

SALVATION HIGHWAY



A blue electric guitar with white wings is positioned vertically, centered in the frame. The guitar's neck extends to the top, and its body is at the bottom. The wings are spread out horizontally from the body. The background consists of a cloudy sky above and a road leading towards mountains below. A dark grey rectangular box with a black border is overlaid on the guitar's body, containing white text.

A small-town rock band desperate to make it from Ohio to Texas for the SXSW music festival hitches a ride across the country working as musicians for a traveling Evangelical ministry.

Series Overview

Salvation Highway is a limited series that follows 22-year-old Nate Elliot and his small-town rock band as they cross the country with a traveling revival show.

Having applied to perform at SXSW in Austin, Texas, Nate believes that the music festival will be the key to their big break. The problem -- getting there with no job, no vehicle and no money.

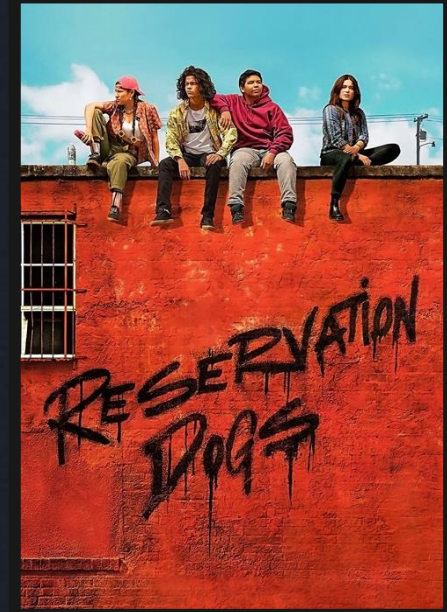
After discovering that a Christian tent revival show has Texas on its tour route, Nate and the band decide to take the gig as house musicians for this bunch of holy rollers and hit the highway.

From the start, Nate believes that the reverend and his followers may not be the roadside faith healers they claim to be but sideshow con artists. Yet, seeing a world outside of Ohio gives him the chance to meet people from all walks of life -- many of whom flock to the church, disabled both mentally and physically, seeking the promise of salvation:

After several weeks on the road, Nate and the band eventually make it to the festival. Upon arrival, their hopes are dashed by the overwhelming number of musicians standing in line for a ticket to immortality. Defeated and broke both emotionally and financially, they limp back to the ministry and continue the tour.

Nate and Reverend Samuel at first appearance seem to have diametrically opposing lifestyles and philosophies. Yet, as their journey progresses from the South, to the Southwest, up the West Coast, across the Northern territory and by end of series, down through the plains of the Midwest -- they discover the undeniable truth that their similarities far outweigh their differences.

Comps



A blurred, top-down view of a band practicing in a circle on a patterned carpet. A central text box reads "The Band".

The Band

Nate Elliott

Nate Elliott, 22, is the lead singer and guitarist for his small-town rock band, working days as a hardware store clerk and living with his father, sister, and grandmother in a double-wide trailer on the outskirts of an impoverished Ohio town.

Since his mother's death, he's shouldered a heavy sense of responsibility for his family, often at the expense of his own ambitions. But when he realizes this may be his only chance to chase his dream, Nate is willing to risk everything to make it to Texas and finally see if he has what it takes.





Travis Baker

Travis Baker, 22, is the band's impulsive, fast-talking bass player and Nate's oldest friend—full of bravado, bad decisions, and a stubborn belief that their music will save them. He's always chasing distraction, whether it's trouble, girls, or noise, anything to avoid sitting still with himself. Despite the chaos he creates, he never hesitates to jump in when Nate asks, even if he barely understands what they're getting into.

