

FOOL FOR LOVE

by

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4TH DRAFT

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AC

1 EXT. ROAD - DUSK

THE NEW MEXICO TABLELAND

It is near sunset and we are looking up a road that draws a line straight out of the sun disk, through a saddle in the snow covered mountains, toward us.

A pick-up truck hauling a four horse trailer comes over the crest and drives right toward us. It's fairly old and beat up but it runs good. There are three horses in the trailer.

2 INT. TRUCK - DUSK

Inside we see the driver, Eddie. He listens to a C and W song being sung on the radio and seems to take particular pleasure in listening to it.

Titles play over this and the following shots.

3 EXT. MOTEL - DUSK

A U-shaped motel sits alone on a by-passed highway. It is run down and little used. There is a cafe/bar connected to it and maybe one or two old cars parked around. Next to it is a used house trailer yard and repair shop. It looks more like a junk yard however. The fence around it has been broken down for many years and the dead bodies of old cars, trucks and trailers spill over onto the Motel property.

4 EXT. JUNK YARD - DUSK

THE OLD MAN can be seen sitting in the cab of a dead truck but it seems he hears something. He looks around and gets out of the cab. He almost smells the air. He looks over toward the restaurant. He can see movement through the back porch. He starts to get very excited. Running around, maybe jumping up and down.

5 INT. RESTAURANT - DUSK

Inside the restaurant, MAY is in the process of closing up for the day. The radio is on, and tuned to the same station as Eddie's truck and we hear the same song. May, however, does not seem to like this song very much. In fact it seems to irritate her to the point that she turns the damn thing off.

Titles continue.

6 INT. TRUCK - DUSK

Inside the truck, the radio picks up some static, almost as if it happened when May turned her radio off. Eddie tunes it in properly then looks ahead down the road.

It is the road leading to the Motel and Junk Yard. Eddie pays particular attention.

7 EXT. JUNK YARD - DUSK

The Old Man looks down the road from the junk pile and watches the approaching truck with anticipation.

8 EXT. RESTAURANT - DUSK

From outside the cafe we see May come to the front window and look out toward the approaching truck.

9 EXT. ROAD BY MOTEL - DUSK

In the truck, Eddie now seems to concentrate on the Motel. He slows down.

The horses in the trailer become unsettled.

10 EXT. JUNK PILE - DUSK

The Old Man runs from the junk pile to the back of the Cafe. He knocks on the window.

11 INT. RESTAURANT - DUSK

Inside, May is locking doors and windows. We can see The Old Man rapping on the window. He is saying something like: "It's him. I told ya he'd be here. I knew it. I told ya."

May doesn't seem to hear him. She's too busy.

12 EXT. MOTEL - DUSK

The truck turns into the driveway of the Motel and slowly circles past the Cafe and its six cabins. Eddie looks carefully at everything, searching for something, we don't know what.

13 INT. RESTAURANT - DUSK

May drops down out of sight. She is hiding from the truck.

14 EXT. MOTEL - DUSK

The Old Man runs around the side of the building and watches the truck circle. At one point he waves at the truck, but Eddie doesn't see him.

Finally the truck pulls back onto the highway and continues on, past the junk yard.

15 INT/EXT. CAR - DUSK

Eddie's eyes spot something familiar in the pile of old cars. He turns the radio off, and though he continues on, he keeps looking back as if he's found something.

16 INT/EXT RESTAURANT - DUSK

May gets up and watches through the window as the truck goes away. She quickly goes out the front door. Locks it. Makes sure the 'closed' sign is in evidence and runs across the courtyard and into her cabin.

17 EXT. MOTEL/JUNK YARD - DUSK

The Old Man seems disappointed as he mopes back to his haunt in the junk yard.

18 INT. MAY'S UNIT - DUSK

May locks herself in and looks out the window to make sure the truck has left. Suddenly she sees something off in the hills behind the Motel.

19 EXT. HILL ABOVE MOTEL - DUSK

Over a saddle in the hills on a dirt road that leads right to the Motel from the back side, the truck appears. It has doubled back and is coming right for her.

20 INT. MAY'S UNIT - DUSK

May quickly starts gathering up everything personal in sight. She takes this stuff and goes into the bathroom and locks herself in. She has left an empty room with an unmade bed.

21 EXT. JUNK YARD - DUSK

The Old Man now sees the truck as it passes the junk yard again and his excitement returns. He stands up on an old trailer so he can see.

22 EXT. MOTEL - DUSK

The truck pulls into the courtyard and stops. Eddie gets out.

23 INT/EXT. MAY'S UNIT - DUSK

May cracks the bathroom door a couple of inches and checks. Through the window she sees Eddie go up and check the restaurant. He then goes to the first cabin and looks around for signs of life. May locks herself in again.

24. EXT. MOTEL COURTYARD - DUSK

Eddie goes from cabin to cabin, looking, maybe knocking. Finally he gets to May's cabin. He looks in the side window and looks at the unmade bed. He smiles.

He goes to the front door and stands there for a moment. Then with one furious burst of energy he kicks the door open.

25 INT. MAY'S BATHROOM - DUSK

Inside the bathroom, May shudders.

26 INT. MAY'S UNIT - DUSK

Eddie is now inside. He is very calm now. He walks to the bathroom door and listens. He then goes and seats himself on the unmade bed and checks the sheets and pillows for signs of romance. He finds none.

The bathroom door swings open. May just stands there for a moment glaring at him. Eddie smiles back. She moves to the bed, around behind Eddie. She grabs ahold of the blankets and sheets and tries to pull them out from under him, but they won't budge. Neither will he.

MAY

Move.

Eddie gets up slowly. Takes off his chaps and hangs them on a chair.

EDDIE

Gonna' do the laundry now? You don't have to do the laundry for me.

May collects the sheets and pillow cases.

MAY

How'd you find me?

EDDIE

Well, I saw the old Chevy layin' tits up out in the dump there. Figured you either died in a car crash or you settled in for a while.

26 (CONT.)

MAY

Wouldn't a' made much difference to you,
would it?

EDDIE

What's that?

MAY

If I'd died in a car crash!

EDDIE

Aw, come on now, May. I've been goin'
through every bushwacked motel in six
states lookin' for you.

MAY

I knew I shoul'da' had 'em burn that damn
thing. Or bury it. You woulda' gone
right past here if you hadn't seen that
car, right?

EDDIE

I'da' found you one way or the other.

MAY

Look, Eddie . . .

She stops herself and just stands there staring at him with
all the sheets and blankets in her arms. He stares back at
her, then slowly moves toward her, trying to soften the
situation.

EDDIE

You want me to take those sheets for ya?
I can do laundry. I been doin' my own
laundry for months now.

He moves close to her, she just stands her ground.

EDDIE (Cont.)

I'm real good at it. You just plunk the
old quarters in and let her rip.

26 (CONT.)

He is right at her now. She stands firm. Only the laundry separates them. There is a moment when it could go either way between them. There's no way to tell until it happens.

EDDIE

Come on. Lemme do your laundry.

He slowly reaches out to take the laundry from her. As he touches the sheets, she erupts into him with all her fury. An explosion of sheets, elbows, feet, anything she can use against him.

Eddie is completely passive through the whole attack, using only defensive moves to protect himself. Then, suddenly it's over. She quits and goes to the bed and sits, throwing her head forward, burying her face in her hands, elbows and knees. She's not crying, just resigned to the on-going battle.

Eddie stands there amidst the sheets, staring at her.

EDDIE

You want some water or somethin'? Huh?

He goes to her, and strokes her head softly. She still doesn't move.

EDDIE

May? Come on. You want me to make you some hot tea or somethin'. You want some tea? Like I used to make you?

May suddenly grabs his leg with both arms and hangs on tight.

EDDIE

With lemon? How 'bout some Ovaltine?
May, you gotta' let go of me now, okay?

He starts to try to push her back gently on the bed as he pulls his leg away. She erupts furiously again, knocking him back. She runs around behind the bed and stakes out her ground. They stare at each other for a moment.

EDDIE

You want me to go?

26 (CONT.)

May shakes her head.

MAY

No.

EDDIE

Well, what do you want then?

MAY

You smell.

EDDIE

I smell.

MAY

You do.

EDDIE

I been drivin' for days.

MAY

Your fingers smell.

EDDIE

Horses

MAY

Pussy.

EDDIE

Come on, May.

MAY

They smell like metal.

EDDIE

I'm not gonna' start this shit.

MAY

Rich pussy. Very clean.

EDDIE

Yeah, sure.

MAY

You know it's true.

26 (CONT.)

EDDIE

I came to see if you were all right.

MAY

I don't need you!

EDDIE

Okay. Fine. Fine. That's fine.

Eddie heads for the door.

MAY

Don't go!

EDDIE

I'm gone.

27 INT/EXT. MOTEL - DUSK

Eddie goes out the door, slamming it behind him.

MAY

DON'T GO!

She goes to the door to follow him. The door sticks for a moment.

MAY

Eddie! Don't go.

28 EXT. MOTEL - DUSK

Outside, The Old Man can be seen in the cab of Eddie's truck. He is rummaging through the glove compartment. He has found a bottle of tequila and is in the process of taking a swig when Eddie sees him and chases him away.

EDDIE

Hey, what the hell're you doin', buddy?
Get outta that truck. What's a' matter
with you?

The Old Man drops the bottle and scampers away. Eddie quickly picks up the bottle which is spilling on the seat. He puts the top back on and runs his hand over the damp seat then licks his fingers.

28 (CONT.)

EDDIE

Goddamn, that's my Herradura you're spillin'.

The Old Man stoos when he figures he's at a safe distance. He watches Eddie as he starts to unload the horses, one of which is already saddled. May has come out of her cabin and is now standing outside her front door. Eddie goes about his business with the horses. The Old Man watches and May just stands there in the doorway. Finally Eddie stops and turns to May.

EDDIE

What am I gonna' do? Huh? What am I supposed to do?

MAY

You know.

EDDIE

What?

MAY

You're gonna' erase me.

This pisses Eddie off and he goes back to his chores.

EDDIE

What're you talkin' about?

MAY

You're either gonna' erase me or have me erased.

EDDIE

Why would I want that? Are you kidding?

MAY

Because I'm in the way.

EDDIE

Don't be stupid.

MAY

I'm smarter than you are and you know it. I can smell your thoughts before you even think 'em.

28 (CONT.)

EDDIE

May, I'm tryin' to take care of you. All right?

MAY

No you're not. You're just guilty. Gutless and guilty.

EDDIE

Great. That's great. Gutless and guilty. That's real cute.

May walks over to Eddie while he's still in the trailer unloading.

MAY

What're you doin' with your horses?

EDDIE

I'm unloadin' 'em. What's it look like? They haven't been outa' this rig for two hundred miles. Even my horses suffer because of you.

Eddie is out of the trailer by now and faces May. They are face to face now. Very close. When May speaks it's very soft - very quiet. He almost doesn't hear her.

MAY

I'm gonna kill her ya' know.

EDDIE

Who?

MAY

Who.

EDDIE

Don't talk like that.

Eddie comes out of the trailer with the last horse and ties it down.

28 CONT.)

MAY

I am. I'm gonna' kill her and then I'm gonna kill you. With sharp knives. Two separate knives. One for her and one for you. So the blood doesn't mix. I'm gonna' torture her first though. Not you. I'm just gonna let you have it. Probably in the midst of a kiss. Right when you think everything's been healed up. Right in the moment when you're sure you've got me buffaloed. That's when you'll die.

