URBAN COWBOY

by

Aaron Latham and James Bridges

Based upon the article in Esquire by Aaron Latham

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A Note About This Script

I was working for Esquire in 1978 when I wrote "The Ballad of the Urban Cowboy: America's Search for True Grit" with a felt-tipped pen on a legal pad. Soon Hollywood started calling. So many people wanted to buy it that I was able to insist on being given first crack at writing the script. Soon I was taking trans-continental flights to that cruel city that had abused the talents of Fitzgerald and Faulkner, but was nice to me.

In Hollywood, Paramount introduced me to James Bridges who was interested in directing the movie. He wondered how much progress I had made. When I showed Jim my initial attempt to write the script for Urban Cowboy, he politely informed me that most screenplays are not written in the past tense.

Then Jim and I moved into an office on the Paramount lot. We sat down in a big room with one desk and two typewriters. He used an IBM Selectric and I pounded a Royal manual upright out of “The Front Page.” Sometimes I would wake up in the middle of the night and write a scene. The next morning, I would show Jim my pages. Then he would show me the pages he had written in the middle of the night. And the dialogue would always be the same. Only his typing was better.

Tragically, painfully, Jim Bridges died of cancer in 1993 and I have been looking for a replacement ever since -- as my collaborator, as my best friend, as my genius.

Aaron Latham
INT. -- FARMHOUSE -- MORNING

Bud's mother and father are in the kitchen. Breakfast is on the table.

MAMA
Hey, Bud, your breakfast's gettin' cold.

BUD
(off screen)  
I don't want no breakfast, Mama. I got to get going.

MAMA
Well, all right...

Bud comes down the steps and into the picture. He takes his hat off the hall hat-rack and puts it on. Then he walks on into the kitchen. He is carrying a suitcase.

MAMA
I made gravy.

BUD
I'll just have coffee.

Bud pauses to drink a sip of coffee and picks up a biscuit. Maybe he moves out the front door with a whole biscuit in his mouth.

CUT TO

EXT. -- FARMHOUSE -- MORNING

Bud's mother follows him out of the house, carrying two bags, one of brown paper, the other of cellophane. The transparent bag has peas in it.

MAMA
Here's some chicken for you to eat on the road.

BUD
Thanks, Mama.

MAMA
And here's some field peas for your Aunt Corene. You don't get good vegetables in Houston. You'll see.

Bud's father comes out carrying some of Bud's luggage. The rest of the family follows. They put the luggage in the back of Bud's pickup. And they ad lib good-byes. Then the
father and son shake hands.

FATHER
Good luck...

The mother hugs Bud and kisses him.

MAMA
Now, you be careful...

BUD
I will, Mama.

MAMA
Don't drive too fast...

BUD
I won't.

MAMA
Call me the minute you get there.

BUD
Yes, Mama...
FADE IN

6a  EXT. TEXAS LANDSCAPE - DAY

We are in the past. A cattle drive. Real cowboys on
their horses driving the herd of cattle across the range.
(We might find this in stock or we might just go shoot MOS
a real cattle drive today on one of the big Texas
ranches.) VARIOUS ANGLES. We want to see what real cow-
boys are like. Their coffee over the fires at night.
Food. The hardwhips, etc. Discuss. CREDITS BEGIN.
Music -- fiddle predominant.

LONG DISSOLVE
SIGHT AND SOUND

6b  EXT. HOUSTON – DAY

We are in the present. Steel and glass. A graphic view
of the city with the impressive buildings, the freeways,
etc. As the CREDITS END (music now more sophisticated),
we see the black pickup moving on the freeway. CAMERA
GETS CLOSER ON THE PICKUP.

CUT TO

7  INT. PICKUP - DAY - ANGLE ON BUD DAVIS

A young man in his early twenties. He has a three day
growth of beard. He is tired. He keeps looking off toward
the various exits on the freeway. Behind him the skyline
is beautiful and overpowering. Radio in truck is on,
tuned throughout the film to the local country-western
station KIKK. (Is there a station called KTEX?) Bud looks
off.

8  BUD'S POINT OF VIEW - FREEWAY SIGNS

that lead him out of Houston proper toward Pasadena, Texas.

CUT TO
2 - 3

9 EXT. HOUSTON FREEWAY - DAY

as Bud drives (various angles) around the loop toward Pasadena. We see the city in the b.g. And eventually the Petrochemical plants as he comes up over a bridge. Signs lead Bud to PASADENA, TEXAS.

CUT TO

10 EXT. PASADENA - DAY

Bud drives. INTERCUTTING CLOSEUPS WITH POINTS OF VIEW. He stares and is amazed at this place. Instant food houses everywhere. A boom town that has grown up around the plants.

CUT TO

11 EXT. BUD'S UNCLE BOB'S HOUSE - AFTERNOON

A brand new house in a new development area. Bud drives up. His AUNT CORENE, a woman in her early thirties, comes running. She is very excited, dressed in waitress outfit.

BUD
Hi, Aunt Corene -- this the place?

AUNT CORENE
Sure is, Bud! Your timing is perfect! I just got in off work. Bob should be here any minute! Lou Sue! Bud's here! Willie, come meet your cousin Bud!

BUD
(getting out of truck)
Hey, what a place!

AUNT CORENE
Isn't it wonderful? We just love it!

Willie, three years old and shy, looks around. Bud says hello, but Willie hides. LOU SUE, their daughter, is in her teens and very developed. Maybe they should both be in bathing suits.

BUD
Hi, Lou Sue!

CUT TO
as UNCLE BOB comes driving up. He is in his late thirties or early forties, has a big belly, wears a construction hat and carries his lunch pail. He drives a pickup with a sleeping arrangement. He is Irish and loves to drink.

UNCLE BOB

Hey, Bud!

BUD

Hey, Uncle Bob!

They greet each other, shaking hands, pounding each other on the back.

BUD

I sure do like your new place.

UNCLE BOB

Come on in -- wait till you see the inside -- every new convenience -- come on, I'll make you a drink, get you cleaned up -- Corene's been cooking for days -- (moving in) How's everybody back in Spur? Your mamma all right?

BUD

Yeah -- she's just fine -- I better call her though -- I told her I'd call the minute I got here ---

CUT TO

12A INT. UNCLE BOB'S NEW HOUSE - AFTERNOON

Bud is on the phone in the living room. Uncle Bob is pouring drinks. Aunt Corene is puttering around in the kitchen. Lou Sue and her boyfriend are wandering around. Willie is staring at his cousin.

BUD

It's ringing -- (beat) Hi, Mamma -- what? I'm in Houston -- with Uncle Bob -- just drove up -- what? I drove straight through Mamma -- yeah, I made good time -- I didn't drive that fast ---

CUT TO
Supper is just about over. Bud sits opposite Lou Sue, eating. Aunt Corene moves about the kitchen offering more food, more pie, etc. Willie has gotten himself dressed up in a cowboy hat, a gun in a holster hangs on his hips. He is moving around in the other room, trying to make up his mind whether he wants to show off in front of his cousin, Bud. (More dialogue in scene.)

BUD
I can't eat no more.

CUT TO
INT. UNCLE BOB'S LIVING ROOM - NIGHT

The TV is on. Willie is pretending to shoot at everybody. He fires at Bud who takes the shot as he walks into the fire, spins and falls 'dead' on the floor. Willie is surprised. He runs screaming to his mother. Uncle Bob appears, pulling on his jacket.

UNCLE BOB
Come on -- it's after ten ---

AUNT CORENE
Where y'all goin'?

UNCLE BOB
Going to take him to Gilley's ---
(to Bud)
You better take your truck, you'll want to stay longer'n me.

AUNT CORENE
Y'all be careful, you hear? All they ever want to do out there is fight, fight, fight.

CUT TO

EXT. GILLEY'S CLUB - NIGHT

A big sign that reads GILLEY'S. CAMERA REVEALS Uncle Bob driving up with Bud right behind him in his truck. A MEXICAN BOY is pasting bumper stickers on the backs of the cars and pickups parked in the lot. A MAN is fighting with another MAN, both in cowboy hats, over a WOMAN. They are yelling at each other. Uncle Bob and Bud walk past very quickly. Bud looking back, amused. The two men start swinging at each other.

UNCLE BOB
Just keep walking. And if they start shooting, just fall to the ground.

CUT TO

INT. GILLEY'S OUTER ENTRANCE - NIGHT

as Uncle Bob leads Bud through. COWBOYS and their GIRLS are moving in and out. We can hear music.

CUT TO
INT. GILLEY'S PROPER - NIGHT

as Uncle Bob and Bud move inside. The girls sit on the right taking the cover charge.

GIRLS

Five dollars.

Uncle Bob takes out his money and pays for Bud.

UNCLE BOB

I got it.

Bud grins and nods. Bouncers at the door. He looks into the room. He is amazed.

18 POINT OF VIEW - GILLEY'S

Huge, the biggest honky-tonk in the world, as big as the MGM Grand Hotel or St. Patrick's Cathedral. It has about forty pool tables, which makes it roughly equal to forty bars under one roof. On a busy night, this capital of the urban-cowboy culture has a population greater than most state capitals had during the heyday of the Old West. It is crowded tonight.

BACK TO BUD

impressed once again.

BUD

Jesus Christ ---

UNCLE BOB

This here's the place, Bud. Biggest honky-tonk in the world. Three-and-a-half acres of concrete prairie.

They move into the bar. Bud is truly impressed.

BUD

Shit, the place is bigger'n my whole home town ---

UNCLE BOB

Sure is -- they've had as many as seven thousand at one time in here ---

Bud looks at the cowgirls and cowboys. Uncle Bob moves up and buys some beers. He turns and hands them to Bud.

BUD

I've never seen anything like this!
Damn!

CONTINUED
VARIOUS ANGLES

as they move down to the front along the side of the dance floor. Bud stares at the dancing. Texas two-step. Bud loves it. He grins at Uncle Bob. They move down to the crowd that stands and sits listening to Mickey Gilley sing.

UNCLE BOB
That's Mickey Gilley himself -- he owns this place with Sherwood Cryer ---

BUD'S POINT OF VIEW - MICKEY GILLEY

at the piano playing great, as Mickey Gilley does. He sings. (Song to be selected.)

BACK TO BUD

looking up, listening, moving to the music, looking around, grinning at the girls, etc.

POINT OF VIEW - DANCERS

going to town in the club.

BACK TO BUD AND UNCLE BOB

Bud enjoying himself tremendously. He drinks. Uncle Bob smiling, pleased to make him so happy. Several people speak to Uncle Bob. Bud looks out onto the dance floor and what he sees takes his breath away.

POINT OF VIEW - A GIRL

dancing. Her name is Sissy. She is very young, very sexy. She is dancing with a very tough cowboy. She looks over and sees Bud and grins. Eye contact!

BACK TO BUD

stunned.

BUD
Oh, my gosh ---

UNCLE BOB

What? CONTINUED
BUD
I just fell in love.

Uncle Bob looks up and over.

UNCLE BOB
I'd be careful if I was you -- these cowboys are mean as hell ---

The song finishes. Gilley goes right into another one after the applause. Bud whistles through his fingers, looking over at Sissy, showing off a bit. Uncle Bob spots someone he knows and motions the person over.

UNCLE BOB
Bud, like you to meet Sam Jones. Sam, this here's Bud. My nephew from Spur. Sam works here at Gilley's.

SAM
Glad to know you, Bud.

They shake hands. Sam is in his thirties and is dressed all in black.

UNCLE BOB
(winking)
He just got in town -- tonight's his first night -- take care of him, Sam ---

SAM
Hey, girls. Come over here! I want you to meet somebody! What are you drinking, Bud?

CUT TO

INT. GIRL'S APARTMENT - MORNING - CLOSEUP - BUD

His eyes closed, passed out. He opens his eyes. Cans of beer, bottles everywhere. The radio is on. 'Cowboy Church' program. CAMERA REVEALS BUD lying on a bed with a terrible hang-over. He is stunned to find two GIRLS in the bed with him. He looks over and sees a DRUNK COWBOY lying passed out nearby.

BUD
Where am I? What happened?

CUT TO
SHARI, a very beautiful girl, is making coffee. Sam Jones sits at the kitchen table sipping a beer. Bud moves into the doorway with his pants in his hand.

SHARI
Hi, Bud -- 'morning ---

Bud is pulling on his pants, staggering around, falling against the door jam. She looks down appreciatively.

SHARI
Where'd you learn to do all that?

BUD
Where's my pickup? The thing's brand new.
Aunt Corene is on the phone. Uncle Bob is reading the Sunday paper. The TV is on. A religious program. Willie and Lou Sue in the house.

AUNT CORENE
No, Ethel, you can't talk to your little boy just now. Because he ain't here. Must still be at church.

She looks at Uncle Bob who raises his eyes to the heavens. There is the sound of Bud's truck arriving.

AUNT CORENE
Wait a minute -- I think he just drove up ---

CUT TO

Bud drives up. He gets out in hang-over pain and starts for the house. Willie fires at him, but Bud is in no condition to play dead now.

CUT TO

Bud moves inside. Uncle Bob stares at him and grins.

UNCLE BOB
Get out the alka-seltzer! Get out of here, Willie, with that gun! Where you been, Bud?

BUD
I don't know. I don't remember anything.

AUNT CORENE
It's your mamma.
(covers the phone)
I told her you went to church.

BUD
(taking receiver)
Hi, Mamma -- what? No, I'm fine. What? What? No, I don't have a job yet. I'm going to the plant tomorrow morning. Yes mam ---

CUT TO
Bud opens the door, moves inside and sinks down across one of the twin beds. Aunt Corene appears with a bottle of beer.

AUNT CORENE
This works better for me than alki -- you going to live?

BUD
I hope so --
  (grins)
so I can do it all again ---

CUT TO

Plants as far as the eye can see. Bud and Uncle Bob arrive in the parking lot. They get out and move toward the administration building.

BUD
Sure does stink ---

UNCLE BOB
The pay don't. Come on, I'll introduce you to the boss -- sure you feel all right?

BUD
I'm recovered.

A girl in a hard hat. Bud looks at her.

CUT TO

The SUPERVISOR sits looking at the application form. Bud sits across from him, explaining.

BUD
Nobody calls me Buford. They all call me Bud.

CONTINUED
SUPERVISOR
You worked on the pipe line?

BUD
Yes sir. I did some insulating. All this spring. I'm in the union. Uncle Bob called and told me you were hiring, and I thought I'd take my chances of coming to the city and getting a good job.

SUPERVISOR
Most of the insulating we contract out, but I can start you off as a helper doing any number of things. Start you this morning -- but you'll have to lose that beard -- regulation if you have to wear any kinds of masks ---

He looks up at Bud. Bud looks back at him.

CUT TO

37a INT. MEN'S LOCKER ROOM - MORNING

Bud shaves.

CUT TO

38 INT. SHOP - MORNING

We are in a shop the size of an airplane hanger. Dozens of men are working. Bud is cutting foam glass with a band saw. Now he has on a hard-hat, mask and reflective goggles. He is clean-shaved. Various Angles.

FOREMAN
Yea, that's it. I think you got it.

BUD
This foam glass sure makes you itch, don't it?

CUT TO

39 EXT. SMOKING AREA - NOON

Bud is eating lunch with Uncle Bob. He scratches himself all through the scene. Barges move through the channel

CONTINUED
behind them.

BUD
That foam glass is eatin' me up.

UNCLE BOB
(lighting a cigarette)
It'll take the hide off you real quick. But it's a hell of a lot safer'n that asbestos they used to use.

Boy scratches as he peels a hard boiled egg.

CUT TO

EXT. PLANT - DAY

VARIOUS ANGLES as Uncle Bob gives Bud a tour during the rest of their lunch hour. They both wear hardhats.

UNCLE BOB
Basically what them towers are doing is separating the various different products from the crude oil itself. See them fires there at the bottom? The oil is heated and turns to steam, and it rises and condenses at various levels and different products come off -- gasoline is being distilled up at the top -- works just like a whiskey still -- all these components have different boiling points -- just like people ---

He grins at Bud who nods as they walk.

CUT TO

INT. GILLEY'S - NIGHT

It is Monday night, and Gilley's is not as crowded as it was before. The regular band is on the stage. Sam is
CONTINUED

there, sitting, drinking with the girls and a couple of the regular guys. JOHNNY LEE is singing. There is dancing.

ANOTHER ANGLE AS BUD ARRIVES

He moves inside, looking around. He moves up to the bar and orders a bottle of Lone Star Beer.

POINT OF VIEW – A GROUP OF GIRLS

sitting on the railing, listening to the music, all looking up at him.

ANOTHER ANGLE

as Bud gets his beer and moves around the bar still looking. INTERCUT his point of view and him as he walks around.

POINT OF VIEW – SISSY

with a group of girls.

ANGLE ON BUD

as Bud moves on down to the performing area through the dancers. He stands listening. He looks back at Sissy. She looks up at him and grins.

ANOTHER ANGLE – BUD MOVES CLOSER TO SISSY

then even closer. He tips his bottle to his lips. INTERCUTTING this country/cowboy mating dance. This all happens, of course, through the dancing bodies. Finally Bud gets real close to her.

