

URBAN COWBOY

by

Aaron Latham and James Bridges

Based upon the article in Esquire
by Aaron Latham

May 7, 1979

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

CONTINUED

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...

URBAN COWBOY

FADE IN

1 OMITTED OMITTED 1
thru thru
6 6

6a EXT. TEXAS LANDSCAPE - DAY 6A

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 cowboys 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 6b

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 7

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 8

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

CUT TO

9 EXT. HOUSTON FREEWAY - DAY 9

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 10

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 11

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

12 ANOTHER ANGLE

12

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

12a

Bud is on the phone in the living room. Uncle Bob is pouring drinks. Aunt Corene is pattering 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

13 INT. UNCLE BOB'S KITCHEN - NIGHT

13

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

14 INT. UNCLE BOB'S LIVING ROOM - NIGHT

14

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

15 EXT. GILLEY'S CLUB - NIGHT

15

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

16 INT. GILLEY'S OUTER ENTRANCE - NIGHT

16

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

CUT TO

17 INT. GILLEY'S PROPER - NIGHT 17
 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 18

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.

19 BACK TO BUD 19

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

20 VARIOUS ANGLES 20
 thru
 23 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 ---

24 BUD'S POINT OF VIEW - MICKEY GILLEY 24
 at the piano playing great, as Mickey Gilley does. He
 sings. (Song to be selected.)

25 BACK TO BUD 25
 looking up, listening, moving to the music, looking around,
 grinning at the girls, etc.

26 POINT OF VIEW - DANCERS 26
 going to town in the club.

27 BACK TO BUD AND UNCLE BOB 27
 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.

28 POINT OF VIEW - A GIRL 28
 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

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

29

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

30 INT. KITCHEN - MORNING

30

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.

CUT TO

31 INT. UNCLE BOB'S HOUSE - NOON

31

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

32 EXT. UNCLE BOB'S HOUSE - NOON

32

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

33 INT. UNCLE BOB'S HOUSE - NOON

33

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

34 INT. WILLIE'S ROOM - NOON

34

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

35 EXT. PETROCHEMICAL PLANT - MORNING

35

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

36 OMITTED

OMITTED

36

37 INT. PLANT SUPERVISOR'S OFFICE - MORNING

37

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

37 CONTINUED

37

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

37a

Bud shaves.

CUT TO

38 INT. SHOP - MORNING

38

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

39

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

CONTINUED

39 CONTINUED

39

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

40 EXT. PLANT - DAY

40

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 -- gaso-
line 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

41 OMITTED
thru
43

OMITTED

41
thru
4344 INT. GILLEY'S - NIGHT
44

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

44 CONTINUED 44
there, sitting, drinking with the girls and a couple of the regular guys. JOHNNY LEE is singing. There is dancing.

45 ANOTHER ANGLE AS BUD ARRIVES 45
He moves inside, looking around. He moves up to the bar and orders a bottle of Lone Star Beer.

46 POINT OF VIEW - A GROUP OF GIRLS 46
sitting on the railing, listening to the music, all looking up at him.

47 ANOTHER ANGLE 47
as Bud gets his beer and moves around the bar still looking. INTERCUT his point of view and him as he walks around.

48 POINT OF VIEW - SISSY 48
with a group of girls.

49 ANGLE ON BUD 49
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.

50 ANOTHER ANGLE - BUD MOVES CLOSER TO SISSY 50
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

BUD

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

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

52 EXT. PETROCHEMICAL PLANT - DAY

52

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

53 INT. LOCKER - MEN'S ROOM - AFTERNOON

53

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

54 EXT. PETROCHEMICAL PLANT - DAY

54

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

CONTINUED

54 CONTINUED

54

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

55 OMITTED

OMITTED

55

56 EXT. VETERINARIAN CLINIC - AFTERNOON

56

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

CUT TO

57 INT. GILLEY'S - NIGHT

57

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.

CONTINUED

57 CONTINUED

57

BUD

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

58 INT. BAPTIST CHURCH - MORNING

58

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.

