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Roots and Wings

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Abstract:

Nineteen-year-old wife and mother Leatrice Perry Black just wants her husband Robby to get a job at the chicken plant. In rural Mississippi, Leatrice searches for home amidst tangled family roots. *Roots and Wings* offers a rare window into America's limited opportunities.

Treatment:

Grow Where You're Planted

A documentary film by Hanna Miller

Introduction

Grow Where You're Planted is a 30-minute documentary film about teen parents working at Mississippi's only Fortune 500 Company: Sanderson Farms Chicken Processing Plant in Collins, Mississippi. Collins, a town of 2,000, is home to the Plant's largest industrial presence in the southeast, hosting a processing plant, a hatchery, an administrative building, a daycare, and dozens of privately owned chicken houses. Collins is also located in a county that has one of the highest rates of teenage pregnancy in Mississippi, which has the fourth highest rate of teenage pregnancy in the US.

Collins is unique. While a common problem for teen parents in the US is access to childcare, it's not an issue for most teen parents in Collins. Sanderson Farms employs many young mothers and fathers, and the daycare services offer care for their children. The less time young parents have to spend away from work, caring for their sick or unsupervised children, the higher the production at Sanderson Farms.

In the community, Sanderson Farms is often regarded as a dead end. While the job and childcare opportunities it offers are unique and ensure a paycheck and resources, working in a food and animal processing plant is hardly desirable, especially when considering the grim reality of sawing off beaks and pulling out bones. Unless your job is administrative or in an office, the daily grind at Sanderson Farms Chicken Processing Plant is bleak.

Which job you have at Sanderson Farms is often determined by race. At the Chicken Plant, over 80% employees are Black, and they make up almost all of the 50% of jobs in cutting, trimming, and slaughtering chickens. The deboning line is especially racialized and gendered – it offers the most opportunities for employment for young parents who are Black and female. On the other hand, jobs such as security, clerical work, and management positions are fewer and usually occupied by White people, often men.

Although there are appearances from other minor characters, *Grow Where You're Planted* primarily follows two characters: a young Black mother, Chassity, who works on the deboning line and has three children, and a young White man, Robby, who is a security guard at the plant and has one child. Each Chassity and Robby is in their late teens, and each sends their children to the Plant's daycare. Each has begun their professional career in a dead end industry and struggles to get by day-to-day. But, the way each of them lives their day at the Plant and at home varies drastically. Chassity can't look up from chicken guts and innards – and Robby's greatest trial is not getting caught texting while on the job. It's clear that there is a world of difference between these two characters who are trapped in the

same industry, under the same limiting circumstances of early parenthood, but who are experiencing different standards of daily perspectives based on race.

Hook

We see a rough-around-the-edges redneck in an environmental portrait interview, which is engaging and humorous. He speaks with a slow, thick country accent and is smoking a cigarette: “First, in the chicken house, they’ll round ‘em up. Four in each hand. They’ll round ‘em up by the legs and put ‘em in a metal crate to be trucked to the plant.”

A sea of white chickens in a chicken house. Close up of chicken faces, feet. Hands swooping toward chicken legs.

“Once they get to the plant, the first thing that happens is they’re hung upside down and dunked into a pot of 400 degree boiling water. That’s where they die and lose their feathers.”

A bundle of chickens in one hand. Close up of upside down chicken. Close up of wings flapping, chicken struggling. Chickens being plopped into a metal crate. The metal crate slams closed.

“They pull the bones out with their hands. It’s really the only time people use their hands with the chickens. And I’ll tell ya – it smells awful.”

Tight shot of chickens in a full crate. Extreme close up looking at a chicken through a breathing hole in the metal crate. Wide shot of dozens of crates on an 18-wheeler truck.

“Then before you know it, they’re packaged up and put back on a truck to be taken to the grocery, to KFC, wherever. They slaughter 300,000 chickens a day up there.”

Eighteen-wheeler truck pulling away from chicken house. White chicken feathers blowing from the truck. Truck stops at end of drive way, pulls onto street in a cloud of dust.

ACT I – Character Establishment

The scene opens with a wide shot of an 18-wheeler truck exiting Sanderson Farms Chicken Processing Plant and a small, silver car entering the Plant. We are introduced to two older women, one Black and one White, via interview. Each woman introduces herself by name and who they’re the mother of: one is the mother of Chassity Preston, and one is the mother of Robby Black.

We jump into the small, silver car when the Black mother introduces her daughter Chassity Preston. We transition into a verite scene. Chassity is driving, and she has a three-year-old toddler and eight-month twins in her car with her. Chassity is dropping off her three children at daycare. She’s dressed in shabby clothes and slippers, her hair isn’t fixed, and she’s barely awake.