Eddie walks away from her toward her room. May follows.

EDDIE

You know how many miles I went outa' my way just to come here and see you? You got any idea?

MAY

Nobody asked you to come.

EDDIE

Two thousand, four hundred and eighty two.

MAY

Yeah? Where were you, Katmandu or something?

EDDIE

Two thousand, four hundred and eighty two miles.

MAY

So what?

29 INT. MAY'S UNIT / EXT. MOTEL - DUSK

Eddie enters the cabin and slams the door in her face. She opens the door immediately, follows him in and she slams the door.

EDDIE

I missed you. I did. I missed you more than anything I ever missed in my whole life. I kept thinking about you the whole time I was driving. Kept seeing you. Sometimes just a part of you.

29 (CONT.)

This gets her attention. Good.

MAY

Which part?

EDDIE

Your neck.

MAY

My neck?

EDDIE

Yeah.

MAY

You missed my neck?

EDDIE

I missed all of you but your neck kept coming up for some reason. I kept crying about your neck.

MAY

Crying?

EDDIE

Yeah. Weeping. Like a little baby. Uncontrollable. It would just start up and stop and then start all over again. For miles. I couldn't stop it.

May isn't buying any of it.

MAY

Was this before or after your little fling with the Countess?

EDDIE

There wasn't any fling with any Countess!

MAY

You're a liar.

EDDIE

I took her out to dinner once, okay?

MAY

Ha!

29 (CONT.)

EDDIE

Twice.

MAY

You were bumping her on a regular basis!
Don't gimme that shit.

EDDIE

You can believe whatever you want.

MAY

I'll believe the truth! It's less
confusing.

EDDIE

I'm taking you back May.

MAY

I'm not going back to that idiot trailer
if that's what you think.

EDDIE

I'm moving it. I got a piece of ground
up in Wyoming.

MAY

Wyoming? Are you crazy? I'm not moving
to Wyoming. What's up there? Marlboro
Men?

EDDIE

You can't stay here.

MAY

Why not? I got a job. I'm a regular
citizen here now.

EDDIE

You got a job?

MAY

Yeah. What'd you think, I was helpless?

EDDIE

No. I mean - it's been a long time since
you had a job.

MAY

I'm a cook.

29 (CONT.)

EDDIE

A cook? You can't even flip an egg can you?

This is too much for May. She shoots off for the bathroom.

MAY

I'm not talking to you anymore.

EDDIE

May, wait! Wait! Wait a second. May!

She slams the door and it bangs so loud the windows shake. Eddie runs to the door, tries it, it's locked, so he talks through the door.

EDDIE

May, honey I got everything worked out now. I been thinkin' about this for weeks. I'm gonna' move the trailer. Build a little pipe corral to keep the horses. Have a big vegetable garden. Some chickens maybe.

30 INT. BATHROOM - DUSK

Inside the bathroom May has got herself seated on the floor, her back against the tub and her feet on the door. She's going to do her best to keep him out if he decides to break in. She is also putting on some nail polish.

MAY

I hate chickens! I hate horses! I hate all that shit! You got me confused with somebody else. You keep comin' up with this lame country dream life with chickens and vegetables and I can't stand any of it. It makes me puke to even think about it.

31 INT. MAY'S UNIT - DUSK

Eddie has decided not to break the door down and figures he's got her corralled in the bathroom. He walks away and sits by the window. He takes some Skoal and puts it into his mouth and maybe fools around with a knotted rope shank. Behind him, outside, we can see The Old Man. He is sneaking back into the truck. He finds the tequila and takes another drink.

EDDIE

You'll get used to it.

MAY (Through the door)

You're unbelievable!

EDDIE

I'm not lettin' go of you this time, May.

MAY (Through the door)

You never had a hold of me to begin with..

32 EXT. MOTEL - DUSK

It is almost dark now and the Old Man is now on the porch of the cafe as another car drives slowly into the compound. A man and a woman and a two or three year old girl are checking into one of the motel units. The car is an old Plymouth. Eddie watches this while he continues with May.

33 INT. MAY'S UNIT - DUSK

MAY (Through the door)

How many times have you done this to me?

EDDIE

What?

MAY (Through the door)

Suckered me into some dumb little fantasy and then dropped me like a hot rock. How many times has that happened?

33 (CONT.)

Eddie is mesmerised by what he is watching out the window.
It has a dream like quality.

EDDIE

It's no fantasy.

MAY (Through the door)

It's all a fantasy.

EDDIE

And I never dropped you either.

34 EXT. MOTEL YARD - DUSK

The man in the Plymouth has his family inside now and he comes out, looks around, gets in the Plymouth and drives out, fast. The woman comes to the door, her daughter behind her and they watch the car drive away. They seem distressed and confused.

MAY (Through the door)

No, you just disappeared!

EDDIE

I'm here now aren't I?

MAY (Through the door)

Well, praise Jesus God!

EDDIE

I'm gonna' take care of you May. I am.
I'm gonna' stick with you no matter what.
I promise.

The woman and her daughter go back into their motel room.

35 INT. MAY'S UNIT - LATE DUSK

The door to the bathroom flies open and May stands in the threshold, hands on hips. She is burning.

MAY

Get outa here!

35 (CONT.)

Eddie turns away from the window.

EDDIE

What'd you have to go and run off for anyway?

MAY

Run off? Me?

EDDIE

Yeah. Why couldn't you just stay put. You knew I was comin' back to get you.

MAY

What do you think it's like sittin' in a tin trailer for weeks on end with the wind ripping through it? Waitin' around for the butane to arrive. Hiking down to the laundromat in the rain. Do you think that's thrilling or something'?

EDDIE

I bought you all those magazines?

MAY

What magazines?

EDDIE

I bought you a whole stack of those fashion magazines before I left. I thought you liked those. Those French kind.

MAY

Yeah, I especially liked the one with the Countess on the cover. That was real cute.

Eddie picks up his stuff.

EDDIE

All right.

MAY

All right, what?

Eddie goes to the door and walks out.

MAY

Where are you going?

She follows him to the door.

36 EXT. MOTEL - LATE DUSK

He is walking toward the trailer.

EDDIE

I gotta get my bed roll. (my shavin' stuff.)

MAY

You think you're movin' in now or something?

Eddie is getting ready to unload the horses.

EDDIE

Well, I thought I'd spend the night if that's okay.

MAY

Are you kidding?

Eddie turns to her. They look at one another.

EDDIE

Then I'll just leave I guess.

He turns back to the horses.

MAY

Wait.

Eddie stops again. They look at one another for a long time. She seems to mellow. She takes a step toward him and almost raises her hand as if to touch him. He takes her into his arms, very tenderly. They are about to kiss. They are very soft with each other. The horses stir but seem not to want to interrupt this moment.

37 EXT. RESTAURANT - LATE DUSK

The Old Man watches them from his position on the restaurant porch.

38 EXT. MOTEL - LATE DUSK

Suddenly May knees Eddie in the groin with tremendous force. Eddie doubles over and drops like a rock.

38 (CONT.)

MAY

You can take it, right? You're a stuntman.

She storms back into the motel slamming the door with a loud bang. Eddie rolls on the ground in pain.

39 EXT. RESTAURANT - LATE DUSK

The Old Man gets up and walks over to him.

OLD MAN

I thought you were supposed to be a fantasist. Isn't that basically the deal with you? You dream things up. Isn't that true?

Eddie is still in pain. He rolls over as the Old Man stares down at him.

EDDIE

A what?

OLD MAN

Fantasist.

EDDIE

I don't know. You got me.

OLD MAN

You don't know. Well, if you don't know I don't know who the hell else does.

He starts to walk back to his spot in the junk pile.

OLD MAN

Come on over here. I wanna show you somethin'.

Eddie rises and follows him. He still hurts.

OLD MAN

I wanna show you somethin' real, okay? Somethin' actual.

EDDIE

Yeah? Sure.

40 EXT. MOTEL (NEAR JUNK YARD) - LATE DUSK

The Old Man leads him to a spot where he can see the junk pile. Eddie rubs his balls. The Old Man points to a spot in the junk pile.

OLD MAN

Take a look at that picture over there.

EDDIE

Huh?

He looks in the direction the Old Man is pointing. There is a picture frame sticking out of the junk all right but it sure as hell doesn't have a picture in it. The Old Man sits in a broken chair.

OLD MAN

Ya' know who that is?

EDDIE

I'm not sure.

OLD MAN

Barbara Mandrell. That's who that is.
Barbara Mandrell. You heard a' her?

EDDIE

Yeah, sure.

OLD MAN

Well, would you believe me if I told ya'
I was married to her?

There sure isn't any picture in that frame.

EDDIE

Nope.

This seems to satisfy the Old Man. He leans back in his chair and rocks. But it isn't a rocker. He rocks by balancing back and forth on the back legs. But it SEEMS like a rocker.

OLD MAN

Well, see, now that's the difference right there. That's realism. I am actually married to Barbara Mandrell in my mind. Can you understand that?

EDDIE

Sure.

41 EXT. MOTEL - LATE DUSK

After humoring the Old Man Eddie looks over at May's window. She is just coming out of the bathroom and she has a dress slung over her arm.

OLD MAN

Good. I'm glad we have an understanding.

EDDIE

Uh huh.

But his attention is on May.

OLD MAN

You got any Tequila?

Eddie walks over to May's window. He leans against it and we don't know if May sees him or not.

42 EXT/INT. MAY'S UNIT - LATE DUSK

May has begun to change her clothes. She gradually transforms from her former tough drabness into a very sexy woman, a reverse strip tease. As she speaks we don't know if she's actually speaking to Eddie or to herself. One thing is sure, we have invaded her private world.

MAY

I don't understand my feelings. I really don't. I don't understand how I could hate you so much after so much time. How, no matter how much I'd like not to hate you, I hate you even more. It grows. I can't even see you now. All I see is a picture of you. (Cont.)

From her point of view, seeing him framed in the window with the Old Man in the background it DOES look like a picture.

MAY (Cont.)

You and her. I don't even know if the picture's real anymore. I don't even care. It's a made up picture. It invades my head. The two of you. And this picture stings even more than if I'd actually seen you with her. It cuts me. It cuts me so deep I'll never get over it. And I can't get rid of it either. It just comes. Uninvited. Kinda' like a little torture. And I blame you more for this little torture than I do for what you did.

42 (CONT.)

Eddie enters the room during the above but May is going on and it doesn't make any difference if he's there or not. We're not even sure if she knows he's there.

EDDIE

I'll go.

MAY

You better.

EDDIE

Why?

MAY

You just better.

EDDIE

I thought you wanted me to stay.

MAY

I got somebody coming to get me.

Eddie's attitude changes now. The adrenaline is running.

EDDIE

Here?

MAY

Yeah, here. Where else?

EDDIE

You been seeing someone else?

She is a little afraid of him. He oozes violence as he closes in on her.

MAY

When was the last time we were together, Eddie? Huh? Can you remember that far back?

EDDIE

Who've you been seeing?

He's right on top of her.

MAY

Don't touch me! Don't even think about it.

42 (CONT.)

EDDIE

How long have you been seeing him!

MAY

What difference does it make!

Eddie stares at her for a long while. Then he turns and walks out the front door. He slams it hard and the whole room shakes. May follows him to the door.

MAY

Eddie! Where are you going? Eddie?

She goes to the window and looks out.