59 POINT OF VIEW - BUD'S PICKUP

59

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

CUT TO

60 EXT. BAPTIST CHURCH - MORNING

60

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

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.

Bud looks at Sissy. People are turning, looking at the
window. Folks snickering. Kids laughing. Preacher
blushing. Bud gets up and hurries out.

CUT TO

62 EXT. CHURCH - ANGLE ON PICKUP 62
 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 63
 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 64
 thru OMITTED thru
 67 67

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

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.

CHRISSEY

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

70

leaving the cafe, looking at him and smiling.

71 ANOTHER ANGLE

71

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

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

72 CONTINUED

72

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

73

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

74

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

75

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

75 CONTINUED

75

SISSY

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

She gets up and hurries after him.

76 ANOTHER ANGLE - ON BUD'S PICKUP

76

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?

CUT TO

76A INT. CHURCH - DAY

76A

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

CUT TO

77 OMITTED
thru
79

OMITTED

77
thru
79

80 INT. GILLEY'S - NIGHT

80

Early evening. The reception is being held there. Bud, Sissy, Aunt Corene, Uncle Bob, the whole family on both

CONTINUED

80 CONTINUED

80

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

81 OMITTED
thru
83

OMITTED

81
thru
83

83a INT. BUD'S TRUCK - NIGHT

83a

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

84 EXT. TRAILER PARK - NIGHT

84

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

84 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

85 thru 87	OMITTED	OMITTED	85 thru 87
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88	EXT. PRISON RODEO IN HUNTSVILLE - DAY	88
----	---------------------------------------	----

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.

89	ANGLE ON BUD AND SISSY	89
----	------------------------	----

watching, cheering the prisoners on. INTERCUTTING with the real rodeo. (Research to discover the events for this October.)

CONTINUED

- 90 ANGLE ON WOMEN PRISONERS 90
 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.
- 91 ANGLE ON BULL CHUTES 91
 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.)
- 92 ANGLES ON BUD AND SISSY 92
 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.
- 93 VARIOUS ANGLES 93
 as we watch the bull riding. Cowboys bucked off. Bulls trying to gore them.
- 94 INTERCUT with Bud and Sissy. 94
- 95 ANGLE ON CHUTE 95
 as yet another prisoner settles down on top of one of the bulls.
- 96 ANGLE ON BUD 96
 as he raises the binoculars to his eyes.
- 97 ANGLE THROUGH BINOCULARS (SPECIAL EFFECT) 97
 Closer on the cowboy who is adjusting himself on the bull's back. We will later come to know him as WES HIGHTOWER.

CONTINUED

97	CONTINUED		97
	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.		
98	BACK TO SISSY AND BUD		98
	as Bud watches the ride through the binoculars. Sissy snuggles up against him in true honeymoon fashion.		
99	ANGLE THROUGH BINOCULARS		99
	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.		
100	BACK TO SISSY AND BUD		100
	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	
101	OMITTED	OMITTED	101
102	EXT. PETROCHEMICAL PLANT - MORNING		102
	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!		
		CONTINUED	

102 CONTINUED 102

Other workers laugh. Bud throws some dirt up at Marshall. He ducks.

CUT TO

103 INT. GILLEY'S - NIGHT 103

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.

104 POINT OF VIEW- THE MECHANICAL BULL 104

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.

105 ANGLE ON BUD AND SISSY 105

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

105 CONTINUED

105

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.

106 ANGLE ON BUD

106

Newly married, feeling cocky. He takes two dollars out of his pocket and moves up to the table.

BUD

Hell, I'll ride it ---

SISSY

Be careful, Bud ---

SAM

First you gotta sign a release saying you won't sue Gilley's in case you bust your ass.

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?

CONTINUED

106 CONTINUED 106
 Bud looks at Sissy. She is excited.

BUD

Yep.

107 ANGLE ON TABLE AND CONTROLS 107
 as Sissy moves up beside Sam and he turns the bull on.

108 ANGLE ON BUD 108
 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!

109 ANGLE ON CROWD 109
 laughing, including Sissy who is upset.

SISSY

Oh, Bud!