SISSY
Are you a real cowboy?

BUD
That depends on what you think a real cowboy is.

SISSY
Know how to two-step?

BUD
Yes –

SISSY
Wanna prove it?

Bud puts his beer in his hip pocket.

CONTINUED
I'm Bud ---

SISSY

I'm Sissy ---

They grin at each other. Bud takes hold of her hair. She hooks her fingers through his belt loop. Bud starts off. He is a very good dancer. And so is she.

A DANCE MONTAGE

The band on the stage continues. "Help Me Make It Through The Night", or some of our new songs. VARIOUS ANGLES ON THE THINGS IN GILLEY’S that make it a lot of fun. The projections of the advertisements above their heads. The barbeque place. The pool tables, etc. The music finally stops. The lights come up. Bud and Sissy staring at each other, dying to be together. The dance has gotten them both very hot. People are leaving.

BUD
Where do you live?

SISSY
With my mom and dad.

BUD
Can I give you a ride home?

SISSY
Sure. You got your own place?

BUD
Not yet. I'm hoping to get me a trailer. Right now I'm staying with my Aunt and Uncle.

SISSY
That's too bad -- what are you driving?

CUT TO

EXT. SAN JACINTO MONUMENT - NIGHT

Bud's truck is parked near the monument which is all lit up. The. Radio is on. Bud and Sissy are in the back

CUT TO
Bud is filthy, covered in dirt and oil. He is working on a pipe area. He is perspiring. He is with MARSHALL, one of the Gilley's regulars.

**BUD**

Here -- watch out, Marshall -- I got it -- hold it -- okay -- whew!

Marshall puts a cigarette between his lips.

**FOREMAN**

(yelling from below)

Hey! No smoking up there.

**MARSHALL**

I wasn't smoking! I don't have any matches. This damn place is all assholes and elbows ---

Bud continues to work. He grins through the grime.

CUT TO

**INT. LOCKER - MEN'S ROOM - AFTERNOON**

Bud moves inside. He is really dirty. He doesn't feel quite right. He stands over the urinal. He tries to take a piss, but it obviously hurts. MEN showering in the b.g.

**ANGLE ON BUD'S FACE**

as he winces in pain and looks down. His eyes widen.

CUT TO

**EXT. PETROCHEMICAL PLANT - DAY**

Uncle Bob is working up on some pipes on a platform above the ground. Bud moves up and calls for him.
BUD

Uncle Bob!

Uncle Bob looks down below where Bud is standing, upset. Bud starts climbing up.

BUD

I got to show you something.

ANOTHER ANGLE

Bud is now on the grating. He unbuttons his pants. Uncle Bob looks down. Bud does something out of frame as he grimaces. He is not happy, then looks up at Uncle Bob.

UNCLE BOB

You got the clap, boy.

BUD

Oh, shit!

UNCLE BOB

(grins)

I know a doctor don't ask no questions.

CUT TO

EXT. VETERINARIAN CLINIC - AFTERNOON

Bud's pickup is parked out front. Cows and horses in the corral out back. Sound of dogs barking.

CUT TO

INT. GILLEY'S - NIGHT

Music. Bud moves inside. He looks around and sees Sissy standing by the dance floor, talking, waiting for him. He moves over to her.

SISSY

I was beginning to worry you weren't coming. Come on, let's dance.

She moves out on the floor.
I got to talk to you.

Sissy begins to move in time to the music and Bud has no choice but to take her in his arms. They dance and he whispers.

BUD
I got the clap.

SISSY
What?

BUD
I got the clap.

SISSY
Well, I don't have it!

BUD
You do now!

CUT TO

INT. BAPTIST CHURCH - MORNING

The choir stands as they sing. The congregation also gets to its feet.

CHOIR AND CONGREGATION
Holy, holy, holy
Lord God Almighty...etc.

ANGLE ON SISSY'S FAMILY

standing in a pew. Her FATHER, a heavy-set man, glances o.s.

POINT OF VIEW - BUD'S PICKUP

as Bud drives up and parks. He jumps out of the truck and hurries toward the church.

CUT TO

EXT. BAPTIST CHURCH - MORNING

Bud moves up to Sissy who is waiting for him at the back

CONTINUED
door The choir and congregation singing up a storm.

BUD
Sorry -- I got lost -- how do you feel?

SISSY
Fine -- I still don't have any discharge or nothing -- what about you?

BUD
A lot better -- the pus is all gone ---

Sissy leads Bud inside the church. Bud has left his radio on in his truck. We hear Merle Haggard's "Bull Of The Woods". We hear it playing against the music from the church.

CUT TO

INT. CHURCH - MORNING

The singing continues as Bud and Sissy sit. Sissy's family turns and takes a long look at the cowboy Sissy has brought to church.

ANGLE ON BUD

feeling self-conscious as he holds the hymnal with Sissy and sort of sings. The song is over. They all sit and the PREACHER moves up to the pulpit to pray.

PREACHER
Let us pray -- Almighty Father ---

And as the Preacher prays we hear Bud's radio in his truck. It is tuned to KIKK and Merle and his lady sing loud enough for everyone in the church to hear:

MERLE HAGGARD (v.o.)
(on Tuck radio)
Well I'm the bull of the woods,
And I'm the beaver from Missouri.
But we can't get nothin' done on this C.B., etc.


CUT TO
as the music continues.

MERLE HAGGARD (v.o.)
I'm the bull of the woods,
I'm the beaver from Missouri.
We ought to get together you and me.

Bud hurries out and reaches inside and turns off the radio.

CUT TO

63  INT. SISSY'S DINING ROOM - DAY

Sissy and Bud are seated at the table with Sissy's family. She has a BROTHER and a SISTER. Her MOTHER is saying the grace.

SISSY'S MOTHER
Lord, we thank you for this food,
for this home, for these loved ones ....

Sissy's mom peeks in the middle of the prayer and catches Bud with his eyes open staring at Sissy. The religious mother stops in the middle of the prayer.

SISSY'S MOTHER
Excuse me, Bud. In this family we close our eyes when we pray.

Bud quickly and guiltily closes his eyes.

SISSY'S MOTHER
(resuming prayer)
Keep your hand upon us and give us peace, now and forever more. Amen.

CUT TO

64  OMITTED

65  OMITTED

67  OMITTED

68  INT. GILLEY'S - NIGHT - ANGLE ON PUNCHING BAG

as NORMAN, a long lanky cowboy, hits it hard and it makes a siren go off. Other COWBOYS and COWGIRLS gathered around to watch the new toy in the club. The band plays

CONTINUED
in the distance and there is the usual dancing. Bud and Sissy move up as Norman sets up to hit again.

BUD
When did this thing get here?

MARSHALL
Cryer just put it in this afternoon. Said it might cut down on the number of fights in this place. Give the cowboys something to hit beside each other.

Bud grins as Norman hits it again and the siren goes off again. Sissy is very interested. So is Bud. VARIOUS ANGLES. Norman does it again. Bud puts a quarter in the slot and the bag falls down. He gets set and hits it. The siren goes off. Sissy squeals with excitement. Bud hits it again. And again.

SISSY
Let me hit one, Bud!

BUD
You'll hurt yourself.

SISSY
No, I won't -- give me a quarter ---

Bud puts the quarter into the machine. He gives her instructions and all the cowboys stand around watching as she hits the bag. It hurts and she skins her knuckles. She shakes her hand and moves away from the light, tears in her eyes. Bud follows her. Norman continues to hit the bag.

CUT TO

INT. GRANNY'S ALL NIGHT OMLETTE JOINT - NIGHT

Bud and Sissy are sitting with Marshall and a girl he has picked up named CHRISSY. She is a tough little girl who sometimes works as a waitress in a pool hall. Bud is examining Sissy's hand. Her knuckles are skinned. He is putting a napkin in water and washing the blood away.

BUD
Now, there's just some things that girls can't do.

SISSY
Name one.

CONTINUED
MARSHALL

I can name several. Cain’t pee up the side of a wall.

Bud takes Sissy s hand and kisses it. She grimaces.

CHRISSY

Is it broke?

BUD

Naw -- she couldn't move her fingers if it was broke - I broke my hand once in a beer joint fight in Oklahoma City and you know when something's broke -- you can't move anything -- It all swells up ---

He puts her whole hand practically in his mouth. He looks off.

70 POINT OF VIEW - PRETTY GIRLS

leaving the cafe, looking at him and smiling.

71 ANOTHER ANGLE

Bud stares at the girls. Sissy looks up and sees what he is looking at. She is jealous. She takes her hand away from him.

SISSY

Get out -- go on ---

BUD

What are you doing?

SISSY

I’ll get somebody else to take me home.

BUD

I can't go around with my eyes closed -- I just looked up and there they were ---

The girls have moved outside and are staring at Bud through the window. The girls are being kind of outrageous outside, looking through the window at Bud.

SISSY

Go on, go with 'em ---

CONTINUED
BUD
You're jealous ---

He starts tickling her.

SISSY
Stop it -- now, don't, Bud! Don't
tickle me! I'll wet my pants! Bud!
Stop it!

Bud, drunk, continues to tickle her. She pinches him on
the leg.

BUD
Ow! That hurts!

Bud hauls off and hits her.

SISSY
Oh! You hit me!

BUD
Shit, you pinched me hard!

SISSY
So what? You're not supposed to
hit girls!

Sissy gets up and hurries out. Bud follows.

CUT TO

EXT. GRANNY'S OMLETTE JOINT - NIGHT

Sissy comes out. Her face smarts, but she doesn't cry.
She is just furious. Bud hurries after her.

BUD
Hey!

SISSY
I'm not talking to you!

She moves toward the highway.

BUD
Where you going?
(no answer)
Hey! How you think you're going
to get home?
(still no answer)
Hey, come on, Sissy! I didn't
hit you that hard!

CONTINUED
She moves on down and stops, waiting for cars to pass, sticking out her thumb, hitch-hiking.

ANGLE ON BUD

as he moves back to his pickup, gets inside and whips out of the parking lot. He pulls up beside her. The radio is on.

BUD

Get in!

Sissy doesn't answer and Bud gets madder, pulls out sharply, peeling rubber.

73 ANOTHER ANGLE

as Bud's truck pulls away, then screeches to a stop and begins to back up. Cars behind him, honking, peeling around, people yelling.

74 ANGLE ON SISSY - THROUGH TRUCK WINDOW

watching as the truck backs up. Bud looking out. He stops and opens the door. She starts running. He starts after her. He tackles her right in the parking lot and they roll around in the dust. People come out of Granny's and stare at them. Another pickup comes roaring up, squeals to a stop.

COWBOY IN PICKUP

Jesus Christ! I almost hit you all!

75 CLOSER ON BOY AND SISSY

in the headlights of the pickup, rolling about, fighting. She claws his face. He bleeds. He sits up and looks at the blood on his hand.

BUD

Goddamn! I'm bleeding!

He looks down at her, then struggles to his feet and starts away.

BUD

Shit -- okay ---

Continued
SISSY
Bud! I didn't mean to hurt you --
let me see ---

She gets up and hurries after him.

ANOTHER ANGLE - ON BUD'S PICKUP
Both doors open, the lights on. Bud moves around to the
driver's seat and looks at himself in the mirror. Sissy
hurries up after him, radio music continuing.

SISSY
Bud!
She gets in, slams the door. He slams his door. They
look at each other. Dusty, bleeding, etc. INTERCUT LOOKS.

BUD
You want to get married?

INT. CHURCH - DAY
Music. "Here Comes The Bride". Sissy in her white wedding
dress comes down the aisle. White flowers everywhere.
Bud in a white tuxedo with tails, ruffled shirt and bow
tie stands with his best man, Uncle Bob. The PREACHER is in
his sixties and has dyed jet-black hair. Sissy and Bud
stare at each other (INTERCUT LOOKS), and then turn to the
Preacher. Bud's family is there as is Sissy's.

PREACHER
Dearly beloved, we are gathered
here, etc ....

CONTINUED
sides including Bud's mother, father, younger brother and sister, are all posing for the wedding picture. There is a flash!

ANGLE ON DANCE FLOOR

as a coin is put into the juke-box and it plays "My Heroes Have Always Been Cowboys" and Sissy and Bud dance their wedding dance. (Ad-libs from the family watching.)

CUT TO

Bud is driving. Sissy, still in her wedding dress, sits beside him, with a blindfold over her eyes.

SISSY
Where are we going? I can't stand it anymore! Bud!

BUD
Almost there: Hold on now, honey!

CUT TO

Bud drives through the entrance of the trailer park. His pickup has been decorated with toilet paper, crepe paper, etc.: JUST MARRIED -- SUCKER -- JUST SPLICED -- COWBOYS STAY ON LONGER. Bud pulls up in front of a brand new trailer. He gets out and moves around to her door and opens it.

BUD
Okay -- take it off now ---

Sissy removes the blindfold and looks.

POINT OF VIEW - AN ALMOST BRAND NEW TRAILER with a big bow on it.

CONTINUED
BACK TO SISSY AND BUD

as he grins. She stares at him and gets out as he moves up to the trailer, showing off for her, unlocking the door.

BUD
I bought it -- it's ours -- I put the down payment on it today -- it's almost brand new -- one bedroom -- 50 feet long -- 14 feet wide -- new disposal -- dishwasher -- all the comforts of home -- and what's more it can move if we want it to --

She moves up to him, throws her arms around him, and he gathers her up in his arms and carries her into the trailer, over the threshold, continuing to extol the virtues of their new home.

CUT TO

EXT. PRISON RODEO IN HUNTSVILLE -- DAY

A huge rodeo area inside the prison walls. GUARDS sit up above with their guns watching the PRISONERS all dressed in white as they enjoy the rodeo. They are enclosed in a wire fence area. Across WOMEN PRISONERS, also in white, sit watching the rodeo and yelling. VARIOUS ANGLES as we watch the show. (We are going to photograph the real rodeo in October. It is described by those who run it as one of the best shows in the West.)

Bud and Sissy are in the stands. They have programs and we INSERT one to read -- "ANNUAL PRISON RODEO", etc. We watch as a bull is released from one of the chutes with a pouch of Bull Duram tobacco tied right between its eyes. INMATES from the prison, dressed in prison uniforms with stripes, are out on the field trying to take the tobacco from the bull. The ANNOUNCER up in the stands talks to the audience and tells them what is happening. The prisoners rush for the bull. He tosses some of them up into the air, etc.

ANGLE ON BUD AND SISSY

watching, cheering the prisoners on. INTERCUTTING with the real rodeo. (Research to discover the events for this October.)
ANGLE ON WOMEN PRISONERS
dressed in brightly colored outfits out on the field chasing a greased pig.

BACK TO BUD AND SISSY
laughing. The ANNOUNCER keeps commenting as this all happens.

ANGLE ON BULL CHUTES
as the bull riding begins. The cowboys are dressed in prison stripes and chaps. The bulls are mean. The cowboys rough. Clowns rushing about. (Supposedly there is a clown who uses buzzards in his act and we will have him with us.)

ANGLES ON BUD AND SISSY
who have brought along a pair of binoculars. Sissy is using them. Bud is drinking beer. He yells and stands, urging the bull rider on. The announcer announces each rider, their name and how many years they have left in prison.

VARIOUS ANGLES
as we watch the bull riding. Cowboys bucked off. Bulls trying to gore them.

INTERCUT with Bud and Sissy.

ANGLE ON CHUTE
as yet another prisoner settles down on top of one of the bulls.

ANGLE ON BUD
as he raises the binoculars to his eyes.

ANGLE THROUGH BINOCULARS (SPECIAL EFFECT)
Closer on the cowboy who is adjusting himself on the bull's back. We will later come to know him as WES HIGHTOWER.
He is in his late thirties and has some tattoos on his arms. He is in chaps. He is being assisted by another prisoner we will come to know as J.J. JONES. The bull with Wes on its back explodes from the chute.

as Bud watches the ride through the binoculars. Sissy snuggles up against him in true honeymoon fashion.

The cowboy is still on the bull's back when the buzzer sounds. He has made his ride. He dismounts as gracefully as he can under the circumstances. The bull charges him. He moves across and climbs up on the fence near Bud and Sissy. The announcer makes his jokes, etc.

as they yell with excitement. (This whole sequence will depend upon the real rodeo and what we get there. We just need to know what the events are going to be. It is primarily to see their relationship during their honeymoon and to introduce the characters of Wes and J.J.)

CUT TO

Marshall is up on a catwalk. He sees Bud down below.

MARSHALL
Hey, Bud!

Bud, covered with sweat, dirt, etc., looks up.

MARSHALL
How was the honeymoon?

Bud makes a gesture of terrific!

MARSHALL
You look like shit! You should have stayed out of bed and got some rest!
Other workers laugh. Bud throws some dirt up at Marshall. He ducks.

CUT TO

INT. GILLEY'S - NIGHT

Music. Dancing. Bud and Sissy move inside and look off. People moving toward something on the left side as you come through the door. Bud speaks to the girl at the door.

BUD
What's going on?

GIRL
Cryer's thought up something new.