44 INT/ EXT. MOTEL AND MAY'S UNIT - LATE DUSK

Eddie is reloading the horses now. He is really pissed off and looks like he's leaving this time for sure. May rushes to the bed and pulls a suitcase out from under it and throws it open on the bed. She goes into the bathroom and starts bringing out articles of clothing and packing them. After every trip she goes to the window to check on Eddie. She doesn't want him to catch her.

45 EXT. MOTEL - LATE DUSK

As Eddie reloads the horses the Plymouth drives back into the courtyard. It is darker now, but the lights in the courtyard are on. The man gets out of his car and is greeted by his wife and daughter. They all hug and kiss and act as if he's been away a long time.

46 INT. MAY'S UNIT - LATE DUSK

May continues with her packing.

47 EXT. MOTEL - LATE DUSK

Eddie finishes with the horses and gets into the pick-up truck. He starts rummaging around looking for his tequila. He finds it and takes a drink.

47 (CONT.)

The man and his family stop and look at him.

48 INT. MAY'S UNIT - LATE DUSK

May runs to the window and looks out.

49 EXT. MOTEL - LATE DUSK

Eddie gets out and it looks now as if he is going to come back in.

50 INT. MAY'S UNIT - LATE DUSK

May closes the suitcase and slides it under the bed. She gets a hair brush out of the bathroom and furiously starts brushing her hair.

The door bursts open and Eddie stands there with a bottle of tequila in his hand.

May looks up at him

EDDIE

You got any glasses?

MAY

In the bathroom.

EDDIE

What're they doin' in the bathroom?

He crosses for the bathroom passing May as he does.

MAY

I keep everything in the bathroom. It's safer.

51 INT. BATHROOM - LATE DUSK

Eddie looks around the crowded bathroom.

51 (CONT.)

EDDIE

Where's the damn glasses?

MAY

In the medicine cabinet!

EDDIE

What the hell're they doin' in the medicine cabinet?

MAY

There's no germs in the medicine cabinet!

Eddie opens the cabinet and finds two glasses.

EDDIE

Germs.

Eddie holds the two glasses in one hand pouring with the other as he walks in toward May.

EDDIE

You want some a' this?

He has poured one glass and is about to pour the other.

MAY

I'm on the wagon.

EDDIE

Good. 'Bout time.

He keeps right on walking out the door. He slams it hard again.

52 INT./ EXT. MAY'S UNIT - LATE DUSK

May runs to the window and watches him walk to his truck. He goes to the back and starts to poke around in back of it.

May pulls out the suitcase again and starts putting more stuff in it.

53 EXT. MOTEL - LATE DUSK

The little girl from the Plymouth family is now playing in front of her motel room.

53 (CONT.)

Eddie comes out of the truck with a shotgun he's taken from the gun rack. He moves around to the cab and gets up in it leaving the door open. He drinks and starts to take out and assemble the shotgun.

The little girl plays.

54 INT/EXT. MAY'S UNIT - LATE DUSK

May takes another look out the window and sees Eddie with the gun.

MAY

Oh wonderful!

She hides the suitcase under the bed again and goes out the front door and right up to Eddie in the truck.

MAY

What're you gonna' do with that?

EDDIE

Clean it.

May is frustrated. She looks around her.

55 EXT. MOTEL - NIGHT

The little girl, playing, locks eyes with her. Both hold for a moment then the little girl breaks it, afraid. She runs into her motel room. May turns back to Eddie.

MAY

Eddie, this is a very friendly person who's coming over here. He's not malicious in any way. Eddie?

Eddie doesn't seem to hear her. He just keeps fiddling with his shot gun and drinking tequila.

MAY

Eddie, did you hear me? Did you hear what I said, Eddie?

55 (CONT.)

Finally Eddie responds.

EDDIE

About what?

MAY

About the man who's coming over here?

EDDIE

What man?

MAY

Oh, brother.

She gets herself more comfortable. Leaning against the fender or door or something.

EDDIE

First off, it can't be very serious.

MAY

Oh really? And why is that?

EDDIE

Because you called him a "man".

MAY

What am I supposed to call him?

EDDIE

A "guy" or something. If you called him a "guy" I'd be worried about it but since you call him a "man" you give yourself away. You're in a dumb situation with this guy by calling him a "man". You put yourself below him.

MAY

What the hell do you know about it.

EDDIE

This guy's gotta' be a twerp. He's gotta' be a punk chump in a two dollar suit of somethin'.

MAY

Anybody who doesn't half kill themselves falling off horses or jumping on steers is a twerp in your book.

55 (CONT.)

EDDIE

That's right.

She straightens up. Maybe she's had enough and is ready to fight. We're not sure.

MAY

And what're you supposed to be, a "guy" or a "man"?

EDDIE

If you ain't a cowboy, you ain't shit.

Eddie looks at her, then takes a drink. Then he gets out of the cab. She backs up. He takes the gun and the tequila and sets then on the hood of the truck and hoists himself up onto a fender and sits there.

EDDIE

I'll tell you what. We'll just wait for this "man" to come over here. The two of us. We'll just set right here and wait, okay? Then I'll let you be the judge.

MAY

Why is everything a big contest with you. He's not competing with you. He doesn't even know you exist.

EDDIE

You can introduce me.

MAY

I'm not introducing you. I am definitely not introducing you. He'd be very embarrassed to find me here with somebody else. Besides, I've only just met him.

EDDIE

Embarrassed?

MAY

Yes! Embarrassed. He's a very gentle person.

EDDIE

Is that right? Well I'm a very gentle person myself. My feelings get easily damaged.

MAY

What feelings.

56 EXT. RESTAURANT - NIGHT

The Old Man is being chased off the porch of the restaurant by the owner. He goes to the junk pile and sits in his chair. His back is to them. They don't seem to notice him and he never turns to them but we have the feeling he is listening or at least aware of what they are saying.

MAY

You can't keep messing me around like this. It's been going on too long. I can't take it any more. I get sick every time you come around. Then I get sick when you leave. You're like a disease to me. Besides, you got no right being jealous of me after all the bullshit I've been through with you.

The Old Man rocks at this one.

EDDIE

We've got a pact.

MAY

Oh God.

EDDIE

We made a pact. Remember?

MAY

There's nothing between us now!

EDDIE

Then what're you so excited about?

MAY

I'm not excited!

EDDIE

You're beside yourself.

MAY

You're driving me crazy! You're driving me totally crazy!

EDDIE

You know we're connected, May. We'll always be connected. That was decided a long time ago.

57 EXT. JUNKPILE - NIGHT

OLD MAN (To Himself)
That's a fact.

58 EXT. MOTEL - NIGHT

MAY
Nothing was decided! You made all that up.

EDDIE
You know what happened.

MAY
You promised me that was finished. You can't start that up all over again. You promised me.

EDDIE
A promise can't stop something like that. It happened.

MAY
Nothing happened! Nothing ever happened!

EDDIE
Innocent to the last drop.

May moves around in front of him. She is very controlled.

MAY
Eddie - will you please leave? Now.

EDDIE
You're gonna' find out one way or the other.

MAY
I want you to leave.

EDDIE
I'm outside. I'm not in your house.

MAY
I want you to leave now. And it's not because of this man. It's just -

58 (CONT.)

EDDIE

What.

MAY

Stupid. You oughta' know that by now.

EDDIE

You think so, huh?

MAY

It'll be the same thing over and over again. We'll be together a little while and then you'll be gone.

EDDIE

I'll be gone.

MAY

You will. You know it. You just want me now because I'm seeing somebody else. As soon as that's over you'll be gone again.

EDDIE

I didn't come here because you were seein' somebody else! I don't give a damn who you're seeing! You'll never replace me and you know it!

May steps back and damn near screams. The Old Man nearly rocks himself over.

MAY

Get outa' here!!!

Eddie takes a drink and calmly looks at her.

EDDIE

All right.

He slides off the fender, gathers his stuff and goes back to the cab.

MAY

Eddie . . .

He gets into the cab and slams the door. He looks at her a moment.

58 (CONT.)

MAY

Eddie.

EDDIE

You're a traitor.

He turns and starts the engine, puts her in gear and takes off. The horses shift as the trailer leaves dust around May.

59 EXT. JUNK YARD - LATE DUSK

The Old Man looks up. The truck and trailer kick up dust as it roars past him.

60 EXT. MOTEL - LATE DUSK

May screams after him

MAY

EDDIE!!!!

May's whole body becomes involved in her loss. She falls forward onto her knees in the dust. Her body lets out an agonizing mournful wail as though she's had the wind knocked out of her. She doubles over from the waist holding her stomach with crossed arms. Her contortions of pain continue with no regard for the dust and dirt, her clothes or hair. She holds herself the whole time as though holding someone who's gone.

61 EXT. ROAD - LATE DUSK

The truck and trailer can be seen and heard going off into the distance.

62 EXT. MOTEL - LATE DUSK

The Old Man gets up and walks slowly over to May until he stands over her.

The family in the Motel open their front door and step out to watch her.

62 (CONT.)

May has now fallen all the way to the ground. The Old Man stops beside her.

The family are now loading the Plymouth and preparing to leave. The little girl keeps looking over at May and has to be pulled back by her parents. She seems to want to help May rather than being afraid of her now.

OLD MAN

Ya' know, one thing I'll never forget. I'll never forget this as long as I live - and I don't even know why I remember it exactly. We were drivin' through southern Utah once, I think . . . it was. Me, you and your mother - in that old Plymouth we had.

May looks at him curiously.

OLD MAN

You remember that Plymouth? Had a white plastic hood ornament on it. Replica of the Mayflower I think it was.

The family's Plymouth is packed now and they have to go and drag the little girl into the car. They wrap her in a blanket and put her in the back seat. The mother and father get in the front, the father driving and they drive out passing May and the Old Man. As they do the CAMERA stays with them as they turn onto the highway and drive away.

OLD MAN (Cont.)

Some kind a' ship. Anyway, we'd been driving all night and you were sound asleep in the back seat.

63 INT. CAR - NIGHT

The little girl is bundled up in the back seat, but she is NOT asleep. Her eyes are wide open and she watches her mother and father in the front of the car with great intensity.

64 EXT. MOTEL - NIGHT

OLD MAN (Cont.)

And your mother was sound asleep in the front.

65 INT. CAR - NIGHT

The mother is not asleep, but stares at the father. She is questioning him about something he keeps denying. We can't hear the actual words but we know there is tension between them. We should hear something like a child might hear but not understand.

66 EXT. MOTEL - NIGHT

OLD MAN (Cont.)

And all of a sudden you woke up crying.

67 INT. CAR - NIGHT

The little girl is starting to sob, but quietly - to herself.

OLD MAN (Cont.)

Just bustin' a gut over somethin'. Woke your mom right up and she climbed over the seat in back there with you to try to get you settled down.

The mother suddenly notices the child is awake and sobbing. She quickly stops the argument and reaches back, patting her. She gets on her knees in the front seat and leans over trying to comfort her. The little girl starts screaming and hitting at her mother. The more the mother tries to quiet her the more the little girl becomes hysterical.

68 EXT. MOTEL - NIGHT

May writhes hysterically with pain, much the same as the little girl, as the Old Man goes on.

OLD MAN

But you wouldn't shut up for hell or high water. Just kept wailing away.

69 INT. CAR - NIGHT

The father is very upset now, but doesn't seem to know what to do. Finally the mother screams at him:

MOTHER

Stop the car for God's sake.

The father pulls the car over.

OLD MAN (Cont.)

So I stopped the Plymouth by the side of the road. Middle a' nowhere. I can't even remember where it was exactly. Pitch black.