We toggle between the interviews of the mothers as they explain what Sanderson Farms is and how it has a free daycare.

The caretakers in the daycare know Chassity well and welcome her with familiarity. They ask her a question indicating they’ve known her for a while. They

tell her to have a good day at work; Chassity is too tired to respond incredulously, which we understand she should when learn she is going to work to the deboning line.

The second mother introduces her son, Robby Black. She explains that her son is a teen parent.

Robby and his wife Leatrice enter the daycare behind Chassity. Robby and Leatrice are teen parents who are married. It's their baby boy's first day of daycare – and Robby's first day on the job as a security officer at the Chicken Plant. They have introductory conversations with the caretakers at the daycare, introducing themselves and their child. Robby announces it's his first day on the job as a security officer.

The mothers introduce the jobs that their children do at the Chicken Plant. Chassity's mom mentions mostly all Black women work on the deboning line. Robby's mom is proud her son is working in security.

Chassity hastily says goodbye to her children and walks across the parking lot to enter the Processing Plant. We see her put on her white rubber boots, an apron, and a hairnet. Other employees, all Black women, enter and change into their work uniform beside her. No one says anything to anyone.

Robby walks into an office and is warmly greeted. He's shown to his post and wished a good day. He happily stands at his post, introducing himself as a new employee to those filtering in to start their day.

ACT II – At Home

Chassity and Robby bump elbows again when picking up their babies from daycare. Neither one notices the other. Chassity exhaustedly loads up her children, and Robby happily and lightly gathers his child and belongings.

We toggle between interviews where the mothers express their feelings about their children being teen parents. Chassity's mom is angry. Robby's mom expresses initial shame.

In this scene, we see Chassity and Robby at home with their children. Chassity lives in a trailer, usually by herself, but sometimes her on-again, off-again boyfriend shows up to sleep there. She wonders aloud to her children if their daddy will come over and heats up leftover fast food for supper. She feeds her three-year-old child the leftovers and distractedly feeds her twins.

Chassity puts her babies to sleep and sits alone in front of the TV. She calls her cousin Shanesia to come over; she's bored. Shanesia enters the trailer, and we see she is younger than Chassity. She is pregnant and is holding her first born, one-year-old daughter.

In the interviews with the moms, we learn that they each gave birth to Chassity and Robby, respectively, when they were teenagers. They dig deeper into the anger and shame they feel for their children.

Shanesia asks Chassity how work went, and Chassity rolls her eyes. Shanesia and Chassity gossip about family and community members. Chassity warns Shanesia she'll be working at the plant soon.

For Robby, time at home is when he relaxes. He hands his baby off to his wife, Leatrice, and she cares for the child while fixing supper. Leatrice fixes traditional southern dishes and sets the table nicely. Mealtime for the family is opportunity to bond. Robby is the center of the conversation, telling about his exciting first day on the job.

In the interviews, the moms express disparaging sentiments. Chassity's mom believes her child's life is over, and she's angry with herself for the way Chassity's life has turned out. Robby's mom cries over the joy of her grandchild and says that because Robby is a man, she knows he will be okay. Chassity's mom makes a prediction that cousin Shanesia, who is finishing high school, will end up at the Chicken Plant.

ACT III – The Future is the End

This scene details each Chassity's and Robby's jobs at the Chicken Plant. There are shots of Chassity's face and hands as she monotonously debones chickens. We see her take a quiet smoke break with the other women on the line and a motionless lunch break. Robby's job is likewise quiet and motionless. On the occasion his expertise in security is called on, he makes overly confident decisions about minute details of the workplace.

We follow Robby home again to his familiar comfort. While Chassity is putting her children in her car to go home, she gets a call: Shanesia is in labor.

We hear from the mothers again, as they pick apart why teenage pregnancy happens so frequently. Robby's mom thinks it's because families aren't doing their jobs when raising children; morality has been lost in America. Chassity's mom says she thinks girls are bored and want something to do, and they get attention for being with men.

The final scene is Shanesia giving birth. Chassity sits in the waiting room. When Chassity goes in to see her cousin and her cousin's new baby, she struggles to get all three of her children in the hospital room. Chassity and Shanesia look at each other. The beauty that is a newborn child is ironic in light of the knowing look they exchange.