Bud puts his arm around Sissy and they move with the crowd over to the area where all the people are. They push through to get a look.

POINT OF VIEW- THE MECHANICAL BULL

in the center under spotlights. It is headless, legless, nothing more than a huge leather form on a plastic base. It has a bell on its ass, some leather straps and a saddle horn to hold onto. There are mattresses all around on the floor under the bull. A crowd stands around on all sides, watching. Sam Jones sits next to the controls.

ANGLE ON BUD AND SISSY

as they move even closer. Marshall nearby.

BUD
When did this thing come?

MARSHALL
First night tonight -- just put it in ---

SAM
Come on, Marshall -- ride the bull ---

MARSHALL
Shit no, I ain't making no fool of myself ---

Bud and Sissy move up closer. Bud nods to Sam.

CONTINUED
SAM
Come on -- two dollars -- for eight seconds -- come on -- it's just what they train rodeo riders on -- Bucking machine.

He operates the controls and the bull bucks in the middle of the mattresses.

Bud signs. More people gathering around, watching.

SAM
You ever been on a bull live or otherwise, Bud?

BUD
Nope. Been on some pretty wild horses.

SAM
This is different. Better use this glove.

Bud pulls on a glove, then strides across the mattress and swings up on the bull.

BUD
(grins)
How do you ride this goddamn thing?

SAM
Put your left nut in your right hand and hang on.

(looking around)
You ready?
Bud looks at Sissy. She is excited.

BUD

Yep.

ANGLE ON TABLE AND CONTROLS

as Sissy moves up beside Sam and he turns the bull on.

ANGLE ON BUD

as the bull begins to buck underneath him, and he is propelled forward. He hits his nuts. Hard. Sam tosses him quickly over the head of the bull. Bud lands on the mattress.

BUD

Uh!

ANGLE ON CROWD

laughing, including Sissy who is upset.

SISSY

Oh, Bud!

ANGLE ON BUD

getting up smiling, pulling more money out of his pocket as he rises.

BUD

I guess I better ride it again.

He gets back on and is thrown again. VARIOUS ANGLES for maximum results. Sissy is scared for him. The crowd is having a marvelous time. Bud is a good sport and climbs back up on the bull.

SAM

Keep your knees up -- get as close to the rigging as possible -- okay?

Bud nods. Sam turns on the bull. VARIOUS ANGLES as Bud rides and rides, but this time he stays on. Sissy is excited.

ANGLE ON SISSY

jumping up and down.

CONTINUED
SISSY
Ride it, Bud!  Ride it!

CLOSER ON BUD

as he rides, mastering the technique of staying on.

SAM
Okay!  Eight seconds!

Sam stops the bull.  Bud looks up.  The ride is over. He has managed to stay on.  He gets off and staggers back to the table as he takes off his glove.  Sissy embraces him.  Sam smiles.  The crowd applauds.  He looks at them all and grins.

CUT TO

OMITTED

thru

OMITTED

thru

INT. TRAILER - NIGHT

The radio is on.  The local station is playing a cut from Willie's album "Stardust".  Sissy is getting ready to go to bed.  She is moving through the trailer which is charming, but hardly neat.  Bud is lying down in the bedroom with his knees up.  He has not removed his clothes.

SISSY
I was so proud of you -- I thought you were just wonderful -- you were the best one all night long ---
(stops, looks down at him)
How sore are they?

BUD
Don't worry about 'em -- won't slow me down at all ---

She grins as she turns out the lights in the front part of the trailer.

SISSY
I love you, Bud.

BUD
I love you too.

CONTINUED.
She sinks down beside him. He unsnaps his shirt in one easy motion, then reaches up and touches her nose.

SISSY
You know what I want to do?

BUD
No, what?

SISSY
I want to ride that bull sometime.

BUD
Oh, no sweetheart. That's not for girls. That's just too dangerous.

He pulls her down beside him. He reaches up and snaps off the light. The screen plunges into darkness.

BUD'S VOICE
Oh, ow, honey, easy!

SISSY'S VOICE
Sorry.

CUT TO

INT. GILLEY'S - NIGHT - ANGLE ON COWBOY

being tossed up into the air and down onto the mattress. The crowd cheers. The cowboy lies there holding his nuts, writhing in pain. Sam grins at Bud and Sissy who are nearby. Bud pulling on a glove, his two dollars already down on the table. He is second in line. Several GIRLS are hanging around Sam at the controls.

SAM
He won't want no lovin' for weeks.

COWBOY
You son of a bitch ---

A DRUNK GIRLFRIEND goes over to help the cowboy. The crowd laughs as he gets up and starts out passing yet another COWBOY who moves up to ride the bull. Bud is now next. He grins at the girls around Sam. Sissy is excited.

SISSY
I want to ride it, Sam. Have any girls rode it yet?

CONTINUED
SAM
Just Crystal. She rode it this afternoon.

Sissy looks over at CRYSTAL, a young girl, who grins.

SISSY
Crystal rode it?

SAM
Yep.

SISSY
I want to ride it, Bud. Crystal rode it this afternoon.

BUD
Shhh, honey, leave him alone.

Sam starts running the bull. The cowboy on it now is also drunk and is getting a very bad ride. They all laugh.

Sissy looks o.s.

122 SISSY'S POINT OF VIEW - WES HIGHTOWER

standing in the shadows, at the edge of the circle, staring at the cowboys, Sam, the bull and Sissy. He moves around watching, looking about cautiously. Wes is the bull rider we have seen at the prison rodeo in Huntsville. He stares at Sissy. He likes her.

123 BACK TO SISSY

staring at him, feeling a flush in her cheeks. She glances at Bud who is not aware of him. Sissy vaguely remembers Wes, but doesn't know from where. She looks away.

124 ANOTHER ANGLE

as Sam throws the cowboy high into the air and the crowd cheers. Bud strides across the mattress.

BUD
What speed's it on?

SAM
Five. You want me to turn it down?

BUD
Shit, no. I want to ride it right where it is.

CONTINUED
The downed cowboy gets up and moves away, dusting off his hat as Bud swings up onto the bull. He grins at Sissy. Sissy smiles at him and nervously glances off at Wes. Bud looks where she is looking.

as he looks at Wes. He is puzzled. The man looks familiar to him also.

staring back at Bud. He raises his beer to his lips. He has tattoos on his arms and a mean manner.

Bud on the bull. Sissy at the table with Sam. Wes across the way.

Ready?

Bud adjusts his hat once more, and, if he is dipping in the movie, spits on the floor and nods. Sam runs the bull. This is a rougher and faster ride than the first night, but Bud is determined to show off and he rides pretty goddamn well. Sam spins and bucks the bull at the same time.

and the controls with the crowd behind him.

watching, moving around.

excited.

Ride it, Bud! Ride it, cowboy!
a very good ride.

People applauding. Bud gets off, staggers forward, grinning, self-consciously, pleased with himself. Sissy hugs him.

SISSY
Oh, Bud, I love you, Bud! Let me ride it now.'

Bud looks up as Wes moves up with a ten dollar bill. He puts it on the table and starts pulling on a glove.

WES
Hello, Sam, how you doin'? Remember me? Wes Hightower.

Sam has a strange reaction. He looks around, at Bud and Sissy, then back at Wes and smiles nervously.

SAM
Sure, Wes, how you doin'? Long time no see.

WES
That's right. Long time. Bet you ten bucks you can't throw me.

SAM
I'm not supposed to do any gambling around the bull.

WES
Ten bucks.

Wes strides across to the bull. Bud and Sissy stare at him. Sam looks around. There is a strange tension in the air right around the controls.

BUD
Who is that?

SAM
Somebody I used to know.

BUD
He sure looks familiar.

Wes adjusts the rigging with a professional air. He looks at Sam. He nods. Sam turns on the bull. They all watch.
Wes is the best. He rides like the pro he is. Sam tries
to buck or spin him off, but this is someone who really knows
what he is doing. Bud and Sissy staring.

It is quite beautiful, the way he rides, his body arching
in the rhythm of the bull, graceful and fast as it bucks
and spins.

watching, impressed and slightly jealous. Sissy squeals
with excitement.

concentrating on the ride. Sam trying to buck him off.

on the crowd, etc. Excited by someone really good on the
bull.

attracted to him. He rides a lot better than Bud. She
glances at her husband who is now not trying to hide his
jealousy.

as the ride ends and people applaud. Wes gets off and moves
to the table. He removes the glove, puts it down, picks
up his beer and takes the money Sam offers him. He grins
at Sissy. Then at Bud. Bud stares back at him.

Before he can refuse her, the music begins on the stage.
Sam turns off the bull.
They're starting the set -- Gilley don't want the bull goin' when he's on the stage ....

Wes grins at Sissy and then looks at Bud. Sam is nervous.

You're a real cowboy, aren't you? Best riding I've ever seen ---

Wes grins. Bud takes her arm.

Come on, let's go dance ---

He leads her away.

Quit that flirting.

I wasn't flirting.

They move out onto the dance floor. Gilley is singing down at the other end. They start dancing. Sissy taking looks back over her shoulder at Wes and Sam who are standing, talking smoking around the bull. They move around the dance floor in the Texas two-step.

singing.

dancing on the floor. Sissy turns her head and looks off. Bud looks to see what she is looking at.

looking at them, standing with Sam talking at the edge of the dance floor.

dancing in the crowd.
amused. The music and dancing continues.

It is packed. The waitresses are running their tails off. Sissy, Chrystal, Norman and Marshall are seated at tables in the back. Bud is up front buying some cigarettes. They are all pretty drunk. The place is noisy with the jukebox going.

CHRISTAL
Sam let me in there this afternoon
and let me ride it as much as I wanted.
I'm sore as hell, but I rode it up
to three.

Bud leans across the counter and calls into the kitchen.

BUD
Hey, sweetheart, have 'em put an
extra slice of onion on my burger
-- and I want it extra well now --
if that cow's still moving I'm
sending it back --
(moves on up to the
table and sits down)
I just heard a good one -- you know
how you get to be a cowboy? You
get yourself a handful of marbles and
you put them marbles in your mouth.
And every time you ride that bull you
spit one of them marbles, and by the
time you've lost all your marbles,
you're a cowboy.

MARSHALL
Shit ---

Sissy looks o.s. Bud turns and stares. Wes and Sam move into Granny's, looking for a table. They walk down into the back and take a seat at the counter. Bud studying him. Wes sees Sissy and tips his hat to her. Bud stares at Sissy.
BUD
What the hell was that? What's
he doin' tipping his hat at you?

SISSY
Shhh, Bud ---

BUD
Don't he know we're married?

Bud picks up Sissy's hand and holds it up pointing to the
wedding band. He makes signs at Wes and talks, but Wes
certainly can't hear exactly what he's saying.

BUD
This is my old lady -- see this
wedding band? We're married. See?
Okay. Okay?

Wes turns away with Sam and talks to him as the waitress
comes up to take their order. Sissy pulls her hand away.

SISSY
Don't act so silly, Bud.

BUD
She belongs to me, okay?

SISSY
I don't belong to anybody, Bud.
Except myself.

Wes looks up at Bud and makes a gesture of all right with
his middle finger.

BUD
Did you see that? Did he just
give me the finger?

MARSHALL
I didn't see it if he did.

SISSY
Calm down, Bud.

The WAITRESS moves up with plates of food balanced on her
arm, her hair in wisps about her face. She is truly harrassed.

WAITRESS
Ham'n eggs -- cheese omlette --
bowl a chili -- burger, extra slice
of onion ---

CONTINUED
BUD
(opening up the
burger)
This old cow better not be moving —
(looks up at Wes
who is now talking
to Sam)
I think he gave me the finger ---

SISSY
He didn't know we were married
-- you're just jealous ---

She is putting catsup on her cheese omlette. The waitress
starts away.

BUD
Wait a minute, honey -- this thing's
still alive ---

WAITRESS
(exasperated, moving
away)
I can't help it ---

BUD
(picking it up and
throwing it at her)
Put it back on the fire!

SISSY
Bud!

The hamburger sails through the air, misses the waitress
and lands on the side of Wes' shirt. He looks over. He
gets up. Bud gets up.

CUT TO

EXT. GRANNY'S - NIGHT

There is a field of weeds on the side of Granny's. It is
there that the cowboys step out to fight. Bud and Wes
face each other. Bud swings at Wes. Wes, shirtless,
steps out of the way. Bud is very drunk, and he falls.
Wes steps back and waits. Bud gets to his feet. Wes hits
him, and Bud falls again. Bud is stunned. His nose is
bleeding. Sissy squeals and runs over to him.

SISSY
Bud!

CONTINUED
BUD
Stay out of this!

Bud gets up and swings and connects. Wes staggers back. Wes is mad now. He moves forward and knocks the shit out of Bud who sits down hard.

SAM
Okay -- that's enough ---

Bud gets up and starts for Wes again. Wes starts for him, but they are separated. Sissy moves up to Bud.

SISSY
No more! Bud! Stop it! No more!

Bud pulls away, kicks the ground, stares at Wes, then heads for the truck. Sissy follows. Wes and Sam are left there with the others, talking about the fight. Bud gets into his truck.

CUT TO

150 INT. TRUCK - NIGHT

Sissy gets in beside him. Bud looks at her, turns on the motor. Music starts on radio. He backs out and pulls out onto the road. We see Wes, Sam and others out in front of Granny's.

CUT TO

151 OMITTED

152 EXT. PASADENA - SPENCER HIGHWAY - NIGHT

Bud's truck goes by too fast.

CUT TO

153 INT. TRUCK - ANGLE ON DASHBOARD

BUD IS DRIVING 90 MILES AN HOUR. SISSY BRACED BESIDE HIM.

SISSY
Slow down, Bud! You let me out of here! You're gonna get us killed!

CONTINUED
Sissy looks out.

**POINT OF VIEW - THROUGH WINDSHIELD**

A traffic light is turning red. Another car is coming.

**SISSY**

Bud!

Bud throws on his brakes as he goes through the red light.

**ANOTHER ANGLE**

as Bud just misses the other car and almost turns the truck over. It spins around.

**ANGLE ON BUD AND SISSY**

as he fights to keep control of the wheel.

**ANGLE ON TRUCK**

as Bud manages to stop it. Sissy looks at him. He is bloody and drunk. They sit very quiet.

**CUT TO**

**INT. BUD'S TRAILER - MORNING**

The radio is on. Sissy is making some instant coffee. She looks at the clock and calls to Bud.

**SISSY**

Bud? It's seven o'clock.

She moves back and looks at him. His face is swollen. His lip big. Sick with a hangover.

**SISSY**

Are you going to work? Otherwise I'll call you in sick ---

**BUD**

Just bring me a beer ---

**SISSY**

Bud -- if they smell beer on ---

**CONTINUED**
BUD
Bring me a beer, Sissy ---

She moves back for the beer. He is in pain.

CUT TO

EXT. TRAILER - MORNING

Bud moves out of the truck. He is putting a whole package of Clorets into his mouth.

SISSY
You sure now you're all right?

BUD
Yep. Don't forget, Waylon's at Gilley's tonight ---

CUT TO

INT. TRUCK - MORNING

as Bud gets in and turns on the motor and the radio comes on. He turns it down a bit. He looks at her, tries to grin, sort of manages to, then pulls out carefully. Sissy watches him go, then moves back inside.

CUT TO

OMITTED

INT. TRAILER - MORNING

Sissy moves inside, picks up a phone book and dials a number. The radio is on, same as was on in Bud's truck.

SISSY
Charlene? Hi, it's Sissy. Is Sam there?

INT. SAM'S TRAILER - MORNING

Sam, in his T-shirt, sits drinking coffee with someone as
his wife, CHARLENE, hands him the phone.

SAM
Hi, Sissy -- what can I do for you?  
Sure, around four, okay?

He looks o.s.  And CAMERA REVEALS WES sitting there with a cigarette and coffee.

CUT TO

EXT. PETROCHEMICAL PLANT - DAY

Bud is working.  Scaffolding is being adjusted.  Marshall glances up and sees him.

MARSHALL
You feel as bad as you look?

BUD
I'm all right.

Bud stops where the other insulators have gathered.  He looks up.  The scaffolding is rigged around a tall tower.  It is 200 feet into the air.  Other men are starting up.

MAN
Come on, Bud -- bring me that wrench, will you?

Bud is alone at the bottom.  He puts his foot on the first rung and begins to climb.  (Research this work thing.)

CUT TO

EXT./INT. WRECKING YARD - DAY

Sissy moves up to where her mother is working.  She is eating a hamburger.  The fan is on.

SISSY
Mamma -- I'm going to take off early today, okay?
SISSY'S MOTHER
It's all right with me if it's all right with your daddy.

CUT TO

EXT. SMOKING LUNCH AREA – DAY
The men are eating and smoking. Uncle Bob stares at Bud.

UNCLE BOB
You better eat something, Bud. You're going to get sick.

BUD
I'll be all right.

CUT TO

EXT. GILLEY'S - AFTERNOON
Sam drives up with Wes. They get out and move toward the recording studio.