110 ANGLE ON BUD 110
 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.

111 ANGLE ON SISSY 11
 jumping up and down.

CONTINUED

111 CONTINUED 111

SISSY
Ride it, Bud! Ride it!

112 CLOSER ON BUD 112

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

113 OMITTED 113
thru OMITTED thru
115 115

116 INT. TRAILER - NIGHT 116

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.

116 CONTINUED

116

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

117 OMITTED
thru
120

OMITTED

117
thru
120

121 INT. GILLEY'S - NIGHT - ANGLE ON COWBOY

121

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

121 CONTINUED

121

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

122

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

123

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

124

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

- 124 CONTINUED 124
- 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.
- 125 ANGLE ON BUD 125
- as he looks at Wes. He is puzzled. The man looks familiar to him also.
- 126 POINT OF VIEW - WES 126
- staring back at Bud. He raises his beer to his lips. He has tattoos on his arms and a mean manner.
- 127 ANOTHER ANGLE 127
- Bud on the bull. Sissy at the table with Sam. Wes across the way.

SAM

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.

- 128 ANGLE ON SAM 128
- and the controls with the crowd behind him.
- 129 ANGLE ON WES 129
- watching, moving around.
- 130 ANGLE ON SISSY 130
- excited.

SISSY

Ride it, Bud! Ride it, cowboy!

CONTINUED

131 VARIOUS ANGLES 131

a very good ride.

132 ANOTHER ANGLE 132

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.

CONTINUED

- 132 CONTINUED 132
 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.
- 133 ANGLE ON WES 133
 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.
- 134 CLOSER ON BUD 134
 watching, impressed and slightly jealous. Sissy squeals with excitement.
- 135 POINT OF VIEW - WES 135
 concentrating on the ride. Sam trying to buck him off.
- 136 VARIOUS ANGLES 136
 thru on the crowd, etc. Excited by someone really good on the thru
 137 bull. 137
- 138 ANGLE ON SISSY 138
 attracted to him. He rides a lot better than Bud. She glances at her husband who is now not trying to hide his jealousy.
- 139 ANOTHER ANGLE 139
 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.

SISSY

I want to ride it.

Before he can refuse her, the music begins on the stage. Sam turns off the bull.

CONTINUED

SAM

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.

SISSY

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

Wes grins. Bud takes her arm.

BUD

Come on, let's go dance ---

He leads her away.

BUD

Quit that flirting.

SISSY

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.

140 ANGLE ON MICKEY 140

singing.

141 ANGLE ON BUD AND SISSY 141

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

142 MOVING POINT OF VIEW - WES 142

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

143 WES' POINT OF VIEW - BUD AND SISSY 143

dancing in the crowd.

CONTINUED

143a BACK TO WES 143a

amused. The music and dancing continues.

144 OMITTED OMITTED 144
thru thru
147 147

148 INT. GRANNY'S - NIGHT 148

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 juke-box going.

CHRYSTAL

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.

CONTINUED

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

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

149 CONTINUED

149

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

150

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

OMITTED

151

152 EXT. PASADENA - SPENCER HIGHWAY - NIGHT

152

Bud's truck goes by too fast.

CUT TO

153 INT. TRUCK - ANGLE ON DASHBOARD
BUD IS DRIVING 90 MILES AN HOUR.
BRACED BESIDE HIM.

153
SISSY

SISSY

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

CONTINUED

153 CONTINUED 153
 Sissy looks out.

154 POINT OF VIEW - THROUGH WINDSHIELD 154
 A traffic light is turning red. Another car is coming.

SISSY

Bud!

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

155 ANOTHER ANGLE 155
 as Bud just misses the other car and almost turns the truck over. It spins around.

156 ANGLE ON BUD AND SISSY 156
 as he fights to keep control of the wheel.

157 ANGLE ON TRUCK 157
 as Bud manages to stop it. Sissy looks at him. He is bloody and drunk. They sit very quiet.

CUT TO

158 INT. BUD'S TRAILER - MORNING 158
 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

158 CONTINUED 158

BUD

Bring me a beer, Sissy ---

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

CUT TO

159 EXT. TRAILER - MORNING 159

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

160 INT. TRUCK - MORNING 160

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

161 OMITTED 161

162 INT. TRAILER - MORNING 162

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?

