

COAL MINER'S DAUGHTER

Screenplay by  
THOMAS RICKMAN

Based on the Book  
"Loretta Lynn: Coal Miner's Daughter"

By LORETTA LYNN  
with  
GEORGE VECSEY

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COAL MINER'S DAUGHTER

FADE IN

1 EXT. BUTCHER HOLLER, KY. - DAY (TITLES BEGIN) 1

Down a mountain trail Loretta Webb, 13, rides a mule, which is pulling a little wooden sled. On the sled is her brother Herman, 10, with a glob of white salve on his forehead.

2 INT. VAN LEAR COAL MINE - DAY 2

Pitch black except for the miners' headlamps. Ted Webb, 40, drills a hand auger into the coal face. Powder is tapped in -- "Fire in the hole!" -- and explosion. Miners crawl back through the dust and shovel coal into a mule cart. A foreman shouts "Payday today, let's go!" The miners shovel faster.

3 EXT. RIDGE ABOVE VAN LEAR MINE - DAY 3

Loretta and Herman move down the ridge toward the mine.

3-A EXT. MOUTH OF THE MINE - DAY 3-A

A dozen miners come out of the mine, including Ted. His trousers are torn at the knees, which bleed slightly.

4 EXT. ROAD LEADING FROM MINE - DAY 4

Loretta and Herman are waiting for Ted as he comes down the road.

LORETTA

Hi, Daddy -- boy, look at your knees, Daddy. Why ain't you a-wearin' your kneepads?

TED

Aw, Loretty, that ol' shaft is so low, if you wear your kneepads, you skin your back. Don't wear 'em, you skin your knees.

(grins)

Wear 'em tomorrow, I reckon. Give my back a turn.

They continue on down the road.

4-A EXT. ROAD THROUGH VAN LEAR COAL CAMP - DAY

4-A

A muddy red jeep flies over the ruts toward the company store, driven by a young soldier with a plump, sexy girl beside him. The jeep careens into the storefront drive causing several miners to leap out of the way, laughing and cussing.

4-B EXT. ROAD FROM MINE APPROACHING STORE - DAY

4-B

Ted looks at the salve on Herman's forehead. The little boys' jaws are clenched tightly shut.

TED

What you so sulled up about, Herman?  
What's that stuff on your head?

LORETTA

Herman's scared to open his mouth.  
We was playin' up by Prod Bottom  
and a ol' green snake bit him right  
on the head. Daddy, ain't it true  
that if a green snake bites you, you  
laugh yourself to death?

TED

That's what I always heard.

LORETTA

That thing bit Herman two hours ago.  
He's been clampin' his jaws shut  
ever since so he won't start laughin'.

Ted looks at Herman and smiles to himself. Loretta sidles up to Herman and says quietly:

LORETTA

Be careful, Herman. One little  
smile's liable to start it. And  
you'd just never stop.

Herman glowers furiously at her. They are approaching ---

5 EXT. COMPANY STORE - DAY

5

The young soldier -- Doolittle Lynn, 19 -- holds forth cockily from the jeep as the girl, Lizzie, looks on. The others listen as a jar of moonshine makes the rounds.

CONTINUED

5 CONTINUED

5

DOOLITTLE

Boys, there ain't no place this thing can't take me -- no gully she can't jump, no creek she can't ford, no hill she can't climb.

FIRST MINER

By God, I know one thing you can't climb -- that heap of red-dog past the mine up yonder.

DOOLITTLE

Hell, buddy, I can climb that damn mess backwards.

TED

(going up steps  
with the kids)

You boys watch your language with these children here.

Doolittle salutes apologetically; Lizzie giggles. Ted glowers and continues on to the pay window which is part of the store. He gets in line. Loretta hangs back, listening.

DOOLITTLE

Who wants to bet me I can't climb that red-dog?

SECOND MINER

Backwards, you say?

DOOLITTLE

Hell, yeah, backwards!  
(to Loretta)

'Scuse me, little girl. Backwards, right up to the top -- I got fifty dollars says I can do it! Who'll bet me?

The others boisterously get up the money. Doolittle grins and winks at Loretta. Flustered, she runs to Ted who is at the pay window getting paid in scrip.

TED

Come on now. Let's get in the store and give the company their money back.

Frowning in Doolittle's direction, Ted goes into the store. Loretta watches interestedly as Doo loudly covers all bets (ad lib). Then she goes in the store.

6 INT. COMPANY STORE - DAY

6

Loretta watches the action outside through the front window. Ted is at the counter with the Storekeeper.

TED

Who's that soldier boy out yonder  
struttin' like a banty rooster?

STOREKEEPER

That's ol' man Red Lynn's boy,  
Doolittle. Come back from the army  
just as wild as a hearthern. That  
Germany war's just ruint these  
mountains -- boys come back here  
don't want to do nothin' but cut  
shines and act wild.

TED

He'll calm down some when they slap  
a coal shovel in his hand. That  
Sears-Roebuck I ordered come in yet?

Storekeeper nods and moves off to the rear. Loretta watches as out front Doolittle's jeep races off toward the mine, the others scrambling after on foot, her eyes glowing with subdued excitement. Ted notes this.

TED

Loretty -- get you a can of vy-annies  
for you and Herman.

Her face lights up; she instantly forgets Doo and the jeep and gets a can of Vienna sausage from the shelf. The Storekeeper returns with a large brown mail-order package.

LORETTA

(eagerly)

What's that, Daddy?

Ted grins and says nothing.

7 EXT. THE PILE OF RED-DOG - DAY

7

At the foot of the smoldering heap of waste Doo revs his jeep as Lizzie and the others watch. A few of them are buying jars of moonshine from a man in a clump of trees nearby -- Lee Rainey, with a mule loaded down with bags of shine. Seeing Ted, Loretta, and Herman approaching -- the mule-sled loaded with groceries and the large package -- he waves and shouts:

LEE

Hey, Cousin Ted! Come here and get  
in on this bet -- it's a sure thing.

CONTINUED

7 CONTINUED

7

LEE (Cont'd)

Ol' Doolittle never get up there  
without rollin' over and killin'  
hissself!

Ted comes up, nods. Lee grins at Loretta. She grins back but is more interested in Doo and the jeep.

Doo roars backwards up the red-dog pile, gets a little way, slips, slides, spins wildly -- showering burning ash on the spectators who scatter laughing. Then, just as he's about to tip over, the tires catch and the jeep seems to spurt to the top of the mound. The crowd cheers as Doo poses triumphantly.

LEE

(whooping)

Lord-a-mercy -- that sumbuck  
Doolittle don't know what quit  
means, does he?

TED

(dryly)

He sure went to a lot of trouble  
to get on top of a heap of trash.

But Loretta is watching with bright, excited eyes....

8 EXT. WEBB CABIN - BUTCHER HOLLER - DAY

8

As Ted and the kids climb toward the cabin more kids burst from the house and run toward them -- Junior, 16; Jack, 12; Peggy Sue, 6; Donald Ray, 9. At the door is Clara, 35, holding Betty Ruth, 11 months. The kids converge on the package as Loretta races to a wooden well and begins drawing a bucket of water.

TED

You young'uns take that stuff in-  
side -- and don't open that package  
til I get there.

They rush inside with supplies. Loretta empties the water into a battered wash pan and Ted washes the coal dust off his face and hands. Loretta waits with a towel.

9 INT. CABIN - LIVING ROOM - DAY

9

The kids look on eagerly as Ted opens the package. Clara -- "Mommie" -- looks on from the kitchen door, holding the baby.

CONTINUED

9 CONTINUED

9

The package is opened -- new shoes. Kids gasp happily and clamour for them.

CLARA

Y'all kids hush -- you ain't a-touchin' them new shoes 'till you washed them dirty feet.

The kids all slam out of the house toward the well. Ted stops Loretta.

TED

Wait a minute, Loretty -- try this on first.

He takes a blue dress with little flowers out of the package. Loretta gasps happily -- races into the bedroom to try it on.

CLARA

Them others gonna be wantin' to know why she's a-gettin' treated so special.

TED

Loretty's thirteen, Clary. She orta have her one dress that ain't made out of no flour sack.

10 INT. BEDROOM - DAY - LORETTA

10

She undresses to her homemade underclothes. On the walls of this room she shares with her parents, are plastered newspaper and magazine pages -- with sepia photos of Loretta Young, Gregory Peck, Clark Gable, Scarlett O'Hara, visible. The other kids are heard pounding back inside as she pulls on the new dress, thrilled and excited.

11 INT. LIVING ROOM - THE KIDS

11

putting on their new shoes, walking around looking at their feet, etc. Loretta enters in her new dress -- a size too big.

TED

Well, looky here. Right pretty, ain't it, Mommie?

CLARA

I reckon she'll grow into it fast enough.

CONTINUED

11 CONTINUED

11

JACK

How come she's a-gettin' a new dress?

TED

Loretty's a woman, Jack. Women got to have pretty things to wear.

HERMAN

Aw, she ain't no woman. She just a dad-burn kid.

Herman laughs -- the other kids join in.

LORETTA

You're a-laughin', Herman. Reckon that's true about the green snake after all.

Horrified, Herman remembers his snakebite. Loretta laughs and runs into the bedroom.

12 INT. BEDROOM - LORETTA

12

looks at herself in a tarnished mirror, primping in her too-large dress, pulling the loose material as tightly across her fledgling bosom as she can.

13 OMITTED

13

14 EXT. RIDGE OVERLOOKING BUTCHER HOLLER - SUNSET

14

Lee Rainey is working his moonshine still. Hearing a noise in the bushes, he snatches up a rifle.

DOOLITTLE

(from bushes)

Lee Rainey! It's Doolittle Lynn.

LEE

Come on in here, Doo. I'se just about to blast you one.

(gets a jar)

Here, take you a sip. Rest yourself. 'Member when you used to work for me, Doo? Sellin' my goods down't the mines?

DOOLITTLE

I 'member you used to pay me a nickle ever jug I sold.

CONTINUED



LEE

How'd you like to come back and work for me again?

DOOLITTLE

Not for no nickel a jug.

LEE

I'm talkin' about real money, Doo. Business is good, see. I'm sellin' more whiskey than I can make.

DOOLITTLE

Yeah, I heard you been stealin' whiskey from them boys over in Greasy Creek.

LEE

Aw, just when I run shy of my own.

Pause. They become aware of singing in the distance -- a girl's voice, young, clear, singing a mournful ballad: "In the Pines." Both men freeze and listen.

LEE

That's my little cousin, Loretty Webb. She sits down there on her daddy's porch, a-singin' her little sister to sleep. I be up here workin' and hear her and I think, Lord, let me die if angels sing that sweet...

(beat)

I'm fixin' to make me another run on Greasy Creek. You got that jeep, you know how to use a gun, and you need you a job. I'll go fifty-fifty with you.

DOOLITTLE

Sounds like a good way to get killed to me.

LEE

Doo, ol' Uncle Nat Ramey used to say, if you born in the mountains, you got three choices: coal mine, moonshine, or move it on down the line.

DOOLITTLE

(gets up)

I ain't sayin' no. But I gotta study on it first.

He gives back the jar and goes into the woods.

15 EXT. RIDGESIDE - SUNSET

15

Doo looks down into the holler at Loretta in the porch swing with the baby, singing. He stands listening, thoughtfully, to the sad ballad....

16 INT. WEBB KITCHEN - EARLY MORNING

16

Loretta tunes an old battery-powered Philco radio: Ernest Tubb's "Walkin' the Floor Over You." At the table Clara upturns her coffee cup into the saucer and "reads" the grounds as Loretta watches. The baby cries in a homemade cradle. Ted comes in holding his head in pain; a bloody handkerchief to his nose.

TED

Don't run the batteries down on that radio, Loretty -- can't afford no new ones.

LORETTA

You got one of your bad headaches, Daddy?

CLARA

I'll mix you up some medicine ---

TED

It don't do no good, nothin' does. Just this family weakness, have to suffer it.

CLARA

Take the baby out and rock her, Loretty.

LORETTA

(getting baby)

What do you see in the grounds, Mommie?

CLARA

Woman cryin'. A man cryin', too.

LORETTA

Who are they? What are they cryin' about?

TED

Clary, I swear it's bad enough you bein' an ol' squaw medicine woman without makin' Loretty one, too.

CONTINUED

16 CONTINUED

16

CLARA

She's Indian much as me. We can see things other folks can't. Take the baby on out, Loretty.

(looks back  
at grounds)

Some bad times comin'....

TED

Don't need no fortune teller to know that.

17 EXT. CABIN - FRONT PORCH - EARLY MORNING

17

Loretta in the porch swing, sings to the baby: "I come to the garden alone, etc." Her clear voice soars up the ridge in the still morning air....

18 EXT. RIDGESIDE - EARLY MORNING

18

Lee Rainey on the run, pulling a mule loaded with stolen whiskey. His pistol in his hand, he looks behind him desperately. Then, hearing Loretta's voice, he stops, smiles. A twig snapping spins him around in terror ---

18-A POINT OF VIEW - LEE RAINEY - EARLY MORNING

18-A

The sun shining down through the trees...shadowy figures among them...one of them raises a rifle....

19 EXT. CABIN - PORCH - EARLY MORNING

19

Loretta, singing, hears a shot -- then a volley of shots. On the ridge a flock of crows caw raucously. Loretta peers up the ridgetside. Silence. Emptiness. She stands on the porch, clutching the baby, looking up, curious and frightened.

20 EXT. CABIN YARD - DAY - LEE RAINEY'S DEAD FACE

20

The face is caked with blood and dirt, the body riddled with

CONTINUED

20 CONTINUED

20

bulletholes. An old woman wails piteously nearby, pacing up and down. The body is carried into the yard by several men, including Doolittle. They lay the body on the grass as Ted, Red Lynn, relatives and neighbors look on.

DOOLITTLE

He wanted me to go with him. I should've gone, I might could of helped him....

Others say nothing; stare at the body.

20-A EXT. THE PORCH - DAY - LORETTA AND CLARA

20-A

Loretta cowering in Clara's arms, staring at the body. Her eyes meet Doolittle's briefly; then Clara leads her inside.

21 EXT. YARD - DAY - AROUND THE BODY

21

Doolittle looks up and sees Loretta; their eyes meet briefly. Then Clara leads her back inside.

RED LYNN

Maybe we orta get our guns and go visit Greasy Creek.

TED

(shakes his head)

It wasn't nothin' but Lee's craziness caused this. Hadn't a'been this, it'd been another thing.

RED LYNN

(to Doolittle)

Good thing you wasn't still a-workin' for him, son. You'd be layin' there aside him.

(beat)

'Course if you'd been workin' for

CONTINUED

21 CONTINUED

21

RED LYNN (Cont'd)

Lee at least you'd a-been workin'  
somewheres.

Red cackles; the others frown. Doo looks thoughtfully at the corpse.

21-A INT. COAL MINE

21-A

Explosion: Smoke clears. A miner crawls through it: It is Doolittle. He begins shovelling coal into the mule cart. He looks trapped and frustrated.

22 EXT. ONE-ROOM SCHOOLHOUSE - LATE AFTERNOON

22

Wintertime; a light coat of snow on the little school. Inside it's brightly decorated for Christmas. A fiddle and banjo and guitar play "Cumberland Gap." Several horses are tied outside. Doo drives up in his jeep, parks, goes in.

23 INT. SCHOOLHOUSE - LATE AFTERNOON

23

A cakewalk in progress (like musical chairs), with Loretta playing. Doo enters and spots her right away; she is very pretty in her new dress -- which now fits nicely. Doo decides he's going to meet her. He ambles near a table with several pies on it, with name cards. One is Loretta's. Nearby, a Churchwoman is talking distraughtly to the Teacher, a sour-faced chain-smoking man.

CHURCHWOMAN

Preacher Banks was supposed to auction off these pies for the girls, but he's sick and I can't do it ---

TEACHER

Well, I sure ain't got time to auction no pies! Besides, if them girls wants a boy to eat a

CONTINUED

23 CONTINUED

23

TEACHER (Cont'd)  
 pie with 'em, they'll do it auction  
 or not!

He stalks off. Churchwoman looks desperate.

DOOLITTLE  
 Hey, lady? I'll auction off your  
 pies for you.

CHURCHWOMAN  
 (great relief)  
 You will? The Lord'll bless you  
 for this, son.

DOOLITTLE  
 (glancing at  
 Loretta)  
 Maybe he will. Never can tell.

24 ANGLE - THE AUCTION - LATER - DOOLITTLE

24

At the pie table.

DOOLITTLE  
 Six bits, six bits, who'll gimme  
 a dollar -- dollar once, dollar  
 twice -- sold to the man for a  
 dollar.

He's enjoying being center of attention. A boy collects a  
 pie and a girl, and Doo picks up Loretta's pie. She watches  
 nearby, blushing.

DOOLITTLE  
 Got one more left, a chocolate pie  
 here, belong to Loretta Webb --  
 who's gonna bid first?

A large boy named Flop Murphy looks bashfully at Loretta and ---

FLOP  
 I bid two bits.

DOOLITTLE  
 Two bits? Man, that's a insult.  
 Who'll start it off for a dollar?