Script:

<u>Production:</u>	<i>Roots and Wings</i>	<u>Writer:</u>	Hanna Miller
<u>Client:</u>	Hanna Miller	<u>Date:</u>	05/08/2017
<u>Slug:</u>	Chickens		

Roots and Wings
A film by Hanna Miller

VISUAL	TIME	AUDIO
Black	00:03	Nat sound
Establishing shot: Collins water tower	00:06	Nat sound
Establishing shot: Sanderson Farms exterior	00:10	Nat sound
Establishing shot: Collins Main Street	00:13	Nat sound
Establishing shot: First Baptist Church	00:16	Leatrice: I'm Leatrice Black.
Establishing shot: City of Collins globe / zoom out to Leatrice with open arms	00:19	Leatrice: I'm 19 years old, and I'm stuck in Collins.
Cue intro music	00:22	Cue composition by William Ryan Fritch
Close up: Chicken in chicken house	00:32	Composition by William Ryan Fritch / nat sound
TITLE: Roots + Wings	00:34	Composition by William Ryan Fritch / nat sound
TITLE: A film by Hanna Miller	00:38	Composition by William Ryan Fritch / nat sound
Close up: Leatrice's face	00:42	Country song: I know I'm still young
iPhone speaker and baby bag	00:47	Country song: But I know how I feel.
Medium shot: Robby standing by tree singing along with country song	00:52	Country song / Robby: I'll love you to the moon and back. I'll love you all the time.
Close up: Glass white doves	01:04	Country song / Robby: Deeper than the ocean
Close up: Chicken in chicken house	01:09	Country song / Robby: And higher than the pines. I love you this big.
Close up: Robby singing	01:18	Country song / Robby: Eyes have never seen this big.
Close up: Caleb in stroller	01:24	Country song / Robby: No one's ever dreamed this big.
Medium shot: Leatrice smiling	01:27	Country song / Robby: And I'll spend the rest of my life
Close up: Chicken in chicken house	01:31	Country song / Robby: Explaining what words cannot describe
Medium shot: Leatrice holding Caleb's hand / zoom out to shot of whole family	01:35	Country song / Robby: But I'll try. I love you this big. Robby: I'm stuck. I'm stuck.
Establishing shot: Collins snow ball stand	01:51	Leatrice: (clapping) Yay, Daddy! Cue composition by William Ryan Fritch
Wide shot: Leatrice sitting in front of City of Collins globe with Caleb	01:55	Composition by William Ryan Fritch / nat sound
Establishing shot: Home exterior	01:58	Composition by William Ryan Fritch / nat sound

Leatrice eating chicken nuggets with Caleb at the table	02:01	Leatrice: Yum yum. Yum yum!
Robby playing with Caleb	02:05	Robby: Aw. Caleb crying. Leatrice: You made him cry.
Wide shot of family at the table	02:15	Leatrice: Can you go get – fix me a glass of tea please?
Robby pouring tea	02:20	Robby: Do it for your wife.
Leatrice drinking tea at the table with Caleb. Dips pacifier into sweet tea.	02:26	Leatrice: You want some – you want some sweet tea?
Robby squirting ketchup onto plate with chicken nuggets	02:31	Leatrice: Robby has a bad habit of not fixing his own drink, and he'll drink out of mine.
Robby drinking tea. Tattoo "Caleb" on right arm.	02:36	Robby: Mm hmm. Leatrice: And it drives me nuts. Robby: But she still loves me. Leatrice: That's one of our marriage perks.
Caleb sitting in baby seat on table. Leatrice eating chicken nuggets. Robby holding Caleb's hand.	02:42	Leatrice: (to Caleb) Say, "Yeah."
Medium shot: Microwave cooking chicken nuggets	02:46	Leatrice: We live literally
Medium shot: Family at table	02:51	Leatrice: Pay check to pay check.
Tight shot / zoom out to wide shot	02:53	Leatrice: I mean, every dime is gone. Robby: And that being said, money isn't everything. Cue composition by William Ryan Fritch
Wide shot: Chicken truck driving through gate	03:01	Leatrice VO: There are no jobs in Collins. The only great job around Collins is the
Wide shot: Chicken truck driving past building exterior	03:09	Leatrice VO: famous Sanderson Farms.
Wide shot: Chicken truck exiting plant with people changing shifts	03:14	Leatrice VO: Sanderson starts you off at about eleven dollars an hour. That's a lot of money for a job around Collins.
Medium shot: People changing shifts	03:26	Leatrice VO: I want Robby to work at Sanderson. I'm the only one making the income. Most
Wide shot: Chicken truck driving through gate	03:36	Leatrice: people feel as though Robby works slow or he cannot function.
Medium shot: Chicken truck stopping	03:41	Breaks squeal / nat sound
Wide shot: Sanderson exterior, man walking by front of building	03:45	Leatrice VO: Robby is often misjudged for his character due to his disability.
Tight shot: Leatrice's feet tapping	03:55	Nat sound
Robby and Leatrice sitting on front porch smoking a cigarette	03:58	Nat sound / Robby joking with Leatrice
Robby and Leatrice sitting on front porch smoking a cigarette	04:04	Robby: I'm a hard worker like everybody else is, I just got to take a pill to help me. Leatrice: Yes.