163 INT. SAM'S TRAILER - MORNING 163

Sam, in his T-shirt, sits drinking coffee with someone as

CONTINUED

163 CONTINUED

163

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

164 OMITTED
thru
166

OMITTED

164
thru
166

167 EXT. PETROCHEMICAL PLANT - DAY

167

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

168 EXT./INT. WRECKING YARD - DAY

168

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?

CONTINUED

168 CONTINUED 168

SISSY'S MOTHER
It's all right with me if it's
all right with your daddy.

CUT TO

169 EXT. SMOKING LUNCH AREA - DAY 169

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

170 EXT. GILLEY'S - AFTERNOON 170

Sam drives up with Wes. They get out and move toward the recording studio.

CUT TO

171 INT. GILLEY'S RECORDING STUDIO - AFTERNOON 171

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

172 EXT. PETROCHEMICAL PLANT - AFTERNOON 172

We see Bud and the men start back to work. They start climbing the scaffolding. Bud is in the f.g.

CUT TO

173 EXT. GILLEY'S - AFTERNOON 173

Sam and Wes move out back where there is a trailer parked. Sam has a set of keys.

CONTINUED

173 CONTINUED

173

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

174

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

175

Sissy moves out, calling back to her family.

CONTINUED

177 ANOTHER ANGLE 177
 as FELLOW WORKERS rush forward. Marshall sees him.

MARSHALL

Bud!

178 ANGLE ON UNCLE BOB 178
 as he turns and looks o.s.

179 UNCLE BOB'S POINT OF VIEW - BUD 179
 lying on the grating, struggling, not sure where he is.

180 ANOTHER ANGLE 180
 as Uncle Bob rushes forward.

UNCLE BOB

Bud!

181 ANGLE ON BUD 181
 as he turns and looks through the grating.

182 BUD'S POINT OF VIEW - THE GROUND 182
 far below. Men running to try and help.

MEN

Don't move! Don't move!

183 ANOTHER ANGLE - ON BUD 183
 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.

MEN

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

184

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

185

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

186

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

187 POINT OF VIEW - MEN 187

on the scaffolding looking over and down at him.

CUT TO

188 OMITTED 188

189 EXT. GILLEY'S - AFTERNOON 189

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

190 EXT. TRAILER PARK - LATE AFTERNOON 190

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

191 INT. TRAILER - AFTERNOON 191

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

AUNT CORENE

Sissy at work?

CONTINUED

191 CONTINUED

191

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

192 EXT./INT. WRECKING YARD - AFTERNOON

192

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

193 INT. TRAILER - LATE AFTERNOON

193

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

BUD

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

CUT TO

194 INT. SISSY'S CAR - LATE AFTERNOON

194

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

195

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

196

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

196 CONTINUED

196

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

197 INT. TRAILER

197

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

198 EXT. TRAILER - NIGHT

198

Music on radio. Bud and Sissy can be seen through the

CONTINUED

198 CONTINUED

198

window having supper. The usual activity around the trailer park on a summer night.

CUT TO

199 INT. BUD'S TRAILER - NIGHT

199

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

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

200

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.

201 ANGLE ON DOOR

201

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.

202 POINT OF VIEW - THE BULL

202

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

204 ANOTHER ANGLE

204

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.

205 ANOTHER ANGLE

205

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,

CONTINUED

205 CONTINUED

205

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.

206 POINT OF VIEW - BUD

206

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.

207 ANOTHER ANGLE

207

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 ---

208 CLOSER ON BUD

208

as he reacts to all this. Now he knows where she was.

CONTINUED

209 ANOTHER ANGLE 209
 as Sissy expertly slings her arm over her head, arches her back and nods to Wes.

SISSY

Okay.