CONTINUED

FLOP

(waits; no  
one bids)

I guess I get it then.

DOOLITTLE

I bid a dollar.

FLOP

You the auctioneer -- you ain't  
supposed to bid.

DOOLITTLE

Dollar once, dollar twice ---

FLOP

(hastily)

Hey -- dollar'n a dime!

DOOLITTLE

Three dollars.

FLOP

That ain't fair -- he's cheatin'!

As Doo says "once, twice,"

FLOP

Three and a dime!

DOOLITTLE

Three seventy-five.

FLOP

(in agony)

Three seventy...seven.

DOOLITTLE

Five dollars.

Flop flops heavily into a chair, stunned.

DOOLITTLE

Once, twice, sold to Mr. Doolittle  
Lynn for five dollars.

Crowd applauds; Doo claims the pie and Loretta -- slightly  
dazed, blushing furiously -- and goes to a corner where he  
cuts a piece with a pocket knife.

LORETTA

(rattling  
nervously)

Ain't nobody ever paid five dollars  
for a pie before, I bet. Mommie said,

CONTINUED

24 CONTINUED - 2

24

LORETTA (Cont'd)

girl, ain't nobody gonna buy a pie  
off you cause everybody knows you  
can't cook no better 'n a day-old  
heifer. Wait'll I tell her, she  
just gonna die! Five dollars!

She watches expectantly as Doo takes a large mouthful. As he  
chews, his eyes bug out, he chokes, he gets to his feet and  
looks around desperately. Loretta watches in alarm as he  
frantically throws open a window, thrusts his head out and  
spews out the pie. He then grabs a pitcher of lemonade and  
washes his mouth out.

DOOLITTLE

You made a lotta chocolate pies  
before?

LORETTA

(nervously)

Not too many... 'cept for that one.

DOOLITTLE

How much salt does your receipt call  
for?

LORETTA

Shoot, you don't use no salt in a  
chocolate pie -- just sugar, and  
(beat)

Oh, no....

DOOLITTLE

Guess you got 'em mixed up. Under-  
standable, they both bein' white and  
all.

LORETTA

(moaning)

Oh, no...! You gotta get your five  
dollars back.

DOOLITTLE

I don't want no five dollars back.  
I just want you.

(she looks  
alarmed)

I mean, I want to take you home.

25 EXT. SCHOOLHOUSE - LATE AFTERNOON

25

Doo leads Loretta to his jeep.

CONTINUED



25 CONTINUED

25

DOOLITTLE

No use walkin' when you can ride.  
Get in.

LORETTA

(looks at  
jeep nervously)  
I ain't gettin' in that thing.

DOOLITTLE

You ain't never even rode in a car  
before, have you? I be damn.

LORETTA

(embarrassed)  
That thing ain't no car anyway --  
looks like somethin' come from Mars.

DOOLITTLE

What do you know about Mars? Bet  
you ain't never been past the foot  
of the holler. Come on, get in ---

LORETTA

I said I ain't gettin' in that thing  
and I ain't! You just walk it home  
if you think so much of it!

DOOLITTLE

(slightly  
taken back)  
Whoo. You pies ain't the only  
thing salty about you, is they?  
Let's walk then.

25-A EXT. TRAIL ABOVE VAN LEAR MINE - NIGHT

25-A

They walk, Doo holding a pine-torch. Below them the mine is  
brightly lit as the night shift works.

DOOLITTLE

I had my eye on you a long time.  
I told myself, sooner or later me  
and that little gal's gonna get  
together.

Loretta, thrilled, gropes desperately for a response, but  
nothing comes out. Doo goes on.

DOOLITTLE

You're different from the rest of  
'em around here. Special. Like me.  
The kind of person that's gotta have  
more out of life.

CONTINUED

25-A CONTINUED

25-A

LORETTA

...More what...?

DOOLITTLE

More'n what Butcher Holler's got to offer.

(indicates mine)

More'n this.

LORETTA

(trying to flirt)

I saw you, too. In that little ol' soldier suit. I thought, he looks just like a little toy soldier.

DOOLITTLE

(angry)

Listen here -- I joined the army to feed my Mamma and nine brothers and sisters. I went ashore at D-Day plus four and I'se in combat til the day the war ended. I wasn't no little toy soldier, lady.

Frightened by this outburst, Loretta draws back. Doo glowers at her a moment, then grins. They walk on.

26

EXTERIOR - APPROACHING WEBB CABIN - NIGHT

26

They walk slowly toward the lights of the cabin.

DOOLITTLE

The army showed me it's a whole big world out yonder -- and I ain't about to spend my life buried in no damn coal mine. Ain't a damn bit of future in it. That's what I'm interested in -- the future. What's your plans for the future?

LORETTA

Ain't got none that I know of.

(beat)

You sure cuss a lot, don't you?

DOOLITTLE

Yeah. Cuss, drink, and chase after wild women.

Suddenly he pulls her toward him; she's alarmed.

CONTINUED

26 CONTINUED

26

LORETTA

What're you doin' --

DOOLITTLE

Fixin' to kiss you goodnight. You  
ever been kissed before?

She hasn't; quickly decides she likes it. They do it again. They break, Doo grins, hands her the torch, she awkwardly runs for the cabin.

DOOLITTLE

I'll bring my jeep up here and take  
you for a ride.

LORETTA

(breathless)

You'll never get that thing up the  
holler.

DOOLITTLE

There ain't nothin' I can't do, once  
I put my mind to it.

She smiles uncertainly, rushes into the cabin. Pleased with himself, Doo turns jauntily and smacks into a fence post, careens downhill through bush and stones, splashes into a small, rushy creek where he lies moaning but happy.

27 EXT. WEBB CABIN - DAY

27

Clara, making lye soap; Loretta dreamily adding wood to the fire beneath the rendering kettle. Ted is plowing with the mule in the garden. A shout from down the holler (from Junior): "Stranger comin' up!" followed by a shout from Herman a little closer; "Stranger comin'!" Everybody stops working and looks toward the trail: A faint sound, an engine straining uphill...Loretta recognized it's Doo's jeep, her face lights up...The rest of the family looks puzzled, a little frightened, as the sound gets louder and closer...Suddenly Herman and Junior burst through the foliage into the yard yelling and pointing behind them where ---

Doolittle's jeep seems to leap out of the foliage and into the yard. He stops proudly, his face bruised and cut from last night's accident.

DOOLITTLE

Told you I could make it up here.  
Now you're gonna take a ride with me!

CONTINUED

27 CONTINUED

27

Loretta excitedly clambers in -- and Doo roars off instantly, before Ted and Clara can make a move or speak. Ted is furious.

28 SEVERAL ANGLES - THE JEEP - DAY

28

Loretta hangs on, frightened and excited, as Doo speeds down the bumpy mountain trail. She looks at his battered face.

LORETTA

What happened -- was you in a fight?

DOOLITTLE

Yeah -- me and this fence post got into it.

LORETTA

What?

Doo just laughs. They speed up a steep mountain road, passing slow-moving coal trucks; through the drab streets of Van Lear now decorated for Christmas, with people staring. Loretta gets more and more excited and breathless until:

29 EXT. EDGE OF A CLIFF - DAY - THE JEEP

29

screeches to a halt. Loretta looks down at the drop, excited, dizzy. Doo grabs her and kisses her.

LORETTA

I can't breathe...I feel like I'm a-gonna faint....

DOOLITTLE

That's how you're supposed to feel when you're in love.

LORETTA

It is...?

They kiss again; she throws her arms around his passionately.

30 INT. CABIN - LIVING ROOM - NIGHT - TED

30

sits grimly, a willow switch in his hand, watching the door. Clara and the other children are all there, waiting...Loretta comes in. Stops guiltily, seeing them:

CONTINUED

30 CONTINUED

30

TED

Where you been, Loretty...?

LORETTA

Doolittle...took me ridin'....

TED

You just run off. Didn't ask or nothin'....

He begins switching her around the legs; she whimpers and tries to hop out of the way; the other children scatter. Ted has tears in his eyes, hating what he's doing. Finished, he breaks the switch and goes into his bedroom. Loretta is drawn up in a corner, rubbing her legs, sobbing.

CLARA

(to other children)

Y'all get to bed -- right now.

They quickly vanish. Clara examines the welts on Loretta's legs.

CLARA

(continuing)

Don't you know he'd rather cut his arm off than to whip you? What did you mean, runnin' off like that with that wild boy?

LORETTE

(sobbing)

I love him, Mommie.

CLARA

(angrily)

You don't do no such thing. I'll mix you some salve for your legs.

(starts for kitchen)

You stay away from Doolittle, Lynn -- or I'll give you worse what your Daddy did.

Clara exits. Loretta sniffles miserably, but a faint look of defiance is in her eyes.

31 INT. CABIN - LIVING ROOM - NIGHT - CHRISTMAS EVE

31

The family sits listening as Clara reads the Nativity story

CONTINUED

31 CONTINUED

31

from the Bible (Luke 2ff). Loretta hears Doo's jeep pull up outside; then his footsteps on the porch and knock on the door. She watches Ted nervously as he answers.

DOOLITTLE

Evenin' Mr. Webb. Loretty here?

TED

We're havin' our family Christmas,  
Doolittle.

DOOLITTLE

Yessir. I just brought this  
present for Loretta, and if she'll  
step out here. I'll just give it  
to her and go.

Ted hesitates, then nods. Loretta runs eagerly onto the porch as Clara resumes reading.

32 EXT. FRONT PORCH - NIGHT

32

They kiss. Doo gives her a package -- she opens it -- it contains a large doll baby.

LORETTA

(angrily)

What are you givin' me this for?  
You think I'm just a little kid or  
somethin'?

DOOLITTLE

That's just for now.

LORETTA

What do you mean?

DOOLITTLE

I mean by next Christmas, me and  
you'll have us a real little doll.

She looks confused.

DOOLITTLE

Me and you is gonna be married  
pretty soon.

CONTINUED

32 CONTINUED

32

He kisses her, grins, jumps off the porch and runs back to his jeep. Loretta stands incredulous, holding the doll...Inside Clara continues reading the Bible.

33 EXT. MOUNTAINSIDE BEHIND CABIN - DAY - TED

33

leads the mule and sled; Loretta follows with a carbide lamp.

34 INT. COAL BANK

34

A vein of coal in the mountainside which families have tunnelled into over the years for their private coal. Loretta holds the lamp while Ted chops the coal. Everything is black except their two faces, close together.

TED

(after a moment)

Loretta, you know I don't like to boss you, don't you? But I got to, now.

LORETTA

Daddy ---

TED

Just lemme talk. I don't want you to see Doolittle no more. You promise me that.

LORETTA

I can't, Daddy.

TED

(chopping at  
the coal)

You're just a little girl. He's a growed-up man -- a wild one.

LORETTA

I love him, Daddy -- he's a-wantin' me to marry him.

TED

(shocked)

You ain't even fourteen yet. Y'all ain't even knowed each other a month ---

LORETTA

I know, but I just love him.

CONTINUED

34 CONTINUED

34

TED

Lord, Lord, don't do this, Loretty  
 -- don't throw all your young years  
 away. I worked hard all my life,  
 got very little to show for it except  
 you. You're my pride, girl, my  
 shinin' pride ---

LORETTA

(tearfully)

I just can't help it, Daddy ---

Ted can't speak; chops at coal face, jaws clenched shut.

35 INT. WEBB CABIN - NIGHT - THE WHOLE FAMILY

35

assembled. Loretta aloof from the others, sad and depressed.  
 Ted tunes the Philco to a familiar voice:

RADIO

From the Ryman Auditorium in  
 Nashville, Tennessee, this is the  
 Solemn Ol' Judge speakin' and this  
 is the Grand Ole Opry -- let 'er  
 rip, boys!

Bill Monroe and his Bluegrass Boys cut loose with "Blue Moon  
 of Kentucky." Ted claps his hands, trying to cheer Loretta  
 up.

TED

Get up and do your squaw dance,  
 Mommie -- see if you can't get a  
 smile out of ol' sourpuss here ---

Clara hesitates, then throws down her sewing and does an  
 energetic hoedown. The others clap and shout. Ted watches  
 Loretta but she remains sadly aloof. Suddenly, the door opens  
 and Doolittle steps in, awkwardly. Everything stops.

DOOLITTLE

I knocked, but reckon y'all couldn't  
 hear me.

Loretta runs to him, instantly happy. Ted looks at her; some-  
 thing seems to drain out of him. He clicks off the radio and  
 goes out onto the porch. Clara goes into the kitchen.

DOOLITTLE

Looks like I broke up the party.

LORETTA

(takes his hand)

Don't matter. Come here and sit  
 down ---

The other kids begin to giggle.

CONTINUED



35 CONTINUED

35

LORETTA

Y'all get outta here or I'm gonna  
smack the tar outta ever one of you!

They scatter in various rooms, sniggering and smirking.

DOOLITTLE

(as they sit  
on the sofa)

Look here at this.

He pulls out a wad of money.

LORETTA

My gosh -- where'd you get all that?

DOOLITTLE

Paycheck. Been savin' 'em. You  
know what tomorrow is? Our anni-  
versary.

Loretta spots Herman making a face around the corner.

LORETTA

Herman, I'm gonna kill you!

She leaps up and smacks him hard, chasing him around the room  
until he can escape into the kitchen. Then she returns to  
the sofa.

LORETTA

What was you a-sayin', Doo?

DOOLITTLE

I said tomorrow is our anniversary  
-- we met a month ago tomorrow. I  
think it'd be a good day for us to  
get married. Specially since I just  
got all this money.

LORETTA

(stunned)

You'll...you'll have to ask Daddy....

Doo nods and goes out on the porch.

36 EXT. PORCH - NIGHT - TED

36

He is hunkered on the steps, smoking a cigarette. Doo comes  
up.

DOOLITTLE

Uh, Mr. Webb...? I'm fixin' to marry  
Loretty. If it's all right with  
you. Tomorrow.

CONTINUED

36 CONTINUED

36

TED  
(also stunned;  
long pause)  
Go ask Clary.

37 INT. LIVING ROOM - NIGHT - LORETTA

37

watches as Doo comes back in and crosses to the kitchen.

38 INT. KITCHEN - NIGHT - CLARA

38

sits reading the coffee grounds in her saucer.

DOOLITTLE  
Miz Webb, me and Loretty want to  
get married, tomorrow.

CLARA  
(pause)  
Go ask Ted.

39 INT. LIVING ROOM - NIGHT - LORETTA

39

She sees Doo cross back out to the front porch. Her brothers  
and sisters continue tormenting her as she waits in suspense.  
After a moment Doo comes back and starts for the kitchen again.

LORETTA  
Doolittle, what are you doin'?

DOOLITTLE  
Aw, Ted says ask Clara and Clara  
says ask Ted and ---

LORETTA  
Come here. Just sit down and wait  
till they go to bed, then you can  
catch 'em together. Else, they'll  
keep you runnin' back and forth all  
night.

Doo sits with a sigh.

40 INT. BEDROOM - NIGHT - LATER - DOO AND LORETTA

40

They are half asleep on the couch when Ted and Clara finally  
start getting ready for bed. When they are both under the  
covers, Doo comes to the doorway.

CONTINUED

40 CONTINUED

40

DOOLITTLE

Mister-Miz Webb, I know how you feel. Everything's happened real fast. And I know she's young, and I know how much y'all love her. But the deal is, I love her, too -- as much you do. I seen a lot of the world and I growed up pretty fast, but the minute I seen Loretta, I knew she was all I'd want in this life. And I swear to you -- I'll bust my back workin' to make her happy.

CLARA

Reckon you're set on it, no matter what we say.

DOOLITTLE

I don't wanna go against y'all, Miz Webb, but...yeah. We're set on it.

TED

You promise me two things, boy. Don't you never hit her. And don't you take her off far from home.

DOOLITTLE

I promise you that.

He goes. Through the door he can be seen kissing Loretta good night. Then she comes in to get ready for bed.

LORETTA

Mommie, Daddy -- I'm so happy I don't think I'm gonna be able to sleep!

(silence)

Are y'all still awake?

An odd, muffled sound from their bed; both are crying softly. Loretta stands in the dark, listening.

41 INT. COURTHOUSE - PAINTSVILLE, KY. - DAY

41

A Judge performs the ceremony in the cold empty courtroom. Angie Lynn, Doo's mother is there, a few others, but no Clara or Ted. As the ceremony goes on, Loretta looks around for them. Ted comes in at last, doesn't sit, leans on the wall at the rear.

CONTINUED

41 CONTINUED

41

JUDGE

Who gives this woman to be wed?

Loretta looks around at Ted. After a long pause, he nods, once.

JUDGE

(to Doo)

Do you have the ring?

DOOLITTLE

I ain't got no ring, Judge.

Judge pronounces them man and wife. They kiss. Loretta looks up just in time to see Ted duck out the door....

42 EXT. CHANDLER'S TOURIST CABINS - NIGHT

42

Doo's jeep with a canvas cover pulls up in front of one of the plain wood cabins. He and Loretta jump out -- it's freezing cold -- and dash for the door.