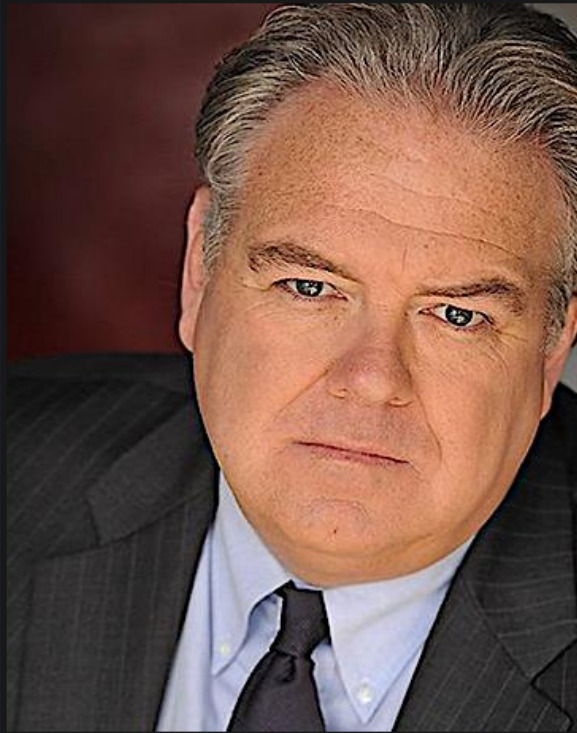
Billy Todd

Billy Todd, 19, is the band's drummer—a literal, soft-spoken kid on the autism spectrum who depends on routine and structure. His job as a gravedigger steadies him because it's quiet, orderly, and predictable in ways people aren't. Joining the revival pushes him far outside that comfort zone, but his loyalty to Nate keeps him moving forward.



A large, illuminated tent with blue and white vertical stripes is set up on a grassy field at night. The tent is lit from within, and a crowd of people is gathered around its base. The sky is a deep blue, and the overall scene is festive and brightly lit.

The Ministry



Rev. Samuel Hawkins

Reverend Samuel Hawkins, mid-50s, was once a successful and well-respected pastor who liquidated his assets and vanished after his wife left him, unable to face the scandal. The revival isn't a financial necessity but a self-chosen exile—his way of staying in motion so the past can't catch him.

His wary, evolving connection with Nate becomes the journey's emotional anchor—one man running from his past, the other desperate to prove he deserves a future.



Althea Grant

Althea Grant, 47, is the revival's no-nonsense bookkeeper and road manager, running the operation with authority and calm. After her husband's death, she rebuilt her life and chose the ministry as a practical fresh start for herself and her daughter. She respects the Reverend but isn't intimidated by him—and she's one of the few who can keep him in line.

Tessa Grant

Tessa Grant, 17, is Althea's sharp-witted, restless daughter who never wanted this life and resents being pulled into the revival's orbit. The moment they hit the road, she saw it as just another cage—one she's desperate to break out of before she turns eighteen. Every choice she makes—reckless or bold—comes from a deep fear that if she doesn't escape now, she never will.



Levon Hawkins

Levon Hawkins, 28, is the Reverend's soft-spoken, meticulous son—a man of real faith who hides the part of himself he fears the revival won't accept. He keeps the operation running smoothly while quietly carrying the weight of that secrecy. Nate's arrival unsettles him, exposing truths he's tried hard not to face.



Harry Corbin

Harry Corbin, mid-40s, is the revival's enforcer and driver—an ex-biker with a disciplined calm that makes people nervous before he ever raises his voice. He doesn't talk about his past, but the scars and routines he carries suggest a man who's done hard things and learned to live with them. Beneath the stoicism is a strict personal code, and once he decides someone is worth protecting, he'll stand between them and danger without hesitation.

Season 1 Episodes

PILOT: East Monroe, Ohio ~ “LAYING ON OF HANDS”

- As a boy, Nate watches a touring rock band’s bus break down outside his family’s rundown trailer, and the guitarist hands him a sea-foam green instrument—telling him it’s his “wings out of here,” but that he must teach it to fly.
- Twelve years later, Nate is a quiet, determined 22-year-old supporting his family after his mother’s death, playing in a struggling garage band and drifting away from the religion that shaped his home.
- After losing his hardware store job and realizing the band’s SXSW submission fell through, Nate sees a traveling revival setting up outside town and convinces Travis and Billy to join as musicians—earning money while hitching a ride to Texas.
- The night before departure, Nate wrestles with leaving his grandmother and the only life he’s ever known, wondering if chasing his dream is worth the risk of failing or disappointing the people who depend on him.