CUT TO

INT. GILLEY'S RECORDING STUDIO - AFTERNOON
An ARTIST is recording at Gilley's. We hear part of the song, or it might be that Gilley is showing WAYLON JENNINGS around. Sam and Wes move into the control room. We see Sam introduce Gilley to Cryer. We see them talking from the glass.

CUT TO

EXT. PETROCHEMICAL PLANT - AFTERNOON
We see Bud and the men start back to work. They start climbing the scaffolding. Bud is in the f.g.

CUT TO

EXT. GILLEY'S - AFTERNOON
Sam and Wes move out back where there is a trailer parked. Sam has a set of keys.

CONTINUED
SAM
I told you he'd give you a job. The pay's not much, but it'll keep you in beer and belly money -- rent's free -- I lived here for awhile before I got married again -- it's real convenient being right out back here ---

They move inside.

CUT TO

174 INT. TRAILER- DAY
as Wes looks around. Sam studies him carefully.

WES
You tell Sherwood about me?

SAM
(nods)
You don't lie to Sherwood.

WES
(tests the bed)
Beats sleepin' where I been sleepin'. Appreciate it---

SAM
You helped me once -- I can do the same -- just be straight with me, Wes -- don't make me sorry I helped you ---

Wes picks up a pair of ladies panties on the floor.

WES
Somebody lost somethin' ---

SAM
It's real convenient, like I said ---

WES
I'd like some of that convenience right now -- I haven't been con-venienced in so goddamn long ---

175 EXT. WRECKING YARD - AFTERNOON

Sissy moves out, calling back to her family.

CONTINUED
SISSY

See y'all later!

CUT TO

EXT. SCAFFOLDING – AFTERNOON

Bud is high up on the scaffolding. It is hot. He is
tired, perspiring, dirty. VARIOUS ANGLES. (Research
what it is exactly they are doing.) Suspense building. Bud
reaches for a tool. It falls. He tries to grab it. He
yells, then he slips and falls himself. Ten feet and down
onto a cast iron grating below (or the scaffolding itself).
The wind is knocked out of him.

BUD

Oh!

CONTINUED
as FELLOW WORKERS rush forward. Marshall sees him.

MARSHALL

Bud!

as he turns and looks o.s.

lying on the grating, struggling, not sure where he is.

as Uncle Bob rushes forward.

Bud!

as he turns and looks through the grating.

far below. Men running to try and help.

Don't move! Don't move!

as he does move and falls again. This time he falls ten more feet and into some pipes. He grabs them and hangs on. VARIOUS ANGLES. Men are moving up the scaffolding for him.

Jesus Christ!

VARIOUS ANGLES as the men reach him and pull him up to safety. Bud is stunned.

CUT TO
184  EXT. GILLEY'S - AFTERNOON

Sissy drives up, parks and hurries inside. A sign reads: "WAYLON JENNINGS IN PERSON TONIGHT!" Several cars around.

CUT TO

185  INT. GILLEY'S - AFTERNOON

Sissy moves inside. The BARTENDER is already behind the bar cutting fruit for the evening drinks. Sissy moves quickly across to the bull area. She stops and stares at Wes and Sam who are working with Crystal who is on the bull. She rides very well.

CRYSTAL
Okay!

They stop the bull. Sissy moves up quickly.

Sissy
Hi ---

Sam
Howdy ---

Crystal
Hi, Sissy ---

Sissy stares at Wes who smiles a lot when he sees her and tips his hat with his fingers. She feels that rush again.

Sam
You remember Wes? He's living out back. Working here now.

Wes stares at her. He likes her a lot. She blushes.

CUT TO

186  EXT. PETROCHEMICAL PLANT - AFTERNOON

Bud is being lowered from the high scaffolding in a spider. He is helped down by some men who are ready with first aid.

Men
Here you go -- easy does it ---

Uncle Bob
You're on the ground, Bud.

Bud
I'll be all right -- let me just rest here a minute -- let me just squat here till I stop shaking ---

He squats and looks at the men. He kisses the ground and looks up at the scaffolding.

CONTINUED
on the scaffolding looking over and down at him.

CUT TO

OMITTED

EXT. GILLEY'S - AFTERNOON

Sissy's car still out front. The sound of the bull being ridden and voices yelling. The front doors are open. The bartender and OTHERS looking o.s.

   SAM'S VOICE
   Ride it, Sissy!  Ride it!

   WES
   Move with it, honey!  Stay in the center!

CUT TO

EXT. TRAILER PARK - LATE AFTERNOON

Bud drives up and parks. He has trouble getting out. His back hurts. He moves slowly toward the trailer. Aunt Corene comes driving up.

   BUD
   Howdy ---

   AUNT CORENE
   Bob called and told me what happened -- I came to check on you ---

   BUD
   I'm okay ---

CUT TO

INT. TRAILER - AFTERNOON

Bud moves inside. Aunt Corene follows. The radio, as always, is on. The trailer is a mess.

   AUNT CORENE
   Sissy at work?

CONTINUED
BUD
(nods)
I better call her ---

AUNT CORENE
(staring at mess)
My God, Bud, you two live like pigs.

BUD
Sissy's not good at keeping house
-- I bought her a vacuum cleaner,
but I don't think she's taken it
outta the box ---

CUT TO

Sissy's mother is on the phone.

SISSY'S MOTHER
Three thirty -- something like that
-- I don't know where she was going ---

CUT TO

Aunt Corene is vacuuming the trailer. Bud hangs up the phone.

BUD
That's funny -- her mom said she
left work early ---

CUT TO

It is getting dark. Sissy behind the wheel, excited. She
turns into the trailer park, stops and gets out. She glances
at Bud's pickup and Aunt Corene's car and gets nervous.

SISSY
Bud?

CUT TO
195 INT. TRAILER - AFTERNOON

The radio and lights are on. Aunt Corene is in the kitchen making some supper. She looks up as Sissy moves inside.

SISSY
What's the matter? What are you doing here?

AUNT CORENE
Nothing much. He just almost got killed, that's all.

SISSY
Bud!

Aunt Corene watches as Sissy moves down the trailer.

CUT TO

196 INT. TRAILER BATHROOM - AFTERNOON

Sissy opens the bathroom door and looks inside. Bud is sitting in the tub with a beer can in his hand.

SISSY
What happened?

Bud stares at her.

SISSY
(cautiously)
Bud?

BUD
I slipped -- fell off the damn scaffold -- two hundred feet in the air -- damn near broke my back -- where you been?

SISSY
Visiting Crystal. I forgot about the time.

Aunt Corene appears in the doorway.

AUNT CORENE
Bud? Now that Sissy's here I'm going on home. I made y'all both individual tuna salads and put 'em in the refrigerator.

CONTINUED
BUD

Thanks, Aunt Corene.

AUNT CORENE

You know where we are if you need anything else. Just throw a rock.

And she is gone. Sissy looks after her and then at Bud. He finishes his beer.

BUD

Get me another beer, will ya, honey? I want to soak a little more.

CUT TO

INT. TRAILER

Sissy takes the empty beer can and moves into the kitchen area. The trailer is spotless. Bud can be heard as he talks.

BUD'S VOICE

I should have known better'n climb up there feeling the way I felt.

Sissy feels uncomfortable and lowers her levis and looks at herself. Bud can't see her from the bathroom.

BUD'S VOICE

I guess I must have had a dizzy spell -- it was so hot -- those sulphur fumes were worse'n ever -- add that to the hangover -- one minute I was all right -- the next minute I was falling ---

Sissy, her levis pulled down to her knees, is looking at the blister on her ass and the black and blue bruises that have formed on the insides of her thighs.

BUD'S VOICE

I tell you something, honey, your old man's a lucky son of a bitch -- if I'd hit that grating two feet over, I would have fallen all the way -- the whole two hundred -- to the ground ---

CUT TO

EXT. TRAILER - NIGHT

Music on radio. Bud and Sissy can be seen through the
window having supper. The usual activity around the trailer park on a summer night.

CUT TO

INT. BUD'S TRAILER - NIGHT

Sissy pours Bud another beer. They are eating the individual tuna salads.

BUD
What were you and Crystal up to? I thought you didn't like her.

SISSY
She's all right -- just girl talk -- you know -- I like tuna salad better with pecans and apples in it -- and not so much onion ---

BUD
We don't have no pecans and apples -- you haven't been shopping and that's all she could find to fix -- she asked me what I wanted and I said corn bread tastes real good when you hurt and she looked and there wasn't even a package of instant -- What were you planning to feed me?

SISSY
Don't complain against me, Bud.

BUD
We ain't been married long enough for me to do much complaining yet. Just certain things a man wants his wife to do. Be home when he gets here. Pick up after him. Keep the house clean. Fix him something to eat. And make good love to him. I don't have the slightest complaint in that department. But honey, we can't just live on love alone -- we'll shrivel up and blow away ---

SISSY
(smiles)
I just thought we'd go to MacDonald's.

CONTINUED
BUD
Shit ---

SISSY
I work too, you know. It's not like
I don't have anything to do.

BUD
I know that, honey, let's not get
in a fight.

SISSY
We still going to go to Gilley's
tonight?

BUD
I wouldn't miss Waylon Jennings
if I had to go in a wheel chair.

CUT TO

INT. GILLEY'S - NIGHT - ANGLE ON WAYLON JENNINGS

on the bandstand as he sings. A new song or something like
"I've Always Been Crazy But It's Kept Me From Going Insane".
The crowd goes wild.

ANGLE ON DOOR

as Bud and Sissy move inside. She is excited about the bull
and he is excited about the music and his talking about
the fall. They get a drink and move toward the music.
Both have dressed up. Some of the COWBOYS who work at the
plant see Bud and come over.

MARSHALL
Hey, Bud, how you feelin'?

BUD
Not too bad -- considerin' ---

Waylon continues to sing as they move up and watch, all
of them ad-libbing. Sissy looks off toward the bull.

POINT OF VIEW - THE BULL

in the center of the corral. Still. No one there.

CONTINUED
as she moves with Bud into the dance floor area and down toward the stage. There is a huge crowd so they don't get very far. VARIOUS ANGLES on the people as they all watch Waylon. Bud and Sissy excited. Waylon really goes. The song ends and everybody applauds. Waylon takes his bow. Bud looks over and sees Wes and Sam moving up and standing in the back with the bull. Wes has changed clothes and is dressed all in black.

BUD
What's he doin' here?

SISSY
He's working here now with Sam.

BUD
How do you know?

SISSY
(almost caught)
Crystal told me.

INTERCUT LOOKS as Crystal moves up to Wes and Sam. She looks over at Sissy. She waves. Bud is puzzled.

ANNOUNCER
Waylon Jennings, ladies and gentlemen -- Waylon Jennings. Waylon will be back a little later -- till then enjoy yourselves -- we got pool -- dancing -- the bull over in the south forty -- best barbeque in East Texas -- T-shirts and records -- Mickey Gilley, Johnny Lee, Waylon Jennings right in the back ---

Sissy takes Bud's arm.

SISSY
Let's go to the bull.

BUD
I can't ride tonight. My back's damn near broke ---

SISSY
You can watch.

She leads him through the crowd.

CONTINUED
A couple of DRUNK CUSTOMERS are already lined up to ride the bull. Crystal is at the table with Sam and Wes. Sam is operating the animal. Crystal looks up at Sissy and grins. Bud is suspicious, but can't figure out why. He stares at Wes who turns and grins at him. One of the drunk cowboys pays his money, climbs across the mattress-covered floor and swings up on the bull.

DRUNK COWBOY

Okay ---

Sam makes the bull spin and the drunk's nuts are soundly beaten before he goes flying.

DRUNK COWBOY

Oh, shit! (hitting the floor)

Ugggh!

Wes grins and lights another cigarette. Some girls come over with drinks for him and Sam. He glances over at Sissy and Bud and grins again. Bud looks down at Sissy.

as Sam tosses another WOULD-BE-COWBOY #2. The poor guy doesn't have a chance. He goes right over the bull's head. Waylon moves up to watch.

SAM

Next! How about you, Waylon?

WAYLON

I got more singing to do!

Sissy can't help herself. Crystal is smiling at her. Wes turns. Bud is puzzled.

SISSY

I'm going to ride it.

BUD

Huh?

SISSY

Don't get mad.

BUD

Hey -- Sissy ---

But she is out on the mattresses. Bud steps forward,
watching. Wes is out there at the back of the bull, starting to adjust the speed.

SISSY
What speed's it on?

WES
Four. I'll turn it down.

SISSY
Leave it right there.

She pulls on a glove and gets on the bull. She looks over at Bud.

POINT OF VIEW - BUD

Not sure what's going on.

BUD
Hey, get off of that, Sissy, you'll hurt yourself! That damn thing's dangerous!

WES
She knows what she's doin’.

Bud reacts to this comment and stares at Sissy.

ANOTHER ANGLE

Sissy looking at him as other people see her.

PEOPLE
Hey y'all! Sissy's on the bull! Girl on the bull! Etc.

WES
Now don't forget what I told you. Hug it with your knees and go with it.
(walks back to the table)
Let me, Sam ---

CLOSER ON BUD

as he reacts to all this. Now he knows where she was.
as Sissy expertly slings her arm over her head, arches her back and nods to Wes.

SISSY

Okay.

as he starts the bull.

as the bull begins to buck and spin under.

surprised, not surprised, angry, sort of proud, a whole lot of things, but most of all hurt and jealous and suspicious of what has gone on that afternoon. Staring at Wes. And at Sissy.

on other people, Waylon, watching and yelling.

VARIOUS PEOPLE

Ride it, Sissy! Ride it! Etc.

Wes enjoys tossing Sissy about. Bud stares at him.

COWBOYS

Shit, she's great! She ain't got nothing to lose!

riding.

expressionless now, just watching, seething.

as the ride continues. Sissy is almost thrown, but manages to stay on.
watching. Marshall moves up, grinning.

**MARSHALL**
Shit, she rides better’n you do, Bud.

Bud sees red. He moves up to the table, tosses down two dollars and starts putting on a glove. He stares at Wes and Wes looks back at him.

**CRYSTAL**
I'm next!

**BUD**
Like hell you are.

as the ride finishes. Sissy gets off, exhilarated. She moves over to the table. People cheer. She sees Bud moving for the bull.

**BUD**
What's it on?

**SISSY**
Bud, you got a bad back! Don't be crazy!

**BUD**
What's it on?

**SAM**
Four.

**BUD**
Turn it up to five.

**SISSY**
Bud ---

Crystal hurries over and adjusts the bull.

**BUD**
You lied to me ---

Before she can answer, he is up to the bull. He winces. His back does hurt. He looks at Wes. INTERCUT CLOSEUPS. Bud is drunk. Wes expressionless. Bud nods.

CONTINUED
Okay ---

BUD

Okay --

SISSY

Are you all right?

BUD

(pulls off glove and
hands it to her)
Okay -- now you ride it. You want
to ride it. Ride it!

Sissy is stunned. She looks back at Sam and Wes. Wes
studies the two of them. Sissy grins.

SISSY

All right.

Sissy climbs up on the bull. Bud steps back.

as he turns on the bull. VARIOUS ANGLES ON BUD AND SISSY
as she rides. She rides once again pretty damn good.
Bud's jaw gets harder, more determined. Sissy gets off.
Bud moves for the bull, after tossing down another two dollars.

BUD

Put it on six!

SISSY

Bud! You're crazy!

WES

Put it on six, Crystal.

Crystal moves over and adjusts the bull. Wes glances at
Sam who stares back. Wes is going to throw Bud. Sissy
sees the looks between them.

SISSY

That's too fast for you, Bud!

CONTINUED
BUD
Shut up, let's go.

WES
You ready?

BUD
I said let's go.

There is no contest. Wes manipulates the controls. The bull spins and bucks. On six it is very fast. Bud is tossed up into the air, the bull spins around and hits him as he falls. There is a crack. Bud falls to the mattresses and just lies there. Sissy moves over. Wes and Sam just sit, watching. Bud looks up at Sissy.

BUD
He broke my fuckin' arm.

CUT TO

INT. BUD'S TRAILER - NIGHT

The radio is on. We hear John David Souther's great "The Moon Just Turned Blue"

J.D. SOUTHER
Hang up the phone,
And lose my number.

Bud's truck drives up, parks and they get out. We hear their voices o.s.

BUD'S VOICE SOUTHER
Get away --- Leave me alone
So I can cry.

SISSEY'S VOICE
Just trying to help --- It's broken and sore.

Don't touch my heart anymore.

The door opens as Bud fumbles with the keys and moves inside. He moves directly for the whiskey bottle. His silence now is dangerous. He pours himself a glass and looks at her as she moves in and closes the door. His arm is in a cast.

CONTINUED
BUD
You layin' him?

SISSY
No, I'm not. I'm not layin' him.

BUD
You lied to me.

SISSY
I was with Crystal. I just didn't say where.

BUD
My daddy always says if a woman'll lie about one thing, she'll lie about another.

Bud is trying to get his shirt off. It has been cut to put on the cast, but now it is difficult for him to manage alone.

SISSY
Here -- let me help you ---

Bud rips, furiously at his shirt. It hangs half on and half off.

BUD
I don't need no help from you! I don't want no help from you! And I don't want you showing off on that goddamn bull any more!

