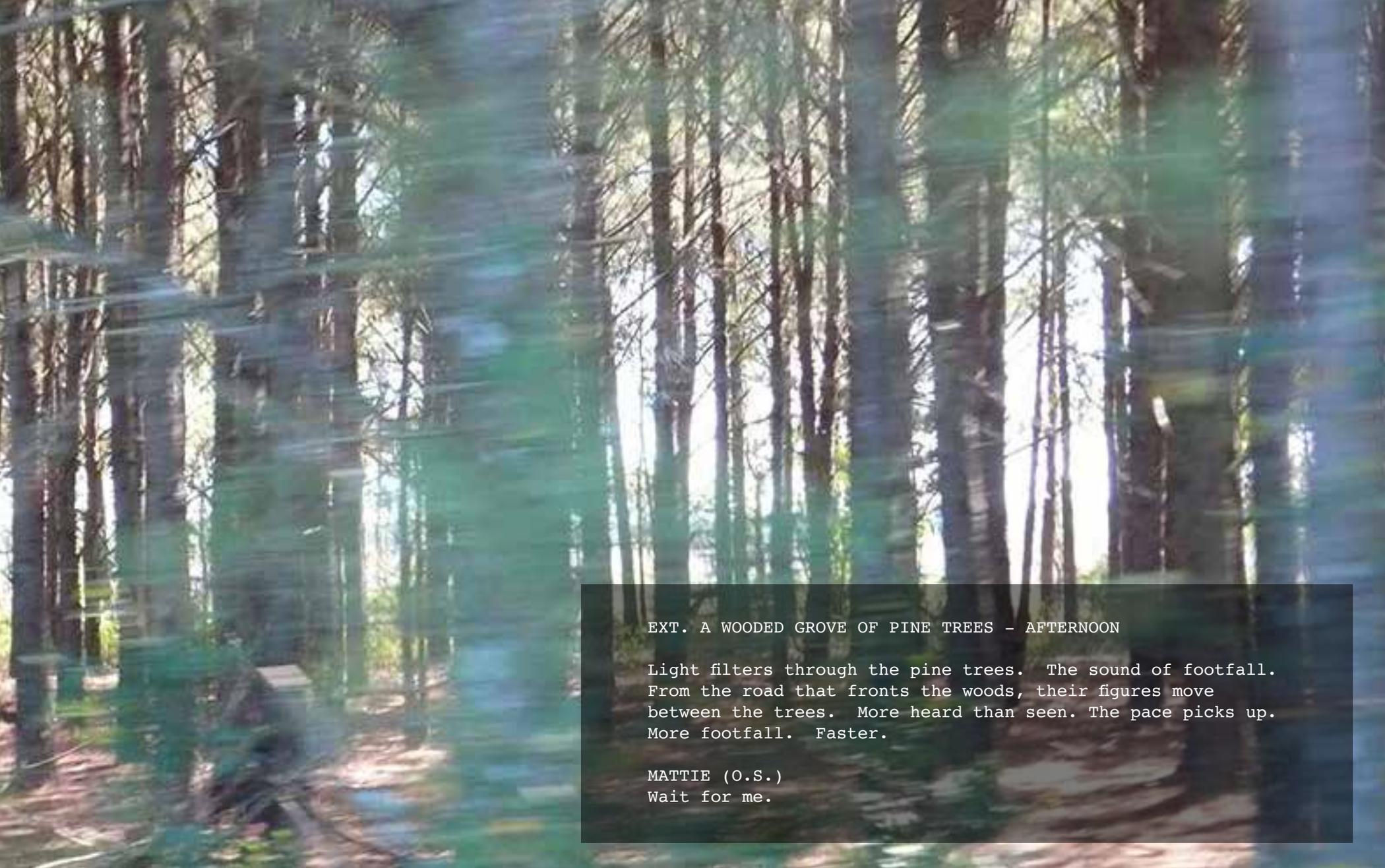
A dirt road winding through a forest. The road is reddish-brown and leads into the distance, flanked by dense green trees and foliage. The sky is overcast.

LILA ROSE



Red clay roads of southwest Georgia, cotton farms and factories – this is the world of the Hart family, three siblings, each with a dream that collides with circumstance.



EXT. A WOODED GROVE OF PINE TREES - AFTERNOON

Light filters through the pine trees. The sound of footfall. From the road that fronts the woods, their figures move between the trees. More heard than seen. The pace picks up. More footfall. Faster.

MATTIE (O.S.)
Wait for me.



INT. ABANDONED SCHOOL BUS. OLD FARM

Lila sits at her table. Guitar in her lap, notebook open, pencil in hand. She looks down the aisle of the bus where Mattie sleeps in her tap shoes across the back seat.

She softly plucks out a melody on the guitar. Humming, at first, then adding lyrics, singing. Her voice is a pure stream of sound.





EXT. RED CLAY ROAD

As she walks up the road, Mattie slaps a random stick against mailboxes. In front of a cinderblock house, A DOG is chained to a tree.

Mattie slows. Eyes the dog. The dog charges toward her, growling. Mattie lurches back, just out of chain reach.