Close up: Chicken in a chicken house	04:09	Leatrice VO: It's hard for Robby to keep a job because he has ADHD.
Medium shot: Chickens in a chicken house	04:19	Leatrice VO: He doesn't have insurance to provide his aderol. He actually lost a lot of his jobs because
Wide shot: Chickens in a chicken house	04:24	Leatrice VO: a lot of people said he couldn't focus without his medicine.
Medium shot: Chicken truck entering Sanderson	04:30	Leatrice VO: He was actually bullied because of it.
Close up: Robby's face, sitting on front porch	04:41	Nat sound
Close up: Robby's fingers holding a cigarette	04:42	Nat sound
Medium shot: Leatrice and Robby sitting on front porch smoking	04:45	Leatrice: Money's so hard right now. Robby: Money's really hard right now. Leatrice: It's very hard.
Wide shot: Leatrice and Robby sitting on porch, Leatrice stands to go inside	04:50	Leatrice: You gonna give me a kiss? Mwah.
Leatrice going back inside, door shuts	04:57	Leatrice VO: With one income, it's hard to get our own place.
Close up: "HOME" picture frame	05:01	Leatrice: I - I gotta get a picture of this on my own phone.
Amy sitting at table with Caleb asleep on her arm, Leatrice taking a photo of Caleb sleeping, Bubby in background in the kitchen	05:03	Leatrice: Look at him. I mean, he is just out. Amy: TKO. Gigi knock out. Leatrice: Why's he still got his eyes open? Amy: Gigi knock out.
Close up: "Memories" picture frame with photo of baby Robby, Bubby, and Amy	05:13	Leatrice VO: Living with my in-laws is cheaper on us.
Medium shot: Kitchen, wedding photo of Bubby and Amy	05:15	Leatrice VO: Amy
Medium shot: Amy hold Caleb, Bubby in the background in kitchen	05:18	Leatrice VO: Robby's mom, she helps out with Caleb. Amy: [indiscernable] when I lay him down.
Medium shot: Bubby at the stove	05:25	Leatrice VO: Bubby helps out with the cooking.
Leatrice taking Caleb from Amy and putting him in bed	05:33	Leatrice: How'd you get him to go to sleep? Amy: Just picked him up. It always happens. I picked him up, and I love on him - Leatrice VO: I am very thankful Robby's parents let me move in. Cue composition by William Ryan Fritch Leatrice VO: I had nowhere to go.
Extreme close up: "HOME" picture frame	05:47	Composition by William Ryan Fritch
Medium shot: Caleb asleep in his bed	05:49	Leatrice VO: Bringing home Caleb was the unkown. Composition by William Ryan Fritch

Wide shot: White house at dusk, barefooted kid exiting and picking up scooter	05:54	Leatrice VO: My mother left when I was five to be with her ex-boyfriend Composition by William Ryan Fritch Nat sound
Girl on side the street with bicycle, picking up a football and throwing it	06:03	Leatrice VO: When I was 12, I went to school, and of course like every girl, had white pants on, and my menstrual cycle started. I really thought I was bleeding to death. Composition by William Ryan Fritch Nat sound
Boy on scooter and girl on bike ride up to white house, boy exchanges scooter for another bike	06:18	Leatrice VO: So my dad had to teach me what a period was. My mom was 15 when she got pregnant. She didn't raise her kids Composition by William Ryan Fritch Nat sound
Wide shot: Chicken truck driving by plant	06:32	Leatrice VO: to the fullest extent. Composition by William Ryan Fritch Nat sound
Wide shot: Home exterior	06:40	Composition by William Ryan Fritch Nat sound
Close up: "Trusting God Day by Day" book	06:43	Amy: Do not be weighed down by the clutter in your life.
Close up: Amy's hand holding a pen over Bible that's been written in	06:46	Amy: Lots of little chores to do sometime in no particular order.
Medium shot: Amy at the kitchen table reading from the devotional	06:50	Amy: If you focus too much on these petty tasks, trying to get them all out of the way, you will discover that they are endless. They can eat up as much time as you devote to them. I wish I'd read this 25 years ago.
Robby laying on couch, Leatrice folding clothes	07:04	Amy: Anybody lied lately?
Amy at kitchen table, Bubby sitting at the sink	07:07	Amy: A false witness shall not be unpunished.
Leatrice picking up folded clothes, Robby laying on couch	07:10	Amy: I'm probably in trouble this week. Cuz I -
Amy at kitchen table, Bubby sitting at the sink	07:12	Amy: I don't know if I've lied this week.
Robby laying on couch, Leatrice folding clothes	07:15	Nat sound
Close up: Amy setting down Bible, mug "I'd Rather Be Sleeping"	07:19	Leatrice: Aren't you gonna read
Close up: Leatrice pulling clothes from clothes basket	07:20	Leatrice: The Bible verse for the day or something?
Close up: Robby laying on couch	07:23	Amy: Here ya go, Robby. "Good sense makes the man restrain his anger."