70 EXT. ROAD - NIGHT

The car pulls off the road, bouncing into a field somewhere, but it is very dark. The father gets out of the car and opens the back door. He gathers the little girl into his arms and starts to rock her. The mother gets out on the other side and continues shouting at him. The little girl puts her hands over her ears to shut out the argument. The father takes the little girl and walks away into the darkness. The mother sits down on the seat of the car and lights a cigarette. She cannot cope.

71 EXT. MOTEL - NIGHT

OLD MAN (Cont.)

I picked you up outa' the back seat there and carried you out into this field. Thought the cold air might quiet you down a little bit. But you just kept howling away.

72 EXT. FIELD - NIGHT

The father carries the little girl in the darkness. The farther they get from the car the quieter she gets. Suddenly he stops and listens. The little girl stops crying. They both become afraid. They see something moving. Shadows surround them. It is very frightening.

72 (CONT.)

OLD MAN (Con't)

Then, all of a sudden, I saw somethin' move out there. Somethin' bigger than both of us put together. And it started to move toward us kinda' slow. And then it started to get joined up by some other things just like it. Same shape and everything. It was black out there and I could hardly make out my own hand. But these things started to kinda move in on us from all directions in a big circle. And I stopped dead still and turned back to the car to see if your mother was all right. But I couldn't see the car anymore.

The shadows circle around them.

The car is obscured by these shadows.

OLD MAN (Cont.)

So I called out to her. I called her name loud and clear.

FATHER

Honey?

OLD MAN (CONT.)

She yelled back to me.

MOTHER

Where've you gone!

The shadows now begin to clarify themselves. We hear them "moo", and see that they are cows.

OLD MAN (Cont.)

And just then these things started to "moo". They all started "mooing" away. (HE MAKES THE SOUND OF A COW).

73 EXT. FIELD - NIGHT

The headlights of a truck fall on the scene. We see the car and the father and the little girl surrounded by cows, "mooing" away. The headlights belong to Eddie's truck and trailer which is now turning around on the highway. The mother gets out of the car and fights her way through the cattle and takes the child away from the father. Now, the little girl starts to cry hysterically.

73 (CONT.)

OLD MAN (Cont.)

And it turns out, there we were standin' smack in the middle of a goddam herd of cattle. Well, you never hear a baby pipe down so fast in your life. You never made a peep after that. The whole rest of the trip.

74 EXT. ROAD - NIGHT

As the little girl screams, Eddie turns the truck around, the moving headlights leaving the family and the cows in darkness, and heads back in the direction he came. He drinks some tequila and mutters to himself though we can't make out what he says.

75 EXT. MOTEL - NIGHT

May finally relaxes into the ground. She pushes herself up. The Old Man is nowhere in sight. She gets to her feet and regards her dusty condition. She begins to brush herself off and walks toward the motel cafe/bar, which she enters.

76 EXT. ROAD - NIGHT

Eddie drives back toward the motel.

77 INT. MOTEL BAR - NIGHT

May sits in the cafe/bar. She has a shot of whiskey and water back in front of her. She sits at a small table by the window. This is probably her second drink.

78 EXT. ROAD - NIGHT

Eddie keeps driving.

79 INT. MOTEL BAR - NIGHT

The Old Man sits away from her at the counter and is negotiating a glass of beer.

Headlights from a vehicle turning into the motel fill the bar. They shine right in May's eyes.

It is Eddie's rig coming back in.

May sees this and downs her drink and goes to the counter and refills it. She goes back and sits down taking a position as if she hadn't seen Eddie drive back in.

80 EXT. MOTEL - NIGHT

Eddie gets out of his truck and now has a round burlap rope bag with him. He sees May drinking in the window. He gets pretty pissed off at this. He drinks from his tequila bottle. He unloads his roping horse which is saddled, mounts, and begins to ride around the courtyard, lassoing garbage n cans, porch lights, anything.

81 INT. MOTEL BAR - NIGHT

The Old Man has his beer and watches all of this through windows.

May sips her drink and waits.

82 EXT. MOTEL - NIGHT

Eddie finally stops the horse. He sees that May is inside the restaurant. He ties the horse up, removes his spurs and goes toward the restaurant, carrying the rope with him.

83 INT. MOTEL BAR - NIGHT

The door to the bar opens and the rope flashes in and ropes some object - a chair or something. Eddie follows the rope. As he passes her table he drops the tequila bottle on her table.

83 (CONT.)

EDDIE

Decided to jump off the wagon, huh?

May doesn't ever look up. Eddie takes the loop off what he roped, rebuilds the loop and ropes another object in the room. The Old Man watches, but there is no evidence that either May or Eddie notice him.

MAY

What're you doing?

EDDIE

Little practice. Gotta' stay in practice these days. There's kids out there ropin' calves in six seconds dead.

Eddie lets the rope fly again.

EDDIE (Cont.)

Can you believe that? Six and no change. Flyin' off the saddle on the right hand side like a buncha' spider monkeys. I'm tellin' ya' they got it down to a science.

He continues roping himself around the room. May still won't look at him.

MAY

I thought you were leaving. Didn't you say you were leaving?

EDDIE

Yeah, well yeah. I was gonna'. But then it suddenly occurred to me about 10 miles down the road that there probably isn't any man comin' over here at all. There probably isn't any "guy" or any "man" or anybody comin' over here. You just made all that up.

MAY

Why would I do that?

EDDIE

Just to get even.

May finishes her drink and turns to him.

MAY

I'll never get even with you.

83 (CONT.)

Eddie laughs and walks to the table and takes a drink from the bottle then he fills her glass.

MAY

So, now we're gonna' get real mean and sloppy, is that it? Just like old times.

Eddie sits down and leans back. He works the rope.

EDDIE

Well, I haven't dropped the reins in quite a while ya' know. I've been real good. I have. No hooch. No slammer. No women. No nothin'. I been a pretty boring kind a' guy actually. I figure I owe it to myself. Once a once.

He lets the rope fly, hooking something past May and snapping it tight so as the rope quivers near her face.

MAY

Why are you doing this?

EDDIE

I already told ya'. I need the practice..

MAY

I don't mean that.

EDDIE

Well, say what you mean then, honey.

Eddie retrieves the loop.

MAY

Why are you going through this whole thing again like you're trying to impress me or something. Like we just met. This is the same crap you laid on me in high school.

EDDIE

Well, it's just a little testimony of my love, see baby. I mean if I stopped trying to impress you that'd mean it was all over wouldn't it?

Eddie sits back down and makes the loop again.

MAY

It IS all over.

83 (CONT.)

EDDIE

You're trying to impress me too aren't you?

MAY

You know me inside out.. I got nothing new to show you.

EDDIE

You got this guy comin' over. This new guy. That's very impressive. I woulda' thought you'd be hung out to dry by now.

MAY

Oh, thanks a lot.

EDDIE

What is he, a "younger man" or something?

MAY

It's none of your damn business.

EDDIE

Have you balled him yet?

He lets the rope fly again. This time it crosses her on the other side.

EDDIE

Have you? I'm just curious.

May throws a mean glare at him.

EDDIE

You don't have to tell me. I already know.

MAY

You're just a little kid, you know that? A jealous little snot-nosed kid.

Eddie goes after the rope.

EDDIE

I hope this guy comes over. I really hope he does. I wanna see him walk through that door.

Eddie stands there coiling the rope.

MAY

What're you gonna do?

83 (CONT.)

Eddie smiles.

EDDIE

I'm gonna nail his ass to the floor.
Directly.

There is a long pause while they test each other. Then, May gets up and darts for the door.

MAY

I'm not sticking around for this.

As she reaches the door Eddie ropes her and pulls her back into the room.

EDDIE

Where're you goin'?

MAY

Get that thing off a' me!

EDDIE

Wait a second, wait a second. Just a second, okay? Tell ya' what. I'll back off. I'll be real nice. I will. I promise. I'll be just like a little ole pussy cat, okay? You can introduce me to him as your brother or something. Well - maybe not your brother.

May gets loose.

MAY.

Maybe not.

EDDIE

Your cousin. Okay? I'll be your cousin. I just wanna' meet him is all. Then I'll leave. Promise.

MAY

Why do you want to meet him? He's just a friend..

EDDIE

Just to see where you stand these days. You can tell a lot about a person by the company they keep.

83 (CONT.)

MAY

Look. I'm going outside. I'm going 'round to the office to use the phone. I'm calling him up and I'm telling him to forget about the whole thing. Okay?

EDDIE

Good. I'll go pack up your stuff while you're doing that.

MAY

I'm not going with you, Eddie!

Suddenly a pair of bright head lights shine in the window as a car turns into the motel. They pause, however, and hold on them for quite a while before the car drives in and stops.

MAY

Oh, great.

Eddie laughs. He pulls a pair of old spurs off his belt. Sits and starts putting the spurs on his boots. (These spurs are old and used with small rowels - not cartoon "cowboy" spurs).

EDDIE

Why don't you run on out there. Go ahead. Run on out. Throw yourself into his arms or somethin'.

MAY

What're you doing?

EDDIE

Puttin' my hooks on. Sweetheart, I wanna' look good for this "man". Give him the right impression. I'm yer cousin after all.

MAY

If you hurt him, Eddie . . .

EDDIE

I'm not gonna' hurt him. I'm a nice guy. Very sensitive too. Very civilized.

MAY

He's just a date, you know. Just an ordinary date.

83 (CONT.)

EDDIE

Yeah? Well I'm gonna' turn him into a fig.

Eddie starts laughing. He pounds his fist on the table. He has become almost hysterical.

MAY

Eddie! Do me a favor. Just this once, okay?

Eddie can hardly talk he is laughing so hard. The Old Man turns on his bar stool and laughs too.

EDDIE

Anything you want, honey! Anything you want!

May opens the door and steps out. She is still framed by the doorway. She freezes.

84 EXT. MOTEL - NIGHT

As May's eyes become adjusted to the dark she sees an extra long, black, Mercedes Benz parked alongside Eddie's rig. She sees a woman get out. We can't make out her features but we can see what she is by her silhouette. Long flying hair. Mink coat. High heels and great legs. She is looking around Eddie's truck.

85 INT. MOTEL BAR - NIGHT

Eddie stops laughing as he sees May standing there so long.

EDDIE

What're you doing?

May doesn't move.

EDDIE

May?

85 (CONT.)

MAY

It's not him.

EDDIE

It's not, huh?

MAY

No, it's not.

EDDIE

Aw, too bad. Well, who is it then?

MAY

Somebody else.

86 INT./EXT. MOTEL BAR - NIGHT

May watches as the woman now turns her attention to May. She stands in silhouette and stares at May.

EDDIE

Yeah. It's probably not ever gonna' be "him". What're you tryin' to make me jealous for? I know you've been livin' alone.

MAY

It's a big, huge, extra long, black Mercedes Benz.

87 INT. MOTEL BAR - NIGHT

Eddie's attitude changes. This could be hot water and he knows it.

EDDIE

Well, this is a motel isn't it? People are allowed to park around a motel if they're stayin' here.

MAY

People who stay here don't drive a big, huge, extra-long, black Mercedes Benz.

EDDIE

You don't, but somebody else might. Rich people have to sleep too.

87 (CONT.)

MAY

This is not a black Mercedes Benz type of motel.

EDDIE

Well, close the damn door then and get back inside.

88 INT./EXT. MOTEL BAR - NIGHT

May and the silhouetted woman stand facing each other from the distance, like two gunfighters. Both are backlit.