EPISODE 1: Woodburn, KY ~ “THY BROTHER’S KEEPER”

- Complications arise when a rival revival has booked the same lot forcing the two ministries to share the space. As both reverends attempt to override each other with dueling bullhorns, Nate successfully brings the two factions together with the power of music.
- Levon suspects that a teenage boy brought to the revival by his parents in the hopes of ‘ridding him of his sin against God’, is gay and secretly counsels him to be true to himself.
- Dixie Lee makes a pathetic attempt at seducing Reverend Samuel and upon rejection, comes close to death by near drowning in holy water she assumes will cleanse her soul.
- When Billy and Chastity get trapped inside the truck trailer overnight, Billy teaches her how to deal with her anxiety with skills he’s learned for coping with Asperger’s .



EPISODE 2: Lexington, TN ~ “WINDS OF CHANGE”

- An impending tornado threatens the ministry prompting the reverend to ask God to forgive him for his questionable practices while Levon discovers his first small town gay bar.
- Nate gets involved with Cherise, a waitress and ex-showgirl. On finding out her tragic past, he convinces her to return to Vegas to find her young son.
- Travis falls for a young newlywed whose husband accidentally left her at a gas station off the highway on their way west. Upon the husband’s return, Chastity attempts to seduce him with the hopes of convincing him to take her with him instead of his wife.
- Billy, using his skills as gravedigger, attempts to create a storm shelter by burying their entire RV underground with a stolen backhoe.



EPISODE 3: Malcom, AL ~ “WHEELS IN THE SKY”

- The revival crosses paths with a traveling carnival where Harry runs into an old acquaintance who threatens to expose his criminal past.
- Nate and Travis attempt to talk Billy, who believes he’s found his soulmate in a young carney girl named Angel, out of quitting the band and following his heart.
- Chastity’s suspicions of her brother’s sexuality are confirmed.



EPISODE 4: Rosedale, MS ~ “DEALS WITH THE DEVIL”

(Script note: This one storyline episode is set in Mississippi where, according to southern folklore, the legendary bluesman Robert Johnson sold his soul to the devil in exchange for musical genius.)

Nate, who has been doubting his talents as a musician, finds himself alone and out of gas on a desolate crossroad after midnight. He suddenly finds himself in the company of a large, soft-spoken man who offers him a deal he can't resist.

Upon arriving at a gas station up the road and telling the attendant and his cronies of his experience, they laughingly inform him that according to southern folklore, Nate has just sold his soul to the devil.

When Nate returns to the revival, he implores Levon to help him get it back, but when faced with what is required to repossess it, he gladly accepts that his afterlife may eternally belong to the Prince of Darkness.



EPISODE 5: New Orleans, LA ~ “THE WINNEBAGO OF THE RISING SUN”

- The ministry finds itself in the company of a traveling brothel owned entirely by women.
- Reverend Samuel contemplates ditching his original route and hitching his wagon to this ‘bordello on wheels’ to cash in on sinners seeking redemption in its wake.
- Nate discovers a girl with an incredible singing voice and suggests she leave her life of prostitution and journey with them to SXSW. Ultimately, she confesses that she sings simply for the joy of song and that her freedom on the road is more important than the shackles of success.
- Chastity considers joining the women hoping it will be a way out of the family.



EPISODE 6: Austin, TX ~ “THE STREETS WERE PAVED IN GOLD”

Nate, Travis and Billy secretly escape the ministry and head for Austin. Upon their arrival, they find the festival not the road to fame that they had hoped as they walk through streets littered with discarded CDs of so many unfulfilled dreams.



FUTURE SEASONS

Season 2: Red Hills and Bones (The Southwest)

After their failure at the festival and with no means to return home, the band limps back to the revival and continues its tour westward through New Mexico, Arizona, Utah and Southern Nevada.

At the beginning of the season, Nate spirals into a depression that parallels the backdrop of the arid Southwestern landscapes. Along the way Travis has a one-night stand with which he finds respite but discovers that her plans of suicide cannot be deterred.

In Las Vegas, Nate locates Cherise the waitress only to find that she's turned to alcohol, realizing that sometimes dreams are better left unfulfilled. Reverend Samuel relives his youth, remembering when he first met his wife in a dream sequence while attending a 50's musical casino show.

By end of season Nate rallies himself, Travis and Billy with a renewed sense of purpose at Joshua Tree National Park.