43 INT. THE ROOM - NIGHT - DOO

43

He goes to a radiator and turns it on.

Loretta in a teddy bear coat stands shivering. Doo flips open his suitcase.

DOOLITTLE

She'll warm up in a minute. Hey --  
I got a present for you from Mama.

He tosses her a nightgown, then goes into the bathroom. Shivering with fear and cold, she sits on the radiator, clutching the nightgown. Hearing the toilet flush, she looks mortified. In a moment Doo comes out in his undershirt and army skivvies. She quickly averts her eyes.

DOOLITTLE

(indicating  
bathroom)

Go on and get ready for bed, baby.

She nods numbly and goes in as Doo turns back the bed.

44 INT. BEDROOM - NIGHT - LATER

44

The lights are out, Doo waits in bed, she steps cautiously out of the bathroom, in the nightgown, and gets into bed. Doo embraces her, then:

CONTINUED

44 CONTINUED

44

DOOLITTLE

(laughs, says  
tenderly)Loretta? You ain't supposed to put  
your nightgown on over your clothes.

LORETTA

I'm freezin', Doo.

DOOLITTLE

(patiently)

Go on back in the bathroom and take  
off everything but your gown. Go  
on, now.

Embarrassed, she goes.

45 INT. BATHROOM - NIGHT

45

She clicks on the light and we see how completely scared she  
is. She dutifully removes all clothing from beneath her gown.

46 INT. BEDROOM - NIGHT

46

She comes and gets into bed again. Doo moves....

LORETTA

Doo -- hey, don't, that ---

DOOLITTLE

Take it easy now, just relax ---

LORETTA

No ---

DOOLITTLE

Relax, now -- first time's a little  
rough sometimes. Just hang on.She struggles. Sound of gown being ripped -- thrown out of bed  
on the floor. It is a rape.

46-A EXT. TOURIST CABINS - MORNING - DOO

46-A

with a breakfast tray, slipping in the snow, goes into ---

47 INT. BEDROOM - MORNING - LORETTA

47

sits in bed in her teddy bear coat, miserable. The door opens and Doo comes in with a tray which he brings to her. She looks at the congealed ham and eggs.

LORETTA

This stuff's cold.

DOOLITTLE

That's because by the time I can carry it back here from the restaurant, it's damn near froze. From now on, you're goin' with me.

LORETTA

I ain't goin' in that restaurant, have all them people lookin' at me, knowin' what we been doin' in here.

DOOLITTLE

Hell's bells, Loretta, you think this is somethin' the rest of the world ain't caught on to yet? They don't give a damn.

(softens)

Aw, look, baby. I told you the first time was a little rough.

LORETTA

Sure didn't seem like it was rough on you.

DOOLITTLE

Well you better learn to like it. Because that's what marriage is all about.

LORETTA

I ain't never gonna like you gettin' on me and a-sweatin' and ---

He slaps her; she jerks back, more startled than hurt.

LORETTA

You promised Daddy you wouldn't hit me and look at you already!

DOOLITTLE

Aw, hell. I'm sorry. But you drove me to it.

LORETTA

You're pushin' me too fast! You just gotta gimme a little time, that's all.

CONTINUED

47 CONTINUED

47

She gets up and storms into the bathroom, slamming the door. Dispiritedly, Doo jabs at the congealed egg yolks with a fork.

48 INT. COAL MINE - DAY - DOO

48

sits slumped against the wall; finishes a sandwich, starts another. Three other miners nearby.

FIRST MINER

Ol' Doo must be pregnant. He's been eatin' enough for two lately.

SECOND MINER

Hell, Doo don't need to have no babies. He married him one.

Doo instantly jumps the miner: the others laugh and jeer.

49 EXT. FIRST HOUSE - VAN LEAR - DAY

49

A modest, weatherbeaten house. Doo pulls up in his jeep, grimy with coal dust, he goes inside. He has a small package.

49-A INT. HOUSE - KITCHEN - DAY - LORETTA

49-A

sitting at the table, looking at a newspaper. Smiles at Doo who comes in glowering, looks into a pot of beans steaming on the stove, shakes his head sadly.

LORETTA

Hi, hon. Looky here at this.

(indicates newspaper)

These radios are on sale cheap. You reckon we could get us one?

He says nothing, tosses the package in front of her. She opens it eagerly: a book, "Sex for Newlyweds." She opens the book, her eyes go wide.

LORETTA

My gosh...it's got pictures in it...!

DOOLITTLE

That book's supposed to've helped millions of couples the world over. Thought it might help us.

LORETTA

(turning pages)

I can't read this thing, Doo...It's got all these big words in it...Like look here at this one: that doggone word's a foot long, Doo! What in the world could a foot long word mean?

CONTINUED

49-A CONTINUED

49-A

Doo gives her a discouraged look. Goes to the pantry, pulls out a bottle of whiskey, takes a healthy drink.

LORETTA

Aw, Doo...I don't need no book to tell me what's wrong. You just need to be a little more gentle and patient with me, honey. You just got to give me a little more time....

DOOLITTLE

Give you a little time...Lemme add up how many things I'm supposed to give you a little time on; a little time to learn how to cook; a little time to learn how to clean the damn house; a little time to learn how to love your man the way you're supposed to -- dad-dammit, woman, is there anything you know how to do right now?

Pause: She sighs and looks down at her hands -- which reminds her:

LORETTA

Doo? When you gonna get around to gettin' me a weddin' ring?

Doo stares at her, can't believe. Starts pulling on his jacket, making a low, threatening, guttural growl....

LORETTA

Are you a-makin' that noise...?  
Sound like a ol' bear or something'.

(sees him  
starting out)

Doo, where you goin'? Are you a-leavin'?

DOOLITTLE

(stops short)  
Naw. I ain't leavin'.

50

EXT. WEBB CABIN - BUTCHER HOLLER - DAY - CLARA

50

at the old washing machine in the yard, Ted in the garden. They look up to see Loretta coming up the trail with her little suitcase. They run to greet each other.

LORETTA

Doo throwed me out, Mommaie.

CONTINUED



50 CONTINUED

50

CLARA

Thank the Lord. Thank the Lord!  
 Maybe it ain't too late to save  
 you from ruinin' your life!

TED

(coming up)

What in the world -- Loretty! Have  
 you come back home?

She laughs as he swings her around happily.

TED

Lord, girl -- look at you! I believe  
 married life done made you fat!

Clara's smile fades abruptly; she looks closer at Loretta's  
 stomach.

CLARA

(sinking feeling)

Oh, Lord, no....

51 OMITTED

51

52 INT. DOC TURNER'S OFFICE - DAY

52

Doc Turner, 30, pulls on rubber gloves as Loretta, a sheet  
 wrapped around her, climbs on an examination table.

DOC

Last time I seen you I was givin'  
 you a shot for the chicken pox.  
 Now you're an ol' married woman.  
 How you like it?

LORETTA

Fine, doc. But...me and Doo is  
 separated.

DOC

Things happen pretty fast with you  
 and Doolittle, don't they?

Doc begins his examination. Loretta is so embarrassed she  
 pulls the sheet over her head. He smiles to himself, begins  
 the examination.

53 EXT. DOC'S OFFICE - VAN LEAR STREET - DAY - LORETTA

53

comes out and starts walking home, miserable. She begins to  
 sniffle, then cry -- and suddenly she sees ---

CONTINUED

-- Doolittle's jeep pulled up at the curb down the street, his back to her. Leaning suggestively on the jeep, talking and smiling, is Lizzie. Enraged, Loretta picks up a stick and runs to the jeep.

LORETTA

Doolittle Lynn -- what's this sow doin' a-wallerin' all over your jeep!

LIZZIE

What'd you call me?

LORETTA

A sow -- which is a woman pig!

Loretta swings the stick. Lizzie makes a quick retreat, with Loretta right after. Doo watches apprehensively as Loretta starts back for him. He steels himself for the blows, but she walks right past him. He jumps out and runs after.

DOOLITTLE

Loretta, wait a minute -- I was just comin' to see you ---

LORETTA

Was you a-gonna bring your girl friend with you?

DOOLITTLE

Aw, she just flagged me down, it didn't mean nothin'. I got somethin' to tell you.

LORETTA

I got somethin' to tell you, too.

DOOLITTLE

I'm leavin' Kentucky, Loretta.

She stops dead, incredulous.

DOOLITTLE

I'm goin' out west, to Washington. Get me a job on a ranch or somethin'. That coal mine's buryin' me alive, Loretta.

LORETTA

You was just gonna leave me...?

CONTINUED

53 CONTINUED - 2

53

DOOLITTLE

Just long enough to get set up,  
then I'll send you the money to  
join me.

LORETTA

What makes you think I'm gonna  
come?

DOOLITTLE

You're my wife, baby.

LORETTA

I'm your wife! Boy, you better  
think of a better reason than that!  
Maybe Mommie and Daddy's right,  
maybe I ain't ready for no marriage  
-- but if what we got is a marriage,  
I'd just as soon not have one noways.

DOOLITTLE

Aw, you're right. Maybe we should've  
waited, I don't know. Deal is, I  
loved you too much to wait. I love  
you too much to lose you now. If  
we could just start over, away from  
our families, and -- there ain't  
nothin' for me here, Loretta, nothin'  
but a chestful of coal dust and bein'  
a old man by the time I'm forty.  
And it's so pretty out in Washington.  
I was there as a kid, pickin' fruit.  
You gotta come with me.

LORETTA

You promised Daddy you wouldn't  
take me off from home....

DOOLITTLE

You gotta make up your mind, Loretta  
-- where you're his daughter or my  
wife. Come on. I'll drive you home.  
What was you doin' down here anyways?

LORETTA

I came to see Doc Turner.

DOOLITTLE

You ain't sick, are you?

CONTINUED

53

CONTINUED - 3

53

LORETTA

I'm gonna have a baby.

DOOLITTLE

(stunned,  
pleased)

Well, I be damned...You know, maybe  
you finally found somethin' you  
know how to do.

They drive towards the holler in the jeep.

54

EXT. WEBB CABIN - DAY

54

Loretta's brothers and sisters play an energetic game of tag in the yard. Loretta sits on the steps, watching. Her stomach is very large now. She watches the children with a sad thoughtful expression as if knowing her childhood is gone forever.

Ted comes up the trail in his work clothes. He, too, has a sad expression. He somberly hands Loretta a letter -- her face lights up instantly. She tears it open and some money falls out. Clara comes onto the porch and she and Ted watch sadly as Loretta eagerly reads the letter:

LORETTA

He's sent for me...Doo's sent me  
the money to come to Washington...!

54-A

EXT. VAN LEAR TRAIN STATION - DAY

54-A

Small station, deserted platform, except for Ted and Loretta, with her suitcase and a sack lunch. Ted walks to the edge of a platform and looks up at the empty tracks.

TED

She's late...Reckon she might of  
jumped the tracks up the line some-  
wheres.

LORETTA

(nervously)

Aw, them trains don't do that....

TED

Been known to.

CONTINUED

54-A CONTINUED

54-A

Ted paces, Loretta watches him. He stops at the scales.

TED

Get on here. See what you weigh.

LORETTA

(she does)

A hunnerd and seventeen! This baby's gonna be a big 'un, ain't it, Daddy? You weigh now.

TED

(shakes his head)

Wouldn't do no good. I wouldn't know how much was me and how much was all that coal dust I swallered.

He looks up: the train appears down the tracks.

LORETTA

(suddenly throws  
her arms around  
him)

Oh, Daddy. Don't be sad. I gotta be with Doo -- I'm fixin' to have his baby. I'm growed up now, Daddy.

TED

I ain't never gonna see you again.

LORETTA

Yes, you will, Daddy! I'll come and visit as much as I can -- me and Doo and the baby. And you and Mommie can come and visit us.

TED

Maybe. But I ain't never gonna see my little girl again. Them years has been robbed from me. Just like a thief broke in and robbed 'em....

He tells her tightly, trying to keep from crying. The train noisily pulls into the station.

SLOW FADE TO YELLOW

FADE IN - YELLOW SCREEN

55

KITTY WELLS' RECORD

55

of "It Wasn't God Who Made Honky Tonk Angels." Pulling back slowly, we see the yellow is the dial face of a Zenith table model radio; we hear Loretta singing along with the record. Panning slowly we see we are in a modest kitchen; we pass (1) a window -- it's raining hard outside; (2) a gas stove with boiling kettle full of mason jars; (3) another pot full of boiling apples; (4) Loretta, stirring the pot, singing, holding a three-year-old girl in her arms, Cissy....

Continuing the pan we see (5) four-year-old Ernest Ray on the floor; (6) five-year-old Jack Benny nearby; and (7) six-year-old Betty Sue at the kitchen table. They all play boisterously around the kitchen as Loretta cooks and sings to herself.

56

EXT. SMALL LOGGING OPERATION - RAIN - DAY

56

In the pouring rain, Doo drives a D-4 Caterpillar down a wooded trail, dragging a large log on a chain. Two other Loggers are trying to keep dry in the cab of a truck nearby.

FIRST LOGGER

(shouts at Doo)

Hey, Mooney! Let's dog off! It's  
rainin' if you ain't noticed!

DOOLITTLE

Hell, it's always rainin' out here.  
I ain't gonna melt.

SECOND LOGGER

I thought hillbillies was supposed  
to be lazy.

FIRST LOGGER

Not that one. That sunbitch never  
stops workin'.

Doo expertly spins the Cat in the mud, grinning.

57

EXT. LYNN HOUSE - WASHINGTON - DAY

57

A small wooden house on the edge of a large field. Another larger farmhouse in the distance. Doo pulls up in the yard in a '55 Ford. The kids come out to meet him and they all go inside.

58 INT. KITCHEN - SUPPER TABLE - NIGHT

58

Still cornbread and beans, but cooked to perfection now.  
The whole family at the table, Doo eating with gusto.

LORETTA

Pass your daddy some more cornbread,  
Jack Benny.

DOOLITTLE

What'd you do today, baby?

LORETTA

I put up seventeen quarts of apple  
butter. And -- Ernest Ray stop  
makin' that noise -- and all that  
rain made the doggone sink stop up  
-- stop a-hittin' him, Jack Benny --  
and I spent half the mornin' a-  
fixin' that and -- dad blame it,  
I'm gonna smack the jaws off both  
of y'll -- and then I had this  
doctor's appointment ---

Doo looks up with alarm.

LORETTA

-- and he said it was just a false  
alarm but we better start bein' a  
whole lot more careful -- wipe your  
chin off, Betty Sue. And then I  
come home and fixed supper and I'm  
'bout ready to die. And how was  
your day?

DOOLITTLE

Wet.

He grins and goes on eating.

58-A EXT. HOUSE - NIGHT

58-A

Doo wanders out, smoking, into the adjoining field to  
relieve himself. From the farmhouse across the field, a  
man's voice shouts over:

NEIGHBOR'S VOICE

Hey, Mooney -- !

DOOLITTLE

Yo!

CONTINUED

58-A CONTINUED

58-A

NEIGHBOR'S VOICE

Your mama called long distance from  
Kentucky today -- said Happy  
Anniversary and why don't you call  
her sometime?

DOOLITTLE

Much obliged.

NEIGHBOR'S VOICE

Why don't you have a phone put in  
sometime, Mooney?

DOOLITTLE

I don't like telephones.

He starts back for the house, hears Loretta singing a sad  
ballad, "The Great Titanic."

58-B INT. HOUSE - NIGHT

58-B

Doo in the doorway, listening to Loretta sing to the children.

DOOLITTLE

I just rememberd we got an  
anniversary comin' up, baby. What  
kind of present you want?

LORETTA

I still ain't got no weddin' ring.

DOOLITTLE

(indicates kids)  
Hell, woman, if you don't know  
you're married by now, you ain't  
never gonna know.

She gives him a look, resumes singing. Doo listens, a very  
thoughtful expression on his face.

59 EXT. MAIN STREET - LYNDEN, WASHINGTON - LATE AFTERNOON

59

Some working men lounging at the door of a tavern. Doo,  
getting off from work, pulls up, waves, goes to the window  
of a nearby jewelry-pawn shop, looks at the display of  
wedding-engagement rings. Then his eye goes to a row of  
guitars....

60 OMITTED

60



61

INT. HOUSE - BEDROOM - NIGHT - LORETTA

61

asleep. Doo comes in carrying a guitar, turns on the light, plops down on the bed. Loretta's eyes are open.

DOOLITTLE

Happy anniversary, baby.

LORETTA

Looks like you had a happy anniversary. You somethin', Doo? Most couples celebrates their anniversaries together.

(sees guitar)

What's this thing?

DOOLITTLE

It's your present. Happy anniversary.

LORETTA

My present -- ? Sometimes I think you're missin' a washer in your brain, Doo -- I can't play this thing ---

DOOLITTLE

Most people can't without they learn how first. You ain't too ignorant to learn, are you? If you don't want it, I'll bust it up for firewood -- give it here....

LORETTA

(grabs it away)

Don't you do no such a thing!

(beat)

Boy. I never know what you're gonna do next. I just don't understand why you got me a guitar ---

DOOLITTLE

Because when I was listenin' to you singin' to the babies I thought, Loretta sings a helluva lot better'n any them women on the radio. She orta have her a guitar.