210 ANGLE ON WES 210
 as he starts the bull.

211 ANGLE ON SISSY 211
 as the bull begins to buck and spin under.

212 ANGLE ON BUD 212
 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.

213 VARIOUS ANGLES 213
 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!

214 ANGLE ON SISSY 214
 riding.

215 ANGLE ON BUD 215
 expressionless now, just watching, seething.

216 ANOTHER ANGLE 216
 as the ride continues. Sissy is almost thrown, but manages to stay on.

CONTINUED

217 ANGLE ON BUD

217

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.

218 ANOTHER ANGLE

218

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

218 CONTINUED

218

BUD

Okay ---

219 VARIOUS ANGLES

219

on Bud's ride. Wes tries to throw him, but Bud is determined. The bull bucks and spins, but Bud stays on. Sissy watches, concerned about his back, but proud of him too. Crystal grins. Sam sits, calmly drinking his beer, and spitting. The ride is exciting. It is over and people applaud. Bud swings off. Sissy moves for him.

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.

220 ANGLE ON WES

220

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

220 CONTINUED

220

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

221	OMITTED	OMITTED	221
thru			thru
222			222

223	INT. BUD'S TRAILER - NIGHT		223
-----	----------------------------	--	-----

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
Get away ---

SOUTHER
Leave me alone
So I can cry.
Don't touch my heart anymore.
It's broken and sore.

SISSY'S VOICE
Just trying to help ---

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!

J.D. SOUTHER
(on radio)
And the moon just turned
blue,
Goodbye, goodbye

Go back to town,
With your old boyfriend.
He can take you home,
And I know why.

J.D. SOUTHER
(on radio)
It's only fair I guess,
But my heart won't die
from it.
But the moon just turned
blue,
Goodbye, goodbye

Little darling,
The moon just turned blue.
Looking out at you, if you
looking sweet
Looking -- baby -- to shine,
Oh, Lord ---
I got to thinking that
maybe,
Such a fancy lady,
Might be telling,
Mighty fancy lies

223 CONTINUED - 2

223

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.

CUT TO

224 EXT. TRAILER - NIGHT

224

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.

CUT TO

225 INT. TRAILER - NIGHT

225

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

226 thru 231	OMITTED	OMITTED	226 thru 231
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231a	EXT. PETROCHEMICAL PLANT - MORNING		231a
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Some good visual. The flame, etc. (Research.)

CUT TO

231b	INT. SUPERVISOR'S OFFICE - MORNING		231b
------	------------------------------------	--	------

Bud, his arm in the cast, stands across. The supervisor is looking at some papers, signing a check.

SUPERVISOR

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

CONTINUED

231b CONTINUED

231b

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

231c EXT. PLANT - MORNING

231c

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

231c CONTINUED

231c

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.

231d EXT./INT. BARN - AFTERNOON

231d

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 turn
table. 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

232 OMITTED
thru
233

OMITTED

232
thru
233

234 INT. BUD'S TRAILER - NIGHT

234

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

235 INT. GILLEY'S - NIGHT

235

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.

236 POINT OF VIEW - THE BULL

236

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

237 ANGLE ON BUD

237

as he waits for his drink. Three pretty girls move into

CONTINUED

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

CONTINUED

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.

CONTINUED

238 CONTINUED - 2

238

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.

239 CLOSER ON BUD AND PAM

239

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.

CONTINUED

240 ANGLE ON PAM 240

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.

241 ANGLE ON BUD 241

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.

PAM
Who is that?

BUD
My wife.

242 POINT OF VIEW 242

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

243 SISSY'S POINT OF VIEW 243

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

244 ANGLE ON SISSY 244

looking off at Bud.

CUT TO

244a EXT. GILLEY'S PARKING LOT - NIGHT 244a

Bud and Pam move for Bud's pickup.

PAM
My name is Pam ---

BUD
Hi, I'm Bud ---

CONTINUED

244a CONTINUED

244a

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

244b

Sissy is riding the bull.

CUT TO

244c INT. BUD'S PICKUP - NIGHT

244c

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

244d

Bud's truck exits. We see Houston in the distance.
 We are now uptown/downtown as the case may be.