Season 3: Into the Great Wide Open (The West Coast)



Excitement swirls as the band and the revival get star struck by the west coast scene with its fast-paced lifestyles, testing everyone's commitment to the tour.

On route, Nate meets a record producer who offers them a chance at fame but at what cost? Levon finds love in San Francisco with Fredrick, a Unitarian minister, and decides to leave the fold.

Chastity spends a weekend on a pot farm in Oregon all the while the reverend fears that the devil's dance may be luring his entire posse away from God's path permanently.

Yet at the end of the season on their way north, the band's river of revived dreams begins to freeze over from the great northern winds.

Season 4: Northern Lights (The North)

Heading into Washington State, then Idaho, Montana and the Dakotas, the drop in temperature causes a coming together of the tribe.

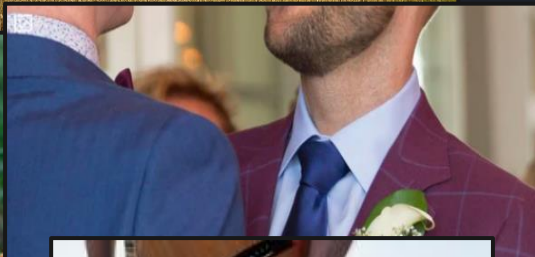
The band pays homage to Kurt Cobain in Seattle by visiting the place of his death. The previous carnival reappears in Idaho leading Billy to discover that he's a soon-to-be father and convinces Angel to leave her life as a carney and join them on the road.

Eventually feeling lost and unfulfilled, Levon returns having realized his calling lies more with small town salvation. Travis gets the courage to show Nate country/western songs he's written that threatens not only the trajectory of the band but also their friendship.

Dixie Lee's dream comes true when she experiences a night of passion with a lonely, intoxicated reverend and Harry's past catches up with him in the Badlands of South Dakota that leads to an unfortunate end.



Season 5: Home is Where the Heartland Is (The Midwest) – 13 episodes



The revival turns south through the heart of the Midwest by end of series. Like their travels in the Southwest, throughout this season, the landscape reflects a sense of resignation amid the flat, starkness of the great plains.

Billy chooses to start a life with Angel and his baby daughter and joins an organic farming commune in Nebraska. Travis realizes that he must go his separate way with his own music and heads to Nashville. Levon reunites with Fredrick and they marry in Kansas which gives him the courage to start his own ministry.

The reverend announces that his revival will continue to travel the backroads of America until his last dying breath with Dixie at his side as Chastity falls in love with a day work drifter who finds true redemption in the word of God and enlists as the reverends new right-hand man.

Nate catches a bus back to Ohio and meets a kindred soul on the highway.



Pilot Script

Pages 1 – 10

(entire script available upon request)

Salvation Highway
'Pilot - Laying on of Hands'

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START OF TEASER

EXT. SIDE ROAD/MIDDLE OF NOWHERE - LATE AFTERNOON

A huge, elaborate, multi-colored tour bus RV barrels down an empty two lane road cutting through miles of flat, barren land.

INT. TOUR BUS - CONTINUOUS

Inside -- typical decked out rock 'n' roll bus -- walls of mirrors surrounding a horse-shoe shape black leather sofa, MUSIC POUNDING.

FIVE MEN, (late 20's) ROCK MUSICIANS -- talk while lounging around a low, wide table scattered with pints of alcohol, bags of pot and pipes.

THREE YOUNG WOMEN, (20s) GROUPIES/GIRLFRIENDS, laugh and drink in a far corner of the sofa. One looks out the window.

YOUNG WOMAN

Hey, where are we?

The band's ROAD MANAGER (45), comes from the front of the bus.

ROAD MANAGER

Traffic on the interstate. Trying to get around it. Should be in Cleveland by --

The BUS BUMPS, followed by a THUMPING SOUND. His head drops.

ROAD MANAGER (CONT'D)

Shit.

CUT TO:

EXT. SIDE ROAD - CONTINUOUS

Off the same road with no other signs of life in sight -- a dirt-caked DOUBLE-WIDE TRAILER HOME surrounded by a two acre lot fenced by barbed wire. Dilapidated sheds, abandoned cars, barrels of discarded metal.