MAY

Somebody's standing out there next to that car looking straight at me.

EDDIE

What're they doing?

Eddie knows what's going on but stands fast.

MAY

It's not a "they". It's a "she".

EDDIE

Well what's she doing, then?

MAY

Just standing there. Staring at me.

EDDIE

Get away from the door, May.

89 EXT. MOTEL - NIGHT

The woman gets back into her car. The engine has never been shut off.

90 INT. MOTEL BAR - NIGHT

May turns slowly toward Eddie.

MAY

You don't know anybody with a black Mercedes Benz by any chance, do you?

Suddenly the white headlight beams slash through the open door and the car has moved.

EDDIE

Get away from the door!

Eddie rushes the door and slams it shut and pushes May aside. Just as he does the sound of a large caliber magnum pistol explodes from the car. It is followed immediately by the sound of shattering glass and then a car horn blares and continues on one relentless note. May screams at Eddie over the horn.

MAY

Who is that! Who in the hell is out there!

EDDIE

How should I know.

Eddie flips the light switch off by the door. The bar goes dark. The headlights of the car get stronger as the car drives toward the bar, slowly.

MAY

Eddie!

EDDIE

Just get down will ya'!

Eddie grabs her and drags her to the floor but May struggles in the dark with him. The car horn keeps blaring.

EDDIE

Get down on the floor!

The headlights now start popping back and forth from high beam to low beam, slashing into the bar through the window.

MAY

Who is that! Did you bring her with you!
You sonofabitch!

90 (CONT.)

May fights with Eddie on the floor. The Old Man watches it all with some glee but he doesn't duck or flinch.

EDDIE

I didn't bring anybody with me! I don't know who she is! I don't know where she came from! Just get down on the floor will ya'!

MAY

She followed you here! Didn't she! You told her where you were going and she followed you.

EDDIE

I didn't tell anybody where I was going. I didn't know where I was going 'til I got here.

MAY

You are gonna' pay for this! I swear to God. You are gonna' pay.

Eddie has now rolled over on top of her and she slowly gives up struggling as he has her pinned to the floor.

The car horn suddenly stops blaring.

The head lights snap off.

Eddie and May lie there in the dark and silence, listening and waiting.

MAY

What do you think she's doing?

EDDIE

How should I know.

MAY

Don't pretend you don't know her. That's the kind of car a Countess drives. That's the kind of car I always pictured her in.

May starts to struggle again. Eddie holds her.

EDDIE

Just stay put.

90 (CONT.)

MAY

I'm not gonna' lay here on my back with you on top of me and get shot by some dumb rich twat. Now lemme up, Eddie!

They hear the car backing up. Then the screech of burning rubber and the head lights snap on and arc across the bar as the car pulls out and disappears into the distance. It is quiet again.

EDDIE

Just stay down!

MAY

I'm down.

They lie there a moment, listening.

MAY

How crazy is this chick anyway?

EDDIE

She's pretty crazy.

MAY

Have you balled her yet?

Eddie starts getting up slowly.

EDDIE

Just stay down.

Eddie goes to the door and carefully opens it and looks out. He sees his rig. The windshield has been completely blown out.

EDDIE

Shit, she's blown the windshield outa' my truck. Goddamit.

May still lies on the floor.

MAY

Eddie?

EDDIE

What.

90 (CONT.)

MAY

Is she gone?

EDDIE

I don't know. I don't see notnin'.

He eases the door shut.

EDDIE

I don't believe it. She blew the windshield outa' my truck.

May gets up and moves toward the light switch.

MAY

Yeah? You shoulda' thought of the consequences before you got in her pants.

She turns the lights back on. The Old Man covers his eyes with his hand.

EDDIE

Turn the lights off!

He rushes to the switch and turns them off.

EDDIE

And keep 'em off.

May moves past him and turns them back on and stands there guarding the switch.

MAY

Don't tell me what to do.

EDDIE

Look, she's gonna' come back here. I know she's gonna come back. We've gotta get outa' here now. And turn the fuckin' lights off.

MAY

I thought you said you didn't know her!

May turns, starts to open the door but Eddie grabs her and pulls her toward the back door of the bar, past the Old Man.

EDDIE

Not that way. You crazy, too?

90 (CONT.)

MAY

Where're you pullin' me?

EDDIE

We're gettin' your stuff and we're gettin' outa here.

MAY

I'm not going anywhere. This is your mess, not mine.

She pulls away from him just as he opens the back door and looks out. They are both in front of the old man now. Eddie turns to face her.

EDDIE

I came here to get you! Whatsa' matter with you! I came all this way to get you! Do you think I'd do that if I didn't love you! Huh? That bitch doesn't mean anything to me! I got no reason to be here but you.

He goes back and looks out the back door. May leans against the wall, facing the Old Man. It is still very dark and we cannot be sure if they see the Old Man or not. The Old Man leans forward and squints through the dark at them.

OLD MAN

Amazin' thing is, neither one a' you look a bit familiar to me. Can't figure that one out. I don't recognize myself in either one of you. Never did. 'Course your mothers both put their stamp on ya'. That's plain to see. But my whole side a' the issue is absent, in my opinion. Totally unrecognizable. You could be anybody's. Probably are. I can't even remember the original circumstances. Been so long. (Cont.)

Eddie grabs May's wrist and pulls her.

EDDIE

Come on. I don't see anybody out there.

She resists but he pulls her through the door, as the Old Man finishes.

OLD MAN (Cont.)

Probably a lot a' things I forgot. Good thing I got out when I did though. Best thing I ever did.

90 (CONT.)

The door slams in his face.

91 EXT. MOTEL - NIGHT

Outside, Eddie and May run back to her motel room. When they get to the front door Eddie opens it and pushes her in.

EDDIE

Get your stuff.

MAY

I'm not going anywhere with you. But you're going, that's for sure.

92 INT. MAY'S UNIT - NIGHT

She tries to keep him out, but he forces his way in and slams the door and leans against it.

EDDIE

I'm not leavin' without you. I don't care what you think anymore. I don't care what you feel. None a' that matters. If you're not leavin' I'm not leavin'. I'm stayin' right here. I don't care if you hate my guts. I'm never leavin'. You'll never get rid of me. I'll track you down no matter where you go. I know exactly how your mind works. I've been right every time. Every single time.

MAY

You've gotta' give this up Eddie.

EDDIE

I'm not giving it up!

MAY

Okay. Look. I don't understand what you've got in your head anymore. I really don't. I don't get it. NOW, you desperately need me. NOW, you can't live without me. Why should I believe it this time?

92 (CONT.)

EDDIE

Because it's true.

MAY

It was supposed to have been true every time before. Every other time. Now it's true again. You've been jerking me off like this for fifteen years. Fifteen years I've been a yo-yo for you. I've never been split. I've never been two ways about you. I've either loved you or not loved you. And now I just plain don't love you. Understand? Do you understand that? I don't love you. I don't need you. I don't want you. Do you get that? Now if you can still stay then you're either crazy or pathetic.

The headlights come slashing up again and they hear a car stooping in front, the lights shining in. Eddie takes May by the shoulder and turns the lights off. Now the head lights fill the room in an eerie light.

EDDIE

Get in the bathroom!

MAY

I'm not going in the bathroom! I'm not gonna' hide in my own house! I'm gonna' go out there. I'm gonna' go out there and tear her damn head off! I'm gonna' wipe her out!

She fights her way to the door and flings it open. The headlights 'blind' in. Eddie tries to stop her but she screams:

MAY

Come on in here! Come on in here and bring your dumb gun! You hear me? Bring all your weapons and your silly skinny self! I'll eat you alive.

Eddie and May struggle in the doorway, lit by the headlights. They are a perfect target.

Suddenly a body flies into the room tackling Eddie around the waist and taking him across the room and onto the floor against the far wall. May jumps to her feet and turns the lights on just as MARTIN is about to smash Eddie in the face.

92 (CONT.)

MAY

Martin, wait!

Martin stops, fist in mid air. Eddie is dazed from hitting the wall.

MAY

It's okay, Martin. It's uh . . . It's okay. We were just having a kind of an argument. Really. Just take it easy. All right.

Martin relaxes his hold on Eddie. Martin is in his mid-thirties, solidly built. He wears pants and work shirt and work boots. And suspenders. He gets up and moves to May. Eddie stays on the floor trying to regain his senses.

MARTIN

Oh. I heard you screaming when I drove up and then all the lights went off. I thought someone was trying to - I better turn off my car lights, the battery'll run down.

93 EXT. MOTEL - NIGHT

He goes out the door and turns off his lights. May follows him to the door way.

MAY

Yeah. Well everything's really okay.

MARTIN

It sure looked like you was gettin' . . . you know.

94 INT. MAY'S UNIT - NIGHT

He comes back in and stands there looking at Eddie. May closes the door.

MAY

No. It was nothin'. It's okay. Eh . . . this is my . . uh, cousin. Ed. . . cie.

94 (CONT.)

MARTIN

Oh. I'm sorry.

EDDIE

She's lying.

Martin looks at May, confused.

MARTIN

Oh.

MAY

Everything's okay, Martin. You want a drink or something? Why don't you have a drink.

MARTIN

Yeah. Sure.

Eddie stays on the floor.

EDDIE

She's lying through her teeth.

MAY

I gotta' get some glasses.

She goes into the bathroom, stepping over Eddie.

EDDIE

She keeps the glasses in the bathroom. Isn't that wierd?

95 INT. BATHROOM - NIGHT

May is looking through everything for glasses.

MAY

I was starting to think you weren't going to show up, Martin.

MARTIN

Yeah, I'm sorry. I had to water the football field down at the High School. Forgot all about it.

95 (CONT.)

EDDIE

Forgot all about what?

MARTIN

I mean I forgot all about the watering.
I was half way here when I remembered.
Had to go back.

EDDIE

Oh, I thought you meant you forgot all
about her.

MARTIN

Oh, no.

EDDIE

How far was half way?

MARTIN

Excuse me?

EDDIE

How far were you when it was half way
here?

MARTIN

Oh . . . uh . . . I don't know. I guess a
couple a miles or so.

EDDIE

Couple miles? That's all? Couple a'
lousy, stinkin' miles? You wanna' know
how many miles I came? Huh?

May has found one glass and she is now washing it out. She
talks to them from the bathroom.

MAY

We've been drinking a little bit, Martin.

EDDIE

She hasn't touched a drop. She's on the
wagon.

96 INT. MAY'S UNIT - NIGHT

Martin is a little more than uncomfortable as he stands there
with Eddie sitting on the floor and May washing out a
pathetic glass.

96 (CONT.)

MARTIN

I'm really sorry I knocked you over. I mean, I thought she was in trouble or something.

EDDIE

She is in trouble.

Martin looks at May.

MARTIN

Oh.

EDDIE

She's in big trouble.

MARTIN

What's the matter, May?

MAY

Nothing.

MARTIN

How come you had the lights off?

May comes out with the glass.

MAY

We were . . . uh . . . just about to go out.

MARTIN

You were?

MAY

Yeah. . . Well, I mean, we were going to come back.

Eddie laughs. He's got May in a crack and he knows it.

EDDIE

No, no, no. That's not what we were gonna' do. Your name's Martin, right?

MARTIN

Yeah, right.

EDDIE

That's not what we were gonna' do, Marty.

96 (CONT.)

MARTIN

Oh.

May offers him the glass,

MAY

Here.

Martin takes it.

MARTIN

Thanks.

