

## **YOU DON'T KNOW ABOUT ME**

Screenplay by Ray Greenfield

Mark Twain's *Adventures of Huckleberry Finn* Re-imagined

"*You don't know about me,*" Huck Finn's opening words in Mark Twain's "untidy" masterpiece, *Adventures of Huckleberry Finn*, were prescient. Twain must have seen it coming, as he did so many things. Time after time, movies of *Huck Finn* have misrepresented the original story, incorrectly framing it as a sentimental boyhood nostalgia piece. My movie, *You Don't Know About Me*, breaks from this film tradition—restores the story's original unsentimental tone and re-imagines it with new and surprising elements.

**"All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*."**  
—Ernest Hemingway

To this day, Twain's tale remains central to our collective American identity. The prickly themes that Twain tackled; race relations, the light and shadow side of family and tribal ties, rapacious greed and moral hypocrisy, dog us still.

*You Don't Know About Me* asks us to rethink the full meaning of the original tale. Inspired by the root rhythms of Twain's signature language, *You Don't Know About Me* unfolds against the bluesy backbeats of conflict, romance, suspense, adventure, and humor. It's packed with iconic American characters, compelling ingredients that will draw both mainstream and art-house audiences worldwide.

In my story, Jim takes his rightful place center stage with Huck. Through their uncommon friendship, we encounter a world brimming with human folly, chicanery, and violence.

Courageous, savvy, and wise, Jim is a homespun American Odysseus. Jim's dreams of love and freedom pit him against a Southern society bent on retaining its assets, namely him, at any cost. In a daring act of rebellion, Jim ventures downriver, deep into hostile country to rescue his beloved, Ida, from her self-righteous slave owner, so that they can make their break for freedom.

Huck is a street smart, 17-year-old who rebels against his abusive father and flees from a society infected by moral hypocrisy. Downriver, Huck becomes entangled in a dark alliance with two menacing con men, King, the archetypal American huckster, and his cunning accomplice, Duke.

King, whose flamboyance masks his malevolent heart, entices Huck into the trade with dreams of getting rich quick. Forced to make a choice between running with the scam or doing the right thing, Huck is pushed to his emotional limit. The drama heightens when Huck falls for their mark, the spirited Joanna Wilks.

Ironically, it is Jim, the runaway slave, who ultimately confronts Huck about what it takes to be free. At journey's end, Huck finds his freedom, not in "the territory ahead," but rather, residing where it always has, in the territory within.

*You Don't Know About Me* celebrates Twain's penetrating insights; delivers a timeless message of redemption, crossing generations and gender. It points the way—lighting out for the "territory ahead of the rest."