In the front yard, a BOY (10) slim, sensitive face, dark brown hair, sits in a rusty car with busted out windows, spinning the broken steering wheel.

A GIRL (6) plays with her dolls nearby. A MAN, (30), sun-

(CONTINUED)

CONTINUED: (2)

weathered skin, unshaven, works under a truck hood.

THE TOUR BUS PULLS OVER just yards from their dirt driveway. The DRIVER (55) and the ROAD MANAGER get out, come around to the other side. A TIRE IS BLOWN.

The MAN looks up from under the hood, wipes his hands, heads across the road. The BOY follows but stays at the fence line.

MAN
(to Road Manager)
Flat, huh?

ROAD MANAGER
Looks like it. Anybody I can call?

MAN
Not if you're in a hurry. I got a semi
jack. Should work. Just take a minute
or two.
(shouts to the boy)
Nate, bring me the truck jack.

MOMENTS LATER --

After the BOY brings the MAN the jack he circles the bus.

A KNOCK FROM A BUS WINDOW above. One of the YOUNG WOMEN
BECKONS THE BOY INSIDE.

INT. TOUR BUS - CONTINUOUS

The BOY enters hesitantly then stops at the top of the
stairs, scanning the interior, eyes wide.

YOUNG WOMAN
(shouts over music)
Come on in, baby. It's okay.

MOST OF THE MUSICIANS LOOK UP, then go back about their
business -- except one. MUSICIAN #1 reaches over and turns
down the music.

MUSICIAN #1
Hey little dude, where'd you come
from?

The BOY says nothing. MUSICIAN #1 looks out the window at the
trailer home, then back again.

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CONTINUED: (2)

MUSICIAN #1 (CONT'D)
Wanna see the rest of it?

The BOY nods.

INT. TOUR BUS/HALLWAY - CONTINUOUS

The BOY follows MUSICIAN #1 down the narrow hallway.

MUSICIAN #1
Here's where we crash --

Each bunk bed has a thick velvet curtain with it's own pop-
down TV monitor. They continue down the hallway past the
bathroom --

MUSICIAN #1 (CONT'D)
-- the dumper and hose-off.

The BOY stares in wonderment -- he's never seen a world like
this before.

INT. TOUR BUS/STUDIO - CONTINUOUS

At the back of the bus MUSICIAN #1 turns on a light to a
windowless room. A smaller leather sofa surrounded by
recording devices, headphones, mics.

MUSICIAN #1
Back here's our road studio.

Scanning the room, the BOY'S eyes fall on a cabinet with
several guitars.

BOY
You play those on stage?

MUSICIAN #1
Nah. They're just bus guitars. You
wanna hold one?

The BOY nods. MUSICIAN #1 grabs a SEAFOAM GREEN ELECTRIC
GUITAR, sits on the sofa, hands him the instrument. The BOY
takes it, sits next to him, cradles it in his lap.

MUSICIAN #1 (CONT'D)
Hold the neck with your left hand.

He gently positions the BOY'S fingers on the strings.

(CONTINUED)

CONTINUED: (2)

MUSICIAN #1 (CONT'D)

One finger here, the other one here
and the last one there. Then move this
over the strings.

MUSICIAN #1 hands him a guitar pick. The BOY strums.

MUSICIAN #1 (CONT'D)

There you go. That's a D chord.

He smiles.

MUSICIAN #1 (CONT'D)

Now put them here, here and here.
That's a G.

The boy strums again. The ROAD MANAGER appears --

ROAD MANAGER

We're all set.

(to BOY)

Your Dad musta worked in a pit crew.

-- then retreats. Reluctantly, the BOY hands back the guitar,
heads down the hallway.

MUSICIAN #1

Wait.

The BOY stops, turns. MUSICIAN #1 threads the pick between
the strings and holds out the guitar.

MUSICIAN #1 (CONT'D)

Take it.

The BOY -- confused.

MUSICIAN #1 (CONT'D)

Yeah.

Pause.

MUSICIAN #1 (CONT'D)

It's your wings outta here. (pause) Up
to you to teach it to fly.

We get the sense the MUSICIAN knows from experience. The BOY
stares at it, speechless.