EXT. BUS STOP - SAME AFTERNOON

At the bus stop Lila gets out of her car. She looks in all directions. No one.

LILA
Mattie!

EXT. RED CLAY ROAD - AFTERNOON

The dog lies near the curb gnawing on the stick. Mattie sits next to him, drawing with a stick in the clay.



EXT. BACKYARD - DENNY'S TRAILER

A bonfire blazes. Around it, musicians pluck and strum every kind of instrument. They're all deep into a song.

DENNY GASTON (26) is at the center of it. Talented and sexy, he's a human magnet.

Denny spots Lila when she comes into the backyard carrying her guitar. Mattie trails behind. His face lights up.



EXT. MCRAE FARM. BARN - CONTINUOUS

Buddy, Lila's brother, stands slumped shouldered in the morning light near the barn. He pulls out a cigarette.

LUKE MCCRAE comes from behind the barn. Some people radiate power just carrying an empty feed bucket. Luke is one of them.

LUKE

You're Buddy Hart. (beat) Luke McCrae.

INT. BLUE BIRD BUS FACTORY

The sound of metal on metal. Workers fill the stations. A woman gathers hoops of colored wire.

Down the line, sparks fly from a welding torch. The welder pauses, lifting her shield. It's Lila's sister, RUBY, a Lila-look-alike with hardened beauty. She can build a school bus from scratch.

Deeper into the factory, a caravan of BRIGHT YELLOW SCHOOL BUSES. A HORN BLASTS. The buses move down the line.







INT. SCHOOL BUS FACTORY. AFTERNOON

RUBY

You know as well as I do, if we're
screwin' up on factory safety,
chances are we're screwin' up on
somethin' else



INT. LUKE'S FORD GT. MAIN STREET

Luke drives, top up, through the center of town.
He slows for a red light.

He sees Lila at the end of the street get into her car.



INT. PAT'S PLACE. THE ROUND-UP

Lila, in short black dress with guitar strapped over her shoulder, moves through an open-mic crowd.

Self-conscious, she looks for Denny or someone she knows.





EXT. SCHOOL BUS

Tall flames rise from the bus. Windows are broken and pockets of fire burn on the ground.

Lila, charges toward the bus door. Luke shouts out after her.

LUKE
Lila!





INT. COUNTRY MUSIC HALL. MACON

The hall quiets completely, all but for Lila - her voice, resonant and pure.

Lila Rose Story Synopsis:

It's a drought-ridden summer in rural, southwest Georgia. Lila Rose Hart is the 25 year-old, single mother of 6 year-old Mattie, trying to score big as a songwriter. She has quite a voice, too, but stopped singing when her music partner, Mattie's father, died serving in Iraq. Lila Rose works on the line of the local school bus factory to make ends meet and lives with her older sister, Ruby.

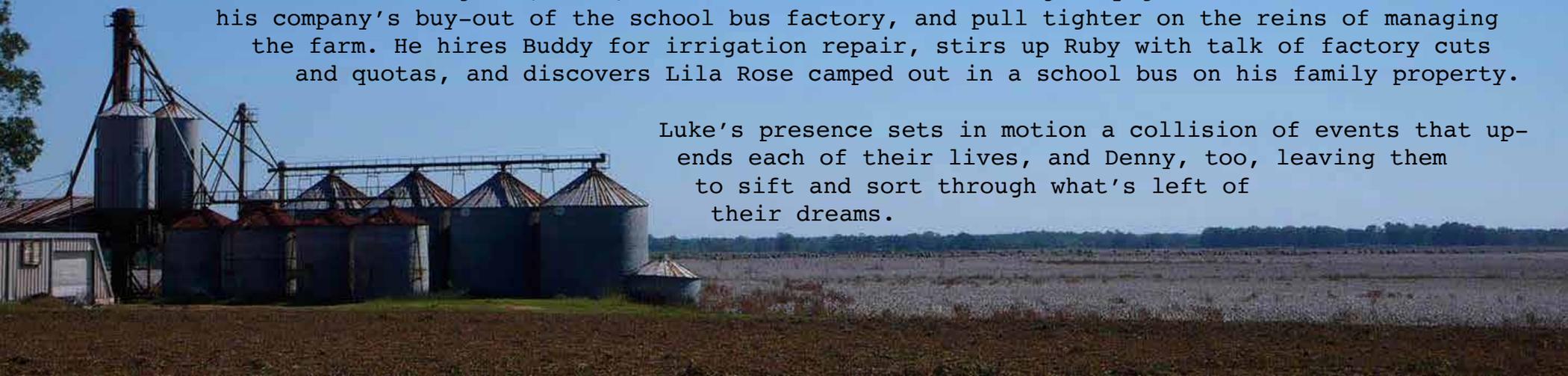
Ruby is also a line worker: a welder for 15 years and full time. Ruby's mission: bus and factory safety. She keeps the pressure on Lila Rose to make Mattie more of a priority than her bright-light, pipe dreams.

Buddy, their brother, camps out on Ruby's sofa whenever he has local work, doing irrigation repair, or when he's "outsourced" by his wife for staring too long at the thick end of a bottle. He's just trying to stay sober.