SISSY
I wasn't showing off!

BUD
What? What do you call it don't call it showing off?

SISSY
I was just riding it!

BUD
Riding it?

SISSY
That's right! Riding it! And I'm going to ride it again and again as much as I want to!
BUD
Oh, no, you're not!

SISSY
Oh, yes, I am!

BUD
I said no: No, you're not! (SONG CONTINUING)

SISSY
You're not my daddy! You can't tell me what to do!

BUD
I'm your husband! The next best thing! And I say you're not going to ride it anymore! Ever!

SISSY
You're just jealous because I can ride it better'n you!

Bud sees red again. He hits her. Sissy is stunned.

BUD
Get out! You get out of here!

SISSY
You hit me!

Bud starts for her and she moves out of the trailer.

EXT. TRAILER - NIGHT

Sissy moving for her car. Bud yelling at her at the doorway of the trailer, his shirt half on and half off.

BUD
Get out of here!

SISSY
You hit me!

Sissy starts up the car and drives away.
Bud staggers back inside. He throws a couple of things. Some ashtrays. The radio continues. Bud is suddenly alone and still, panting, his arm aching, shirt torn.

J.D. SOUTHER
(on radio)
Well, you can count me out,
Of your triangle.
I'm number three,
Too late tonight.
And I don't need heartache at all.
I can't stand the fall.
But the moon just turned blue,
Goodbye, goodbye ....

Bud sits down, his head in his one good hand, then throws something else.

J.D. SOUTHER
(on radio)
Little darling, the moon just turned blue...
So baby, goodbye ....

FADE OUT

FADE IN

SUPERVISOR
There's not much you can do around here with a broken arm, Bud -- you were still on the 150 day probation

CONTINUED
SUPERVISOR (cont'd)
period so we can't keep you on salary
-- come back when the cast comes off
-- here's your severance pay -- sorry ---

Bud nods, takes his check and goes.

CUT TO

EXT. PLANT - MORNING

Uncle Bob walking Bud toward the parking lot.

BUD
It was like the Garden of Eden
till they brought in that bull.

UNCLE BOB
It sounds like the kind of machine I
used to train on when I was
rodeoing.

BUD
Probably. Well, I better go look
for some kind of job -- I got
truck and trailer payments to make.

UNCLE BOB
There's a lot of work around here,
Bud. I'm sure you'll find something
to do with one good hand till the
cast comes off.

Bud nods as they walk.

UNCLE BOB
What are you going to do about Sissy?

BUD
What do you mean 'do about her'? Nothing.

UNCLE BOB
Don't be hard-headed, Bud, like the
rest of the family. Apologize to
the poor little thing.

BUD
Poor little thing? Shit no. I can't
have a woman lying like that. I know
most people don't, but I still do live
by a moral code. A kind of cowboy
code. She's the one who ought to apologize ---

CONTINUED
UNCLE BOB
You're just as ornery as your father -- go on -- give her a call ---

BUD
She can call me. She's the one in the wrong. I'm in the right -- this time ---

UNCLE BOB
You want to come over tonight for supper?

BUD
No. I'm going to go to the Barn, get my check cashed, try to stay out of trouble -- I'll look for a job tomorrow ---

He goes on. Uncle Bob watches him.

EXT./INT. BARN – AFTERNOON

Bud is getting his check cashed. He stands in line. The people cashing the checks are a MAN WITH A GUN and TWO NICELY DRESSED WOMEN.

BUD
Thanks ---

He takes his drink and walks across to the jukebox. He looks at the selections. POINT OF VIEW. We see "Take This Job And Shove It", by Johnny Paycheck. Bud punches the button and watches as the record comes out on the turntable. The song begins. He turns and looks toward the entrance. Wes and Sam come through, pick up a six-pack and leave. Wes stares at the check-cashing process. Bud just watches. A WAITRESS passes.

WAITRESS
Come on, honey, it can't be as bad as all that ---

Bud remembers, he thinks, where he knows Wes from. He moves away and watches the truck drive away.

CUT TO
INT. BUD'S TRAILER – NIGHT

Bud is going through his photographs. Sissy has put them in a plastic viewing affair. He is puzzled and excited. The radio is on.

He stares down at the pictures and we see various shots of Bud and Sissy and their friends during their relationship. INTERCUT WITH BUD. Finally we see photographs of them at the Huntsville Prison Rodeo. There are some shots of the men on the bulls, etc. Bud stares at one that is so far away that he can't tell for sure if it's Wes. Then he rummages through the drawer and finds the Prison Rodeo program and quickly thumbs through it. He comes upon the pictures of the prisoners entered that year and finds a photograph of Wes Hightower.

He thinks a bit, then gets up and moves out with purpose.

CUT TO

INT. GILLEY'S - NIGHT

A fiddler is playing on the stand. The audience dancing, having a good time. The cowboys up front are beating the shit out of the punching bag. Norman is hitting it. Bud comes through the door, looking around. He nods to the bouncers, pays his cover charge and moves to the bar where he orders a drink and glances over toward the bull.

POINT OF VIEW - THE BULL

Sure enough, a girl is riding it, but it's not Sissy. She is standing near Sam and Wes watching.

ANGLE ON BUD

as he waits for his drink. Three pretty girls move into
the bar and up near him. They are obviously from another part of Houston and have come down into the area, slumming. One of them is a girl named PAM. Bud grins at her and she smiles back at him. A girl named WANDA is putting on a glove, being encouraged by her friends around the bull. She climbs up on the bull. Wes beside her.

WES
(to Wanda)
You ever done this before?

WANDA
No, I'm a virgin. Now, don't get carried away.

Her boyfriend NEAL is watching. Sissy stares at Bud who is moving closer.

NEAL
Throw her, or I'll never hear the end of it.

WANDA
You be gentle! Don't you hurt me now!

WES
Anything he makes sore, I'll be glad to kiss.

They all laugh.

SAM
You ready now? Put your arm back.

WANDA
.puts arm back)
Now, really, don't hurt me cause I'm gettin' married on Friday.

WES
Ride it just like makin' a honeymoon.

Wes starts back to the table and stops when he sees Bud standing nearby. He glances at Sissy.

as Wanda rides in the b.g. Bud moves closer to Sissy and Wes. This is the first time that Wes has seen him since the arm was broken. He looks down at the cast. There
is real hostility between these two men, coupled with the fact that Bud suspects him of being an escaped convict.

BUD
(to Sissy)
I got to talk to you ---

SISSY
(ignoring him, to Wes and Sam)
Who needs another beer?

WES
Me. Sam?

SAM
Sure.

Sissy starts toward the bar. Bud takes her arm. She pulls away and he follows.

BUD
Now, don't do this -- don't irritate me -- you talk -- you listen -- I figured out where I knew him from -- I went through the pictures -- we saw him before at the Huntsville Prison Rodeo -- he's an escaped convict!

SISSY
No, he's not -- he's not escaped -- he's out on parole ---

BUD
You knew that?

SISSY
He told me this afternoon -- now, leave me alone, Bud -- leave me alone! I'm not talking to you anymore and I mean it!

BUD
Okay -- if you won't talk to me, I'll find someone else who will!

Sissy orders drinks at the bar, ignoring him. Bud glances back at Wes and then moves away toward the dance floor. He looks back at Sissy and then moves up to Pam.

BUD
Wanna dance?

CONTINUED
PAM
(studies him, amused)
Sure -- you bet -- why not?

Bud glances at Sissy, puts his beer in his hip pocket, grabs Pam by the hair and they move out and dance. It's a kind of grudge dance. In the b.g. the bull riding continues.

CLOSER ON SISSY

staring off. POINT OF VIEW. Bud dancing with Pam, making her jealous. Wes steps up beside her.
WES

Need some help?
    (Sissy shakes her head)
You want to dance?

Sissy sees that he has been watching Bud and the girl. She nods and they move out on the floor. They start to dance.

dancing as he sees Sissy and Wes out on the floor. Now begins a jealousy dance where Sissy holds Wes tight for Bud to see and Bud responds by holding Pam even tighter. It is a dance where two people who really love each other use the strangers in their arms to get back at each other. (To be obviously carefully choreographed in moving shots.)

VARIOUS ANGLES to maximum effect. At the conclusion of the number, they are pretty close together. Sissy and Wes move past Bud and Pam. Bud tries one more time to make Sissy jealous. He turns to Pam and says, loud enough for Sissy to hear ---

BUD
    So, when are you going to take me home and rape me?

PAM
    (startled, amused)
    Whenever you get ready.

SISSY
    He's ready right now ---

Pam stares at Sissy, puzzled. Bud is angry again.

BUD
    I sure as hell am---

Wes is amused. Bud looks at him.

BUD
    (takes Pam's arm)
    Let's go ---

PAM
    I have to tell my girlfriends that
    I'm going ---

Bud nods and Pam moves away to her girlfriends. Bud starts for the exit. Sissy is furious. She moves after Wes. Bud looks back at her, sorry as they move across to the bull.
and her girlfriends as she picks up her purse, etc.

PAM
I got myself a cowboy -- see
y'all later ---

They laugh. Pam moves toward Bud who is at the back of the bar, waiting for her. He is looking off at Sissy. Pam moves up to him.

as Pam moves up.

BUD
Ready?

Pam nods. She is very excited by him. He takes her arm and they move down the bar. Pam looks off where Bud is looking.

Who is that?

BUD
My wife.

Sissy climbing up on the bull. Wes moving up beside her.

Bud and Pam moving for the door. Bud looks back at her.

looking off at Bud.

CUT TO

Bud and Pam move for Bud's pickup.

PAM
My name is Pam ---

BUD
Hi, I'm Bud ---

CONTINUED
PAM
Hey, cowboy -- you're not just
doing this to make your wife
jealous, are you?

BUD
Yep ---

CUT TO

244b INT. GILLEY'S - NIGHT
Sissy is riding the bull.

CUT TO

244c INT. BUD'S PICKUP - NIGHT
Bud driving fast. Pam beside her, staring at him.

PAM
I have a thing about cowboys -- just
drives my daddy crazy -- get off on
this exit right here ---

CUT TO

244d EXT. HOUSTON FREEWAY EXIT - NIGHT
Bud's truck exits. We see Houston in the distance.
We are now uptown/downtown as the case may be.

CUT TO

245 OMITTED

246 INT. GILLEY'S - NIGHT
Sissy adjusts the bull in the back. Wes is talking to the
girls around. Sissy climbs up on the back.

SISSY
Come on, Wes! Run the bull! I
turned it up to seven!

CONTINUED
You're going to hurt yourself, Sissy ---

Don't matter. Nobody's using it tonight anyway ---

Wes looks at her and grins. She stares back at him, boldly.

Steel and glass. Bud pulls up and parks at a very nice apartment complex. They get out and start inside. He is very impressed.

Daddy says, 'Why do you like cowboys?' And I tell him, 'Well, Daddy, most men today are just too complicated' -- (Daddy goes to an analyst three times a week) -- 'I like men with simple values -- I like independent, self-reliant, brave strong, direct and open men.' Daddy says, 'You mean dumb.' Daddy's a scream -- this way -- you come to Houston proper much? It's my favorite city in the world -- it's just got so much energy!

Bud follows her into the apartment complex.

Cars and pickups pulling out as people leave. Wes and Sissy are moving toward his trailer. She is chattering nervously.

If he goes off with somebody else, I can go off with somebody else. Two can play the game just as good as
SISSY (cont'd)

one. He was always telling me I
couldn't do something. I don't
like anyone to tell me I can't do
something. To me, it's them saying
I can't because I'm a girl. And
I've got to show 'em I can. Besides
I've never known a real outlaw ---

She looks at him. His face in shadows as he opens the door of the trailer and turns on the light. It is spartan inside.

CUT TO

248a INT. PAM'S APARTMENT - NIGHT


BUD
What does Daddy do?

PAM
Daddy does oil and all that that
implies -- pour me a bourbon and
branch -- I want to put on some
music ---

She moves to a record player. A lot of records. She flips over a stack on the turntable, looking at Bud in a mirror on the wall. CAMERA REMAINS THERE as the music starts, and Pam moves over to him, picks up her drink and toasts him.

PAM
To cowboys --- and all that
that implies.

CUT TO

248b INT. WES' TRAILER - NIGHT

Wes is pouring drinks. Sissy is nervous.

SISSY
How many banks did you rob? And
why? Sam told me it was banks -- it
was, wasn't it?

CONTINUED
The less you know about me the better off for both of us. Don't talk -- I get nervous when women talk at me -- ask me questions -- there're no answers -- less you're rich--

(unsnaps his shirt)

Come here ---

Sissy comes to him. He takes a drink of whiskey and kisses her, passing the whiskey from his mouth to hers.

WES
This here’s called Mescal con gasano. Means Mescal with a worm.

SISSY
It’s got a dead worm in it?

WES
That’s right.

SISSY
How sickin’in!

He unsnaps her shirt. She pulls away.

SISSY
I can't -- I thought I could --
but I can't do this to Bud -- I can't -- I'm sorry -- No, Wes, now no! No!

She pushes him away. Then she leaves. He stares after her, thoughtfully, then drains the bottle and eats worm.

Bud's boots on the floor in the living room. His hat turned upside down. The last record on the turn-table. It ends and the room is quiet. The bedroom door is closed.

CUT TO

Bud drives his black pickup through the empty grey morning streets. Music on his radio.

CUT TO
sitting, wide awake. We hear Bud's truck drive up. She pushes the curtain aside and looks out. POINT OF VIEW. Bud gets out of the truck, sees her old beat up car and nervously adjusts his clothes. She looks at the door. Bud opens the door and stands there, looking at her. Sissy gets up and moves past him. She reaches into a closet, grabs an armful of clothes and starts for the door. He just watches. She stops by him and pushes the collar of his shirt back. There is a hickey on his neck. A beat. No words. She goes. Bud looks at himself in the mirror.

CUT TO

Sissy drives up in the empty parking lot, parks and starts for Wes' trailer.

Bud is behind the counter working as a short order cook. Hamburgers, fries, hot dogs, etc. The cast is still on his arm. A FAMILY working. Marshall moves up.

MARSHALL
Hey, Bud ---

BUD
Hi, Marshall -- come around here ---

Marshall comes around to the side door and stands and talks to Bud as he works.

MARSHALL
When did you start working here?

CONTINUED
BUD
Just this week ---

MARSHALL
How's your arm?

BUD
Lot better ---

Bud hands sandwiches to a girl who is working counter.
Ad-libbing all around with the ordering, etc.

BUD
Cast comes off on Monday.
What do you want?

MARSHALL
Couple cokes -
(as Bud hands him
the drinks)
I haven't seen you out at Gilley's.

BUD
No -- I been trying to get it
together -- I was getting crazy
-- drinking too much ---

MARSHALL
Ever hear from Sissy?

BUD
Just from her lawyer. You see her?

MARSHALL
She's out there every night. Drinking
an awful lot. She's getting so good
on that bull, she can ride it standing
up. She puts all the men to shame.

BUD
They ruined the bull -- letting
all them girls ride it as far as
I'm concerned -- she still with
that old boy?

MARSHALL
They're living together, Bud -- she
moved in with him in that trailer
-- right next to Gilley's ---

Bud looks up, he didn't know.

MARSHALL
I thought you knew.

CONTINUED
WAITRESS
Four burgers -- three plain dogs
-- one with chili ---

Bud nods and starts putting the stuff on the stove.

MARSHALL
Want to go to the drive-in tonight?
I met a girl who'd got a friend.
One of them kind of friends.

BUD
No -- I'm tired -- I'm going to
geret a six-pack and go on home ---

MARSHALL
See you ---

BUD
Yeah ---

Bud continues to turn the burgers.

CUT TO

257 OMITTED
thru
259

259a EXT. BUD'S TRAILER - LATE AFTERNOON

Bud drives up and stops. He gets out with his six-pack
and starts for the trailer. There is a new car parked nearby.
Pam gets out and whistles at him. He turns.

PAM
Hi, cowboy ---

CUT TO

260 INT. BUD'S TRAILER - EARLY EVENING

Pam and Bud are inside. Bud is opening a couple of
beers and trying to pick up.

PAM
It didn't take much work to find you
-- I called Gilley's -- one of the
girls who works in the office said

CONTINUED
PAM (cont'd)
she'd been here a couple of times -
(looks at picture
of Sissy)
Thought I'd come. Make your wife
jealous again.

BUD
My wife is living with a convict
out on parole in a trailer next to
Gilley's and we're getting a
divorce.

He looks at Pam. The phone rings.

BUD
Shit --
(picks up receiver)
Hello? Oh, hi Uncle Bob -- what?
No, it's all right. I have company.
No, it's not Sissy. No. No, we're
not hungry. Yeah? Well, that
sounds good -- let me ask her --
(hand over phone)
It's my Uncle Bob. My Aunt Corene
just made a homemade Karo-nut pie.
We'll go have dessert.
(Pam smiles okay)
Uncle Bob? We'd love to. Oh, couple
hours at least. Okay? Fine -- see
you then ---

He hangs up. He turns back. Pam is smiling.