EXT. HIGHWAY - MOMENTS LATER

The ROAD MANAGER hands the MAN a wad of bills. The MAN nods
his head and walks back to the truck.

MAN

(to the BOY)

Come on, son.

On the side of the road, the BOY watches as the bus pulls
away, tightly gripping the neck of the guitar.

END OF TEASER

LEGEND: "TWELVE YEARS LATER"

INT. TRAILER HOME/BEDROOM - MORNING

A small, cramped, messy bedroom walled with fake wood
paneling taped with posters of Jeff Beck, Eddy Van Halen,
Jimmy Hendrix.

In the midst of the squalor, THE SEAFOAM GREEN GUITAR propped
against an overflowing laundry basket. A pad of paper
scribbled with chords and lyrics on a night table littered
with cups of coffee, bags of chips and a large, oversized
bong.

NATE ELLIOT, now 22, slender, good-looking, dark brown hair
just below shoulder length, sprawled on the bed asleep
wearing nothing but boxers. SEX MOANS FILTER THROUGH THE
WALLS. He wakes for a moment, bangs on the wall.

NATE

Shut up!

They ain't givin' up. He puts a pillow over his head,
attempts to go back to sleep.

INT. TRAILER/HALLWAY - CONTINUOUS

A small, Christian Cross hanging from the wall hallway sways
and jumps from the pounding.

INT. CARRIE'S BEDROOM - CONTINUOUS

TRAVIS BAKER, (21), skinny, with long, tangled black hair, on
top, ferociously lunging himself into Nate's sister CARRIE
ELLIOT (18) writhing underneath.

EXT. TRAILER HOME - CONTINUOUS

The same trailer home from the flashback. Only difference -- the junk in the yard has multiplied.

Parked to the side under a carport, a BEAT-UP '01 COROLLA. Next to the front door down a makeshift ramp, a tattered tarp occasionally lifted by a breeze, exposes a well-kept LATE MODEL MOTORCYCLE.
A MUD-CAKED '97 FORD CHEVY pulls onto the property and stops.

INT. TRAILER HOME/CARRIE'S BEDROOM - CONTINUOUS

TRAVIS, about to climax. CARRIE, hearing the truck, suddenly bolts up shoving him off onto the floor.

TRAVIS
What the fuck?!

CARRIE
He's home!

TRAVIS
You said he was pulling a double!

CARRIE
Get out!

INT. TRUCK - CONTINUOUS

JACK ELLIOT, Nate's father, the man from the flashback now 40, a little more worse for the wear, sits in the truck, lights a cigarette.

INT. TRAILER HOME/LIVING ROOM - MOMENTS LATER

Truck Trend magazines scattered under overflowing ashtrays cover a glass top coffee table. A worn, stained, sofa dotted with cigarette burns -- side tables glazed with beer bottle rings and pizza grease.

A WOMAN, FLORA ELLIOT, NATE'S GRANDMOTHER (60s) heavy set, pale/yellow skin -- white, short unkempt hair, sleeps on a thread-bare recliner. Draped with a blanket, TV on low, walker stationed nearby.

TRAVIS BURSTS INTO THE ROOM bare-chested, pulling on a pair of jeans. He looks out the front window -- SEES THE FORD TRUCK.

(CONTINUED)

CONTINUED: (2)

TRAVIS

Shit!

FLORA rouses. TRAVIS snatches the remote, TURNS UP THE VOLUME lulling her back to sleep. Grabbing a shirt and jacket off the sofa, he bolts out of the room.

INT. TRAILER HOME/NATE'S BEDROOM - CONTINUOUS

NATE still asleep on the bed. A violent jerk of the knob.

TRAVIS (O.S.)

Open up!

NATE stirs a bit, shifts position, goes back to sleep.

EXT. TRAILER HOME - CONTINUOUS

JACK exits the truck, puts out his cigarette before walking towards the trailer.

INT. TRAILER HOME/HALLWAY - CONTINUOUS

Again, TRAVIS twists and thrusts the doorknob -- a fist pound.

TRAVIS
Come on Nate, let me in! I gotta go
out your window!

NATE (O.S.)
(mumbles)
Use Carrie's.

TRAVIS
It's stuck!

TRAVIS tries forcing the knob one more time. No luck.

TRAVIS (CONT'D)
Mother Fuck!