LORETTA

I didn't know you ever paid any attention to me singin'. You really think I sing good?

CONTINUED

61 CONTINUED

61

DOOLITTLE

That's what I said, ain't it?

(clicks out  
light, puts arm  
around her)

Now. What kind of present you got  
for me?

61-A EXT. THE HOUSE - BACKYARD - DAY

61-A

Loretta trying to master a G-chord as an old washing machine chugs next to her. The kids run around playing nearby. She concentrates hard. The washing machine gets stuck and makes an awful grinding sound. Without missing a beat Loretta kicks the machine hard. It resumes working and she resumes practicing.

61-B INT. THE HOUSE - LIVING ROOM - DAY

61-B

Guitar continues from previous scene but a little improved now. She sits on the sofa, playing and singing "Cold Cold Heart" to the kids on the floor, playing audience.

61-C INT. KITCHEN - NIGHT

61-C

Singing and playing (still more improved) continues. Doo and the kids eat supper, listening. Doo is very thoughtful again....

DOOLITTLE

Hey. How bout Saturday night we  
get us a baby-sitter and go out  
somewheres.

LORETTA

(stops playing)  
You mean together?

DOOLITTLE

Hell, yes, together. Keep on  
playin'. Sounds good.

She resumes playing, he resumes eating....

62 INT. CAR - MOVING - NIGHT

62

Both dressed for a night out. Doo pulls up in front of the Grange Hall with a mysterious grin.

CONTINUED

62

CONTINUED

62

LORETTA

What do you keep grinnin' about...?  
What're you up to?

Doolittle says nothing. They go inside.

63

INT. GRANGE HALL - DANCE - NIGHT

63

"Steel Guitar Rag" being played by the Westerners, a local band. The hall is packed with noise and smoke. Doo deposits Loretta at a table and goes for drinks at the bar. She sits watching the people as a slick cowboy comes up grinning.

SLICK

How bout a dance, darlin'?

LORETTA

Uh...I can't. I'm married.

SLICK

Must not be too married. You ain't wearin' no ring.

Loretta embarrassedly covers her hand. Doo returns and Slick moves off. Loretta looks miserably at her ring finger and suddenly brightens:

LORETTA

Hey! I bet I know what that surprise is!

DOOLITTLE

(winks)

You guessed it, huh? You wait right here and I'll go fix it up.

He moves off towards the bandstand. Puzzled, she sees him corner the bandleader, John Penn, and start talking energetically, gesturing in her direction. Suddenly she realizes what he's doing and panics. Doo beckons her to the bandstand; she shakes her head frantically. He frowns and starts for her. She leaps to her feet, truly frightened, and rushes through the crowd, heading for the ladies room. Doo pushes his way through the crowd, searching for her. He bumps into Slick, talking to a pal.

SLICK

(winking)

Keep your eyes open, hoss. Lotta

CONTINUED

63 CONTINUED

63

SLICK (Cont'd)  
married stuff here tonight done  
took off their rings.

Doo sees Loretta heading into the ladies room and follows.

64 INT. LADIES ROOM - NIGHT

64

In the small room, two Ladies are startled as Loretta rushes in, looking as if she's about to be sick.

FIRST LADY  
You all right, honey? You look  
sick.

SECOND LADY  
Maybe she's pregnant...Are you  
expectin', honey?

Doo suddenly slams the door open; the two Ladies are trapped in the corner and watch wide-eyed.

DOOLITTLE  
What's the matter with you? Why'd  
you run off like that?

LORETTA  
Don't make me get up there and  
sing, Doo, please -- I'm sick, Doo!

DOOLITTLE  
Aw, you ain't gonna sing. That ol'  
boy wouldn't allow it.

LORETTA  
(relieved)  
Thank the Lord...!

DOOLITTLE  
But he said he'd listen to you  
tomorrow. Turns out they need a  
singer real bad, so tomorrow,  
you're gonna go audition for 'em ---

LORETTA  
(panics again)  
I ain't no singer, Doo! I can't  
sing for no strangers!

CONTINUED

64 CONTINUED

64

DOOLITTLE

Yes, you can. I done fixed it all  
up for you.

LORETTA

You didn't ask me nothin' about  
it ---

DOOLITTLE

How could I when you was runnin'  
off and hidin' like a stupid hill-  
billy.

LORETTA

(furious)

Don't you call me no stupid hill-  
billy! I may be ignorant, but I  
ain't stupid! Why are you wantin'  
me to sing so much, anyway?

DOOLITTLE

(calmly)

Because I'm proud of you when you  
sing. I want everybody to know how  
proud of you I am.

LORETTA

(melting)

Oh, Doo...I'm glad I make you proud,  
but, I can't sing in front of people.  
I just can't....

DOOLITTLE

You damn sure can and you're damn  
sure goin' to -- and you're gonna  
sing for them boys tomorrow and  
next week you're gonna be singin'  
right here if I have to kick your  
stupid hillbilly butt ever inch of  
the way!

He slams the door hard; the two Ladies jump; Loretta looks  
sick again.

65 INT. GRANGE HALL DANCE - NIGHT - A WEEK LATER

65

Loretta still looks sick, at the edge of the bandstand in a  
home-made western dress, holding her guitar. She can't bring  
herself to look at the large, rowdy audience. On stage the  
Westerneers finish "Take Me Back to Tulsa."

CONTINUED

65 CONTINUED

65

JOHN PENN

Now, folks, y'all give a big  
welcome to the newest addition to  
the Westerners, Miss Loretta Lynn!

66 ANGLE - THE BAR - DOOLITTLE

66

sports a new cowboy hat, leans on the bar, studying the  
audience as Loretta steps uncertainly to the microphone.

67 ANGLE - LORETTA SINGING

67

She sings "There He Goes," awkwardly at first, not daring to  
look at the audience. When she finally does, she sees them  
listening, looking up at her with enjoyment. She takes heart,  
relaxes a little, begins to enjoy it. We see her in the pro-  
cess of realizing the possibilities of a new life as a  
performer; a warmth flows from the audience that fills her  
and in turn flows back to them. As the song goes on, she  
looks at some of them: young couples dancing, older people  
listening with a smile, rowdy cowboys with bottles in their  
hands grinning up at her, and at the bar, alone, a middle-aged  
woman crying to herself, drunk. Loretta's eyes linger a  
moment on her.

When the song ends, Doo is at the edge of the bandstand. The  
applause is warm and genuine. She goes to Doo, a little  
dazed.

LORETTA

They like me, Doo....

DOOLITTLE

They gonna like you a whole lot  
more 'fore I'm finished. Go on,  
do another one.

She starts back to the mike, is stopped by the Drunk Woman  
from the bar, mascara streaking down her face.

DRUNK WOMAN

Bu'ful, honey...jus' bu'ful...you  
sang th' story my life....

Loretta smiles uncertainly and continues to the mike, looking  
back at the woman staggering off into the crowd.

68 EXT. FIELD BY HOUSE - DAY

68

Loretta on her hands and knees setting out tomato plants by  
hand. Nearby the youngest child sleeps on a blanket with an

CONTINUED

68

CONTINUED

68

old umbrella propped up. Loretta grubs in the dirt, unintelligibly talking-singing to herself; mumbling, frowning trying to make up a song about the woman at the bar: We hear the words, "Honky Tonk Girl." She sets another tomato plant, something seems to click, she sits back on the dirt, smiles happily and says to the baby:

LORETTA

I wrote me a song...I wrote me a  
song -- your mama is a doggone  
songwriter, too!

69

INT. 1955 FORD - DAY - HIGHWAY

69

Doo driving, Loretta feeding cookies, etc., to kids in back.

DOOLITTLE

(holding forth)

Thing is, you can sing in ever  
little honky-tonk in the country --  
there's thousands doin' it ain't  
gettin' nowhere and never will.  
What gives you the edge is gettin'  
yourself a record. And the next  
step is even more important -- that's  
gettin' people to play the thing.  
But right now the thing to worry  
about is for you to make the best  
doggone record you can -- it all  
depends on that.

LORETTA

(admiringly)

Boy, Doo, I sure didn't know you  
knew this much about the music  
business.

DOOLITTLE

I don't. I'm just figurin' it out  
as I go.

70

thru

72

OMITTED

70

thru

72

73

INT. SMALL RECORDING STUDIO - DAY

73

Cluttered, dingy. The kids wander around with bottles of  
Coke and baloney sandwiches. Loretta is on the floor with

CONTINUED

73 CONTINUED

73

two duck-tailed sidemen (lead and bass) who look as if they'd rather be somewhere else. She's scared to death. Doo is behind the control panel with Speedy West who runs the studio.

SPEEDY

What you gonna sing for us, honey?

DOOLITTLE

She's gonna do this song she wrote herself, 'Honky Tonk Girl.'

SPEEDY

Uh-huh. What key's that in, honey?

Loretta looks helpless.

DOOLITTLE

Y'all just play and she'll follow you all right.

SPEEDY

She does talk, don't she, partner? Usually, if you can sing, you can talk, too.

DOOLITTLE

She can talk up a storm when she wants to.

(to kids)

Y'all keep out of the way now -- find a place to sit.

Speedy and the sidemen exchange glances: They've seen everything.

74 ANGLE - LORETTA AND SIDEMEN

74

She nervously shows them chords. Doo comes up.

LORETTA

(aside,  
nervously)

I don't think these boys like me,  
Doo. They ain't very friendly.

DOOLITTLE

Forget about 'em. Just sing.

She nods. Speedy cues them and they begin. She misses her cue and everything stops. She looks wretched, trembling.

CONTINUED



74 CONTINUED

74

Speedy calls for take two but Doo motions him to wait. He turns Loretta away from the sidemen, facing the kids who are in chairs at the wall.

DOOLITTLE

Sing to them, baby. Just like you was home.

Second take begins. Loretta is more relaxed but the sidemen sound awful. Doo is angry, but helpless. After a moment, Speedy hits the intercom.

SPEEDY

(on intercom)

Hey, people? Tell you what. Let's hold it for a while and lemme see if I can find a few more pickers.

DOOLITTLE

Man, I spent ever last penny I had -- I can't afford no more pickers! And as bad as them two are, what do you want more for?

SPEEDY

(covers intercom)

I mean more better, pardner.

(beat; smiles)

That little gal sings her hind end off.

75 INT. RECORDING STUDIO - LATER

75

A professional five-piece band backs up Loretta as she sings "Honky Tonk Girl" to the kids, never taking her eyes off them. Everybody else is smiling, knowing it's good. Doo is so happy he can't keep still.

76 INT. WASHINGTON HOUSE - FRONT DOOR - DAY

76

Doo staggers in under the load of heavy cardboard boxes. Sets them on the living room floor where already a dozen boxes are stacked. One of them is open and Loretta is removing the contents; freshly pressed 45 singles of "Honky Tonk Girl." She puts one on the record player, listens, shaking her head, unable to believe it's actually her.

77 INT. HOUSE - BEDROOM - DAY

77

Doo tacks up a chenille bedspread on the wall. He brings

CONTINUED

in a floor lamp, removes the shade for use as a photographic light. He goes out and returns with an old graphlex on a tripod. Meanwhile Loretta is in her slip painstakingly sewing sequins and stars on a plain black dress. The kids are scattered around -- the boys running through the house, the girls, Betty Sue and Cissy watching Loretta sew.

DOOLITTLE

Get your dress on. I gotta take this picture and get to work.

LORETTA

I ain't got all these doodads sewed on yet.

DOOLITTLE

It's just gonna be your head and shoulders. Stand over there in front of that backdrop.

LORETTA

You mean this bedspread? Wait a minute -- I orta put on some lipstick or somethin'.

DOOLITTLE

You look better natural. Don't you ever put no makeup on your face. I don't like it.

BETTY SUE

Mama...?

DOOLITTLE

Just a minute, darlin'. Let me finish this up -- Smile, now.

She does; he snaps the picture.

DOOLITTLE

I gotta go. Where's my lunch bucket?

Lightly kisses her, hugs Betty Sue and Cissy and hurries out. Loretta resumes sewing sequins.

BETTY SUE

Are you and Daddy goin' out again tonight. Mama?

CONTINUED

77 CONTINUED

77

LORETTA

Yeah, honey, I'm a-singin' over in Lynden.

BETTY SUE

Can I go with you?

LORETTA

It's this rough ol' honky-tonk, honey. You can't be goin' there.

From the living room comes the sound of the record: Doo put it on as he was leaving.

LORETTA

Hear that? That's Mommie's record.

Betty Sue sulks unhappily. Loretta continues sewing as the record plays.

78 EXT. LOGGING SITE - DAY

78

Doo on his D-4 moving up a steep grade. Beside him is a copy of Cash Box magazine, with a comprehensive list of every country DJ in America, complete with addresses. He folds the page over and concentrates on his work.

78-A INT. KITCHEN - DAWN

78-A

Doo, bleary-eyed, yawning, pecks at an old typewriter. The Cash Box list of DJ's is tacked to the wall in front of him. He types: "Dear Mr. DJ. Here is the new big hit from Zero recording star Loretta Lynn..." He places the letter, a record, and the photo he took of Loretta in front of the bed-spread into an envelope, addresses it, and marks another DJ off the list -- three quarters of them are marked through now. He looks at the clock -- 6:30 A.M. Stretches, gets his lunch bucket and hat and starts out. Loretta enters in her night-gown.

LORETTA

(worried)

You work all night again, honey...?

DOOLITTLE

I'll grab me a nap later on. Gotta go, baby ---

LORETTA

Doo...all this leavin' the kids so much, and you spendin' all your

CONTINUED

78-A CONTINUED

LORETTA (Cont'd)  
money and workin' so hard...  
well, it's kind of scarin' me....

DOOLITTLE  
Can't be scared if you want to  
make anything out of yourself.

LORETTA  
I thought I had made somethin' out  
of myself, Doo. A wife for you, a  
mother to them kids. We ain't  
never thought this through, Doo.

DOOLITTLE  
(putting arm  
around her)  
Look, baby. We're started on it,  
now. Let's see it through. If it  
don't work out, we'll still have  
all this. I gotta go now.

He scoops up the envelopes and starts out.

LORETTA  
(smiles slightly)  
Who knows? Maybe we'll get lucky.

DOOLITTLE  
You make your own luck in this life,  
good, bad, or indifferent. Be  
ready when I get home. We gotta  
drive all the way to Spokane.

He goes. Loretta looks at the photo of herself, smiles. Feels better. Doo's car drives away outside. Seeing his coffee cup, she turns it upside down in the saucer and "reads" the grounds. She hears someone faintly calling her name as if from a long distance. She goes to the backdoor and looks out.

78-B EXT. THE FIELDS - DAWN

78-B

Misty, wet fields. She listens, hears nothing, steps out into the cool air, shivering in the nightgown. She sees a figure in the mist at the edge of the field. She looks at him closely. The figure turns....

It's Ted. He wears his mining clothes, his face and hands grimed with coal dust. He smiles sadly at her. A voice shouts through the mist, from a distance.

CONTINUED

78-B CONTINUED

78-B

MAN'S VOICE

Loretta.

Starts toward Ted, but he disappears in the mist. She stands petrified, frightened. The voice calls her name again, and suddenly a figure moves out of the mist -- her Neighbor.

NEIGHBOR

Loretta? Long distance, Loretta.  
Your mother calling, from Kentucky.  
Emergency, she says.

She gasps, knowing instantly what it is. She runs barefooted into the mist, across the field, sobbing....

79

INT. BUTCHER HOLLER CABIN - NIGHT - TED IN OPEN COFFIN

79

Candles at head and foot of coffin; Ted "prepared" by an undertaker's art. Several friends, relatives, move in and out of the house: there is food, drink, etc. -- a wake. Clara and Loretta stand looking at the body.

LORETTA

He come to me, Mommie...when he died. I saw him...just as plain....

CLARA

He wanted to be with you so much.  
You and them grandkids....

LORETTA

Oh, Mommie, I shouldn't have gone away -- I should've been here.  
This is my home, Mommie.

CLARA

I'm gonna have to leave here too, Loretty. Can't keep this place up by myself. I'm gonna move up north, me and the young'uns. Get me a job.

LORETTA

I won't have no place to come home to...Who's gonna look after Daddy?

She cries into Clara's shoulder.

80

EXT. FRONT PORCH AND YARD - NIGHT

80

Shadowy figures scattered around, the glowing of cigarettes,

CONTINUED

80

CONTINUED

subdued conversation. In the yard, a group of men pass a bottle around, including Doc Turner, Red Lynn, Doolittle.

DOC

Ted had the black lung, and them nervous headaches of his, but the plain fact is he just worked hisself to death. It's a mystery to me how men can work so hard, and still not get nowhere.

Doo listens, drinking.

80-A

EXT. FRONT PORCH - NIGHT

80-A

Loretta comes out to the porch railing. Her uncle, Corman Webb, a shy mountain man comes up.

CORMAN

Loretta, your man was a-tellin' me you're one of them singers now. Ted always used to say what he missed most was you a-singin' to them babies. Lord, you could hear you all over this holler.