CUT TO

245 OMITTED

245

246 INT. GILLEY'S - NIGHT

246

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

246 CONTINUED

246

WES

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

SISSY

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

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

CUT TO

246a EXT. DOWNTOWN HOUSTON - NIGHT

246a

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

PAM

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.

CUT TO

247 OMITTED

247

248 EXT. GILLEY'S - NIGHT

248

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

SISSY

If he goes off with somebody else, I
can go off with somebody else. Two
can play the game just as good as

CONTINUED

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

248a

The apartment is charming. Very urban. Contemporary.
 Good taste. Rich. Bud looks around. He feels out of
 place, but it's all so comfortable.

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

248b

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

248b CONTINUED

WES

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.

248c INT. PAM'S APARTMENT - NIGHT

248c

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

248D EXT. HOUSTON - DAWN

248D

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

CUT TO

248e INT. BUD'S TRAILER - DAWN - CLOSE ON SISSY 248e

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

248f EXT. GILLEY'S - DAWN 248f

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

249 OMITTED OMITTED 249
thru THRU
254 254

255 EXT. RACE TRACK - DAY 55

A Saturday afternoon. Cars speeding around the track. It is very exciting. Crowd in the stands. VARIOUS ANGLES

CUT TO

256 INT. CONCESSION STAND - DAY 256

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

256 CONTINUED

256

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
get a six-pack and go on home ---

MARSHALL

See you ---

BUD

Yeah ---

Bud continues to turn the burgers.

CUT TO

257 OMITTED
thru
259

OMITTED

257
thru
259

259a EXT. BUD'S TRAILER - LATE AFTERNOON

259a

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

260

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

261 INT. UNCLE BOB'S KITCHEN - NIGHT

261

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 ---

CONTINUED

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

The place is full of Dolly Parton look alike. 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 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

262 CONTINUED

262

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.

263 ANGLE ON MICKEY GILLEY

263

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 ---

264 VARIOUS ANGLES

264

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

264 CONTINUED

264

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.

265 ANGLE ON BUD AND PAM

265

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 ---

266 OMITTED

OMITTED

266

267 ANGLE ON BUD

267

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

CONTINUED

267 CONTINUED 267
 into his shirt.

268 POINT OF VIEW - WES AND SISSY 268
 as Sissy moves up to the bull and gets ready to ride. Crowd gathering around. She is going to show off.

269 BACK TO BUD 269
 who is looking at Sissy. Pam looks at him and then off. Aunt Corene and Uncle Bob standing watching.

270 OMITTED OMITTED 270

270a ANGLE ON THE BULL 270a
 as Sissy rides. She is really showing off now. She rides it without hands, does little tricks on it. The crowd loves it. Sam is operating for her. Norman, Crystal and Sam around the bull. Wes is standing talking with some people.

271 VARIOUS ANGLES 271
 as 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.

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

BUD
 Uh ---

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

AUNT CORENE
 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.

CONTINUED

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

271 CONTINUED - 2

271

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

272 OMITTED

OMITTED

272

272a EXT. GILLEY'S - NIGHT

272a

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

272a CONTINUED

272a

PAM

Sure ---

BUD

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

273 INT. PAM'S CAR - NIGHT

273

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.

PAM

What a bitch!

BUD

(sits up)

Slow down!

PAM

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

BUD

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.

BUD

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

UNCLE BOB

What?

BUD

We'll talk about it later!

CUT TO

273a EXT. COWBOY - NIGHT

273a

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

CONTINUED

273a CONTINUED

273a

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

CUT TO

273b INT. COWBOY - NIGHT

273b

A fashionable club in Houston -- a "contempo" version of Gilley's. All steel 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 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

273b CONTINUED

273b

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

274	OMITTED	OMITTED	274
thru			thru
275			275

276	EXT. CIRCLE 8 RANCH/RODEO - MORNING		276
-----	-------------------------------------	--	-----

A rodeo arena outside Houston. It's an old place

CONTINUED

276 CONTINUED 276

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.