CUT TO

UNCLE BOB'S KITCHEN - NIGHT

Uncle Bob has a belt with a silver buckle on it. He is
showing it to Bud who is eating pie and drinking coffee.
Aunt Corene is in the other room. Pam sits at the table
picking at the dessert.

UNCLE BOB
Corene found it this week when she
was unpacking some boxes -- I won it
for bull riding -- '64 -- pictures
of me on a bull ---

BUD
(admiringly)
Hey, hey, hey ---
PAM
You rodeo any more?

UNCLE BOB
NO mam ---

BUD
Uncle Bob had an accident -- spent almost a whole year in a cast ---

UNCLE BOB
I got caught in a chute -- fell off the bull -- stomped me real good -- I got a plastic bone in my leg, a plastic plate in my head, and -- how well do you know this pretty lady, Bud?

BUD
Well enough ---

UNCLE BOB
And one plastic nut ---

Pam stares at Uncle Bob.

BUD
He bullshits a lot, but he's tellin' you the truth -- we keepin' y'all from doin' anything? Aren't you going out?

UNCLE BOB
Believe it or not, we're going to Gilley's tonight -- first time since I took you there the first time -- y'all come on, go with us ---

CONTINUED
BUD
Pam's taking me to a new club downtown Houston called 'Cowboy' ---

AUNT CORENE
(o.s.)
We're not going to take no for an answer! It's going to be fun out there tonight!

UNCLE BOB
Y'all come on now, go with us ---

BUD
Why? What's happening out there?

Aunt Corene appears in the doorway dressed like Dolly Parton in a big wig and big bosoms.

AUNT CORENE
They're having a Dolly Parton Look Alike Contest.

Willie and Lou Sue are staring at their mother. Bud grins and looks at Pam.

PAM
I wouldn't miss it for anything in the world.

CUT TO

INT. GILLEY'S - NIGHT

The place is full of Dolly Parton look alikes. About seventy-five percent of the women in the place have dressed up to look like one of their favorite stars. It is quite a sight. A line of them are moving up to the microphone and giving their real names, then turning around for everybody to look at them. Cheers from the crowd. VARIOUS ANGLES as Bud, Pam, Uncle Bob and Aunt Corene enter. There is a lot of laughter and squeals of surprise as the various regulars recognize each other dressed up. Ad-libbing. Shit-kicking jokes, etc. Bud looks around and sees Sissy around the bull with Wes, Sam, Crystal, Norman, etc., and a huge crowd. Sissy is quite drunk, behaving quite wild. It is the first time that Bud has been in a long time, and he feels a surge of excitement. He has missed the place. Pam glances at him.

BUD
It's a hoot, ain't it?

CONTINUED
Pam nods and they all push toward the stage where there is activity. Very crowded. Uncle Bob moves up with their drinks. There is a drum roll. They look off and move for the stage. The last "Dolly" moves away.

all dressed up, looking terrific in a spotlight with the band behind him. The crowd down on the floor. Most of the "Dollies" standing together.

MICKEY GILLEY  
Goodnight! I've never seen so many Dollies in my life! You all look so good! You know, the real Dolly's not a stranger here to Gilley's -- she played here when she was just getting started, and we're all so proud of her -- of course, that's why we have our Dolly Parton Look Alike Contest every year -- as you all know Dolly's in town playing at the Summit -- and the winner of this contest tonight is going to get free tickets to her show and get to meet Dolly personally ---

as Bud, Pam, Uncle Bob and Aunt Corene settle to listen. Norman and Crystal move up. Bud looks off and sees Sissy, Wes, Sissy, etc., moving around the side, but still far away.

MICKEY GILLEY  
Now, as you all know, it's rodeo season here in Houston, and there's the big rodeo right here under our own roof! The night after the big rodeo downtown! There's going to be all kinds of events and all kinds of prizes!

Bud looks at Uncle Bob, Aunt Corene and Pam.

MICKEY GILLEY  
There will be a punching bag event, a dance contest, a rope spinning event, all kinds of bands competing, and, of course, bull riding on our own mechanical bull over there in the south forty!

CONTINUED
Bud looks over at Wes who grins and says something to Sam and Sissy. Sissy takes Wes' arm. She seems quite different. She is drunk.

MICKEY GILLEY
There's entry forms to be filled out in the back, and the entry fee of ten dollars a piece per event will be used as prize money -- that's the Gilley Indoor Rodeo now -- three weeks from tonight after the big rodeo down in the Astrodome ---

The crowd cheers.

MICKEY GILLEY
Real treat for you now -- our little Fiddler Robert and his rendition of 'The Cotton-Eyed Joe'!
While the judges consider their verdict!

The music starts and the crowd quickly forms the lines to do the famous 'Bullshit' dance.

ANGLE ON BUD AND PAM
in the crowd, moving up to the entry table where the beer joint cowboys are getting the forms for the rodeo. Bud looks down. Uncle Bob and Aunt Corene move up. Bud picks up one of the forms.

UNCLE BOB
You going to enter?

BUD
Maybe ---

UNCLE BOB
Come on, let's watch 'em ride the bull -- I want to see what kind of machine that is ---

OMITTED

as he and Pam move after Uncle Bob and Aunt Corene. He stops and looks off at Wes and Sissy, putting the entry form
into his shirt.

as Sissy moves up to the bull and gets ready to ride. Crowd

who is looking at Sissy. Pam looks at him and then off.

back at Bud and Pam move up closer. Cowboys around taking the entry
forms for the rodeo. Uncle Bob looking at it. And back at
Sissy as she shows off. There are cheers when it's over.
Sissy gets off and starts for the table. She stops and looks
o.s. POINT OF VIEW. She sees Bud for the first time with
Pam again. Jealousy rears its head.

That's just an el toro -- exactly
like I used to train on -- come on,
Bud, let's go ride it ---

Uh ---

Come on -- I'll pay for it ---

Bud! You be careful!

Uncle Bob and Bud move up to the bull. Wes looks up from
where he is sitting talking and sees Bud move up to the
bull. He glances at Sissy. Uncle Bob plunks down the money.
Aunt Corene moves up with Pam.

**UNCLE BOB**

Hey, Sam ---

Uncle Bob puts his arm around Sissy.

**UNCLE BOB**

How you doing, Sissy? Are you getting good! Hey, come on now, don't be mad at me -- I'm just his uncle -- you're a little drunk, aren't you, honey?

Sissy hugs Bob.

**SISSY**

I'm all right ---

Uncle Bob moves across and climbs up on the bull.

**BUD**

Go, Uncle Bob!

Sam runs the bull for Uncle Bob and he rides pretty well. Aunt Corene is pleased. Pam amused. Uncle Bob gets off.

**UNCLE BOB**

Whew! That's the longest eight seconds I ever knew! My legs are shaking: Out of shape! Come on, Bud!

**BUD**

I better not ---

**SISSY**

We don't allow no cripples on the bull anyway, do we, Sam? Specially cripples with hickeys on their necks!

**BUD**

Get out of the way --

(pulling on the glove)

Hear you've moved in ---

**SISSY**

That's right. I have.

**BUD**

Hope you're keeping his trailer a whole lot cleaner'n you kept mine.

CONTINUED
He moves across to the bull and slings his leg up over it.
Sissy reaches over and hits the on button. The bull
bucks. The rigging hits Bud right in the balls. He is
flipped off before he is ready. He tries to get to his
feet.

BUD
Oh, Christ -- that's not funny ---

UNCLE BOB
What happened?

BUD
Goddamn you!

He starts for Sissy. She moves to Wes.

SISSY
Wes!

Wes rises. Uncle Bob grabs Bud's shirt. Aunt Corene and
Pam move for them.

UNCLE BOB
Come on, Bud -- Bud -- she's drunk!
Hey -- listen to me -- Bud! Bud!

Bud turns and moves away from the area. Pam, Aunt Corene
and Uncle Bob following. Bud kicks some of the chairs
out of the way. Hold on Sissy, looking off drunk.

SAM
That wasn't funny. You ought
to be ashamed!

CUT TO

Bud comes out of Gilley's nuts aching. He breathes deeply
as he walks toward Pam's car. Pam, Aunt Corene and Uncle
Bob following.

AUNT CORENE
Maybe we better call it a night ---

BUD
Shit no, we're going uptown -- we're
goin' to Cowboy -- y'all come with
us -- That's all right, ain't it?

CONTINUED
Sure ---

Come on -- follow us ---

Bud and Pam move into her car. Uncle Bob and Aunt Corene move for their truck in the parking lot.

CUT TO

INT. PAM'S CAR - NIGHT

Pam is driving from Pasadena into Houston on the freeway. Uncle Bob and Aunt Corene following behind. Bud's not feeling too hot. Pam glances over at him, concerned.

What a bitch!

(sits up)

Slow down!

Oh, you're not going to be sick, are you?

Slow down -- let Uncle Bob pull up beside us --

(sticks head out window and gestures for Uncle Bob to pull up)

Uncle Bob .'

INTERCUTTING MOVING SHOTS as the men yell at each other as the car and the truck move down the freeway.

I'm going to enter that rodeo! Will you help me learn how to ride that bull?

What?

We'll talk about it later!

CUT TO

EXT. COWBOY - NIGHT

A club in downtown Houston. Limousines are parked out front.

CONTINUED
Chic people going in. Pam pulls up. Aunt Corene and Uncle Bob arrive in their truck.

CUT TO

INT. COWBOY - NIGHT

A fashionable club in Houston -- a "contempo" version of Gilley's. All steal and glass with polished wood. Saddles hang from the ceilings. A balcony above a dance floor. The music is run from a disco booth and the songs are anything from Boz Scaggs to Loretta Lynn to the Eagles. The bars are packed with beautiful people. Pam leads Bud, Aunt Corene and Uncle Bob inside. Uncle Bob and Bud are trying to talk over the noise. Pam is showing off the place.

PAM
Don't you love it? Isn't it great? It hasn't been open a year!
(pushing through saying hellos to various people)
Hi, darlin' -- how are you?
Hello, Charlene -- hi, Richard -- this is Bud -- and I've forgotten their names -- Bob and Corene something -- come on, hold on --
(they arrive at one of the bars)
What do y'all want to drink?
Bud? Order anything you like.
I have a charge account here.
Bud?
(orders)
I want a double margarita.
Corene?

CORENE
Just a beer ---

BUD
I want a double margarita. I want to enter that rodeo and I want to win that event on the bull!

UNCLE BOB
You know there may still be one of those machines out at the Circle 8 -- that's where I used to --
train some ---

BUD
How long would it take me to learn how to really ride it?

UNCLE BOB
When's that cast coming off?

BUD
Next week!

UNCLE BOB
We can go out there in the morning and look around!

UNCLE BOB
Here, I want to pay for our own -- just a beer ---

BUD
Whiskey -- double ---

CONTINUED
People pushing around. Bud watching. Pam continuing
to wave and say hello. Aunt Corene thinks it's terrific.
Uncle Bob is not so sure. A couple of girls come up.
They are the girls that Pam was with at Gilley's the night
she first met Bud.

GIRL
Hey, finally got your cowboy up-
town, huh?

PAM
That's right --
(ignoring them)
Come on, Bud -- let's go dance ---

BUD
Nah ---

AUNT CORENE
Go on, Bud -- dance with her now
-- if you dance, I'll get Bob to too ---

Pam takes Bud's hand and pulls him out onto the small dance
floor. Unlike Gilley's where the fancy dancing is still
"down home", this place verges on Disco. Country Disco
might be the right term. Bud, his back straight, holds
Pam's head and they dance. People stare at him. He's
really good. VARIOUS ANGLES. Pam's friends move up on
the balcony to get a better view. Pam and Bud are the best
couple on the floor. Aunt Corene dance. A room full of
real "urban cowboys". Bud, in his "down home" clothes, and
his real style is subtly out of place. Bud dances over to
Uncle Bob.

BUD
Think I can learn good enough
in time to win?

UNCLE BOB
You bet your ass!

Bud and Pam dance into the crowd.

CUT TO

EXT. CIRCLE 8 RANCH/RODEO - MORNING

A rodeo arena outside Houston. It's an old place
with a horse rearing up on a sign in front. Uncle Bob and Bud drive up in Uncle Bob's pickup/camper. He drives through a partially opened gate and around the back.

ANOTHER ANGLE

Uncle Bob parks in the back of the building. There are old chutes, bulls in some of them, and a few young COWBOYS wandering around. Uncle Bob gets out and looks off. A bucking machine out under one of the chutes.

UNCLE BOB
It's still there.

He moves on over to an OLDER COWBOY named RED.

UNCLE BOB
Red! Hey, Red!

Bud follows.

CUT TO

OMITTED

INT. WES' TRAILER - MORNING

Wes and Sissy in bed, asleep. Sissy wakes. She is hung over. Her head hurts. She lies there a second and remembers what she did the night before. She feels bad about it. She throws back the covers and gets slowly out of bed. Wes turns over, groans, and remains asleep. Sissy stumbles into the kitchen area. She looks back at Wes. POINT OF VIEW. He is lying in the rumpled bed, tattoos on his arms. She just stares. She is not quite sure what she's doing with him. She sighs and moves on into the kitchen.

CUT TO

EXT. CIRCLE 8 - MORNING

Bud is sitting on the mechanical bull. Straw and hay all around. Uncle Bob is out in the middle of the chute with him, adjusting the bull, oiling it. Young cowboys hanging on the fence. Bulls staring.

CONTINUED
UNCLE BOB
In some ways this kind of bull is harder to ride than the real one. With the real one, you can watch its head and get some sense of which way it's going to turn. With this one, the treachery of the bull depends upon the treachery of the man at the controls ---

Bud stares at those watching him. He is adjusting ace bandages on his knees and elbows. If he dips in the film, he spits on the ground.

CUT TO

INT. WES' TRAILER - MORNING

Sissy, now dressed, moves carefully to the bedroom and looks down at Wes who is still asleep. She picks up the keys to her car and moves out. She closes the door behind her. Wes turns in his sleep, but does not wake.

CUT TO
Bud is on the bull and Uncle Bob is operating it slowly and carefully, giving Bud instructions.

**UNCLE BOB**
That's it! Now, just go with it!
Slip up close on the hand hold!
Stick your chest out! Use your free arm for balance!

**CUT TO**

283a **EXT. BUD'S TRAILER - MORNING**

Bud's truck is parked beside the trailer. Sissy drives up, parks, looks off, then moves up to the trailer. She knocks. No answer. She takes out her keys and opens the door.

**CUT TO**

284 **INT. BUD'S TRAILER - MORNING**

Sissy moves inside.

**SISSY**

Bud?

Sissy stares at the trailer. It is a mess. She stands there for a second. She smiles to herself and from this look we know how much she misses him. She moves in and starts to clean.

**CUT TO**

285 **EXT. CIRCLE 8 - MORNING**

Bud is now riding the bull, harder and faster. Uncle Bob is operating and yelling him on. The other cowboys are impressed with his ability.

**CUT TO**

288 **INT. BUD'S TRAILER - MORNING**

The trailer is clean. Sissy is arranging some flowers

CONTINUED
in a little vase beside the bed. She sits and writes a
note. INSERT: "Dear Bud, Sorry about busting your you-
know-whats on the bull. I wasn't thinking. I was
jealous and I was drunk. I woke up this morning feeling
real bad about it. I wish that we could be at least
friends again. And maybe more. Depending. I miss you.
Sissy. Your not yet ex-wife." She stares at the note,
then writes: "I didn't mind cleaning it at all this time.
Wonder what that means? Call me at Gilley's. I'll be
there all afternoon, practicing on the bull and waiting."

CUT TO

289 EXT. BUD'S TRAILER - MORNING

Pam drives up in her car. She sees Bud's truck and gets
out. She has a bottle of whiskey and a hatbox.

CUT TO

289a INT. BUD'S TRAILER - MORNING

Sissy is putting the note on the table by the radio/stereo
system. She hears the door open. She turns.

SISSY
Bud?

Pam is standing in the doorway. The girls face each other.

SISSY
Oh. I was just leaving.

PAM
Good.

Sissy grabs her things and goes. Pam watches her as she
passes, then turns back into the trailer. Sissy suddenly
whirls around and kicks Pam hard in the ass, then runs.

PAM
Funny. Very funny.

CUT TO

289b EXT. BUD'S TRAILER - MORNING

Sissy runs down, gets into her car and drives away. Uncle
Bob appears driving up on the other side.
INT. UNCLE BOB'S TRUCK - MORNING

as he drives up to Bud's trailer. Sissy's car can be seen in the b.g., but they don't see her.

UNCLE BOB
Looks like you got company ---

Bud looks out. Uncle Bob stops. Bud nods, gets out, thanking Uncle Bob and moves inside.

CUT TO

INT. BUD'S TRAILER - MORNING

Pam is in the trailer. There are tears of anger in her eyes. She looks up at Bud. The hatbox is on the table.

BUD
Hi, how'd you get in?

PAM
The door was open ---

BUD
What's the matter?

PAM
Nothing.

Bud looks around.

BUD
Damn! You cleaned up the place!

He moves down into the bedroom. She doesn't deny it.