CLARA

(coming out)

Sing somethin' now, honey...for us.

Loretta chokes, tries to gather herself, and begins "Precious Memories." All listen, spellbound.

81

EXT. THE YARD - NIGHT

81

The men passing the bottle around.

RED LYNN

Gaddamn, if that ain't the prettiest thing I ever heard. You reckon ol' Ted can hear it somewheres?

DOOLITTLE

He never got over me takin' her away from home....

DOC

You done the right thing, Doo, leavin' here. Anyhow, over and done now, I reckon.

CONTINUED

81 CONTINUED

81

DOOLITTLE

Naw, it ain't, Doc. It ain't never gonna be over.

He looks at Loretta singing, tears in her eyes, her voice filling the night.

82 EXT. GRAVEYARD - TED'S GRAVE - MORNING - LORETTA

82

She kneels at the grave, placing some yellow flowers on it. In the b.g. a bulldozer is working noisily.

83 EXT. GRAVEYARD ROAD - MORNING - DOO ON BULLDOZER

83

He expertly makes a road from the graveyard down the steep, wooded trail. He stops, gets off and goes toward ---

83-A EXT. TED'S GRAVE - MORNING

83-A

Loretta kneeling at the grave as Doo comes up, hunkers beside her.

DOOLITTLE

I finished widenin' that trail. Next time it won't be so hard to get up here.

She says nothing. He idly fingers the yellow flowers. They're plastic.

DOOLITTLE

All these real flowers growin' around here, why'd you get these plastic ones?

LORETTA

Because they don't die! The real ones just die, like everything else!

DOOLITTLE

Honey....

LORETTA

Daddy's gone, Mommie's moving away -- I ain't gonna have no home left ---

DOOLITTLE

(reaches for her)  
We got our home, honey ---

LORETTA

Get away from me! Leave me alone!

CONTINUED

83-A CONTINUED

83-A

Stung, Doolittle pulls back. He walks back to the bulldozer, hurt and angry. She cries at the grave a moment. Then comes to him. He helps her onto the bulldozer and starts it off down the trail.

84 EXT. GRAVEYARD ROAD - BULLDOZER - MOVING

84

DOOLITTLE

(over the engine)

Listen. We gotta decide somethin' now. All them pictures and records I sent to them radio stations -- most of 'em are right here in this part of the country. If we're really gonna do this thing, we gotta go see 'em -- in person -- make sure they play that record! I already talked to your mama -- she said she'd take care of the kids! But we gotta move now -- understand?

She says nothing; turns away.

DOOLITTLE

All right. I ain't gonna push you into nothin'. It's your choice. If you don't want it, we'll just go back to what we was doin', that's all....

She slowly looks at him as he steers the tractor down the grade.

LORETTA

(softly)

I want it, Doo....

DOOLITTLE

Can't hear you.

LORETTA

I want it -- I want to be a singer!  
I want it real bad, Doo!

Doo says nothing; just nods and steers the bulldozer....

85 EXT. CABIN - DAY

85

Doo and Loretta getting into the car; the kids crying and clinging to them. They pull away; the kids all clinging to Clara now. Loretta looks back waving as long as she can... until the car disappears down the trail away from Butcher Holler.



86 EXT. HIGHWAY - DAY

86

The car speeds along; the Radio is being tuned, stations skipping by, static, etc., until:

RADIO

...your voice of country music in the tri-state area. And now here's that big number one hit by Miss Patsy Cline, 'Walkin' After Midnight.'

Loretta leans in and turns it up. Doo checks the Cash Box list of stations and DJ's taped to his sun visor.

DOOLITTLE

All right. Station WCBL. DJ's named Bobby Day. Keep your eyes open for the transmitter.

LORETTA

The what?

Doo gives her a look.

87 ANGLE - STATION TRANSMITTER - DAY

87

looming over the landscape, a small station at the foot.

88 INT. CAR - MOVING - DAY - DOO

88

drives the car into the parking lot. Loretta's in the back in panties and bra hurriedly trying to pull on her dress with the sewed-on sequins and a pair of white boots.

LORETTA

Doggone it, Doo, wait -- people can look in here and see me!

DOOLITTLE

Hurry up, then -- we're there.

LORETTA

I don't know what to do once we get in there -- what am I supposed to say?

DOOLITTLE

Don't even think about it -- just talk.

He parks; she frantically tries to pull her boots on.

89 INT. STATION NUMBER ONE - DAY

89

Small operation; nobody there except the DJ, Bobby Day, eating a sandwich at his microphone while a record plays and an engineer in a control booth. He is startled to see Loretta in her dress and Doo in his white hat stroll into the studio.

BOBBY

Uh -- hey -- sorry, folks -- no visitors in the studio ---

LORETTA

(gamely)

Uh, hi, Bobby! Uh, my name is Loretta Lynn. And. Uh. I sent you a picture and my brand new record on the Zero label. And.

BOBBY

(hastily)

What? Look, folks, no kiddin', you can't be here while I'm doin' a show -- okay?

Engineer signals "stand by" -- record is ending.

LORETTA

(sweating)

It's a song I wrote myself called 'Honky Tonk Girl'. I got the idea from ---

BOBBY

(thinking fast)

Yeah, right -- I got it and played it. Just sort of laid there -- now thanks for comin' in y'all --

(on the air;

signals Doo and

Loretta to be quiet)

You're listenin' to tri-state country with your Deejay, Bobby Day right here til six o'clock, neighbors -- and now, here's a word from our good friends down at Hutchen's Hot Pig.

A recorded commercial begins. During the above Loretta has spotted her record -- unwrapped, in a stack of others. Distracted, she waves it at Bobby.

CONTINUED

89 CONTINUED

89

LORETTA

You played it, huh? You ain't even  
took it outta the wrapper!

BOBBY

(as commercial  
continues)

Look, you know how many do-it-  
yourself records I get ever day?  
If I played them all I wouldn't  
have time to play anything else ---

LORETTA

But why'd you lie to us? Why'd you  
say people didn't like us? Doolittle  
worked so hard to get us that record  
and ---

She cries loudly.

BOBBY

(frantically)

Hey, shut her up, willya? I'm goin'  
back on the air ---

DOOLITTLE

(nonchalantly)

Ain't nothin' I can do, pardner.  
Once she gets wound up....

"On the Air" sign comes on; only one thing for Bobby to do.

BOBBY

(shielding mike  
from her sobs)

Folks, we got a special treat for  
you here today -- a young lady who  
I predict is gonna go all the way ---

Loretta stops crying and looks at him.

BOBBY

Tell the friends and neighbors all  
about yourself, darlin'.

He thrusts the mike in her face; she panics, goes totally blank.  
Looks around desperately for Doo -- just in time to see him  
bolting out the front door. She looks back at Bobby and tries  
to speak.

90

EXT. STATION PARKING LOT - DAY - DOO

90

bursts out the front door, dives into the car and turns on the  
radio, nervously waiting for it to fade in; finally ---

CONTINUED

90 CONTINUED

90

LORETTA

(on radio, sound-  
ing very at home)

-- and then I sung it for Doolittle  
-- that's my husband -- but every-  
one else calls him Mooney on  
account of he used to sell moonshine  
back in Butcher Holler ---

BOBBY

(laughing)

Where?

91 INTERCUT - CAR AND INTERVIEW - DOO

91

can't believe it; she sounds like a pro.

LORETTA

Butcher Holler -- that's where me  
and Doo is from back in Kentucky --  
anyway I wrote this song and Doo  
said that's about as good a song as  
I ever heard, good as Patsy Cline,  
and I said, aw, ain't nobody good  
as Patsy.

BOBBY

Well, folks, let's give it a listen  
-- brand new, on the Zero label,  
Miss Lorene Lynn singing 'Honky  
Tonk Girl' ---

LORETTA

(as record  
starts)

Loretta. Loretta Lynn. Not Lorene.

In the car, Doo laughs out loud.

92 INT. CAR - MOVING - HIGHWAY - DAY

92

Both laugh, happy -- Loretta peeling off baloney slices, making  
sandwiches for them both.

DOOLITTLE

You sure got over bein' bashful fast.

LORETTA

I done what you said -- just opened  
my mouth and out it come. I  
couldn't stop -- and I didn't have  
no more notion of what I was gonna  
say than a rabbit!

CONTINUED

92 CONTINUED

92

DOOLITTLE

Well, you just keep on bein' a rabbit, then.

LORETTA

Where's the next one -- want me to watch out for that transmitter?

DOOLITTLE

Yeah -- watch out for that transmitter.

They speed on down the highway.

93 MONTAGE

93

Lonely transmitters against the sky; the car speeding down two-lane country highways; highline poles; the call-letter signs of small country radio stations; and close shots of the car radio as the dial skips across it. We hear snatches of widely-ranging music: Pat Boone "Love Letters in the Sand", Ray Charles, "What'd I Say?", Kingston Trio "Tom Dooley", Peter, Paul and Mary "Blowin' in the Wind", Buddy Holly "Not Fade Away" and finally, loud and clear, Loretta's record.

94 OMITTED

94

95 EXT. COUNTRY HIGHWAY AND SMALL ROADSIDE GROCERY - TWILIGHT

95

The car pulls up to the pumps in front of the store. They get out and go inside.

95-A INT. SMALL GROCERY - TWILIGHT

95-A

A radio is playing behind the counter: Lefty Frizell's "Please Release Me." Doo points to a roll of baloney in the freezer and a fat, old woman starts slicing it. Loretta wanders around looking at a display of candy and toys.

LORETTA

Doo, can we send the kids some suckers or somethin'?

DOOLITTLE

We ain't got a cent to spare, baby.

Loretta nods, resigned, watches as the old woman wraps the baloney in paper.

LORETTA

I sure am gettin' sick of eatin' baloney.

CONTINUED

DOOLITTLE

You know what they say about baloney,  
don't you? Makes you horny.

LORETTA

What's that mean?

DOOLITTLE

Are you so ignorant you don't know  
what horny means?

LORETTA

No. What's it mean?

Laughing loudly, he pays for the baloney and goes out the  
door. Loretta follows, imploring.

LORETTA

Come on, Doo -- what's it mean?

DOOLITTLE

(laughing)

Just fix me a baloney sandwich,  
will ya, baby?

Through the screen door we watch them get into the car and  
drive off. The radio behind the counter is still playing:

RADIO

Here's a brand-new record by a brand  
new artist that's startin' to catch  
on with all you country music fans --  
Loretta Lynn singin' "Honky-Tonk Girl".

The fat woman listens, idly beating time as she reads her  
newspaper.

96 EXT. HIGHWAY - DAY

96

The car whips down another highway; radio skips over the dial  
again, more music of the era. The highway seems empty and  
endless....

97 EXT. ANOTHER TRANSMITTER - DAY

97

Long pan down it as "Honky Tonk Girl" plays. The car pulls  
into the parking lot and Loretta gets out in her cowgirl  
outfit, looking eager. Doo stays in the car, sleepily turning  
on the radio.

98 INT. STUDIO - INTERVIEW - INTERCUT DOO IN CAR - DAY

98

A kindly DJ named Hugh Cherry interviews Loretta.

HUGH

With all these months of bein' on the road, have you hit Nashville yet?

LORETTA

No, sir, but I'm a-dyin' to. I'm gonna get on the Grand Ole Opry, too, soon as I can.

HUGH

Well, sometimes you have to pay a lotta dues to get on the Opry.

LORETTA

Pay dues?

HUGH

For most people it takes years and years of hard work. Still, from the looks of thing --

(reaches for a copy of Cash Box)

-- you're off to a real good start ---

LORETTA

(oblivious)

You reckon? Shoot, we been drivin' so much I don't even know where I am half the time -- oh, it's fun, we just talk and sing and Doo, that's my husband, he'll get to actin' horny ---

98-A INT. CAR - DAY

98-A

Doo's head jerks up.

HUGH

(startled)

What -- ?

LORETTA

(oblivious)

And the more I laugh the hornier he gets ---

The station goes dead. Doo slides down in the seat.

99 INT. STATION - DAY

99

An irate Station Manager storms around at Loretta as Doo and Hugh Cherry look on.

STATION MANAGER

I don't know where you think you are, lady, but that kind of smut don't go in this part of the country.

LORETTA

I didn't know it was dirty! I thought horny just meant cuttin' up and actin' silly --

STATION MANAGER

Come off the dumb hillbilly act, lady.

DOOLITTLE

Mister, if you knew Loretta, you'd know that ain't no act.

LORETTA

(staunchily)

Thank you, Doo.

STATION MANAGER

I'll be damned lucky if the FCC don't lift my license for this. I can you one thing: I'll never play any record of yours on this station!

He slams out. Loretta is miserable.

DOOLITTLE

Dad-dammit, Loretta -- don't you ever stop to think what you're sayin'?

LORETTA

You told me not to! And stop a-growlin' at me!

HUGH

Don't worry about him, Kids. If you're on the charts, you'll get played all right.

LORETTA

What charts?

HUGH

You got a hit -- don't you know that?  
(sees their  
confusion)

That really isn't an act, is it?

CONTINUED



99 CONTINUED - 2

99

HUGH (Cont'd)

Look here -- Cash Box magazine came out today, "Honky-Tonk Girl" by Loretta Lynn. You really didn't know? You're number fourteen, nationwide.

DOOLITTLE

(embarrassed)

Hell, mister, we're new at this....

He looks at Loretta; she looks at him, then both burst out laughing and hugging each other. The station manager glowers suspiciously through the window....

100 INT. CAR - MOVING - NIGHT

100

Doo drives along at a rapid clip, a little smile keeps playing around his lips, he hums along with a staticky song on the radio. We assume Loretta is asleep in the backseat. Then her head appears behind Doo's. She begins to nuzzle him, run her hands through his hair, onto his chest. Doo gets more and more distracted.

LORETTA

I love you, Doo....

His eyes cut back and forth, desperately searching for an exit.

101 EXT. ROADSIDE REST AREA - NIGHT

101

The car is parked in the shadows. The rest area is deserted; semi's whine down the interstate nearby. After a moment, Doo gets out of the backseat, looking very contented. Loretta sits up, they look at each other. Smile. Doo drives on as she lies down to sleep.

102 INT. BACKSEAT OF CAR - PARKED - LORETTA - DAWN

102

She is asleep. Silence. She stirs, awakens. Looks in the front seat -- no Doolittle. A little alarmed, she sits up. Looks out the window and discovers they are parked on a city street. She looks around and sees something that makes her gasp ---

103 EXT. GRAND OLE OPRY HOUSE - DAWN

103

The ancient crumbling Ryman Auditorium. In the rising sun, it seems infused with a golden glow...She gets out of the car. The streets are deserted, quiet. She stands in the middle of the street gazing at the old building in awe.

Doo comes around the corner with a bag of coffee and doughnuts. Seeing her awestruck expression, he grins.

DOOLITTLE

That ol' buildin' would sure hold  
a lotta hay, wouldn't it?

LORETTA

That's the Grand Ole Opry, Doo!

DOOLITTLE

You want chocolate or glazed?

LORETTA

The Grand Ole Opry...

(suddenly  
frightened)

Doo. What if they won't let me  
in there?

DOOLITTLE

They better let us in. I just spent  
our last livin' cent on these dough-  
nuts.

(pause)

Besides, how they gonna keep us out?  
We're number fourteen.

(beat)

Nationwide.

DISSOLVE TO

104 INT. RYMAN AUDITORIUM - NIGHT

104

A huge crowd roars, whoops, whistles; Grand Ole Opry Saturday Night. On stage, an announcer, Grant Turner, introduces:

TURNER

And now, the Grand Ole Opry presents  
the Pet Milk Show, with Ernest Tubb  
and his Texas Troubadours!

CONTINUED

104 CONTINUED

104

The crowd goes wild as Ernest sings "Walkin' the Floor Over You."

105 INT. BACKSTAGE - NIGHT

105

Dozens of people milling around, spilling onstage as the show goes on -- friends, relatives, hangers-on, sidemen, and stars. HANK SNOW, ROY ACUFF, MINNIE PEARL, BILL MONROE, LESTER FLATT, etc.

In the midst of this glamour are Doo, hiding his nervousness, and Loretta in her homemade dress, looking lost and terrified. A nervous little Stage Manager (who stutters) is calling Loretta's name repeatedly, but it can't be heard over the din. Finally she hears it -- her head jerks up in fright -- and she hurries nervously to the little man.

## STAGE MANAGER

You Loretta Lynn? I been a-callin' and a-callin' and -- now Mr. Devine said to put you on Ernest's show; now you you go stand right yonder and keep your eyes on Ernest, and he'll introduce you. If the show ain't runnin' too long.

He moves off quickly to find somebody else. Loretta, flustered, goes to the wings and waits, very frightened, uncertain.

## DOOLITTLE

What's the matter?

## LORETTA

I'm scared, Doo -- scared I don't belong here.

## DOOLITTLE

You belong here as much as anybody -- stop complainin' and relax.

## LORETTA

Nine months ago I hadn't never sung for nobody 'cept you and the kids -- I ain't ready, Doo. I ain't paid my dues to be here!

