this pretty fall day.

NIKKI

I hear you pulled all WoodSongs tickets off the air.

WELDON

*(as he rustles his keys)*  
Well, that's just a station matter. Too many underwriting spots and not enough time. Nothing to worry about.

NIKKI

Are you trying to take WoodSongs away

Weldon stops dead in his tracks

WELDON

Now, that is an abrupt statement for such a gentle morning

NIKKI

There ain't nothing gentle about the morning ... yet. Are you trying to squeeze BUCK out of his own show?

WELDON

Look Miss Nikki. You best shut off that valve before too much nonsense spills out of your mouth

NIKKI

Weldon, I know you - and I know what's left of your brain.

(MORE)

NIKKI (cont'd)

Don't you know you're gonna look like a fool to the town, to the audience and to 454 radio stations if you mess with this.

WELDON

I don't know where you get these delusions but I assure you I am not this foolish

NIKKI

Yes ... you are.

Nikki climbs into her car, slams the door shut and rolls down the window.

NIKKI (cont'd)

I don't know what you have up your sleeve but I'm watching you. I won't let you steal away this show. BUCK has worked too long and too hard. We all have.

WELDON

*(as he leans onto her car window)*  
Now why would I try to steal what shall be given freely in its own due time?

Weldon walks away into the radio station before a stunned Nikki can respond.

CUT TO:

EXT/MORNING - COUNTRY ROAD

BUCK drives through town, across country roads and lanes, looking for Robynn's car. The van backfires and comes to a stop. BUCK gets out of the van and opens the rear hood as smoke pours out of the engine into the crisp autumn air.

BUCK

Dammit, Marlow.

Then he kicks the back tire

CUT TO:

INT/MORNING - RAILWAY STATION

Robynn and Barry are talking on the same bench they sat at yesterday

ROBYNN

I don't know how to explain it. Almost losing the baby made me appreciate everything that gave me the baby. I've been so unhappy and , well ... Selfish in many ways. I didn't realize how much I had to lose until yesterday.

Barry doesn't respond, he just listens closely

ROBYNN (cont'd)

It's like a big puzzle, life is. You put it together piece by piece and you think you have it until you come to a part that just doesn't fit in - anywhere. And you look and you search and you turn everything over and upside down. All of a sudden out of nowhere, there's the missing piece, right in front of you all this time.

BARRY

Not everyone finds that piece

ROBYNN

That's why I wanted to see you today. Even though I could never thank you enough, the one thing I could do is encourage you, beg you, to let yourself go back to whatever it is you're running from.



BARRY

That's ... well, that would be hard

ROBYNN

Look, I was here at the station yesterday dreaming of getting a ticket and riding a train as far away as I could. Why?? From what? A beautiful town? My baby's family and home? A man who loves me more than anything in the world? What was I thinking?

BARRY

Maybe you just weren't.

ROBYNN

True, maybe it is that simple

BARRY

I ... A long time ago. I know your husband. BUCK

ROBYNN

When? How do you

BARRY

It's a long story. Not very interesting, But he's a good man. You should stick with him.

Robynn gets up to leave

ROBYNN

You don't talk much

BARRY

Well, you sure do

ROBYNN

I guess I do. Just know that you can have friends here. You're a good man and I will do anything I can to return the gift you gave me. I just can't walk away all wrapped up in my life without telling you that you deserve yours too, whatever it is.

Robynn leaves behind Barry sitting on the bench. He pulls the black book out of his coat pocket and turns some of the pages. Shutting it, he looks up and has tears in his eyes.