Amy reading from devotional and pointing at Robby	07:27	<p>Robby: I never get angry.</p> <p>Amy: (laughing) It's not about that. I said "good sense." Being funny.</p>
Leatrice folding clothes	07:32	Amy: He's enjoying the time Lea's home cause when she's
Robby on couch	07:36	Amy: he's got the baby.
Amy at kitchen table, Bubby sitting at the sink	07:39	<p>Amy: So, he's going to be like Caleb and take him a nap.</p> <p>Bubby: You are what they call a couch potato.</p> <p>Amy: Yeah, when he ain't got his baby.</p> <p>Robby: Says the one that looks like Mr. Potato Head over there.</p> <p>Leatrice: Couch potato.</p>
Wide shot: Robby laying on couch	07:51	<p>Nat sound</p> <p>Cue composition by William Ryan Fritch</p>
Close up: Caleb asleep	07:53	<p>Leatrice VO: My perfect house would be my husband working to provide for us.</p> <p>Composition by William Ryan Fritch</p>
Exterior of white home, white Corvette, man in his front yard	07:59	<p>Man: Good to see y'all.</p> <p>Leatrice VO: Me at home cooking and taking care of Caleb.</p> <p>Composition by William Ryan Fritch</p>
Exterior of abandoned home	08:07	<p>Leatrice VO: We would have a beautiful front porch.</p> <p>Composition by William Ryan Fritch</p>
Exterior of two abandoned homes, truck drives past	08:11	<p>Leatrice VO: I would like for it to be three bedroom if we wanted to add an addition to our family. You know</p> <p>Composition by William Ryan Fritch</p>
Abandoned truck in a dilapidated shed, clothes line with clothes on it	08:19	<p>Leatrice VO: a mansion lifestyle, but without having to be rich.</p> <p>Composition by William Ryan Fritch</p>
Single person changing shifts at the plant, chicken truck exiting	08:32	<p>Leatrice VO: I really wish Robby would get a job so we can move out.</p> <p>Composition by William Ryan Fritch</p>
Medium shot: Chalk board with Caleb's birth information	08:38	Composition by William Ryan Fritch
Close up: "Caleb Black" flags	08:41	<p>Leatrice: Pictures mean everything to me.</p> <p>Composition by William Ryan Fritch</p>
Close up: Leatrice holding photo of Caleb in baby book	08:45	Leatrice: This was Caleb, 7 pounds 5 ounces.

Close up: Photo of Robby, Leatrice, and Caleb	08:51	Leatrice: This is me and Robby sharing our first photo together with Caleb.
Close up: Photo of Leatrice's family	08:55	Leatrice: This is my family. That's my sister.
Extreme close up: Photo of Leatrice's family	08:59	Leatrice: That's my mother.
Close up: Photo of Leatrice and her dad	09:01	Leatrice: This is my dad touching my belly for the first time, and only time. This picture means the world to me, more than any picture I have. Me and my dad had a rough relationship when I was pregnant.
Television and Caleb birth information	09:16	Nat sound
Laundry basket	09:21	Amy: Show 'em our holy towel, how
Leatrice folding clothes, Amy at kitchen table, Bubby at kitchen sink / Leatrice holds towel up and pokes her face through hole	09:25	Amy: holy we are in this house. Open that towel up. Leatrice: This is when – this is when we broke.
Close up: Leatrice folding clothes	09:33	Bubby: Let me ask you something.
Robby laying on couch	09:37	Bubby: If they were to offer you a full time or a part time job, which one would you take? Leatrice: Cuz you gonna go to Sanderson.
Amy at table fixing baby seat, Bubby at kitchen sink	09:43	Amy: Most definitely. It pays the most around here.
Leatrice folding clothes, Robby laying on couch	09:46	Bubby: That's where both of you need to be.
Close up: Robby on couch	09:49	Leatrice: Live and receive is not for women.
Amy at table fixing baby seat, Bubby at kitchen sink	09:52	Amy: No, you won't want to see them chop chickens heads off, I don't imagine.
Medium shot: Robby asleep on couch	09:54	Bubby: There's women work there every day. I know a woman – Leatrice: But I heard they get harassed there. Bubby: Listen.
Close up: Bubby at kitchen sink, pan to Amy, pan back to Bubby	10:00	Bubby: I know a woman – Amy: (interrupting) You know what, you take it, and you just – Leatrice: I don't want to be harassed. Bubby: I know a – Amy: (interrupting) I don't want to be harassed, either, but I had to do what I had to do for my children. Bubby: There's a woman that's twenty... 28 years old – Amy: (interrupting) Diapers. And if you want him to have any kind of life and anything in life, you gotta make money.