## DOOLITTLE

Then by God, we'll pay 'em later on.

He starts off.

CONTINUED

105 CONTINUED

105

LORETTA

Where you goin' -- !

DOOLITTLE

If there's one thing I can't stand,  
it's a nervous damn woman. I'm  
gonna get me some air.

She's left alone, terrified. Looks out at Ernest Tubb, hoping  
he'll never call her.

106 EXT. ALLEY BEHIND RYMAN AUDITORIUM - NIGHT

106

Doo comes out the stage door and lights a cigarette -- his  
hands are shaking wildly. In front of him is the rear entrance  
to Tootsie's Orchid Lounge -- he sees some musicians coming out  
of it. He hurries inside.

107 INT. TOOTSIE'S ORCHID LOUNGE - NIGHT

107

Packed with musicians and singers. Pushing up to the bar, he  
jostles against a sexy redhead who smiles at him drunkenly.

REDHEAD

What's your hurry, cowboy?

DOOLITTLE

I'm tryin' to get me a quick beer  
and get back to the Opry ---

REDHEAD

Well, you can't be shy -- Hey, Tootsie!  
Wait on this cowboy -- he's in a  
hurry!

108 INT. RYMAN AUDITORIUM - NIGHT

108

Onstage, Ernest Tubb finishes a number.

ERNEST TUBB

Thank you, neighbors. Folks, right  
now I want y'all to meet a little gal  
I think you're gonna like a whole lot --  
let's make her feel real welcome now...  
Miss Loretta Lynn!

Applause: Tubb turns to her: she freezes. Grant Turner gives  
her a little shove and she's onstage and singing, growing more  
and more relaxed and confident as the audience responds.

109 INT. TOOTSIE'S - NIGHT

109

Doo still hasn't got his beer, and the Redhead is getting friendler. Behind the bar a radio is tuned to the Opry but it can barely be heard above the noise.

REDHEAD

Well, if you ain't a picker, what are you?

DOOLITTLE

My wife's singin' on the Opry. I better forget about that drink ---

REDHEAD

Oh, I see -- you're one of the husbands. Well, I'm one of the wives, darlin'. How 'bout one fifth wheel buyin' another one a drink?

DOOLITTLE

(suddenly hears  
radio)

That's her -- she's on right now!  
Goddammit!

110 INTERCUT - LORETTA PERFORMING - DOO IN TOOTSIE'S

110

Doo starts back, knows he'll never get there in time; leans over bar and tries to hear the radio. A large man -- Cowboy -- comes by and puts his arm around Redhead.

COWBOY

H'o, sweet thang -- where's that big ugly husband of yours?

REDHEAD

Out in the parkin' lot tryin' to get sober enough to do his show.

DOOLITTLE

(as they  
laugh loudly)

Hey, y'all -- I'm tryin' to hear the radio ---

REDHEAD

He's got a wife singin' on the Opry.

COWBOY

That right? Hell, you got it made, man. Just lay back and count it as the ol' lady rakes it in.

CONTINUED

110 CONTINUED

110

DOOLITTLE

(getting mad)

I do my share of the work, mister.

COWBOY

Sure you do, hoss.

DOOLITTLE

I told you politely. I'm tryin' to hear the radio.

COWBOY

That's your job, huh? She sings and you listen.

Doo whirls and socks Cowboy across the room. In the sudden quiet, Doo hears Loretta finishing her song -- just as Cowboy recovers and leaps on Doo with a smash to the jaw.

111 INT. OPRY STAGE - NIGHT

111

Loretta blinks happily as the applause continues.

ERNEST TUBB

Miss Loretta Lynn, neighbors --  
Loretta, how'd you like to come back  
and see us again next week?

LORETTA

Next week...? We-l...shoot, Mr. Tubb.  
I sure ain't got nothin' else a-goin'!

Audience laughs and applauds; Ernest does his closing theme.

112 INT. BACKSTAGE

112

People throng around her, congratulating her, as she looks around desperately for Doo. Finally, she spots him at the stage door hastling with the police guard who won't let him back it. She runs for him ---

113 EXT. ALLEY BEHIND RYMAN - NIGHT

113

She comes flying out the door and into his arms -- not noticing his jaw beginning to swell.

LORETTA

Did you hear 'em, honey? Did you  
hear 'em? They liked me!

CONTINUED

113 CONTINUED

113

DOOLITTLE

I heard 'em baby ---

LORETTA

They asked me to come back next week! It's like a dream, Doo!

DOOLITTLE

What we gotta do now is set down and plan real careful what to do next.

LORETTA

I'm too happy to even think about that now! I don't care if I die right now, Doo -- if I never sing another song -- it just ain't never gonna get no better than this!

(sees his jaw)

You hurt yourself, honey? Your jaw's swellin' up ---

DOOLITTLE

Just from grinnin', baby. Just from pure happiness.

114 EXT. ERNEST TUBB'S RECORD SHOP - NIGHT

114

Loretta's voice on loudspeakers to dozens of fans clustered around the record shop door. Fans passing in cars blow their horns and shout, etc. She sings, "I Fall to Pieces."

115 INT. RECORD SHOP - NIGHT

115

Live radio broadcast ("Midnight Jamboree"); fans jammed in among record shelves, etc. After the first verse of "I Fall to Pieces" Loretta says:

LORETTA

Friends, this song is the number one hit by Patsy Cline, and I want to dedicate it to her, cause I guess y'all heard she's over here in the hospital 'cause she was in a car wreck. Patsy, if you're listenin' this song is for you.

Sings the last verse. In the audience is Doolittle, two children asleep in his arms, the other two drowsily hanging onto him. He listens, pleased, as she sings.

116 EXT. RECORD SHOP - LATER

116

Show's over: Loretta and Ernest Tubb sign autographs. Doo pulls the car up and double-parks. The kids are sleeping. A shiny new Cadillac suddenly double-parks in front of him and a man jumps out. Doo sees him go up to Loretta, take her arm and pull her aside, whispering in her ear. Doo growls, throws open the door and heads for the man.

LORETTA

(excitedly)

Doo -- listen here to this! Patsy Cline heard me sing her song tonight! She's a-wantin' to meet me -- right now!

MAN

(offers hand to  
Doo who is still  
suspicious)

I'm Charlie Dick. Patsy's husband.

LORETTA

Boy, I'd give near anything to meet Patsy Cline --

(pleading look  
at Doo)

But I reckon we gotta get them young 'uns home....?

DOOLITTLE

(beat)

I'll get the kids home. If Patsy Cline wants to meet you, then you go on and meet her. You can't pass up somethin' like this.

She happily kisses Doo and gets in Charlie's car and they drive away. Doo gets in his car and takes the kids home.

116-A INT. HOSPITAL CORRIDOR - NIGHT

116-A

Charlie, with something tucked under his coat, leads Loretta down the corridor toward a room. From the room comes loud laughter -- and two nurses come out laughing and shaking their heads as they pass Loretta. Loretta, excited and thrilled as any fan, goes tentatively into ---

116-B INT. HOSPITAL ROOM - NIGHT

116-B

Loretta draws back, shocked; in bed is a woman with her face bruised and bandaged, her eyes black -- Patsy Cline.

CONTINUED



PATSY

Charlie -- you get me beer like I told you?

CHARLIE

Right here, Patsy.

Pulls a six pack from under his coat; opens one. Patsy gropes for a hospital straw on her bedside table.

PATSY

(to Loretta)

Hand me that straw, willya, honey?

Loretta does and Patsy puts in the can and drinks the beer. Charlie kisses Patsy lightly winks at Loretta and exits. Loretta stands staring, speechless, at Patsy drinking the beer through the straw.

PATSY

(after a moment)

What's the matter? Ain't you never seen no glamorous star before?

(beat)

Want a beer?

LORETTA

(shakes her head)

Are...are you really Patsy Cline....?

PATSY

Are you really Loretta Lynn?

(Loretta smiles,  
relaxes a little)

You're stirrin' things up around this town, you know that? How many times you sung on the Opry now?

LORETTA

(proudly)

I been on seventeen straight times.

PATSY

Lotta gals been here a lot longer'n you ain't gettin' on near that much.

(beat)

They're askin' who you been sleepin' with to get on so much.

LORETTA

(shocked)

I ain't sleepin' with nobody to get nothin' -- that's the dirtiest doggone lie -- who's a-sayin' that?

CONTINUED

116-B CONTINUED - 2

116-B

PATSY

(smiles)

Gals that are sleepin' with everybody  
and still ain't gettin' nowhere.  
Whoo -- you got a temper big as your  
voice, ain't you? That's good --  
they both come in handy in this  
business.

LORETTA

(suddenly)

I just can't believe I'm a-standin'  
here talkin' to Patsy Cline! Oh,  
Patsy, so many good things are a-  
happenin' so fast to me and Doolittle  
-- he's my husband only most people  
calls him Mooney -- and now, meetin'  
you -- Patsy, you ain't mad at me  
for doin' your song tonight, are you?

PATSY

(softly)

Mad? If anything, I'm scared --  
you done it so good, I...

(stops; has tears  
in her eyes)

Well. Most people wouldn't've  
thought of singin' to me like that.

(wipes her eyes)

Listen: when I get outta here me  
and you gonna go out together and  
raise some hell -- okay? Us  
country gals orta stick together.

117 INT. GRAND OLE OPRY STAGE - NIGHT - PATSY

117

fully recovered -- very glamorous, smiling, very much a star,  
sweeps on stage to loud applause and sings "Back in Baby's  
Arms."

In the wings, Loretta stands watching, unconsciously imitating  
Patsy's movements. Patsy turns and smiles at her, Loretta  
smiles back happily. Song continues.

118 INT. TOOTSIE'S BACKROOM - NIGHT

118

Noisy, smoky, crowded with musicians and singers. Patsy  
bursts in the backdoor with Loretta, waves at acquaintances  
and heads for a booth where Charlie and Doolittle are drinking,  
pouring bourbon into "set-ups" under the table.

CONTINUED

118 CONTINUED

118

PATSY

What've y'all two devils been doin' besides gettin' in trouble -- don't tell me. Hey, Tootsie -- bring us two co-colas!

CHARLIE

Hey, Patsy, Mooney says he's gonna take me squirrel huntin'.

PATSY

(trying Charlie's drink)

Don't you bring home no squirrels, Charlie Dick. When I left Virginia I swore I'd never eat another damn squirrel long as I lived.

LORETTA

Boy, I love squirrel meat. Don't you like squirrels, Patsy?

PATSY

Reckon I must. I married Charlie.

Charlie laughs loudly; Patsy hugs him affectionately.

PATSY

Charlie knows I love him -- but I have to remind him ever now and then he ain't nothin' but a damn tax deduction.

LORETTA

(picking it up)

Yeah, Doolittle Lynn, that goes for you, too. And don't you forget it!

Doo doesn't laugh. His eyes narrow.

118-A INT. THEIR NASHVILLE HOUSE - DAY

118-A

small, modest house. Doo on phone setting up an appointment for Loretta; she making sandwiches for the kids. Through the window she sees Patsy's Cadillac roar into the driveway. Patsy gets out waving and bursts into the house.

PATSY

Little gal -- you and Mooney are comin' on the road with me. How soon can you get ready?

CONTINUED

118-A CONTINUED

118-A

LORETTA

The road...?

DOOLITTLE

We can't do it, Patsy. We got  
meetin's, record dates ---

PATSY

They'll be here when you get back.  
You can't be a country singer  
without you go on the road -- now  
you gotta go, it's all set.

LORETTA

We could get my brother to set  
with the kids -- aw, Doo, can't we  
go?

DOOLITTLE

Is Charlie goin'?

PATSY

Charlie don't like the road.  
Besides, he's got a day job.

LORETTA

Doggone it, I'm a-goin'. How about  
it, Doo. You comin', too?

He looks at her levelly, then nods. Patsy throws her arms  
around Loretta. Doo goes into the kitchen where the kids are  
eating, watching curiously.

119 EXT. PATSY'S BUS - TWO LANE HIGHWAY - DAY

119

An old model bus speeds down the highway.

120 INT. BUS - DAY

120

Patsy and Lorraine ride together, looking at sights along the  
way, laughing. Doo stares out the window nearby. Patsy's  
band is also aboard.

120-A EXT. HONKY TONK - NIGHT

120-A

The bus pulls in behind it.

121 INT. HONKY TONK - NIGHT

121

The place is packed as Patsy finishes "Walkin' After Midnight."

CONTINUED

121

CONTINUED

121

Doo and Loretta are in the crowd near the stage. Doo is drinking. Slick Cowboy Number Two comes up to Loretta.

SLICK NUMBER TWO

Hey, honey, how 'bout dancin' one?

LORETTA

(motions to Doo)

Ask my husband.

Slick moves off.

LORETTA

If you don't get me a weddin' ring soon I swear I'm gonna buy my own self one.

DOOLITTLE

I'll get you a weddin' ring, don't worry.

LORETTA

When? Our Golden Weddin' day?

Patsy is introducing her (ad lib) and she goes on stage.

LORETTA

This here's a song I wrote about my husband. That's him standin' right over there, boys, with that mean, jealous look.

She sings "Don't Come Home A-Drinkin" (With Lovin' On Your Mind.)

Doo at bar orders drink from the Bartender.

BARTENDER

That's your wife up yonder, ain't it?

(Doo nods)

She makes it and you spend it, huh? Boy, you got it made.

Doo tenses, considers bashing his face in; doesn't. Turns back and watches Loretta, growling, drinking.

122

INT. BUS - MOVING - NIGHT

122

Doo's asleep. Loretta is a few seats away, a flashlight propped as she writes a song. Patsy wanders up, Loretta stops.

CONTINUED

122 CONTINUED

122

PATSY

Don't stop -- I'm just wanderin',  
can't sleep....

LORETTA

It wasn't comin', anyway.

PATSY

A new song? That's a gift. I wish I  
had, bein' able to write. How do  
you do it?

LORETTA

I just watch to see what me and  
Doolittle is gonna do, and write  
it down.

PATSY

(shows a piece  
of paper)

Here's a new one they sent me. See  
what you think....

Patsy sings a few bars of "Sweet Dreams of You."

LORETTA

Mm. That's pretty.

PATSY

Ain't it? First time I heard it I  
thought I was gonna cream my jeans.

LORETTA

What's that mean?

Patsy looks at her, then leans over and whispers in her ear.  
Loretta looks surprised.

LORETTA

Aw, women can't do that.  
(beat)  
Can they?

123  
and  
124

OMITTED

123  
and  
124

125 EXT. SMALL FAIRGROUNDS STAGE - NIGHT

125

The bus is pulling in behind the outdoor stage where a crew  
is running sound checks.

126 INT. BUS - PARKED - NIGHT

126

A curtain strung over the bus' backseats makes a dressing room. Mirrors propped on seats, etc. Patsy and Loretta are dressing. Sounds of show in b.g.

PATSY

Don't you ever wear no makeup?

LORETTA

Doo don't like it. He likes me natural.

PATSY

Ain't nothin' more natural than makeup. Here.

Tosses Loretta some lipstick, eye liner, powder which Loretta happily puts on with the air of doing something forbidden.

PATSY

(getting up)

I'm gonna bring you on right after my first song, so be ready.

Loretta nods; Patsy goes. Loretta continues making up.

127 INT. FRONT OF BUS - NIGHT

127

deserted except for Doo, slumped in a seat, sipping from a pint bottle. Patsy heard singing in the b.g. Loretta comes out of the back heading for the door. Seeing Doo, she is startled.

LORETTA

You scared me. What're you doin' sittin' there like that?

DOOLITTLE

(peers at her)

What you got on your face...?

LORETTA

I just thought I'd try it -- you like it?

DOOLITTLE

You know I don't like it -- get it off.

LORETTA

No.

DOOLITTLE

I said get it off ---

CONTINUED

127 CONTINUED 127

He lurches out of his seat for her but she quickly runs off the bus toward the stage. Doo stands glowering angrily in the dark.

128 EXT. THE STAGE - NIGHT 128

Loretta enters to applause and she and Patsy begin "Sweet Dreams of You."

129 EXT. BACKSTAGE AREA - NIGHT 129

Intercut with above.

As the girls sing in close harmony Doo wanders, resentful, drinking. Near the stage a few cars are pulled up, including a late model convertible with an attractive blonde sitting on the fender, watching the show. Doo looks interestedly at her; she returns it....

130 OMITTED 130

131 EXT. AREA NEAR BUS - NIGHT 131

Show is over; crowds gone. Bus is running and loaded. Patsy and Loretta walk toward it from the stage -- they've been signing autographs. Loretta suddenly sees the convertible -- with Doo and the Blonde kissing inside. The blonde is wearing Doo's hat. Loretta's throat catches; her eyes blaze. She stalks furiously toward the car. The blonde looks up startled:

LORETTA

Woman, if you wanna keep that arm  
you better get it offa my husband ---

WOMAN

(defiantly)  
Who you tellin' what?

LORETTA

I'm just about to stop tellin' and  
start hittin' ---

WOMAN

Well, let me tell you somethin' --  
if you was keepin' your man satis-  
fied he wouldn't have to go nowhere  
else!