Lila Rose spends every minute writing songs and jamming with Denny, a banjo virtuoso, who stays afloat with a marijuana crop til he gets his big break. They work together in an abandoned school bus that Lila Rose outfitted with curtains and a make-shift desk. One sticking point: it sits on McCrae property at the edge of the family farm.

McCrae's last living son, Luke, comes back to town from a big city job in finance to oversee his company's buy-out of the school bus factory, and pull tighter on the reins of managing the farm. He hires Buddy for irrigation repair, stirs up Ruby with talk of factory cuts and quotas, and discovers Lila Rose camped out in a school bus on his family property.

Luke's presence sets in motion a collision of events that up-ends each of their lives, and Denny, too, leaving them to sift and sort through what's left of their dreams.



The Lila Rose Team:



Gail Segal (Writer/Director) grew up in the Deep South. After 10 years of a North Carolina education (BA, MFA) she moved to New York City to pursue her love of visual storytelling. Among her efforts, a 15-part series for PBS, *The Shakespeare Hour*, a Peabody Award winning feature length documentary, *Arguing the World*. (co-producer) and a Texas tale, *Five Wives, Three Secretaries and Me*. More recent films include her award winning narrative short, *Filigrane*, set in the Empty Quarter of the U.A.E. (writer/director) and a documentary portrait of women textile workers in the hill towns of Turkey, *Meanwhile, in Turkey*. She is currently developing two feature films, one set in the American South; the second follows the characters of *Filigrane* back to Provence, and then on to the French Alps. A published poet, translator, and essayist, Gail is an Associate Arts Professor in the Graduate Division of Film at NYU's Tisch School of the Arts.



Zelmira Gainza (Director of Photography) is a British/Argentine cinematographer, producer and director. Her work has screened in film festivals all over the world, including Sundance, Cannes, Tribeca and Clermont Ferrand. She recently served as DP/Producer on *SO GOOD TO SEE YOU* (Sundance 2016), and *HAVANA MOTOR CLUB* (Samuel Goldwyn Films), a feature-length documentary about drag-racing in Cuba. She shot *OK BREATHE AURALEE* (Sundance 2012) and *BURN TO SEND* (Student Oscars finalist), both of which were awarded the Nestor Almendros Award for Excellence in Cinematography. She wrote and directed *THE POOL* which received the Wasserman Award for Best Film, Best Director and Best Screenplay at the NYU First Run Festival 2011, as well as the National Board of Review Student Award. She has worked in the U.S., South America, Europe, Asia and the Middle East. She holds an MFA in Filmmaking from NYU and is based in New York.



Jenn Ruff (Editor) is a film editor, video artist and collagist based in Brooklyn. For many years she has been compelled by the art of assemblage and the alchemy that results from combining separate and distinct elements in space or time. She cultivated her technique as an editor with work on *Y Tu Mama Tambien*, *Boy's Don't Cry*, and Kelly Reichardt's *Old Joy*. Her recent work as an editor includes the cult horror film, *Lyle*, starring Gaby Hoffman and Elisabeth's Subrin's emotionally stirring, *A Woman, A Part*. In 2016, Jenn edited the short experimental film, *Jungle-sized*, presented by Soundwalk Collective and David De Rothschild. The film played on 50 screens in Times Square as part of the Times Square Arts Program. She is an Asst. Arts Professor in the Graduate Division of Film and TV at New York University. Her video art and collages have exhibited in galleries in New York City, Los Angeles, Tokyo, and London.

Introducing Noah Wall:

Noah has charmed audiences with her skill as a singer, composer, musician, and stage actor. Traveling with the award winning acoustic band, "The Barefoot Movement," Noah unleashes her fiddle and voice onto audiences worldwide. With three full-length albums recorded and more to come, "The Barefoot Movement" has delivered on CMT's prediction as "one of the most promising bands" of the bluegrass scene. Having made her way from rural North Carolina to Nashville with guts and talent, she knows what it takes to keep a dream alive. We're excited for the screen debut of Noah Wall as Lila Rose.



Director's Statement:

I have, for a lifetime, been fascinated by hand-work so it came as no surprise that a walk through the school bus factory in southwest Georgia seeded a story that would become Lila Rose.

Inside the factory, line-workers throw roof bows, buck rivets, lower engines into the chassis, work the paint booth, and take on every other imaginable task that builds a school bus fit enough for transporting our children to and from school. The location sparks endless opportunities for visual wonder and dramatic situations.

Outside the factory: red clay farm country, ravaged by drought. Lila Rose moves between these two worlds, daughter in hand, along with her hopes and dreams, a gift for song and second-hand guitar. What difference does it make anyway, in a world with such monumental problems, to carry one's individual gift into it? This question becomes the fault line of the story.

Lila Rose is also a story of horizons, of the boundary between land and sky. Authentic details of farm and factory life converge with the lyricism of a cotton field, or gnats swarming a thresher. Wide shots with deep space unspool next to close-ups reveling in the expressiveness of a human face. The film's treatment works to plant the viewer on the cusp of a world in which the mythic and real converge.