277 ANOTHER ANGLE 277

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

278 OMITTED 278

279 INT. WES' TRAILER - MORNING 279

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 ruffled 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

280 EXT. CIRCLE 8 - MORNING 280

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

280 CONTINUED

280

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

281 INT. WES' TRAILER - MORNING

281

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

282 OMITTED OMITTED 282

283 EXT. CIRCLE 8 - MORNING 283

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 283a

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 284

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 285

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

286 OMITTED OMITTED 286
thru thru
287 287

288 INT. BUD'S TRAILER - MORNING 288

The trailer is clean. Sissy is arranging some flowers

CONTINUED

288 CONTINUED

288

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

289

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

289a

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

289b

Sissy runs down, gets into her car and drives away. Uncle Bob appears driving up on the other side.

CUT TO

289c INT. UNCLE BOB'S TRUCK - MORNING

289c

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

290 INT. BUD'S TRAILER - MORNING

290

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?

CONTINUED

290 CONTINUED

290

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

290a

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

290b

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

290c EXT. BUD'S TRAILER - DAY

290c

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

290c CONTINUED

290c

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

291 OMITTED.
thru
292

OMITTED

291
thru
292

293 INT. GILLEY'S - AFTERNOON

293

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

- 294 OMITTED OMITTED 294
- 294a EXT. PETROCHEMICAL PLANT - DAY - LONG SHOT 294a
- The oil refineries as far as the eye can see. (There is a very good shot from the bridge above Charter Oil.)
- CUT TO
- 294b INT. PETROCHEMICAL PLANT - DAY 294b
- 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
- 294c EXT. PETROCHEMICAL PLANT - DAY 294c
- 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
- 294d EXT. PLANT LOCKER AREA - DAY 294d
- as the men move roward the lockers. Another shift going to work. VARIOUS ANGLES.
- CUT TO

294e INT. PLANT LOCKER ROOM - DAY 294e

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

294f INT. BUD'S TRAILER- NIGHT 294f

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

294g INT. BUD'S TRAILER - DAWN 294g

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

294h EXT. CIRCLE EIGHT - DAWN 294h

Bud is riding the mechanical bull. Morning mist everywhere.

CUT TO

294i EXT. PETROCHEMICAL PLANT - DAY 294i

Bud and Uncle Bob, etc., working hard. VARIOUS ANGLES.

CUT TO

294j INT. BARN - AFTERNOON

294j

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

294k EXT. CIRCLE 8 - AFTERNOON

294k

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

294k CONTINUED

294k

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

2941 EXT. HIGHWAY - AFTERNOON

2941

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

295 INT. BUD'S TRAILER - AFTERNOON

295

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

296a EXT. GILLEY'S - LATE AFTERNOON

296a

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

297 INT. WES' TRAILER - LATE AFTERNOON

297

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

298	OMITTED	OMITTED	298
thru			thru
301			301
302	INT. GILLEY'S - NIGHT - COWBOYS AND COWGIRLS		302

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

302 CONTINUED

302

BUD

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

303 ANOTHER ANGLE

303

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

BUD

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

SAM

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.

304 ANOTHER ANGLE

304

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.

305 ANGLE ON WES

305

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

WES

How about you? Want to ride the
bull?

BUD

I'll wait for the rodeo, thanks.

WES

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.

CUT TO

306 ANOTHER ANGLE

306

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

307

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

308

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

310 OMITTED
thru
314

OMITTED

310
thru
314

315 INT. UNCLE BOB'S HOUSE - DAWN

315

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

315 CONTINUED

315

AUNT CORENE

(breaks down and
sobs)

I can't. I can't go.

BUD

I'll go.

CUT TO

316 EXT. CEMETERY - DAY

316

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 diff- I
culty)

I am hard-headed -- sort of prideful --- and I owe you an apology -- clear back to when I hit you the first time -- I ---

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

You bet. I finally got exactly what I wanted. A real cowboy.

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

317

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

318

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

319

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

- 320 INT. GILLEY'S - NIGHT 320
- 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.
- 321 ANOTHER ANGLE 321
- 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.
- 322 ANGLE ON BAR 322
- The bartenders are working frantically to fill the orders from the crowd. VARIOUS ANGLES.
- 323 AND FINALLY - THE BULL AREA 323
- 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.
- 324 ANGLE ON JUDGES 324
- Holding up their cards with the scores on it. This whole thing must approximate a real rodeo as much as possible.