Loretta starts for her; but the Woman quickly back-pedals around the car. The bus horn honks in the b.g.

CONTINUED



131 CONTINUED

131

LORETTA

(to Woman)

I ain't got time to fool with you now.

(to Doolittle)

You come on, if you can walk -- they gonna leave without us.

DOOLITTLE

(they hurry  
for the bus)

I can walk all right. What're you gettin' in such an uproar about? I wasn't doin' nothin' anyway.

LORETTA

Yeah, I saw you doin' nothin' ---

DOOLITTLE

I got tired of standin' around by myself -- I need somebody to talk to ---

LORETTA

That didn't look like no talkin' to me ---

She gets on the bus; he follows.

132 INT. BUS - NIGHT

132

The others watch as they continue the fight.

LORETTA

I'm warning you -- I better not ever catch you with trash like that again ---

DOOLITTLE

Don't you warn me about nothin', woman -- you hear me? Not about nothin'!

They realize everybody is watching them. They sit in separate seats, still furious. Patsy looks concerned. The bus pulls out.

133 INT. BUS - DAY - MOVING

133

Doo slumps, glowering, hung over. Loretta is angry too, scribbling furiously on a piece of paper. The rest of the bus watches them as if they were about to explode.

CONTINUED

133 CONTINUED

133

LORETTA

(after a  
moment)

Doo? Listen here to this.

(reads from  
paper)

'Women like you are a dime a dozen  
you can find 'em anywhere. For you  
to move in I'd have to move over  
and I'm gonna stay right here.  
It'll be over my dead body so get  
out while you can. 'Cause you ain't  
woman enough to take my man.'

The others watch tensely as Doo growls, raises his bloodshot  
eyes.

DOOLITTLE

Where'n the hell you get the idea  
for them things, I'll never know.

Loretta looks at him incredulously -- he grins. Then she  
grins. He puts his arm around her as the others look on in  
amazement.

134 INT. RECORDING STUDIO - DECCA - DAY

134

Owen Bradley supervises a large professional recording session  
of "You Ain't Woman Enough." Doo and the kids watch proudly  
from the booth.

135 EXT. NASHVILLE STREET - DAY

135

Patsy's Cadillac pulls up to the curb in front of an expensive  
women's store and she and Loretta get out, waving good-bye to  
Doo and Charlie in the car.

PATSY

Y'all go somewhere and get in  
trouble -- me and Loretta gonna do  
some heavy spendin'!

The car roars off and the women, dressed in western outfits  
and boots, go into ---

136 INT. EXPENSIVE WOMEN'S WEAR STORE - DAY

136

An "Old Nashville" store, staid and snobbish. Loretta is a  
little intimidated, but not Patsy.

CONTINUED

PATSY

(to blue-haired  
Saleslady)

Hey, honey? We need a major over-  
haul here -- I want you to turn  
this little heifer into a thorough-  
bred mare. Can you handle that?

SALESLADY

(stiffly)

We'll need some measurements. I'll  
get my tape.

She moves off.

PATSY

Nashville's just full of people  
that wishes there wasn't any country  
people in country music.

LORETTA

You was talkin' to her kind of smart.

PATSY

I talk to her the way I talk to  
everybody. She's the kind talks  
different dependin' on how much  
money she's talkin' to.

(suddenly)

Lord, look at that -- I gotta have  
me that!

She rushes to a lingerie display and looks at a mannequin  
wearing a brief shortie nightgown -- bright red.

PATSY

I gotta have one. You get one,  
too -- give ol' Mooney a charge.

LORETTA

I need to give him somethin', way  
he's been actin' lately.

The Saleslady returns, all smiles now, with a smiling Manager.

MANAGER

Miss Cline, it's a pleasure to  
welcome you to our store.

PATSY

Thank you, darlin'. Listen -- I  
want you to fix this little gal  
up right -- top to bottom, inside  
and out, the works, okay? Oh --  
and wrap up one of them red night-  
gowns for me. Red's the color

CONTINUED

136 CONTINUED - 2

136

PATSY (Cont'd)  
drives men wild -- you know that,  
honey?

SALESLADY  
(graciously)  
It surely is, yes indeed. Just  
come with me, miss.

She leads Loretta off to a fitting room as Patsy grins.

137 EXT. PARKING LOT - LATE AFTERNOON

137

In the Cadillac, Charlie dozes in the front seat. Doo seethes  
in the back with a bottle. Looks up and sees ---

137-A PATSY AND LORETTA - PARKING LOT

137-A

coming towards the car, Loretta looking beautiful and cityish  
in a new dress, hairdo, and makeup. She steps up to Doo  
proudly. He looks up at her.

LORETTA  
What do you think, Doo?

DOOLITTLE  
Get that junk off your face.

LORETTA  
No. I like it and it's a-stayin'.

DOOLITTLE  
(getting threateningly  
out of the car)  
You know I don't like that stuff.  
You just testin' me -- is that it?

PATSY  
Hey, hold on a minute now -- look,  
Mooney, it was my idea, but just  
look at her -- she's beautiful ---

LORETTA  
You don't have to explain nothin' to  
him, Patsy. If I want to wear makeup  
I'll wear it ---

DOOLITTLE  
You'll do what I tell you -- by  
God, I raised you the way I wanted  
you and you ain't gonna change now ---

LORETTA  
You can't boss me no more! I'll  
do like I want to -- you ain't my  
daddy!

CONTINUED

137-A CONTINUED

137-A

Doo slaps her hard; she reels back, then goes at him with fists, feet, etc. They fight viciously as a crowd gathers -- recognizing her and Patsy, snapping away with cameras. Loretta swings her purse at his head -- Doo throws up his hand to block it -- and the purse hits his finger with an audible pop. He draws back, cursing, holding his finger.

PATSY

Get in the car y'all -- hurry ---

LORETTA

(worried as Doo  
clutches his  
finger)

Is it broke, Doo? Maybe we orta  
find a doctor ---

DOOLITTLE

I'll find all the damn doctor I  
need myself!

He stalks off across the parking lot. Patsy pulls Loretta -- looking regretfully at Doo -- into the car and they speed off.

138 INT. NASHVILLE HOUSE - NIGHT

138

Loretta, makeup gone from her face, folds the new dress into a box, to return it. She is in pain -- a migraine headache. She stops what she's doing, clutching her temples. Takes some aspirin. She hears a car in the driveway, looks out and sees ---

139 EXT. DRIVEWAY - HER POINT OF VIEW - NIGHT

139

A taxi cab lets Doo out. He comes slowly to the house.

140 INT. HOUSE - NIGHT

140

He comes in, avoiding her eyes. His finger is bandaged.

LORETTA

It's really busted, huh?

He starts for the bedroom.

LORETTA

Ain't you gonna talk, Doo? I know

CONTINUED

140 CONTINUED

140

LORETTA (Cont'd)

what happened today, it wasn't about me wearin' no makeup. Why don't you talk to me?

DOOLITTLE

(slowly)

I think what I'm gonna do...is get me a job somewhere. Truck drivin', mechanicin', somethin' I'm good at....

LORETTA

You're good at managin' me. I wouldn't be here if it wasn't for you.

DOOLITTLE

Gettin' here's one thing. Bein' here's another. My job's done. So I'll just find me another'n.

LORETTA

If this is gonna break us up then I'll quit, Doo. I mean it.

DOOLITTLE

Successful people can't quit, baby.  
(sees her holding  
her head)

Got another one of your headaches?

She nods.

DOOLITTLE

Just like your daddy. Coal dust give him his headaches. I guess I'm what gives 'em to you...

(takes something  
from his pocket)

Figure it was about time.

It's a wedding ring. She looks at it, starts to cry. They hold each other.

141 INT. SERVICE STATION - DAY

141

Doo works on a car on a rack, favoring his still-bandaged finger. Radio plays "You Ain't Woman Enough." He smiles.

142 INT. PATSY CLINE'S LIVING ROOM - DAY

142

A modern, sunken room: Patsy's small son Randy rocks vigorously on a hobby horse. Patsy sits embroidering a tablecloth, listening to a tape of herself singing "Crazy." A knock at the door: Loretta.

CONTINUED

PATSY

You must be a mind reader! I was just gonna call you to come and listen to this new stuff I cut -- come on in.

Patsy goes to start the tape again; doesn't notice Loretta's worried expression.

PATSY

(cueing the tape)

I'm a little worried about maybe I'm gettin' too far away from country -- tell me what you think.

(sees her mood)

What's wrong, honey?

LORETTA

Patsy...I'm pregnant again....

PATSY

(pause)

Randy...go play in the other room, darlin'...

(he goes)

I guess with four others, you're pretty sure....?

LORETTA

(nods)

I don't wanna have it, Patsy. I been haven' babies since I was fourteen -- I'm gettin' to be a stranger to the ones I already got ---

PATSY

(holds her)

Easy, little gal...there's ways of ...not havin' babies. Yours wouldn't be the first that come along at the wrong time. You understand, honey?

LORETTA

I ain't got no right not to want to have this baby. I'm just selfish, Patsy, just thinkin' of me.

PATSY

What's Mooney think?

LORETTA

I think maybe he's thinkin' it'll get us back like we used to be.

CONTINUED

142 CONTINUED - 2

142

LORETTA (Cont'd)

(beat)

I gotta get home to the kids. I didn't even get to hear your tape.

PATSY

Plenty of time later for that -- hey, wait a minute. I got some stuff to give you.

She gets a cardboard box full of clothes from the closet.

PATSY

Somehow these doggone clothes has just hung here in the closet and shrunk. Includin' this.

She holds up the red shortie nightgown.

PATSY

(winks)

Red'd the color drives 'em wild, honey.

LORETTA

Doo's wild enough all ready.

143 EXT. PATSY'S HOUSE - DAY

143

They walk to Loretta's car.

PATSY

Listen, I'm doin' a benefit over in Kansas City this weekend but when I get back, we'll go do some shoppin' for the baby -- okay?

LORETTA

Thanks, Patsy. For everything.

She starts to get into the car.

PATSY

Hey -- ain't you gonna hug me goodbye?

Loretta puts the box down and embraces Patsy.

LORETTA

You're the only friend I got, Patsy.

CONTINUED



143 CONTINUED

143

PATSY

Me and you, little gal, we're  
gonna stick together, no matter  
what.

144 INT. BEDROOM - MORNING

144

Doo and Loretta sleep, she's wearing the shortie nightgown.  
The clock radio clicks on playing Patsy's "Sweet Dreams of  
You." Loretta comes awake, smiles sleepily, hearing Patsy.  
Doo stirs.

RADIO

(as song ends)

We'll continue our special memorial  
tribute to the late Patsy Cline in  
a moment. Patsy Cline, dead at 29,  
in a plane crash yesterday.

Loretta stumbles out of bed to the phone, tremblingly tries  
to dial. Doo quickly comes after her.

DOOLITTLE

What are you doin', baby ---

LORETTA

She can't be dead -- we was goin'  
shoppin' ---

Doo gently takes the phone from her.

145 INT. PATSY'S LIVING ROOM - NIGHT - HER COFFIN

145

with Patsy's framed photograph on it, in the midst of dozens  
of mourners; acres of flowers. Charlie Dick is dissolved in  
grief. Loretta sits, isolate, in a folding chair, staring at  
the coffin. Doo looks at her from across the room.

146 DOO'S POINT OF VIEW

146

He sees her look up suddenly as if spoken to. Her lips move.  
She smiles. Doo gets very frightened.

147 INT. CAR - MOVING - NIGHT - HARD RAIN

147

Doo drives them home down a dark Nashville street.

DOOLITTLE

One thing we gotta do is find us  
a bigger house for when the baby

CONTINUED

DOOLITTLE (Cont'd)  
comes. You gotta think about how  
much time you're gonna take off.

LORETTA  
I'm gonna get back to work soon's  
I can walk.

DOOLITTLE  
All right....

Doo turns the car down a dark street.

DOOLITTLE  
You gotta start makin' some pre-  
parations for your baby ---

LORETTA  
Your baby you mean.

DOOLITTLE  
What do you mean by that?

LORETTA  
You got me pregnant again so you  
can run me like you used to ---

DOOLITTLE  
That's a damn lie!

LORETTA  
All my life it's been people  
runnin' me -- Daddy, then you --  
Patsy told me I gotta run myself,  
like she did, she said ---

She screams -- out of nowhere a train whistle blasts: Doo  
slams the breaks, skids -- as a freight train roars inches in  
front of them on a blind crossing. Both sit trembling as the  
train rumbles past in front of the rain-smearred windshield.

LORETTA  
Patsy talked to me, she said we  
were gonna stick together, no  
matter what ---

DOOLITTLE  
Stop that -- you listen to me!  
Patsy's dead and gone -- just like  
your Daddy's dead and gone! They  
can't talk to you, they can't do

CONTINUED

147 CONTINUED - 2

147

DOOLITTLE (Cont'd)  
nothin' -- they're dead! I'm the  
one that's alive! I'm the one that's  
here!

The train rattles past in the rain. Both calm themselves,  
look tentatively at each other....

148 INT. HOSPITAL WAITING AREA - DAY

148

A nurse brings out a baby girl and hands it to Doo. He  
cradles it happily. Then another nurse comes out with another  
baby girl and gives it to him. He stands, shocked, holding  
the twins. A doctor comes out and looks at him -- Doo's face  
breaks into a large grin.

149 INT. RECOVERY ROOM - DAY

149

Loretta in bed holds the two babies. Doo is nearby.

LORETTA  
I got the names, Doo. Peggy and  
Patsy.

DOOLITTLE  
Which one's which?

LORETTA  
(looks at them,  
puzzles)  
I don't know.  
(beat)  
Reckon we'll just have to wait to  
see who grows up to be who.

DOOLITTLE  
One thing's for sure. We can't put  
off no longer findin' us a bigger  
house somewhere.

DOOLITTLE  
But right now, you gotta get some  
rest.

LORETTA  
I ain't got time to get no rest.  
I'm goin' back to work, Doo, quick  
as I can. I'm started now, started  
real good, and I'm gonna keep a-goin'.  
I'm gonna work just as hard as I can  
as long as I can. So when I die,  
everybody's gonna know I been here....

CONTINUED

149 CONTINUED

149

Doo listens, says nothing.

DISSOLVE TO

150 MONTAGE

150

Camera reveals the extent of Hurricane Mills inside and out: The ante-bellum mansion, the descending concrete steps with Loretta's and Mooney's name inlaid; the mill house and pond; and inside, the stairwell lined with dozens of framed album covers; walls lined with awards of all kinds. Mingled with these images are shots of Loretta's modern bus roaring down a highway; then a large auditorium, a cheering crowd, her band, the Coal Miners, on stage in orange jumpsuits, an introduction: "Ladies and Gentlemen, the First Lady of Country Music, the only woman to win Entertainer of the Year; one of the country's most admired women -- Miss Loretta Lynn!" Loretta sweeps on stage, a full-blown star now, in her characteristic long dress and long hair. She sings, enjoying herself. (Music over montage: "The Pill", "One's on the Way", and finally, Loretta performing "You're Lookin' at Country.")

151 INT. AUDITORIUM - LATER

151

Show is over, seats are empty -- but hundreds of fans are lined up for autographs, passing before Loretta like pilgrims at a shrine, as she leans down to them from the edge of the stage. Fans buy pictures, albums, at tables set up nearby and hold them up to be autographed. Many fans are in wheelchairs or elderly. Children are passed up to be photographed with her. There is genuine affection between her and the fans; she smiles and banters with each of them (ad lib) as the selling and packing up goes on around her.

FANS

(1) Loretta, next time you're here you gonna come and eat some catfish with us, you hear? (2) Will you hug my little girl while I take y'all's picture? I bet you miss your twins, don't you? (3) Old Man in Wheelchair: I had this stroke and 'bout near died and I said, no, sir, I ain't a-fixin' to die 'til I get Loretty Lynn to give me a big ol' kiss!

MIDDLE-AGED WOMAN

Loretta, where's that husband of yours, that Mooney?

CONTINUED

151 CONTINUED

151

LORETTA

Honey, he stayed home and went a-huntin'. But I don't know what he's a-huntin'.

SECOND WOMAN

I was readin' about him in one of them gossip papers -- drinkin' and cheatin'. Why in the world do you put up with it?

LORETTA

Well, darlin', there wasn't but one man ever perfect in this world, and they crucified him. Thank the Lord, I don't ever have to worry about Doolittle gettin' crucified.

152 EXT. HURRICANE MILLS - HOUSE AND DRIVEWAY - DAY

152

A modern jeep roars up the driveway containing Doo and the twins -- now six years old. Jeep stops -- twins leap out and run for the house, Doo chases them and scoops them up under his arms and runs inside.

153 INT. BATHROOM - DAY

153

Doo kicks open the door, plops the twins down, turns on the bathtub as the girls start peeling off their dirty playclothes. Doo wears muddy farmclothes and caterpillar cap and is unshaven.

DOOLITTLE

Don't splash water all over the floor now -- Patsy, you scrub them feet good. You're dirty as a little pig.

PEGGY

She looks like a pig, too.

PATSY

Well, if I look like one then you do, too!