BUD
You even changed the bed! And brought in some flowers:

He takes her in his arms.

BUD
That's real sweet -- I love a woman's touch around the place ---

He kisses her, then unbuckles his pants and pulls them down and looks at himself. They are black and blue bruises and raw spots on the inside of his thighs. Pam takes a new cowboy hat out of the hatbox and follows him. She holds it behind her back.

PAM
What are you doing?
BUD
Checking my bruises -- been practicing
on the bull -- blister on my ass --
(looks up)
What are you doing? What have you
got?

PAM
Close your eyes -- go on, Bud,
close 'em -- trust me ---

Bud closes his eyes and Pam puts the new cowboy hat on his
head. It is very fancy, cream colored with feathers. She
turns his head into the mirror.

PAM
Now ---

Bud opens his eyes and stares at himself in the new hat.

BUD
Mmmm....

Together they look at him in the reflection. He cocks
his head and checks it out. He looks great in it and he
knows it. He grins.

CUT TO

290a  EXT. GILLEY'S - MORNING

Sissy drives up and parks. She glances over toward the
trailer. The windows are still closed. She moves toward
the club.

CUT TO

290b  INT. WES' TRAILER - MORNING

Wes is sitting with a cup of instant coffee. He looks
out and sees Sissy as she moves into the club. He is not
particularly happy with her.

CUT TO
Bud comes out of the trailer with a little hand-saw. Pam follows him and stands in the doorway, looking around cautiously in case Sissy comes back.

PAM
I thought we might drive down to Galveston and spend the afternoon. Have dinner. Go to a show.

BUD
(sitting on the steps)
I got to work at the race track tonight --- last weekend -- (starts sawing off his cast)
I go back to work at the plant tomorrow.

PAM
What are you doing now?

BUD
Doctor said the cast could come off tomorrow, just taking it off a day early, and saving a little money ---

He looks at her and grins as he saws. She shakes her head.

BUD
Every little bit helps - Uncle Bob says they’ll let me work the double shift to make up for the Time and money I lost. Up to Almost $1,000 a week - get me back on my feet - turn up that radio, will you? That’s one of my favorite songs ---

Pam moves back into the trailer, calling as she moves to the radio.

PAM
I didn’t realize you made that much at the plant ---

INTERCUT WITH HER INSIDE AND HIM OUTSIDE

CONTINUED
BUD
Why do you think I came to Houston?
(sawing away)
Not for my health -- if I was worried
about my health I would've stayed
home where the air is real sweet --
the idea is to save up enough and
go back maybe to Spur and buy myself
a little piece of dirt ---

Inside the trailer Pam has turned up the radio and has
found Sissy's note. She opens it and reads.

BUD
Dirt's the only thing worth putting
your money in and I got my eye on a
hundred and fifty acres of it right
across a running creek from my Daddy's
place -- that's not very big, but
ranches're not what they used to
be -- there's very few 140,000 acre
spreads left -- this place is fine
-- got more trees on it than any other
place around -- nearest neighbor's
five miles away -- still real Texas,
you know? I can't get over living
so close to people --
(sawing, looking up at
the trailer next door)
It's a constant shock to my system ---

A NEIGHBOR looks out from the trailer next door.

BUD
Me and my brother camp out on that
land all the time and dream staring
at the stars -- I miss seeing the
stars the way you see stars out in
the country -- more stars'n you can
shake a stick at -- we dream the dirt
dream about how someday it might be
ours -- but of course with the high
cost of living and inflation and gas and
breaking my arm and my pickup and
trailer and divorce and paying little
bills I didn't even know about that
she run up, I haven't been able to
save a dime -- Pam? Hey? What are
you doing?

CONTINUED
Inside Pam puts the note in her purse and moves to the doorway.

PAM
Nothing-- I was listening---

BUD
Just all bullshit -- course, if I won that rodeo, it might come true ---

And he continues to saw the cast off his arm. Pam stares down at him.

PAM
Bud? I think I'm going to bring some clothes down here, move in for awhile -- you need a woman to take care of you -- all right?

BUD
Suit yourself ---

CUT TO

INT. GILLEY'S - AFTERNOON

The doors are all open and shafts of light pour in. Sissy is setting up the bull. She is alone in the huge space. A girl named MARSHALENE comes out of the main office.

SISSY
Marshalene? Bud didn't call me, did he? I'm expecting his call.

MARSHALENE
No, he didn't ---

SISSY
Well, if he calls, you know where I am ---

Sissy sits alone unable to operate the bull, unable to do anything, unhappy. A long beat. She looks up. Wes is standing in the doorway, looking at her.

CUT TO
The oil refineries as far as the eye can see. (There is a very good shot from the bridge above Charter Oil.)

CUT TO

The supervisor and several OFFICIALS are looking at a photograph or model of the refinery. The foremen are also there. (Research.)

SUPERVISOR
(indicating)
This whole area here has been in a partial shut-down now for a couple of years -- what we want to do is bring it back up as soon as possible -- to deal with the Mexican sour crude that's coming in -- I want you to put as many men as you need and on as many shifts as necessary -- I want to see it in full working order by the end of the month ---

CUT TO

VARIOUS ANGLES. A montage as Bud, Uncle Bob, Marshall, and the other men are working on the catcracker. (This will all be researched.) The foreman looks over the plans, etc., as the men work.

FOREMAN
Okay, fellows! Let's go! No horsing around!

Music. The work is exhausting. The men get filthy.

CUT TO

as the men move toward the lockers. Another shift going to work. VARIOUS ANGLES.
INT. PLANT LOCKER ROOM - DAY

MEN in the showers, in the areas changing clothes, etc.
Bud sits exhausted and looks up at Uncle Bob and grins.

UNCLE BOB

Tired?

BUD

Mmmm ---

CUT TO

INT. BUD'S TRAILER - NIGHT

Pam is opening a beer. She moves through the trailer and into the bedroom area.

PAM

Bud?

She looks down. POINT OF VIEW. Bud is sound asleep in all his clothes, passed out, on the bed. Pam doesn't think it's so terrific.

CUT TO

INT. BUD'S TRAILER - DAWN

The alarm clock goes off with country-western music and the announcement that it's five o'clock in the morning. Bud reaches over and turns it off.

BUD

Pam? Get up -- make coffee ---

Pam shakes her head and rolls over with her back to him.

CUT TO

EXT. CIRCLE EIGHT - DAWN

Bud is riding the mechanical bull. Morning mist everywhere.

CUT TO

EXT. PETROCHEMICAL PLANT - DAY

Bud and Uncle Bob, etc., working hard. VARIOUS ANGLES.
INT. BARN - AFTERNOON

The men are getting their checks cashed. Bud takes his money and moves back to Uncle Bob who is sitting drinking beer.

BUD
Payday almost makes it worth it, don't it?

UNCLE BOB
Yeah ---

BUD
Feel like running out to the Circle 8 and checking my progress on the bull?

UNCLE BOB
You bet ---

CUT TO

EXT. CIRCLE 8 - AFTERNOON

Bud is riding. Uncle Bob operating it. He is riding it harder and faster. Uncle Bob stops it.

UNCLE BOB
Damn good -- practice shows ---

BUD
Every morning -- up at dawn ---

ANOTHER ANGLE

as they move toward their trucks. The normal activity around the ranch.

UNCLE BOB
You'll have to come out here and start riding real bulls 'fore too long ---

BUD
Why not?

UNCLE BOB
The only other thing I can tell you to do is to hang around and watch how that guy operates the machine at Gilley's -- you need to know who's operating it in the rodeo ---

CONTINUED
They are now in their respective trucks looking at each other through the windows.

UNCLE BOB
See you at midnight -- get some sleep -- say hello to Pam ---

They pull out.

CUT TO

EXT. HIGHWAY - AFTERNOON

Bud is driving home. He stops at a stop sign and looks off. POINT OF VIEW. Sissy, in her wrecker, is working on a stalled car. She is dirty. Bud is pleased to see her. He honks his horn. She looks up, sees him and gives him the finger. He gives it back to her and speeds out, peeling rubber. She pushes her hair out of her eyes and goes back to work, hurt and frustrated and angry with him and herself.

CUT TO

INT. BUD'S TRAILER - AFTERNOON

Pam is cooking some supper. Bud moves inside. She looks up and smiles, a little concerned.

BUD
Howdy ---

PAM
Where you been?

BUD
Circle 8 with Uncle Bob -- rode it up to 10 -- smells good ---

PAM
Stroganoff ---

Bud nods and moves back toward the bedroom.

PAM
There's a party at Cowboy tonight for a couple friends of mine -- my Daddy might go ---

CONTINUED
BUD
You go on -- I can't -- I'm working the graveyard tonight ---

PAM
Oh, no -- not again

BUD
Pays time and a half -- I'm going to lay down now, take a nap ---

PAM
Aren't you hungry?

BUD
I ate a barbeque at the Barn -- I'll eat again just as soon as I wake up -- then I'm going to Gilley's and watch that son of a bitch run the bull for a couple of hours -- go on to the plant from there ---

PAM
I don't want you going to Gilley's without me ---

BUD
I got to study his technique on the machine ---

PAM
All right, I'll go -- I'll just be late to Cowboy -- you don't care if I go to the party? You won't be jealous?

BUD
Nope ---

PAM
Not even a little ---

BUD
I hope I learned a lesson about jealousy with Sissy -- I hope I'm the kind of person who learns by experience ---

CONTINUED
PAM
Not everybody does ---

BUD
Well, contrary to what you or your Daddy think, all cowboys ain't dumb -- some cowboys got the smarts real good ---

PAM
I'm sure ---

Bud sits down on the bed and looks up. A new cowboy shirt hangs on the closet door.

BUD
What have you done now?

PAM
What are you talking about?

BUD
You bought me another new shirt ---

PAM
I just want you to look nice ---

Bud lies back on the bed. He is exhausted. He has on his track shoes. He kicks them off. The radio tells us that the weather is changing and that it is supposed to storm. Bud looks at Pam.

PAM
It's going to storm---

Bud nods. Then he rolls over and closes his eyes.

CUT TO
Storm clouds black on the horizon. Thunder in the distance. It might even be raining. Or the wind is up. Sissy drives up in her beat up old car, parks and moves into the trailer. She carries two sacks of groceries.

CUT TO

Sissy lets herself in the trailer. She stops and looks down. A bottle and two glasses. She moves into the bedroom area, after putting the groceries on the sink.

SISSY

Wes?

She stops and looks into the room. Wes is still in bed. Marshalene is combing her hair in the mirror. She looks up.

WES

Home a little early, aren't you? Marshalene was just leaving.

MARSHALENE

Excuse me -- I'm sorry, Sissy -- I ---

Sissy shakes her head. It doesn't matter. Marshalene goes. Sissy just stares at Wes as he snaps up his shirt.

WES

You can't expect a man like me to be faithful to anyone, honey -- did you buy cigarettes?

Sissy nods and he moves past her into the kitchen area where she has placed the sacks of groceries. He goes through the sacks. She takes the cigarettes out of her purse and throws them at him. He turns and hits her hard. She falls back. She gets up and starts to fight him. He hits her again. He grins at her.

WES

Now -- make me something to eat ---

He grabs her and pushes her into the kitchen where she starts to cook, trying to fight back her tears, her anger, her face smarting. Wes moves to the door and looks out. Thunder in the distance.

WES

Gonna storm---

CUT TO
are in lines dancing the Cotton-eyed Joe. They link arms and dance forward to the fast fiddle music and kick and yell at the same time.

COWBOYS AND COWGIRLS
(dance, kick)
Bullshit!
(dance, kick)
Bullshit!
(dance, kick)
Bullshit!

Bud and Pam move inside and look around. Then he goes, as always, up to buy a drink. Pam follows.

BUD
What do you want?

PAM
Straight tequilla -- gold ---

The bartender nods and looks at Bud.

BUD
Just a seven-up -- I got to work tonight ---

The bartender moves away. Bud looks off toward the bull area. POINT OF VIEW. The usual activity. The rodeo signs are up. Sam is sitting at a table near the bull collecting the entry forms and taking the entry fees. Several GIRLS are around as the cowboys ride the bull. There are more cowboys than usual, practicing for the rodeo. Bud takes the seven-up, hands Pam the tequilla and starts toward the area.

PAM
I wish you wouldn't go over there ---

BUD
It's all right -- I'm not going to talk to her -- I ran into her already once today ---

PAM
When? What did she say?

CONTINUED
We did our conversing with our middle fingers -- we don't have anything else to say -- don't worry ---

as they move up to the table near the bull where Sam is collecting the entry forms and fees for the various events.

Here's my entry form-- and my ten dollars -- bull riding ---

Okay -- and here's your receipt -- your number is 87 -- here, this button entitles you to our special here tonight -- anybody entering the rodeo gets to ride the bull for one dollar -- half price -- practice all they want ---

Bud takes the button and turns with Pam.

Bud and Pam move even closer. Wes is operating the bull. Norman is riding and riding it extremely well. INTERCUT VARIOUS LOOKS AND ANGLES. People cheer as Norman gets off.

as he looks around and sees Bud and Pam. He grins.

How about you? Want to ride the bull?

I'll wait for the rodeo, thanks.

Sure? Come on, I'll give you a little preview ---

Wes runs the bull without anyone on it. It bucks and spins. Faster and harder than we have ever seen it.
Bud and Pam sit down and watch.

**BUD**
No, thanks -- I'm just going to
sit here and watch ---

Another cowboy moves up, quite drunk and pulls on a glove
and moves for the bull. Bud looks around for Sissy. Wes
glances at him and knows what he's looking for.

**WES**
She ain't feelin' too good tonight
-- she's just goin' stay in the
trailer ---

Bud stares at him. Pam seems relieved. Wes runs the
bull mean and hard and throws the cowboy off the bull.
The machine swings around and hits the cowboy in the face
and he falls back on the plastic base and lies there.

**WES**
Next ---

**CUT TO**

**307 INT. WES' TRAILER - NIGHT**

Sissy just sits there, watching TV, a piece of ice in a
washcloth. She has a black eye. She keeps changing the
channels. Thunderstorm watch is announced on TV.

**CUT TO**

**308 EXT. PETROCHEMICAL PLANT - NIGHT**

Bright work lights. The men are working hard on the cat-
cracker. Bud and Uncle Bob together.

**BUD**
He's got a whole bunch of different
styles -- sometimes he even starts
with a spin -- I watched him for
over an hour ---

There is a flash of lightning.

**UNCLE BOB**
Sissy there?

**CONTINUED**
BUD
He said she was sick -- I saw her
though today -- just by coincidence
-- I honked my horn -- she gave me
the finger -- I gave it right back
-- I guess it's over ---

Another flash of lightning.

UNCLE BOB
You know, Bud -- sometimes even cow-
boys have to swallow their pride
to keep somebody they love -- I've
lost in my lifetime a couple of
people I loved that I shouldn't
have lost just because of pride
-- pride's, you know, one of the
seven deadlys ---

Bud looks at Uncle Bob. Uncle Bob nods and moves on up
the catwalk with insulating materials, etc. HOLD ON BUD
looking after him. There is more lightning, more thunder.
Bud looks around and up.

BUD
Damn!

Bud looks back up at Uncle Bob on the catwalk above his
head, moving away. And then it happens. A bolt of lightning
comes right out of the dark cloud streaking across the
sky. It hits the top of a catcracker in the distance.
There is an explosion. The gasoline is ignited and explodes
again. Uncle Bob is trapped. Bud and Marshall and the other
men fall to the ground with their hands over their heads.
Another explosion.

MARSHALL
Oh, Jesus -- oh, sweet Jesus!

BUD
Uncle Bob!

Bud lifts his head up and stares off from his position on
the ground. Fire everywhere. Men running. The foreman is
yelling at the men who are stunned all around. He is
moving away from the fires.

CONTINUED
FOREMAN
Get out! Get out of here! Run, you bastards, run!

Bud gets up and starts the other way. CAMERA MOVING WITH HIM.

BUD
Uncle Bob!

FOREMAN
Get out! Go back! Bud!

BUD
My Uncle's up there!

There are more explosions. Bud keeps going. The whole area is full of billowing fires. The foreman grabs ahold of Bud and wrestles with him. Bud finally hauls off and punches the foreman down. He runs on. More men move for him.

BUD
Uncle Bob!!

Bud stumbles and falls and two men grab him and literally carry him away from the fires.

CUT TO

INT. UNCLE BOB'S HOUSE - DAWN

Aunt Corene and Bud are sitting in the kitchen. The TV is on and there is coverage of the explosion. A few NEIGHBORS are there, very quiet. Willie is asleep in Aunt Corene's arms. Lou Sue sits with her boyfriend. Pam is making coffee. The phone rings. Pam picks it up.

PAM
Hello? Yes -- yes -- I see -- all right--
(hangs up and moves into the doorway)
They need somebody to come and identify the body ---

CONTINUED
AUNT CORENE
(breaks down and
sobs)
I can't. I can't go.

BUD
I'll go.