EDDIE

We were actually having an argument about you. That's what we were doin'.

MARTIN

About me?

EDDIE

Yeah. We were actually in the middle of a big huge argument about you. It got so heated up we had to turn the lights off.

MARTIN

What was it about?

EDDIE

It was about whether or not you're actually a man or not. Y' know? Whether you're a "man" or just a "guy".

Martin looks at May. May smiles politely. Martin looks back to Eddie.

EDDIE

See, she says you're a man. That's what she calls you. A "man". Did you know that? That's what she calls you.

MARTIN

No.

MAY

I never called you a man, Martin. Don't worry about it.

96 (CONT.)

MARTIN

It's okay. I don't mind or anything.

EDDIE

No, but see I . . . un . . . told her she was fulla' shit. I mean I told her that way before I even saw you. And now that I see you I can't exactly take it back. Ya' see what I mean, Marty?

Martin looks at his glass, not knowing exactly what to do with it.

MAY

Martin, do you want to go to the movies?

MARTIN

Well, yeah. I mean that's what I thought we were going to do.

MAY

So finish your drink and let's go to the movies.

She steps over Eddie, goes into the bathroom and slams the door, loud. Martin looks at his empty glass.

MARTIN

She's not mad or anything is she?

EDDIE

You got me, buddy.

MARTIN

I didn't mean to make her mad.

EDDIE

What're you gonna' go see, Martin?

MARTIN

I can't decide.

EDDIE

What d'ya' mean you can't decide? You're supposed to have all that worked out ahead of time aren't ya'?

MARTIN

Yeah, but I'm not sure what she likes.

96 (CONT.)

EDDIE

What's that got to do with it? You're takin' her out to the movies, right?

MARTIN

Yeah.

EDDIE

So you pick the movie, right? The guy picks the movie. The guy's always supposed to pick the movie.

MARTIN

Yeah, but I don't want to take her to something she doesn't want to see.

EDDIE

How do you know what she wants to see?

MARTIN

I don't. That's the reason I can't decide. I mean what if I take her to something she's already seen before?

EDDIE

You miss the whole point, Marty. The reason you're taking her out to the movies isn't to see something she hasn't seen before.

MARTIN

Oh.

EDDIE

The reason you're taking her out to the movies is, because you just want to be with her. Right? You just wanna' be close to her. I mean you could take her just about anywhere.

MARTIN

I guess.

EDDIE

I mean after a while you probably wouldn't have to take her out at all. You could just hang around here. Save your money.

96 (CONT.)

MARTIN

What would we do here?

EDDIE

Well, you could . . . uh . . . tell each other stories.

MARTIN

Stories?

EDDIE

Yeah.

MARTIN

I don't know any stories.

EDDIE

Make 'em up.

MARTIN

That would be lying wouldn't it?

EDDIE

No, no. Lying's when you believe it's true. If you already know it's a lie then it's not lying.

Martin doesn't follow Eddie too well. After a bit.

MARTIN

Do you want a hand up off the floor?

EDDIE

I like it down here. Less tension down here. You notice how when you're standing up there's a lot more tension?

MARTIN

Yeah. I've noticed that. A lot of times when I'm working, you know, I'm down on my hands and knees.

EDDIE

What line a' work do you follow, Martin?

MARTIN

Yard work mostly. Maintenance.

96 (CONT.)

EDDIE

Oh, lawns and stuff?

MARTIN

Yeah.

EDDIE

You do lawns on your hands and knees?

MARTIN

Well . . . edging. You know, trimming around the edges.

EDDIE

Oh.

MARTIN

And weeding around the sprinkler heads. Stuff like that.

EDDIE

I get ya'.

MARTIN

But I've always noticed how much more relaxed I get when I'm down low to the ground like that.

EDDIE

Yeah. Well, you could get down on your hands and knees right now if you want to. I don't mind.

Martin is embarrassed. He looks toward the bathroom door, wishing May would hurry.

MARTIN

Naw, I'll stand. Thanks.

EDDIE

Suit yourself. You're just gonna' get more and more tense.

MARTIN

You're . . . uh . . . May's cousin huh?

EDDIE

See now. right there. Askin' me that. Right there. That's the result of tension. See what I mean?

96 (CONT.)

MARTIN

What?

EDDIE

Askin' me if I'm her cousin. That's because you're tense you're askin' me that. You already know I'm not her cousin.

MARTIN

Well, how would I know that?

EDDIE

Do I look like her cousin?

MARTIN

Well, she said that you were.

Eddie grins.

EDDIE

She's lying.

MARTIN

Well, what are you then?

EDDIE

Now you're really gettin' tense, huh?

Martin looks around then heads for the door.

MARTIN

Look, maybe I should just go or something. I mean . . .

Eddie jumps to his feet and stops Martin by grabbing him around the neck.

EDDIE

No, no. Don't go Martin. Don't go. You'll just get all blue and lonely out there in the black night. I know. I've wandered around lonely like that myself. Awful. Just eats away at ya'. Let's you and me just have us a drink.

Martin looks at his empty glass again. Eddie puts his arm around Martin's shoulder and leads him out the door.

97 EXT. MOTEL - NIGHT

EDDIE

We'll just step us over to the bar there
and have us a drink. Okay?

Martin goes but keeps looking back toward the bathroom.

MARTIN

Uh . . . do you think she's okay in
there?

They are outside now and walking toward the bar.

EDDIE

Sure she's okay. She's always okay. She
just likes to take her time. Just to
torture you.

MARTIN

How'll she know where we went?

EDDIE

She'll know. She's got a sixth sense.

98 INT. MOTEL BAR - NIGHT

They enter the cafe. The Old Man now sits at the bar with
Eddie's bottle of tequila. When he sees Eddie he quickly
shoves it a foot or so away from him to hide the fact that
he's been drinking out of the bottle. Eddie and Martin sit
at the bar next to him. Martin doesn't seem to notice the
Old Man. Eddie holds the bottle to pour Martin a drink.
Martin holds out his glass and accepts the pour. Martin
drinks quickly.

MARTIN

That was okay.

EDDIE

Yeah, that's my tequila, Martin. That's
my personal bottle of tequila.

MARTIN

Oh.

98 (CONT.)

EDDIE

You're welcome to it. I just wanted you to know where it comes from.

MARTIN

Oh. Thanks.

EDDIE

You don't have to thank me. Thank the Mexicans. They made it.

MARTIN

Oh.

EDDIE

You should thank the entire Mexican nation in fact. We owe everything to Mexico down there. Do you realize that? You probably don't realize that do ya'? We're sittin' on Mexican ground right now. It's only by chance that you and me aren't Mexicans ourselves. What kinda' people do you hail from anyway, Martin?

MARTIN

Me? Uh . . . I don't know. I was adopted.

EDDIE

Oh. You must have a lotta' problems then, huh?

MARTIN

Well . . . not really, no.

EDDIE

No? You orphans are supposed to steal a lot aren't ya'? Shoplifting and stuff. You're also supposed to be the main group responsible for bumping off our Presidents.

MARTIN

Really? I never heard that.

EDDIE

Well, you ought to read the papers, Marty.

98 (CONT.)

Eddie turns away from him. He sits between Martin and the Old Man. Eddie takes a swig out of the bottle and pours another shot into Martin's glass. Just as he's about to put the bottle down the Old Man holds out a styrofoam cup for a drink. Eddie looks the Old Man in the eyes for a second, then pours him a drink too. All three drink, Eddie from the bottle. Martin keeps looking around waiting for May.

MARTIN

What exactly's the matter with May anyway?

EDDIE

She's in a state a' shock.

The Old Man laughs.

MARTIN

Shock? How come?

EDDIE

Well, we haven't seen each other in a long time. I mean . . . Me and her, we go back quite a ways, see. High School.

MARTIN

Oh. I didn't know that.

EDDIE

Yeah. Lot a' miles.

MARTIN

And you're not really cousins?

EDDIE

No. Not really. No.

MARTIN

You're . . . her husband?

EDDIE

No. She's my sister.

Eddie and the Old Man look at each other. Then Eddie turns back to Martin.

EDDIE

My half-sister.

98 (CONT.)

Eddie and the Old Man drink. They almost toast one another.

MARTIN

Your sister?

EDDIE

Yeah.

MARTIN

Oh. So . . . you knew each other even before high school then, huh?

EDDIE

No, see, I never knew I had a sister until it was too late.

MARTIN

How do you mean?

EDDIE

Well, by the time I found out we'd already . . . you know . . . fooled around.

The Old Man shakes his head and drinks. Martin just stares at Eddie. Eddie grins.

EDDIE

Whatsa' matter Marty?

MARTIN

You fooled around?

EDDIE

Yeah.

MARTIN

Well . . . um . . . That's illegal isn't it?

EDDIE

Only if you get caught.

The Old Man leans forward and looks down at Martin.

OLD MAN

Who is this guy?

98 (CONT.)

MARTIN

I mean. Is that true? She's really your sister?

EDDIE

Half. Only half.

MARTIN

Which half?

EDDIE

Top half. In horses we call that the "tooside".

OLD MAN

Yeah, and the mare's what? The mare's . . . uh . . . "distaff" isn't it? Isn't that the bottom half? "Distaff". Funny I should remember that.

MARTIN

And you fooled around in high school together?

EDDIE

Yeah. Sure. Everybody fooled around in high school. Didn't you?

MARTIN

No. I never did.

EDDIE

Maybe you should have, Marty.

MARTIN

Well, not with my sister.

EDDIE

No I wouldn't recommend that.

MARTIN

How could that happen? I mean . . .

EDDIE

Well, see . . .

He looks at the Old Man.

98 (CONT.)

EDDIE (Cont.)

Our daddy fell in love twice. That's basically how it happened. Once with my mom and once with her mom.

OLD MAN

It was the same love. Just got split in two that's all.

MARTIN

Well, how come you didn't know each other until high school, then?

EDDIE

He had two separate lives. That's how come. Two completely separate lives. He'd live with me and my mom for a while and then he'd disappear and go live with her and her mom for a while.

OLD MAN

Now don't be too hard on me, boy. It can happen to the best of us.

MARTIN

And you never knew what was going on?

EDDIE

Nope. Neither did my mom.

OLD MAN

She knew.

EDDIE (TO MARTIN)

She never knew.

MARTIN

She must've suspected something was going on.

The Old Man is getting nervous. He shifts in his seat and looks at the bottle like he'd sure like another drink.

EDDIE

Well, if she did she never let on to me. Maybe she was afraid of finding out.

The Old Man decides to go for the bottle. But just as his hand reaches it, Eddie picks it up, not looking at the Old Man, and pulls it out of his reach. Eddie takes a drink.

98 (CONT.)

EDDIE (Cont.)

Or maybe she just loved him. I can't know.

The Old Man doesn't want to hear this. He gets off his stool and leaves the bar. CAMERA FOLLOWS him.

99 EXT. ROAD - NIGHT

He goes outside and starts walking down the highway, but not as if he knew where he was going. Just walking.

EDDIE (Cont.)

He'd disappear for months at a time, Months. And she never once asked him where he went. She was always glad to see him when he came back, though. The two of us used to go running out of the house to meet him as soon as we saw the Studebaker coming across the field.

100 EXT. CAR - NIGHT

A Studebaker is seen driving down a dirt road at night. CAMERA ZOOMS in on the driver and we see it is the Old Man but it's very dark and we don't see him clearly.

OLD MAN

That was no Studebaker, that was a Plymouth. I never owned a goddam Studebaker.