DOOLITTLE

Your liama's comin' home soon and ya'll gonna act like ladies instead of heatherns.

CONTINUED

153 CONTINUED

153

PEGGY

Aw, she'll just be sleepin' the whole times she's here anyway.

PATSY

Hey, Daddy -- can we have pork chops for supper? We want pork chops!

They jump into the tub, splashing. Doo exits.

154 INT. LIVING ROOM - DAY

154

Doo goes to a large mantel which contains photos of the older children: Ernest Ray in marine's uniform; Betty Sue with husband; Jack and Cissy grown. From behind a photograph of himself and Loretta he fishes a pint of Old Charter and drinks. Then goes toward kitchen.

155 INT. BACKSTAGE CORRIDOR - NIGHT

155

Loretta, exhausted, being led by Jim Webb, her driver, towards the exit. Dozens of fans hurrying along beside her. A Sad-Faced woman stops her:

SAD-FACED WOMAN

Loretta, I wanted to tell you, when you sing...I feel like you're talkin' about my life. I made this for you.

Hands Loretta a doll made in her image. Loretta, touched, hugs her.

SAD-FACED WOMAN

(solicitously)

You look so tired. Are you all right?

LORETTA

I'm beat, honey. Feel like I been on the road forever.

She smiles and turns to go when suddenly a pair of scissors flashes into her hair -- she screams. Jim Webb curses and hurries her out the door. A fan -- a plump, gum-chewing woman -- proudly displays a swatch of Loretta's hair to her friends.

156 INT. BUS - LORETTA'S COMPARTMENT - MOVING - NIGHT

156

She is in the throes of a migraine headache. She finds some pills, takes them, lies back and tries to sleep.

157 EXT. BUS - HIGHWAY - NIGHT 157

Bus whines down the dark, endless highway....

158 EXT. HURRICANE MILLS - DAY 158

Doo operates a backhoe making a drainage ditch at the foot of the yard; the twins ride with him. The bus passes on the road and turns up the driveway; Doo roars after it on the backhoe.

159 EXT. DRIVEWAY - DAY 159

The bus stops; Doo and the twins jump off the backhoe and move to the bus. Loretta gets off, looking tired and sick. Doo goes to her, the twins hang back.

DOOLITTLE

Hi, baby. How you feelin'?

LORETTA

Tired.

(sees Peggy)

Hey, twin -- get over here and gimme a hug.

PEGGY

(sullen)

My name ain't twin.

LORETTA

When do you reckon I'm gonna be able to tell y'all apart?

PATSY

Prob'ly never.

DOOLITTLE

Y'all mind your manners or I'm gonna beat some little butts -- help Jim get Mama's stuff off the bus.

They start for the house.

DOOLITTLE

Got a lot to show you around here. Broke about fifty acres of that bottomland, ready for plantin'. Plus I finally got around to remodelin' that kitchen -- wait'll you see what I done to it ---

Inside the phone rings. Doo curses under his breath.

DOOLITTLE

How they know the minute you're home beats the hell outta me.

CONTINUED

159 CONTINUED

159

He storms inside to the phone. The twins dart past with some of her luggage. She stops them.

LORETTA

Listen...Mama could tell y'all apart...  
'cept I'm just so tired....

They look at each other, turn and run into the house. Inside Doo is heard on the phone: "She just got home, give her a break, willya?" Etc. She stands looking at the house a moment, then goes in.

160 INT. BEDROOM - NIGHT

160

The doll from the Sad-Faced Fan is on a shelf with dozens of others. Loretta moves in and out of the bathroom getting ready for bed. Doo lounges, obviously hoping they'll make love tonight. He watches as she looks at her hair in the mirror.

DOOLITTLE

You do somethin' to your hair?

LORETTA

This fan cut it for me.

DOOLITTLE

Looks good.

She gives him a look.

DOOLITTLE

You look skinny. You eatin' enough on the road?

LORETTA

'Bout like usual. I been havin' my headaches like Daddy used to have.

DOOLITTLE

You takin' anything for it?

LORETTA

These pills. But they don't do no good. Ain't nothin' does no good. Just a family ailment, in our blood.

DOOLITTLE

Maybe you orta slow down some.

CONTINUED



160 CONTINUED

160

LORETTA

If you slow down, they forget about you.

(starts for bed, sees him  
looking hopefully at her)  
I gotta rest, Doo.

DOOLITTLE

I ain't gonna bother you. Don't worry.

He turns and goes. She takes some sleeping pills, turns out the light.

161 EXT. MILLPOND AND BRIDGE - NIGHT

161

Under the stream of the milldam is a row of spotlights: a gunshot; one explodes; another shot, another explodes...On the bridge is Doo with a rifle, methodically shooting out the lights.

162 INT. LIVING ROOM - NIGHT

162

Doo comes in with a bottle. The phone rings piercingly. Cursing he picks it up.

DOOLITTLE

It's one o'clock in the mornin' --  
what the hell do you want?

(listens; sighs)

Loretta ain't here now, lady, she's  
on the road. How'd you get this  
number?

(listens; shakes  
his head sadly;  
continues soothingly)

Take it easy now, lady. Don't cry.  
I'll give Loretta your message. You  
liked her last album a lot. She  
loves you, too. She'll pray for you,  
too. Stop cryin', now, honey. Will  
you? Just stop cryin'...and get  
yourself some sleep. It'll be  
better in the mornin'. Naw, you  
didn't wake me up. What? Yeah,  
that's right, darlin'. It's a lots  
of lonesome people in this world.  
Good night, now.

Loretta comes in in her bathrobe, sees Doo sleeping on the sofa in his clothes, the bottle nearby. She looks at him, disturbed. Hearing the twins outside, she looks out the window and sees them playing in the yard. Starts to go out when she sees a station wagon full of fans pulled up in the driveway, snapping pictures of the twins who blithely ignore them. The fans spot her, she ducks back inside, they wave and shout enthusiastically. Doo stirs, gets up, comes to the window.

DOOLITTLE

(wearily)

I'll go tell 'em they ain't supposed to be up here...I swear I'm gonna build another damn house somewheres. Just let 'em have this one.

LORETTA

Everything we got we owe them. Leave 'em alone.

DOOLITTLE

We're the ones have to live with it, not you. You ain't here long enough.

A female fan outside keeps yelling "Loretta?" over and over: "Can you come out, Loretta?"

LORETTA

Listen, Doo. I want you to come out on the road with me this time.

DOOLITTLE

You know what happens when I get out on the road.

LORETTA

It ain't just the road that's your problem. When I come in here this mornin', seen you a-layin' there like that...well, me and you gotta get together and see if we got anything left. Anyway, I need you out there. I'm gettin' run to death.

The fan keeps calling: Suddenly she goes outside. Doo stands thoughtfully looking out the window as she smiles and poses with the twins.

164 INT. BACKSTAGE AUDITORIUM - NIGHT

164

Doo bursts through a stage entrance leading Loretta, the usual backstage throngs converge on her, reaching for her. They move quickly through the backstage area to the wings of a large stage. They stop. She waits, poised as she's being introduced (by Don, the front man, onstage). Doo looks at her, but her concentration is on the audience. She enters, sweeping on stage, smiling, waving, become instantly her public self. Flashbulbs explode, audience roars.

Doo is left alone. He watches a moment as she begins a new song. Then he begins to wander, nothing to do. Old trapped feeling comes over him. He heads for the stage door and out ---

165 EXT. THE BUS - NIGHT

165

He walks to the bus and gets on.

166 INT. THE BUS - NIGHT

166

Bus empty except for two men at the drop-down table counting money, which they deal into stacks of ones, fives, tens, twentys. Doo lies down and pulls his hat over his eyes.

167 INT. THE STAGE - NIGHT

167

Loretta sings the new song, having trouble remembering the words. She turns to the leader, Dave, who calls out the lyrics to her. She goes on, stumbling, getting angry at herself.

168 INT. THE BUS

168

Doo half-asleep looks up quickly as Loretta storms on angrily, says nothing, stalks straight back to her compartment. Musicians file on. Dave, the leader, quietly gives Doo a roll of quarter-inch tape.

DAVE

Could you give this to her, Mooney?  
It's the new song, she had some  
trouble with the words tonight....

DOOLITTLE

(looks back at  
closed compartment)  
Yeah...I'll catch her with it later.

Jim Webb begins moving the bus onto the road.

169 EXT. INTERSTATE - DAY 169

Bus whooshes down the interstate.

170 INT. LORETTA'S COMPARTMENT - NIGHT 170

She sleeps restlessly; shades are drawn; could be day or night; bus could be moving or stopped (should be the illusion that this scene is continuous with the previous one). She suddenly jerks awake, peeks through curtains -- the bus is stopped, we are in anonymous, impersonal backstage area. A few fans see her and flash their cameras. She closes the curtains. Touches her head in pain.

LORETTA

Doo. Doo? What time is it, Doo?

No answer. She gets up and takes some pills for her headache. Starts getting dressed when she sees the tape marked "new song." Starts to put it on her tape machine when she drops it -- and the tape spills out everywhere. Upset she tries to rewind it, makes it worse.

LORETTA

Doo? Doo! Is it time for me to go on?

Her head is worse, she almost faints. Tangled in the tape she gets to her feet, can hardly stand. She opens the door to the bus -- it's empty, dark.

LORETTA

Doo! Doolittle...!

Closes the door, sags back onto her bed, in great pain. She looks at the pill bottle -- can't remember whether she's taken any or not. Takes some more.

171 INT. BACKSTAGE CORRIDOR - NIGHT 171

Doo coming down the corridor towards the stage door. Loretta comes in, alone, her face looking drawn and sick.

DOOLITTLE

I was just comin' to get you. You ready?

LORETTA

Where you been...You're supposed to take care of me....

CONTINUED

171 CONTINUED

171

DOOLITTLE

That's what I'm doin', ain't it?  
Let's go.

He hurries her down the corridor through the usual throngs.

172 INT. THE WINGS - NIGHT

172

He escorts her to the edge of the stage; she is dazed, nervous.  
He doesn't see.

DOOLITTLE

You learn that song?

LORETTA

What song...?

DOOLITTLE

That new song -- I give you the  
tape. You was supposed to learn  
it ---

LORETTA

(upset)

I don't know it, Doo -- I didn't  
learn it ---

DOOLITTLE

Take it easy. Drop it for tonight.

LORETTA

I can't sing tonight, Doo. Get  
somebody to tell 'em.

DOOLITTLE

You can sing all right. Them  
people out there paid good money  
to hear you. You ain't gonna let  
'em down.

LORETTA

I ain't gonna sing, Doo!

DOOLITTLE

You wanted me to come along to  
take care of you -- well, that's  
just what I'm gonna do, just like  
I always done when you get like  
this. I may not can do anything  
else for you anymore but I can sure  
as hell kick your rear end out  
there and make you sing.

CONTINUED

172 CONTINUED

172

She looks at him, says nothing. A little smile comes on her lips.

Onstage, Don the front man, begins his introduction.

LORETTA

(quietly)

You listen good now, Doo...you gonna listen...?

DOOLITTLE

(puzzled)

Sure I'll listen...I always do....

She goes onstage; Doo watches with a worried expression.

173 INT. THE STAGE - NIGHT

173

The Coal Miners vamp the intro to the new song. She goes to the mike, peers out: Flashbulbs explode in her face, as always. The audience is a dark, inextinguishable presence. She misses her cue, band looks worried. She turns and stops them.

LORETTA

(in microphone)

I had somethin' I wanted to come out here and tell y'all tonight... but Doo, now he don't want me to say nothin', but...I can tell you, friends...see, things are a-movin' too fast in my life, always have, I mean, shoot, one day I was a little girl and the next day I was a wife and a mother and...one day I was a-keepin' house and the next day I was out here in front of y'all...and Patsy, she's always sayin', little gal, you gotta run your own life, but...my life's a-runnin' me...and I....

Doo watches, helpless, from the wings. She stops talking, stares blankly out at the audience, which is absolutely silent, as if the hall were empty. Finally two band members gently lead her to the wings. She looks at Doo as if he were a stranger, then collapses. He catches her, picks her up in his arms. Confusion all around: "Get a doctor!" "Bring her this way!" etc. Doo starts down the corridor, faster and faster until he is almost running. His eyes are filled with tears.

DISSOLVE TO

174 INT. BEDROOM - HURRICANE MILLS - DAY - LORETTA

174

asleep, wakes up, looks around -- the dolls, the needlepoint, the pictures and fan-painted portraits of herself; finally, the twins standing at her bed, staring at her. She smiles, they smile, tentatively.

LORETTA

(to Peggy)

How ya' doin'...

(slight hesitation)

Peggy.

PEGGY

Just fine, Mama.

LORETTA

And how you doin', Patsy.

PATSY

That's Patsy -- I'm Peggy.

PEGGY

That's the biggest lie -- she is too Patsy, Mama!

Patsy laughs happily at her joke; both girls jump in bed and Loretta hugs them happily.

PATSY

Daddy says you gotta get up, right now.

LORETTA

Oh, he does, does he?

PEGGY

Yeah -- he says everybody's waitin' ---

PATSY

Blabbermouth -- you're gonna ruin everthing!

LORETTA

What's goin' on here...?

175 EXT. FRONT YARD - HURRICANE MILLS - DAY - LORETTA

175

comes out and sees a family reunion -- tables on the lawn, covered dishes, mounds of food of all kinds. Clara, Doc Turner, the Coal Miners Band, other friends and neighbors,

CONTINUED

175 CONTINUED

175

and all her children, grown, including Betty Sue (and husband) holding a baby. Loretta, touched, happy, hugs them all. Doo is nowhere in sight.

BETTY SUE

(holding up baby  
to Loretta)

Looks like Daddy, doesn't he, Mama?  
(to baby)

Can you say hi to your grandma?

LORETTA

(to baby)

You better not call me grandma --  
just say Loretta.

CLARA

(worried)

Are you gonna be all right now,  
honey?

LORETTA

I think so, Mommie. Doctor says I was just wore out and if I didn't slow down some I was gonna work myself to death. That's what they said happened to Daddy, ain't it? Well, I ain't gonna let it happen to me. Where's Doolittle?

Someone yells "Come and get it" and they all gather around the tables. She looks around but can't spot Doo; then she sees him ---

176 EXT. CORRAL - DAY

176

Amid the huge Belgian horses Doo is barely visible, leaning against the stable in his dirty work clothes, watching. Loretta comes to the fence.

LORETTA

Doo? Ain't you gonna eat?

He looks at her, says nothing. Then climbs over the fence, motions her to get in his jeep.

DOOLITTLE

Come on with me. I wanna show you somethin'.

She hesitates, but gets in. They drive off.



177 INT. JEEP - DAY - MOVING

177

Silent, Doo drives down a gravel road, Loretta both curious and exasperated. Suddenly he turns off the road and goes cross-country up a wooded hill. She hangs on for life.

178 EXT. RIDGESIDE NEAR POND - DAY - DOO

178

drives up and stops, they get out. A beautiful spot with a vista of miles of woods and farmland. A small caterpillar with a grader sits nearby; signs of previous grading.

DOOLITTLE

What do you think?

LORETTA

It's real pretty...What are you up to, Doo?

DOOLITTLE

I'm gonna build a new house here, for us to live in. Hulluva view, ain't it? I picked this spot cause it's a little like Kentucky used to be.

Loretta listens with growing disbelief, saying nothing.

DOOLITTLE

I'm gonna put the bedroom in the front of the house, see, right here, so we can wake up and look out and see the sun comin' up. Now, over here's gonna be the kitchen ---

LORETTA

Doggone you, Doolittle Lynn! You never asked me nothin' 'bout no dog-gone house!

DOOLITTLE

I wanted to surprise you ---

LORETTA

Well, stop surprisin' me! Boy, you never ask me about nothin! -- never did -- you just say, Hey Baby, here's the deal, take it or leave it ---

DOOLITTLE

I thought you'd want a new house -- for the privacy if nothin' else ---

CONTINUED

178 CONTINUED

178

LORETTA

I ain't said I don't want no new house -- I just said you ain't asked me nothin' about it!

Pause. Each stands silently smoldering. Loretta looks at the ground plan.

LORETTA

You put the bedroom here, that dog-gone sun's gonna be shinin' in the window at five o'clock in the mornin' -- how'm I supposed to sleep?

DOOLITTLE

Well are you too ignorant to pull the damn window blinds down?

LORETTA

I ain't too ignorant to know you don't put the doggone bedroom in the front of the house -- that's where the doggone livin' room orta be!

Impasse. Doo is growling.

LORETTA

Stop that growlin', Doo.

He stops, glares at her, growls louder. She glares at him -- and growls back. He stops, surprised. They both look at each other, slowly smile. They shake their heads in wonder at the thought of two such ornery people still being together. They start for the jeep, Doo throws his arm around her, hugs her tightly. She continues to talk about the house as we ---

CUT TO

179 INT. CONCERT HALL - NIGHT - LORETTA

179

sings "Coal Miner's Daughter." Doo listens backstage, smiling, sneaking a sip from a half-pint in his jacket. She continues the song until ---

FADE OUT

THE END