		<p>Bubby: Can y'all let me finish now?</p> <p>Amy: Yes, go ahead.</p> <p>Bubby: There's a woman 28 years old. She has severe down syndrome.</p> <p>Amy: She's autistic.</p> <p>Bubby: Autism. And everything else -</p>
Amy at table, Bubby at kitchen sink	10:31	<p>Amy: You get a job there, and you retire there.</p> <p>Bubby: This is what I would do if I was both of y'all.</p>
Robby asleep on couch	10:38	<p>Bubby: I would go up there and try.</p> <p>Robby: Snoring</p> <p>Amy: I mean, it's yucky. It's nasty -</p> <p>Bubby: Amy, Amy -</p> <p>Amy: It's raw chicken.</p> <p>Bubby: I'd try it six months -</p>
Amy at table, Bubby at kitchen sink	10:45	<p>Amy: But -</p> <p>Bubby: And I would take what I was gonna live on -</p> <p>Amy: When you see that paycheck -</p> <p>Bubby: And put your old man's money, and y'all -</p> <p>Amy: Driving that new car</p>
Leatrice folding clothes	10:55	<p>Bubby: And put all your money and put it in a 401K, and watch your money triple in a year's time.</p> <p>Amy: I just got through working security there.</p>
Amy at table, Bubby at kitchen sink	11:03	<p>Amy: I did security.</p> <p>Bubby: That is exactly free money and tax free money -</p>
Robby asleep on couch	11:05	<p>Robby: Snoring</p> <p>Amy: I'm like, "I want that car, I want that car."</p> <p>Bubby: That whole check. If you put that whole check in there every week...</p> <p>Cue composition by William Ryan Fritch</p>
Leatrice folding Ward's t-shirt	11:14	<p>Leatrice VO: I work at the Wards.</p> <p>Composition by William Ryan Fritch</p>
Ward's sign	11:18	Nat sound

		Composition by William Ryan Fritch
Ward's exterior	11:21	Leatrice VO: It serves a lot of chili burgers, and it's famous for it's chili cheese dogs. Composition by William Ryan Fritch
Ward's "Enter" sign	11:26	Leatrice VO: I make \$7.50 an hour, Composition by William Ryan Fritch
Car driving by Ward's	11:34	Leatrice VO: And I get only 28 hours. Composition by William Ryan Fritch
Car going at drive thru	11:38	Leatrice VO: They do not offer full time. Composition by William Ryan Fritch
Chicken truck entering plant	11:44	Nat sound Composition by William Ryan Fritch
Dog laying on floor	11:50	Leatrice: Hey, boo bear. Are you up from your nap?
Leatrice holding Caleb on the couch, Robby asleep in background	11:54	Leatrice: (laughing) He just yawned.
Amy at table, Bubby at kitchen sink	12:01	Leatrice: Hey, you awake, too?
Leatrice holding Caleb on the couch, Robby wakes up in background	12:05	Leatrice: Well, what did you do that was so productive today?
Dog on floor falling asleep	12:12	Leatrice: Say, "Daddy what did you today?" (yawns) Think mama's gonna get a nap. Bubby: That is all y'all two do is sleep.
Wide shot: Bubby at sink, Leatrice laying with Caleb, Robby laying on couch	12:21	Bubby: This young generation doesn't have enough common sense.
Medium shot: Bubby at sink	12:15	Leatrice: Hey, I work!
Robby on couch	12:28	Robby: I work, too! Bubby: I could see if you worked 40 hours a week instead of 28.
Ward's t-shirt "What are you hungry for?"	12:32	Leatrice: I would work 40 hours a week if they allowed me to. Bubby: Not tell me if I'm not right about the young generation.
Bubby at sink / Zoom out Amy standing by bedroom door	12:36	Amy: What? Bubby: All they want to do is sleep. Amy: I'm old and all I want to do is sleep. Bubby: Well, what I'm saying, the young generation. They don't want to find nothing to do. They don't want to do nothing but stay piled in the bedroom and sleep all day. Amy: (yawning) Well...
Photos of Bubby when he was younger	12:53	Bubby: You probably wouldn't last 10 minutes back