101 INT. MOTEL BAR - NIGHT

Eddie pours Martin another drink.

MARTIN

Well, how'd you finally find out that she was your sister?

101 (CONT.)

EDDIE

Well, see, this went on for years and years. He kept disappearing and re-appearing. For years that went on. Then, suddenly, one day it stopped.

102 INT. MODEST HOUSE - DAY

We have been hearing the squeak of a rocking chair but don't know where it comes from. Suddenly we CUT to the rockers and the chair and the sound stops. There is dead silence. Then IT STARTS ROCKING again and we see the Old Man in the chair. It is in a small modest house. A woman is cooking in the kitchen. The Old Man is tormented by something.

EDDIE (Cont.)

He stayed home for a while. Just stayed in the house. Never went outside. Just sat in his chair. Staring.

We are CLOSE on the Old Man's face as he rocks, staring into nothing. Suddenly he rocks right out of the chair and the CAMERA stays on the empty rocker. The woman comes out of the kitchen, somewhat shocked at the Old Man's leaving.

We see his feet walk out the front door and it SLAMS behind him, in the woman's face..

EDDIE (Cont.)

Then he started going on these long walks. He'd walk all day.

103 EXT. OPEN COUNTRY - DAY

EXTREME LONG SHOT. We see the Old Man walking across open country. He seems to be coming from nowhere and going to nowhere.

EDDIE (Cont.)

Then he'd walk all night.

104 EXT. TOWN - NIGHT

It is night and the Old Man walks down a street into a bar. From outside, through a window we see him sit down and order a drink.

EDDIE (Cont.)

He'd walk out across the fields. In the dark.

CAMERA PULLS BACK and we see that watching him from outside the bar is a teenaged boy, Young Eddie.

EDDIE (Cont.)

I used to watch him from my bedroom window. He'd disappear in the dark with his overcoat on.

105 INT. MOTEL BAR - NIGHT

Eddie and Martin and the Old Man are lined up at the bar. All three are involved in the story.

MARTIN

Where was he going?

EDDIE

Just walking.

OLD MAN

I was making a decision.

Eddie looks at Martin like he was as dumb as he seems, but he goes on:

EDDIE

But one night I asked him if I could go with him. And he took me. We walked straight out across the fields together. In the dark.

106 EXT. TOWN - NIGHT

We see the Old Man come out of the bar and Young Eddie is waiting for him. The Old Man puts his arm around the boy and they walk off. We follow their feet down the pavement as they step through trash and litter.

106 (CONT.)

EDDIE (Cont.)

And I remember it was just plowed and our feet sank down in the powder and the dirt came over the tops of my shoes and weighed me down. I wanted to stop and empty my shoes out but he wouldn't stop. He kept walking straight ahead and I was afraid of losing him in the dark so I just kept up as best I could.

Young Eddie is having trouble keeping up with the Old Man, falling behind, then catching up. The Old Man walks like a machine, at a steady pace. Young Eddie gets some dog shit on his shoes, he stoops to clean it off and almost loses the Old Man in the dark.

EDDIE (Cont.)

And we were completely silent the whole time. Never said a word to each other. We could barely see a foot in front of us.

They walk under a street lamp that is teeming with giant moths. As they walk through them the moths fly in their faces and hair. Young Eddie ducks and dodges and fights them off with his arms but the Old Man doesn't seem to notice them.

EDDIE (Cont.)

And these white owls kept swooping down out of nowhere, hunting for jack rabbits. Diving right past our heads, then disappearing. And we just kept walking silent like that for miles until we got to town.

107 EXT. DRIVE-IN - NIGHT

In the distance we see the lights of the the giant screen of a drive-in movie screen. It is very eerie and we see the two of them walking, silhouetted against it.

EDDIE (Cont.)

I could see the drive-in movie way off in the distance. That was the first thing I saw. Just square patches of color shifting. Then vague faces began to appear. And, as we got closer, I could recognize one of the faces. It was Spencer Tracy. Spencer Tracy moving his mouth. Speaking without words. Speaking to a woman in a red dress.

107 (CONT.)

We see this giant screen with the actors talking and Young Eddie and the Old Man walking, like ants, in front of it. There is absolute silence, however.

108 EXT. TOWN - NIGHT

We see a corner in the Mexican section of the small southwestern town. A few Mexicans loiter about. There are old trucks, held together with baling wire and spit parked around. Inside a liquor store we can see the Old Man buying some mescal or tequila, the clerk puts it in a paper bag. Young Eddie stands outside the window and looks in. He feels alien to the Mexicans drinking on the street near him.

EDDIE (Cont.)

Then we stopped at a liquor store and he made me wait outside in the parking lot while he bought a bottle. And there were all these Mexican migrant workers standing around a pick-up truck with mud all over the tires. They were drinking beer and laughing and I remember being jealous of them and I didn't know why. And I remember seeing the old man through the glass door of the liquor store as he paid for the bottle. And I remember feeling sorry for him and I didn't know why. Then he came outside with the bottle wrapped in a brown paper sack and as soon as he came out, all the Mexican men stopped laughing.

Young Eddie goes quickly to the Old Man's side and stays close to him as they walk away from the Mexicans toward and through the town. We see the Old Man open the bottle and drink from it. He doesn't offer any to Young Eddie.

EDDIE (Cont.)

They just stared at us as we walked away. And we walked right through town. Past the do-nut shop, past the miniature golf course, past the Chevron station. And he opened the bottle up and offered it to me. Before he even took a drink, he offered it to me first. And I took it and drank it and handed it back to him. And we just kept passing it back and forth like that as we walked until we drank the whole thing dry. And we never said a word the whole time.

108 (CONT.)

We now see the bottle crash onto the pavement, in the paper sack. We see a dirty, yellowish house with a faded, brownish awning at the end of a street. The lights in the house are on. The Old Man and Young Eddie walk up to the porch and ring the bell.

EDDIE (Cont.)

Then finally we reached this little white house with a red awning, on the far side of town. I'll never forget the red awning because it flapped in the night breeze and the porch light made it glow. It was a hot, desert breeze and the air smelled like new cut alfalfa. We walked right up to the front porch and he rang the bell and I remember getting real nervous because I wasn't expecting to visit anybody. I thought we were just out for a walk. And then this woman comes to the door.

109 EXT. YELLOW HOUSE - NIGHT

The door opens and a red haired woman comes out. She lets out a squeal and throws her arms around the Old Man, kissing and kissing him. The Old Man is drunk and stumbles into the house. Young Eddie stands in the door way. The Old Man and the woman stumble into the bedroom and close the door. A teenage girl steps out of another room and stands there staring at Young Eddie. We don't see her too clearly.

EDDIE (Cont.)

This real pretty woman with red hair. And she throws herself into his arms. And he starts crying. He just breaks down right there in front of me. And she's kissing him all over the face and holding him real tight and he's just crying like a baby.

110 INT. MOTEL BAR - NIGHT

The door to the bar is open and May is standing in shadow, in the doorway. We don't know how long she's been there, but she's watching and listening.

110 (CONT.)

EDDIE (Cont.)

And then through the doorway, behind them both, I see this girl. She just appears.

May takes a step forward into the light.

EDDIE (Cont.)

She's just standing there, staring at me.

Eddie is now looking right at May and she at him.

EDDIE (Cont.)

. . . and I'm staring back at her and we can't take our eyes off each other. It was like we knew each other from somewhere but we couldn't place where.

Martin turns and sees May in the doorway. He watches Eddie and May stare at each other.

EDDIE (Cont.)

But the second we saw each other, that very second, we knew we'd never stop being in love.

There is a beat as all the characters take this moment in, then May storms up to them at the bar.

MAY

Boy, you are really incredible! You're unbelievable! Martin comes over here. He doesn't know you from Adam and you start telling him a story like that. Are you crazy? None of it's true, Martin. He's had this weird, sick idea for years now and it's totally made up. He's nuts. I don't know where he got it from. He's completely nuts.

Martin doesn't know what to think. Eddie tries to help him.

EDDIE

She's kinda' embarrassed about the whole deal, see. You can't blame her really.

MARTIN

I didn't see you standing there. You heard that. Hun?

110 (CONT.)

MAY

I heard every word. I followed it very carefully. He's told me that story a thousand times and it always changes.

EDDIE

I never repeat myself.

MAY

You do nothing but repeat yourself. That's all you do. You just go in a big circle.

Martin stands up.

EDDIE

No! You sit down.

Martin slowly sits back down.

EDDIE

Did you think that was a story, Martin? Did you think I made the whole thing up?

MARTIN

No. I mean, at the time you were telling it, it seemed real.

EDDIE

But now you're doubting it because she says it's a lie?

MARTIN

Well . . .

EDDIE

She suggests it's a lie and all of a sudden you change your mind? Is that it? You go from true to false like that, in a second?

MARTIN

I don't know.

MAY

Let's go to the movies, Martin.

Martin stands again.

110 (CONT.)

EDDIE

Sit down!

Martin sits back down again.

MAY

Eddie . . .

EDDIE

What?

MAY

We want to go to the movies. I want to go to the movies with Martin. Right now.

EDDIE

Nobody's going to the movies. There's not a movie in a hundred miles that can match the story I'm gonna' tell. I'm gonna' finish this story.

MAY

Eddie . . .

EDDIE

You wanna' hear the rest of the story don't ya', Martin?

Martin looks back and forth between the two.

MARTIN

Sure.

MAY

Martin. Let's go. Please.

MARTIN

I . . .

EDDIE

You what?

MARTIN

I don't mind hearing the rest of it if you want to tell the rest of it.

The Old Man has been able to pour himself another drink during this exchange.

110 (CONT.)

OLD MAN

I'm dying to hear it myself.

MAY

What do you think this is going to do?
Do you think this is going to change
something?

EDDIE

No.

MAY

Then what's the point?

EDDIE

It's absolutely pointless.

MAY

Then why put everybody through this.
Martin doesn't want to hear this
bullshit. I don't want to hear it.

EDDIE

I know YOU don't wanna' hear it.

MAY

Don't try to pass it off on me! You got
it turned around, Eddie. You got it all
turned around. You don't even know which
end is up anymore.

She goes in behind the bar and takes a glass, then she takes
the bottle and pours herself a drink and shoves the bottle to
Martin. But Eddie takes it and drinks. May takes a taste
from her glass.

MAY

Okay. Okay. I don't need either one of
you. I don't need any of it because I
already know the rest of the story. I
know the whole rest of the story, see. I
know it just exactly the way it happened.
Without any little tricks added on to it.

The Old Man leans over to Eddie, confidentially.

OLD MAN

What does she know?

110 (CONT.)

EDDIE

She's lying.

MAY

You want me to finish the story for you, Eddie? Huh? You want me to finish this story?

Martin sits down.

111 EXT. YELLOW HOUSE - DAY

MAY

See, my mother. The pretty red-haired woman in the little white house with the red awning, was desperately in love with the old man. Wasn't she Eddie?

We see the yellow house with the brown awning again. This time we see the red-haired woman and the teenage girl coming out the front door. They are dressed for travel and both carry small suitcases. They are walking to a bus station.

MAY (Cont.)

You could tell that right away. You could see it in her eyes. She was obsessed with him to the point where she couldn't stand being without him for even a second. She kept hunting for him from town to town.

112 EXT. BUS DEPOT - DAY

A Trailway bus pulls out of a depot and through the window we see the red-haired woman and the girl on it. The girl looks out watching what she is leaving behind. The woman looks straight ahead.

MAY (Cont.)