CUT TO

EXT. CEMETERY - DAY

The coffin is being lowered into the ground. Aunt Corene and the rest of the family including Bud's family are at the grave. A YOUNG GIRL sings "Beyond The Sunset". (Or maybe even someone carries a cassette and a song is played.) Bud stands next to Pam and holds Aunt Corene's arm. He looks up and sees Sissy moving up in a black dress. She has on dark glasses. So does Bud. Sissy stands across from the family and stares at them.

YOUNG GIRL
(singing)
'...beyond the sunset
When day is done ....'

The funeral is over. People are moving for their cars. Sissy is waiting for Bud as he and Pam move past. Aunt Corene is comforted by various people. Finally Sissy moves up to her.

SISSY
I'm so sorry, Aunt Corene --

AUNT CORENE
Oh, Sissy -- sweetheart -- thank you for coming -- Bob loved you so much -- he never got over you and Bud breaking up ---

Sissy glances at Bud. Pam hears all this.

AUNT CORENE
He talked about it all the time -- he said you were both just too hard-headed -- too much alike -- I don't know what I'm going to do with ....

LOU SUE
Come on, Mamma -- come on ---

AUNT CORENE
Willie? Who's got Willie?

CONTINUED
BUD'S MOTHER
I got him, Corene ---

And they all move on, leaving Pam and Bud facing Sissy. Pam holds Bud's arm tightly.

BUD
Thanks for coming ---

Sissy nods. They stare at each other.

SISSY
He was sort of my uncle too -- still is by marriage -- the divorce ain't final yet ---

BUD
(with great difficulty)
I am hard-headed -- sort of prideful --- and I owe you an apology -- clear back to when I hit you the first time ---

He can't go on. Thank God for him he is wearing the dark glasses. Tears come from under them.

SISSY
Doesn't matter -- I guess all that matters is -- just what Uncle Bob always wanted was for you just to be happy -- I hope you are. Are you?

BUD
Yeah -- you?

SISSY

They stare at each other.

PAM
Bud, the family car is waiting.

Bud nods.

BUD
(to Sissy)
The family car's waiting.

SISSY
We're going to be leaving right after the rodeo tonight ---

CONTINUED
Bud stares at her. She replies as if he had asked her some questions.

SISSY
Wes says there's no life for him here -- he can't get a decent job -- so he's just going to win the rodeo tonight and we're going to leave ---

BUD
He can't win the rodeo. He runs the bull.

SISSY
No -- they got in a big fight last night -- Sherwood thought he was being too rough on the customers --- so he fired him -- Wes said okay -- took out his wallet -- laid down ten dollars and entered -- the purse is up to a thousand dollars -- club's adding another four to make it five thousand -- Wes says we can get deep into Mexico on that ---.

BUD
Who's going to run the bull?

SISSY
You know what Sherwood did? He picked up the phone and called Larry Mahan -- he knows him and he's riding at the astrodome the night after and he said yeah he'd love to -- I don't guess you'll be there, will you, now?

BUD
I wouldn't miss it for anything in the world ---

CUT TO
317 INT. UNCLE BOB"S - NIGHT

Aunt Corene, still in black, is moving to Bud who has not changed. The wake is continuing. People in black, food on the table. Bud's family. Pam.

AUNT CORENE
And neither would I -- Bob wouldn't want us to -- here ---

She hands Bud the silver buckled belt that Bob won when he was rodeoing.

AUNT CORENE
He told me just last Monday night that he wanted you to have this and to wear it the night of the rodeo -- to wear it and win ---

BUD'S MOTHER
I don't understand for the life of me what kind of thing this is -- it takes place in a bar? With what kind of livestock?

BUD
Oh, Mamma, it's a whole different kind of home on the range -- I'm going to go get ready -- come on, Pam ---

And they leave.

CUT TO

318 INT. WES' TRAILER - NIGHT

Wes is getting ready for the rodeo. He is putting on a plastic cup, a jock strap, some padding. His whole attire is on chairs, on the bed, etc. Sissy is there watching and helping. He is drinking.

CUT TO

319 INT. BUD'S TRAILER - NIGHT

Bud is also getting ready. He is putting ace bandages on his knees, his elbows, etc. Pam is helping him. He is drinking a beer.

CUT TO
Mickey Gilley and his band are on the stage singing like crazy. The place is packed. Out on the dance floor are the men and women and children entered in the rope-spinning contest. These are the finalists. Probably ten people spinning rope. The audience watching and applauding. VARIOUS ANGLES as the music continues and the rope spinners work out. If not rope spinning, then dancing.

on the punching bag. This is also an event at the rodeo. Cowboys are lined up at the bag, knocking the shit out of it. The cowgirls are sitting on the railing nearby encouraging their favorite contestants. They all wear numbers on their backs. The bag has blood on it as one after another hits it and sends the siren on up to higher and higher numbers.

The bartenders are working frantically to fill the orders from the crowd. VARIOUS ANGLES.

where the biggest crowd has gathered and where there is obviously the most action. All of the contestants are wearing chaps now, being festive for the occasion. Just like in a real rodeo, they wear the numbers on their backs, and are preparing as the other men ride. At the moment LARRY MAHAN (this is only a possibility -- it might be that we would want the real Steve Strange to be the one who operates at this point) is running the bull. He shows no quarter. (We might possibly deal with the girls event, also, but it seems that it would make it all too long.) VARIOUS ANGLES. The cowboy riding it is riding quite well. But is thrown off the bull before the eight second horn sounds. The audience cheers.

Holding up their cards with the scores on it. This whole thing must approximate a real rodeo as much as possible.
sitting in chairs waiting for their turn. They are nervous. Most of them with their girls. CAMERA REVEALS WES AND SISSY waiting. His number is 106. They watch as Bud's number is called.

with Pam. His family is nearby. He wears his number 87.

Bud moves up to the bull, gets on, adjusts himself, looks out into the crowd. His family, Sissy, Wes, Pam, etc. He spits on the floor. (During this event he most probably would and should chew chewing tobacco.) Then he nods to the operator (Steve Strange or Larry Mahan). The operator runs the bull. VARIOUS ANGLES ON ALL PRINCIPALS as he rides. He rides extremely well.

surprised.

as he rides and the buzzer goes off. He gets off. The crowd applauds. (Research how bull riding at a real rodeo is judged and do the same here. Have someone talking along side.) Bud glances off at Wes, Sissy, etc.

surprised and pleased. She speaks to Wes.

as they hold up their cards and their decision. He gets very high marks.

as he grins and moves over to Pam who embraces him. He sits and gets ready for the next ride.

as riders are tossed up into the air and off the bull.

CONTINUED
333 ANGLE ON SAM

as he calls another name.

SAM

Wes Hightower -- number 106 ---

334 ANGLE ON WES

as he moves across and gets on the bull. He nods. He also rides extremely well. The crowd applauds.

335 ANGLE ON BUD

watching. He glances at Sissy. She is staring at him. She moves over to Wes and hugs him. Pam watching all this.

336 ANGLE ON JUDGES

as they hold up their decision. Wes has also scored very high.

SAM

Norman Tucker -- number 107---

Norman strides up and gets on the bull.

337 VARIOUS ANGLES

as the competition continues. (This will be carefully designed to maximize excitement, intercutting all the time with the music/dancing/rope spinning, etc.)

338 ANGLE ON BANDSTAND

as Mickey Gilley steps up with a piece of paper. There is a drum roll.

MICKEY GILLEY

Here we are again -- and we have the results of the rope spinning contest -- the winner is _______. We're now down to three finalists in the dance contest and three finalists in the bull riding contest.

This all has to be worked out in terms of a real rodeo.

CUT TO
The finalists are sitting adjusting their gear, looking off. They are Norman, Wes and Bud.

**SAM**
All right now -- we've seen some great bull riding here tonight -- and we're down now to our three finalists -- each one of these riders will get one more chance on the bull -- the one with the highest score wins -- Judges ready? Mr. Mahan ready? All right, first rider Norman Tucker ---

Norman moves up and gets on the bull. He grins at everybody, then nods to the operator.

**SAM**
The bull is now on the highest speed possible -- a 12 -- all right, Norman? Let her go!

There is music. Maybe even a little band has been set up around the bull ring or maybe that will confuse everything. Norman rides. INTERCUTTING LOOKS BETWEEN PAM/SISSY/BUD AND WES. Norman gets off. He looks over at the judges. His score comes up.

**SAM**
Very good score ---

as he adjusts his glove and spits on the floor.

**SAM**
Next contestant from Spur, Texas is Bud Davis-- okay, Bud -- Bud works as an insulator at the Charter Oil Company during the day and is one of our Gilley's regulars during the night ---

Bud gets up on the bull and nods. The operator runs it and he rides it crazy. HARD AND FAST. The best ride he's ever done. VARIOUS ANGLES. Sissy yells for him. Wes looks at her and over at Pam who is staring at Bud and then at Wes.

CUT TO
as Bud finishes the ride and the 8 second buzzer sounds. (We should get exactly the same buzzer that is used at the astrodome rodeo!) The crowd cheers. Bud swings off the bull and glances over at the judges.

Their cards flash up. The highest score yet.

as he grins and moves over to Pam, his family, and Aunt Corene. They all jump up and down. Bud looks over at Wes.

Our last finalist is Wes Hightower ---

as Wes moves-across the mattresses to the bull.

Wes hails from Armarilly -- currently unemployed -- says he's just passing through ---

Wes adjusts his hat, then nods to the operator and the final ride begins. VARIOUS ANGLES. He rides well. But he has been drinking and his ride is just a little off. Sissy looks at Bud, at Pam, and at Wes. Bud stands and watches. The crowd is quiet. Then the ride is over. The crowd then cheers. Wes gets off and moves toward the table, staring off at the judges. Their scores come up. It is close.

There we go -- great score! Now let's tally 'em up -- it's going to be close -- the winner of the bull riding by .2 of one percent is --Bud Davis!

Bud is pleased. Everyone around cheers. Pam smiles and steps back to let Bud's family embrace him. She glances off at Sissy and Wes. Wes takes Sissy's arm and guides her toward the exit. He is furious.
as Wes and Sissy move from the side entrance. He is really angry. The parking lot is filled with cars. And trucks, naturally.

**WES**
Get your stuff together -- we're leaving right now ---

**SISSY**
Not tonight!

**WES**
Pack the car ---

---

**Mickey Gilley**
What a rodeo! Announcing the winners -- the winners of the dance contest are Gator and Debbie -- let's have a little show of what they did to win ---

Music and the couple dances. The crowd cheers. Bud is looking around for Sissy.

---

**Sissy**
You ready?

**SISSY**
Just about ---

**WES**
Come on ---

---

CONTINUED
Wes grabs the things she has and shoves her out of the trailer.

CUT TO

EXT. WES' TRAILER - NIGHT

As Wes throws the suitcase into the car. He looks around. The parking lot is crowded. He checks the various exits. More people are arriving around the front door.

WES
Get in - start the car - and wait - I'm going to say goodbye to Sherwood - wait -

Sissy gets inside, starts the car and watches him move across the front entrance. She is puzzled.

CUT TO

INT. GILLEY'S - NIGHT

Mickey Gilley is presenting Norman Tucker with the check for $1,000 for winning the punching bag contest. Ad-libs. Crowd cheering. Bud is down front with Pam looking around for Sissy.

BUD
Where's Sissy?

PAM
She went out the side door - she left -

BUD
Shit, I wanted her to see this!

Pam smiles slightly to herself. She looks at him.

CUT TO
INT. GILLEY'S FRONT AND OFFICE - NIGHT

Wes moves up and stands and watches as the girls at the front gate hand the box of money to a security guard and he starts toward a safe nearby. Wes just watches.

CUT TO

INT. GILLEY'S CLUB - NIGHT

Mickey is still on the stage. The crowd still there. Bud, Pam, Aunt Corene, etc. Are all there.

MICKEY GILLEY
And to present the winner of the bullriding tonight we have none other than the greatest bull rider of them all - Larry Mahan -

Larry Mahan comes up and makes a little speech about bull riding. Then he announces that Bud Davis has won the competition and Bud comes up on the stage and takes the $5,000 check. Bud thanks them all and moves down to Aunt Corene as Mickey Gilley announces in the b.g. about the trail ride and the big parade in downtown Houston and to not forget the rodeo at the Astrodome, etc. Pam is nearby.

They all cheer, etc. MUSIC STARTS and everybody starts dancing.

BUD
Shit, Sissy never came back?

PAM
Haven't seen her -

BUD
Shit -

PAM
You did it for her, didn't you? Practicing, winning, all that, didn't you?

BUD
I -

They are dancing. Bud stares at her.

CONTINUED
You sure didn't do it for me -

Bud stares at her as they dance.

PAM
Look, I'm a shit - but not that big a shit - I have to tell you something - remember when you came back from working on the bull the first time and the trailer was clean and flowers around? I didn't do that - Sissy did it - she was there - and she left you a note asking you to phone her - but I tore it up because I was sort of jealous and wanted to keep my cowboy - you don't love me, Bud and I don't really love you - not like that - so you shouldn't let her get away -

Bud stops, looks at her.

PAM
But I tell you what, if you ever want to make her jealous, you know where I am -

Bud gives her a kiss and pushes through the crowd. Sissy looks off. A HANDSOME COWBOY stands nearby. Pam moves up to him.

PAM
Hi, when you going to take me home and rape me?

His mouth falls open. She grins and holds out her arms and they dance. She looks off at Bud moving for the side exit.

CUT TO

INT. GILLEY'S FRONT - OFFICE - NIGHT

The money is being counted. Wes steps inside and closes the door behind him.

WES
Just hold it right there -

CUT TO
Bud comes out of the side entrance of Gilley's and looks around. He starts toward the trailer when he looks off and sees Sissy sitting in the running car looking toward the entrance. He moves over.

**BUD**

Sissy?

She looks up, startled.

**BUD**

What's going on? What's happening?

**SISSY**

I told you we were leaving -

**BUD**

Now?

**SISSY**

Right now -

**BUD**

Let me talk to you -

**SISSY**

Wes'll be right here -

**BUD**

I don't care - I'm not going to let you go away - I'm not going to lose two people I love in a matter of days - I didn't know you came and cleaned up my trailer - she didn't tell me and she tore up your note - I would have called you - I was dying to call you -

Sissy turns and looks at him. The black eye is very evident.

**BUD**

Who hit you? Who did that?

**SISSY**

He did.

She holds back the tears of anger. Bud reaches over and takes her in his arms.

**CONTINUED**
355 CONTINUED

BUD
That son of a bitch. Where is he?

CUT TO

356 INT. GILLEY'S - OFFICE

Wes has the money in a bag. He stares down at Sherwood and Marshalene tied up on the floor. (Or maybe he locks them in a closet. Research.)

SHERWOOD
You're making a big mistake -

WES
Shut up -

He looks out the door, then hurries away with the money, holding the gun down.

CUT TO

357 INT. SISSY’S CAR - NIGHT

Bud and Sissy holding each other in the car. Sissy looks out.

SISSY
Here he comes -

Bud looks out.

CUT TO

358 EXT. GILLEY'S - NIGHT

Wes is running across the parking lot with the money and the gun. He is yelling for Sissy.

WES
Pull out! Let's go!

Bud steps fearlessly out of the car.

BUD
Son of a bitch, you hit my wife!

And before Wes knows what hit him, Bud has knocked him flying across to a pickup. The gun goes flying. The money goes flying. Bud is startled. Sherwood and bouncers come running with shotguns. (This might be prolonged if we
want to make a big "movie" fight out of the last sequence. It could turn into a chase in the parking lot through the pickups, even a gun-fight if we want wanted it to, however, for right now it ends when Bud steps out and punches him out. To be discussed.)

CUT TO

TRAIL RIDE - MONTAGE

As the song "The Ballad of the Urban Cowboy" is heard, we SEE a montage of the annual Houston trail ride with Bud and Sissy joining in. It is as if they were living in the old timey days. The trail ride starts out in the country and thousands of cowboys and cowgirls on horseback in covered wagons and stage coaches can be seen as they ride together.

ANGLE ON CAMPFIRE - NIGHT

As the cowboys and the cowgirls bed down for the night and cook over open fires, etc. We see Bud and Sissy together. They look up. Pam is yelling, waving. She is with a hot cowboy who is obviously in love with her and very tired, exhausted from making love. He grins.

ANGLE ON COUNTRYSIDE - MORNING

Outside Houston as we see the cowboys trail ride through the hills, (This is already shot) We have to add Bud and Sissy, Pam and a whole stagecoach full of cowboys. We see Steve, Norman, Crystal and others of our Gilley's regulars.

ANGLE ON DOWNTOWN HOUSTON - MORNING

As the trail ride continues though the concrete streets of the big city. The tall buildings all around. People moving down to the sidewalks to wave to the cowboys. (Parade footage already shot - just have to add the principals.) The song continues as the urban cowboys move through the streets.

CLOSE ON BUD AND SISSY

Riding horses together, looking at each other, in their yellow slickers (it is raining) and smiling. They look back.
In the stagecoach or covered wagon with the cowboys. She is smiling and happy. Aunt Corene might also be in the parade, etc.

The incongruity of the people living in the western myth as they ride through the steel and glass landscape. The Eagles sing.

FADE OUT

END