		when we grew up, neither one of you.
Photo of Amy when she was younger	12:56	Amy: You gotta make fun. I used to rake up a play house out of leaves. Leatrice: And that was 43 years ago.
Amy standing by bedroom door	13:02	Amy: And take my mama's pots and pans and play with them, that's what I did. Leatrice: That was 40 years ago. Amy: And I played Barbies until I was 15, I wasn't out having sex. Leatrice: What you trying to say?
Close up: Bubby at sink	13:09	Amy: Sigh
Amy goes into bedroom	13:12	Nat sound
Leatrice laying on couch with Caleb	13:15	Bubby: If I was to take you to skin a chicken, would you know how to skin it?
Close up: Bubby	13:18	Bubby: You cut the chicken's throat, let it bleed. Let it bleed for about 45 minutes.
Wide shot: Chickens in chicken house	13:23	Bubby: Let it bleed completely out. When it bleeds out,
Close up: Chicken in chicken house	12:38	Bubby: finish cutting its head off.
Close up: Chicken truck entering plant	13:32	Bubby: Clean it out real good. Ease it down in that boiling hot water, and then pull it right back up out of there,
Employee entering plant	13:42	Bubby: pluck its feathers off. And then you bring it in the house, put it in a cool thing of salt water, make sure everything's out of it.
Close up: Bubby	13:48	Bubby: Cut it like you want to fry it.
Leatrice getting off couch with Caleb	13:54	Leatrice: I'm gonna get up. Go put you back in bed.
Leatrice putting Caleb back in bed	14:04	Bubby: 21 years from now, how would you want your life to be 21 years from now? Robby: 21 years from now, I want three kids, man. Bubby: And you can't take care of the one you got. Robby: I can, too!
Leatrice lays down by Robby	14:15	Bubby: That's a fine set of parents right there. Leatrice: What are you trying to say? Bubby: I'm just saying.
Bubby at sink	14:29	Leatrice: That kind of hurt my feelings. That's a fine set of parents.
Close up: Bubby wringing his hands	14:33	Leatrice: What do you mean by that?
Close up: Bubby at sink	14:35	Leatrice: What do you mean by that?
Leatrice laying on couch with Robby	14:36	Leatrice: We take care of our kid. His bills are paid.
Bubby nodding his head	14:40	Leatrice: We watch him and feed him.

Leatrice on couch with Robby	14:41	Leatrice: That was offensive. Bubby: You know, whether it offends you are not, anything offends you, the truth is truth. All y'all do is stay up all night and sleep all day.
Close up: Bubby wringing his hands	14:49	Leatrice: Um, I go to
Bubby at sink	14:52	Leatrice: bed every night at 8 or 10 c'clock
Leatrice on couch with Robby, sits up	14:54	Leatrice: every night. I get up and I go to work and I do what I have to do for my child. But for you to say that's a fine set of parents, I don't understand what that means. Unless you're just trying to say that we're just bad parents. Cuz that's what it kinda sound like.
Home exterior, dog barking	15:06	Yelling from inside house, dog barking at door
Wide shot of neighborhood	15:10	Yelling from inside house, dog barking Cue composition by William Ryan Fritch
Wide shot of neighborhood	15:13	Yelling from inside house, dog barking Composition by William Ryan Fritch
Wide shot of neighborhood	15:17	Yelling from inside house, dog barking Composition by William Ryan Fritch
Close up: Leatrice wiping her tears outside	15:22	Nat sound Composition by William Ryan Fritch
Medium shot: Leatrice outside	15:26	Leatrice: Me and his dad have words like that all the time. He just sits there and says stuff like that, and he has no heart. Like, that's a fine set of parents? Composition by William Ryan Fritch
Wide shot of neighborhood	15:35	Leatrice: Like, that interprets bad parents. I mean, there's no other words to say that. Composition by William Ryan Fritch
Medium shot: Leatrice outside	15:41	Leatrice: And that's why I want to get out this house. I don't want to be here. You know, that made me feel like a bad parent. Being called a bad parent is probably the worst part of being a teen mom because everybody expects the teen mom to be the bad parent. But we aren't bad parents. We do as much as we can. I go to work, and I'm the only one working right now. And that still was never good enough. I mean I went to school, I go to work, I moved out of my dad's house – the one person I was close to – to come here and be criticized. Composition by William Ryan Fritch
Leatrice inside on couch crying	16:32	Nat sound Composition by William Ryan Fritch
Robby laying on couch with Caleb	16:37	Leatrice: I miss my dad. I wish I could go home.
Leatrice inside on couch crying	16:38	Leatrice: My dad would never call me a bad mom.