Following little clues that he left behind, like a post card maybe, or a motel matchbook. He never left her a phone number or an address or anything as simple as that because my mother was his secret, see.

113 EXT. BUS - NIGHT

The bus is now traveling by night. We still see the couple in the window. They seem to have been traveling for days. The woman is alert, she seems driven. The girl is sleepy and confused.

MAY (Cont.)

She hounded him for years and he kept trying to keep her at a distance because the closer these two separate lives drew together, these two separate women, these two separate kids, the more nervous he got.

114 EXT. TOWN - DUSK

A small house in a small town. It is evening. Through the window we see the Young Eddie doing homework at the dining room table, his mother cooking in the kitchen, the Old Man listening to a radio. At the sound of a car driving by the Old Man gets up and goes to the window and looks out.

MAY (Cont.)

The more filled with terror that the two lives would find out about each other and devour him whole. That his secret would take him by the throat.

115 EXT. BUS STATION - DUSK

The woman and girl walk out of a bus station in some small town. The woman stoops. It seems she has found what she is looking for. She takes a well worn notebook out of her purse and makes some notes in it, then they walk off toward a certain section of town. It is twilight.

MAY (Cont.)

But finally she caught up with him. Just by a process of elimination she dogged him down. I remember the day we discovered the town. She was on fire. "This is it!" she kept saying; "This is the place!" He whole body was trembling as we walked through the streets, looking for the house where he lived. She kept squeezing my hand to the point where I thought she'd crush the bones in my fingers.

116 INT./EXT. RESTAURANT - NIGHT

The woman and girl sit at a lunch counter eating an early supper. Again we watch them through the window. The woman looks up at every person who comes in. The girl is exhausted.

MAY (Cont.)

She was terrified she'd come across him by accident on the street because she knew she was trespassing. She knew she was crossing into this forbidden zone but she couldn't help herself.

117 EXT. TOWN STREETS - DUSK

The woman and girl walk on residential streets. They no longer carry the suitcases but the woman keeps checking off in the notebook. We see them stopping in front of some houses, look and then move on. The girl has little interest in all this.

MAY (Cont.)

We walked all day through that stupid hick town. All day long. We went through every neighborhood, peering through every open window, looking in at every dumb family, until we finally found him.

118 EXT. MODEST HOUSE - DUSK

The couple stop in front of a house. The woman suddenly turns around as if she has smelled something. She looks back at a house they had passed on the other side of the street. Her 'mind' zeros in on it. Then she takes the girl by the hand and leads her to that house. They walk around the side of it and up to a window. They look in.

MAY (Cont.)

It was just exactly supper time and they were all sitting down at the table and they were having fried chicken.

119 INT. MODEST HOUSE - DUSK

Inside the window, we see the Old Man, Eddie's mother and Young Eddie at the dinner table. This is not a very happy family. The Old Man seems in a state of depression and Eddie's mother seems worried. Eddie is sullen. They are eating out of a carton of take-out-fried-chicken.

MAY (Cont.)

That's how close we were to the window. We could see what they were eating. We could hear their voices but we couldn't make out what they were saying. Eddie and his mother were talking but the old man never said a word.

120 INT. MOTEL BAR - NIGHT

In the bar, Martin listens with great interest. Eddie lays back smiling. The Old Man is getting nervous. May continues.

MAY (Cont.)

Did he, Eddie? Just sat there eating his chicken in silence.

The Old Man turns to Eddie.

OLD MAN

Boy, is she ever off the wall with this one. You gotta' do somethin' about this.

MAY (Cont.)

The funny thing was, that almost as soon as we'd found him - he disappeared. She was only with him about two weeks before he vanished.

121 EXT./INT. HOUSE - DAY

We are looking in the window of another house. It is daybreak. We are looking in the bedroom. The woman turns over in the bed to find herself alone. She sits upright and looks around. Whoever was sleeping with her is gone. She gets up and searches the house, waking the girl. We see all this through different windows.

121 (CONT.)

MAY (Cont.)

Nobody ever saw him after that. Ever. And my mother she just turned herself inside out. I never could understand that. I kept watching her grieve, as though somebody'd died. She'd pull herself up into a ball and just stare at the floor.

122 INT. MOTEL BAR - NIGHT

Eddie has been waiting for this part of the story. He takes a drink and waits, smiling.

MAY (Cont.)

And I couldn't understand that because I was feeling the exact opposite feeling. I was in love, see.

And we can see that May IS in love.

MAY (Cont.)

I'd come home after school, after being with Eddie and I was filled with this joy and there'd she be . . . standing in the kitchen staring at the sink. Her eyes looked like a funeral. And I didn't know what to say. I didn't even feel sorry for her. All I could think of was him.

Eddie and May stare at each other. The Old Man tries to get Eddie's attention.

OLD MAN

She's gettin' way outa' line, here.

Suddenly Martin and the Old Man are out of it. This is between May and Eddie.

MAY

And all he could think of was me. Isn't that right, Eddie? We couldn't take a breath without thinking of each other. We couldn't eat if we weren't together. We couldn't sleep. We got sick at night when we were apart. Violently sick. And my mother even took me to see a doctor.
(Cont.)

122 (CONT.)

MAY (Cont.)

And Eddie's mother took him to see the same doctor but the doctor had no idea what was wrong with us. He thought it was the flu or something. And Eddie's mother had no idea what was wrong with him. But my mother . . . my mother knew exactly what was wrong. She knew it clear down to her bones. She recognized every symptom. And she begged me not to see him but I wouldn't listen. Then she begged Eddie not to see me but he wouldn't listen. Then she went to Eddie's mother and begged her.

May looks right at Eddie.

MAY (Cont.)

But Eddie's mother . . . Eddie's mother blew her brains out. Didn't she Eddie? Blew her brains right out.

Martin, Eddie and May all stop for a moment.

Eddie remembers.

MAY remembers

Martin looks from one to the other and lets it sink in.

The Old Man jumps.

OLD MAN

Now, wait a second! Wait a second. Just a goddamn second. This story doesn't hold water.

He appeals to Eddie.

OLD MAN

You're not gonna' let her off the hook with that one are ya'? That's the dumbest version I ever heard in my whole life.

He turns to May.

OLD MAN

She never blew her brains out. Nobody ever told me that. Where the hell did that come from?

122 (CONT.)

Back to Eddie.

OLD MAN

Stand up! Get on yer feet now goddamn it! I wanna' hear tne male side a' this thing. You gotta' represent me now. Speak on my behalf. There's no one to speak for me now! Stand up!

Eddie slowly gets to his feet. He stares directly at the Old Man.

OLD MAN

Now tell her. Tell her the way it happened. We've got a pact. Don't forget that.

EDDIE

It was your shotgun. Same one we used to duck hunt with. Browning. She never fired a gun before in her life. That was her first time.

The Old Man moves around the bar, looking for support. He's frantic, like a chicken with it's head off.

OLD MAN

Nobody told me any a' that. I was left completely in the dark.

EDDIE

You were gone.

OLD MAN

Somebody could've found me! Somebody could've hunted me down. I wasn't impossible to find.

EDDIE

You were gone.

OLD MAN

That's right. I was gone! I was gone. You're right. But I wasn't disconnected. There was nothing cut off in me. Everything went on just the same as though I'd never left. Nothing changed.

The Old Man confronts May. He stalks her.

122 (CONT.)

OLD MAN

But YOUR mother . . . your mother wouldn't give it up, would she.

May looks only at Eddie and he at her.

OLD MAN

She drew me to her. She went out of her way to draw me in. She was a force. I told her I'd never come across for her. I told her that right from the very start. But she opened up to me. She wouldn't listen. She kept opening up her heart to me. How could I turn her down when she loved me like that? How could I turn away from her? We were completely whole.

The Old Man looks around the bar. He needs help. He tries Eddie again.

OLD MAN

What're you doing? Speak to her. Bring her around to our side. You gotta' make her see this thing in a clear light.

Eddie moves over to May and takes her face in his hands. He looks deep into her eyes. Martin doesn't get it.

OLD MAN

Stay away from her. What the hell are you doing! Keep away from her! You two can't come together! You gotta' hold up my end a' this deal. I got nobody now! You can't betray me! You gotta' represent me now! You're my son!

Suddenly the Old Man kind of panics and runs out of the bar.

OLD MAN

I ain't stayin'. I ain't.

We hear the screech of breaks and blinding headlights fill the room. Everybody reacts to them.

Four or five quick gunshots rattle the place and there are the sound of bullets hitting a car. Then there is the sound of an explosion. Bright orange and blue light illuminates outside the windows and the sound of horses panicking is heard.

MARTIN

Jesus Christ.

122 (CONT.)

May looks.

MAY

Eddie!

Eddie looks.

EDDIE

I gotta' see. I got my horses out there.

Eddie runs out leaving the door open. May moves into the doorway. Backlit by the raging fire.

MAY

EDDIE!

EDDIE

I'll be back in a second.

He takes his rope with him.

123 EXT. MOTEL - NIGHT

Eddie's truck and trailer has exploded and is burning. The black Mercedes is there with it's headlights on the bar. We can see the silhouette of the Countess holding the gun in her hand watching her handy work. The Old Man is nowhere to be seen.

The horses are trapped and Eddie has quickly made his way to the back of the trailer and is releasing them.

May is only looking at the Mercedes . . . and the Countess. Martin moves behind her.

MARTIN

Holy God! What is goin' on out there?

But before Martin can respond May is moving toward her motel room. Martin follows her. She goes inside without ever looking at Eddie or the fire. Martin is running after her.

MARTIN

May! Where you goin'? Don't get near that fire. May!

Eddie has the horses out now, but one of them is bucking and rearing trapped between the fire and the motel. Eddie is trying to deal with the frightened animal.

124 INT. MAY'S UNIT - NIGHT

Inside May's room, she has pulled her suitcase out from under the bed, opened it and is finishing packing. Martin watches helplessly.

MARTIN

Do you need some help or anything? I got a car. I could drive you somewhere if you want.

May keeps on packing.

MARTIN

You're not goin' with him are you?

May stops and looks at Martin.

MAY

He's gone.

Martin looks outside.

MARTIN

He's right outside.

MAY

He's gone.

She goes back to packing.

125 EXT. MOTEL - DAWN

Eddie finally has the horse by the halter, trying to calm it. He saddles it fast.

The Mercedes guns it's engine. Speeds around the inferno and burns rubber past Eddie and the horse and speeds out onto the highway and away.

Eddie jumps on the horse, and spurs it past the burning truck and follows the Mercedes down the road. He has his rope and it looks like he's trying to rope the car.

126 INT. MAY'S UNIT - DAWN

Martin watches this through the window or door. May is still packing, frantically.

MARTIN

He said he was coming back.

MAY

He's gone

127 EXT. ROAD - NIGHT

As the Mercedes drives down the open, moonlit highway, Eddie chases it at a full gallop on the shoulder of the road. He ropes the antenna off the trunk. He ropes the side mirror off. He's crazy but he's trying to stop the Mercedes with a rope.

128 EXT. FIRE SCENE - NIGHT

The burning truck has been knocked into the junk pile by the explosion and the whole area is on fire. CAMERA ZOOMS into the fire and we see the Old Man sitting in his chair rocking. He is surrounded by flames.

OLD MAN

Ya' see that picture over there? Ya' see that? Ya know who that is? That's the woman of my dreams. That's who that is. And she's mine. She's all mine. Forever.

He is burning up.

The screen is filled with the inferno for the end titles.

THE END