EXT. TRAILER HOME - CONTINUOUS

JACK walks over to a gas canister, shakes it. Empty. Then heads for the trailer door.

INT. TRAILER HOME/HALLWAY - CONTINUOUS

CARRIE pops her head out of her door covered only by a bed sheet, frantically waving TRAVIS away.

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CONTINUED: (2)

CARRIE
(to Travis)
Go! Go!

TRAVIS continues down the hallway pulling on a shirt - a snake desperately looking for a way out of a gopher hole.

INT. TRAILER HOME/ENTRANCEWAY - CONTINUOUS

JACK enters and puts his keys on the counter.

INT. TRAILER HOME/BATHROOM - MOMENTS LATER

TRAVIS slams the bathroom door behind him, locks it.

INT. TRAILER HOME/ENTRANCEWAY - CONTINUOUS

JACK, hearing the bathroom door slam, heads towards it.

INT. TRAILER HOME/BATHROOM - CONTINUOUS

TRAVIS attempts to wriggle through the small bathroom window over the toilet. A knock --

JACK (O.S.)
Son, you in there?

Unable to make it out, TRAVIS pushes back inside.

TRAVIS
(hand over mouth, muffling his
voice)
Be out in a sec.

Panicked, he TURNS ON THE SHOWER.

JACK (O.S.)
I need a ride to the second site. I'm
on triple E. Don't got time to get
gas.

Silence.

JACK (O.S.) (CONT'D)
You hear me?

TRAVIS
(muffled)
Uh huh.

INT. TRAILER HOME/HALLWAY - CONTINUOUS

JACK
Don't be jerkin' off in there. We're
outta here in 10.

JACK heads back down the hallway.

INT. TRAILER HOME/KITCHEN - MOMENTS LATER

JACK makes coffee.

JACK
(to LIVING ROOM)
Mom, you want coffee?

FLORA (O.S.)
(rouses a bit)
No son, I'll make some later.

INT. TRAILER HOME/BATHROOM - CONTINUOUS

TRAVIS turns off the water, then digs through drawers looking for something.

INT. TRAILER HOME/HALLWAY - MOMENTS LATER

WEARING A BATHROBE, A TOWEL DRAPED OVER HIS HEAD, TRAVIS scurries back down the hall. He jimnies NATE'S lock with a metal nail file from the drawer, then enters.

INT. TRAILER HOME/NATE'S BEDROOM - CONTINUOUS

Shutting the door behind --

TRAVIS
You're takin' your dad to work.

-- he peels off the bathrobe and towel, jumps on the bed heading for the window. In the process, steps on Nate's foot. NATE jolts up --

NATE
What the--?!

TRAVIS shoves open the window. Looks back --

TRAVIS
Shit, your hair ain't wet.

-- grabs the bong from the table and dumps it's water over

(CONTINUED)

CONTINUED: (2)

NATE's head. His hair, the carpet, drenched.

NATE
Son..of..a..BITCH!

TRAVIS
I owe you, buddy. Swear I'll be on
time tonight.

Through the door, JACK impatiently --

JACK (O.S.)
Nate, let's go!

EXT. HIGHWAY - MOMENTS LATER

NATE rides his pride and joy, a '95 HONDA MOTORCYCLE, down
the highway with JACK on the back. Up the road, TRAVIS
hitchhiking, sees them approaching. With a tuck and roll down
a ditch, he lands on thistle bushes.

TRAVIS
Ow! Ow! Fuck!

The motorcycle speeds by billowing clouds of dust.

TRAVIS (CONT'D)
Shit!

CUT TO:

INT. HARDWARE STORE/BATHROOM - LATE MORNING

Nate's head under a faucet in a men's bathroom washing out
bong water. Flipping his hair back, uses a paper towel to
dry, then slips a clerk's apron over his head and ties it
behind his back.

INT. HARDWARE STORE/BACK ROOM HALLWAY - MOMENTS LATER

Down a backroom hallway he sees the OFFICE CLERK, (40s). She
removes a piece of paper tacked to a cork board, replacing it
with another.

NATE
What's this?

OFFICE CLERK
Tom quit. New schedule.

Nate scans it.

(CONTINUED)

Salvation Highway

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