CUT TO

- 325 ANGLE ON CONTESTANTS 325
 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.
- 326 ANGLE ON BUD 326
 with Pam. His family is nearby. He wears his number 87.
- SAM
 Number 87 -- Buford 'Bud' Davis ---
- 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 schol 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.
- 327 ANGLE ON SISSY AND WES 327
 surprised.
- 328 BACK TO BUD 328
 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.
- 329 CLOSE ON SISSY 329
 surprised and pleased. She speaks to Wes.
- 330 ANGLE ON JUDGES 330
 as they hold up their cards and their decision. He gets very high marks.
- 331 ANGLE ON BUD 331
 as he grins and moves over to Pam who embraces him. He sits and gets ready for the next ride.
- 332 VARIOUS ANGLES 332
 as riders are tossed up into the air and off the bull.

CONTINUED

333 ANGLE ON SAM 333

as he calls another name.

SAM

Wes Hightower -- number 106 ---

334 ANGLE ON WES 334

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

335 ANGLE ON BUD 335

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 336

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 337

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 338

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

339 ANGLE ON BULL AREA

339

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 ---

340 ANGLE ON BUD

340

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

341 ANOTHER ANGLE 341

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.

342 ANGLE ON JUDGES 342

Their cards flash up. The highest score yet.

343 BACK TO BUD 343

as he grins and moves over to Pam, his family, and Aunt Corene. They all jump up and down. Bud looks over at Wes.

SAM

Our last finalist is Wes Hightower ---

344 ANOTHER ANGLE 344

as Wes moves-across the mattresses to the bull.

SAM

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.

SAM

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.

CUT TO

345 EXT. GILLEY'S - NIGHT

345

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 ---

CUT TO

346 INT. GILLEY'S - NIGHT

346

Mickey Gilley is on the stage. Bud standing nearby with Pam, his family, Aunt Corene, etc. The crowd below, watching.

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.

CUT TO

347 INT. WES' TRAILER - NIGHT

347

Sissy is putting some things in a small suitcase. In the front part of the trailer, Wes unlocks a drawer and takes out a gun. He checks it to make sure it's loaded. He puts it in his pocket and starts for the door.

WES

You ready?

SISSY

Just about ---

WES

Come on ---

CONTINUED

347 CONTINUED

347

Wes grabs the things she has and shoves her out of the trailer.

CUT TO

348 EXT. WES' TRAILER - NIGHT

348

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

349 INT. GILLEY'S - NIGHT

349

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

350 INT. GILLEY'S FRONT AND OFFICE - NIGHT

350

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

351 INT. GILLEY'S CLUB - NIGHT

351

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.

352

352

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

352 CONTINUED

352

PAM

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 -

353 Bud gives her a kiss and pushes through the crowd. Sissy looks off. A HANDSOME COWBOY stands nearby. Pam moves up to him.

353

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

354 INT. GILLEY'S FRONT - OFFICE - NIGHT

354

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

355

BUD
That son of a bitch. Where is he?

CUT TO

356 INT. GILLEY'S - OFFICE

356

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

357

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

358

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

- 358 CONTINUED 358
- 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
- 359 TRAIL RIDE - MONTAGE 359
- 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.
- 360 ANGLE ON CAMPFIRE - NIGHT 360
- 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.
- 361 ANGLE ON COUNTRYSIDE - MORNING 361
- 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 Giliey's regulars.
- 362 ANGLE ON DOWNTOWN HOUSTON - MORNING 362
- 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.
- 363 CLOSE ON BUD AND SISSY 363
- Riding horses together, looking at each other, in their yellow slickers (it is raining) and smiling. They look back.

364 ANGLE ON PAM 364

In the stagecoach or covered wagon with the cowboys. She is smiling and happy. Aunt Corene might also be in the parade, etc.

365 HIGH ANGLE - SHOOTING DOWN 365

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