Church at night	16:51	Leatrice VO: Me and my dad were best friends at one point. Cue composition by William Ryan Fritch
Leatrice smoking on porch at night	16:58	Leatrice VO: Before I moved to Collins, I was offered a scholarship. But, God had other plans. I found out I was pregnant. Composition by William Ryan Fritch
Kid jumping on trampoline at night	17:14	Leatrice VO: My dad was angry and told me to get an abortion or be kicked out. Composition by William Ryan Fritch
Driving shot at night by plant, sign "Dead End"	17:20	Leatrice VO: I chose my son. Composition by William Ryan Fritch
Leatrice smoking on porch at night	17:29	Leatrice VO: I don't blame my dad for kicking me out. I'm hard to love. I'm very hard to love. Composition by William Ryan Fritch
Black	17:52	Composition by William Ryan Fritch
Close up: Caleb in walker	17:54	Leatrice: So, we moved to Brookhaven. Composition by William Ryan Fritch
Medium shot: Leatrice and Robby on front porch	18:00	We owed back rent, and we wanted a new change. Composition by William Ryan Fritch
Wide shot: Leatrice and Robby on front porch, Caleb inside in walker	18:03	Composition by William Ryan Fritch
Medium shot: Sign "Brookhaven: A Home Seeker's Paradise"	18:08	Composition by William Ryan Fritch
Church	18:09	Composition by William Ryan Fritch
Chicken truck	18:11	Composition by William Ryan Fritch
"Sweet Louisiana Strawberries"	18:15	Composition by William Ryan Fritch
Home exterior	18:19	Leatrice VO: The hardest part about living in Brookhaven is living with my in-laws.
Wide shot: Whole family in kitchen	18:25	Chatter Leatrice: We moved out here for a better job opportunity.
"HOME" picture frame	18:37	Leatrice: I work at a truck stop.
"Memories" picture frame	18:40	Leatrice: Robby, of course, got on at Wal-Mart.
Close up: Leatrice holding baby book with family photo in it	18:45	Leatrice: So, we live here, and we pay bills here.
Leatrice sitting on bed	18:49	Leatrice: Until me and Robby get our own place, which is new on our checklist. So...
Robby laying on couch	18:55	Robby: Life is about what you make it out to be. Life is not hard, life is not easy. It can be easy or hard, you just have to choose a way to make it.
Bubby sitting in wheelchair on porch	19:04	Amy: I'm not scared to
Close up: Amy holding Bible, Bible has a lot of handwriting	19:07	Amy: write in my Bible and make it mine. 3-19-2011,

Medium shot: Amy reading from her Bible	19:11	Amy: I cannot save him, Lord, I need your strength here.
Robby laying on couch watching TV, Caleb playing in walker	19:17	Amy: He is unstable and unreliable. Leatrice VO: Robby's faithful. He treats me better than any guy I've ever met. Cue "It Is Gone" by Krista Shows
Leatrice holding and playing with Caleb	19:30	Leatrice VO: That's one thing I love about being a mom is Caleb can't leave me. "It Is Gone" by Krista Shows
Leatrice laying on bed behind iron bars	19:40	Leatrice VO: I know Brookhaven is a fresh start "It Is Gone" by Krista Shows
Sign "Brookaven: A Home Seeker's Paradise"	19:48	"It Is Gone" by Krista Shows
Kids playing in front yard	19:52	"It Is Gone" by Krista Shows
Man selling vegetables on side of road	19:55	"It Is Gone" by Krista Shows
Abandoned gas station	20:00	"It Is Gone" by Krista Shows
Leatrice laying on bed behind iron bars	20:03	"It Is Gone" by Krista Shows
Raw chicken being packaged	20:07	"It Is Gone" by Krista Shows
Raw chicken being packaged	20:12	"It Is Gone" by Krista Shows
Credits / Raw chicken being packaged	20:18	"It Is Gone" by Krista Shows
Credits / People leaving plant	20:25	"It Is Gone" by Krista Shows
Credits / Raw chicken being packaged	20:34	"It Is Gone" by Krista Shows
Credits / People leaving plant	20:41	"It Is Gone" by Krista Shows
Credits / Raw chicken being packaged	20:49	"It Is Gone" by Krista Shows
Credits / Raw chicken being packaged	20:56	"It Is Gone" by Krista Shows
Leatrice sitting with Caleb	21:00	"It Is Gone" by Krista Shows

Source list:

Leatrice Perry Black

Robby Black

Caleb Black

Amy Black

Robert "Bubby" Black