

P A R I S , T E X A S

Screenplay by
Sam Shepard and Wim Wenders

September 21, 1983

(1-1)
A bird's eye view. The camera glides over a vast, empty landscape.

(OPENING CREDITS SUPER-IMPOSED)

(1-12) TRAVIS' POV
Bizarre rock formations in red and yellow colors. No vegetation at all. Finally, a lone man walking across this hellish desert. Still seen from high above. The camera sinks deeper, almost to the ground.

CUT TO:

(1-2)
A redtail hawk, just sitting down on a pointed rock. Very still. Looking.

CUT TO:

A thin man approaching, still at quite a distance. He moves steadily toward the camera.

CLOSER:

(1-4)
We see now that he is a man in his forties. He wears a sun-bleached baseball cap and a cheap Mexican suit and tie that show the signs of severe exposure to the desert -- sweat stains, dirt, torn at the knees. He wears sandals wrapped in tape and rags to hold them together. This is TRAVIS.

CLOSER:

1 (1-5) (1-6)
His face is badly sunburned and blistered. His eyes peer out with a child-like innocence and dismay. His lips are cracked and swollen and his tongue involuntarily moves from side to side as though searching for moisture in the air. (1-7) (1-8) (1-9)
Travis lifts a water bottle to his lips and (1-11)
drinks the last drops, then continues walking across the desert.

CUT TO:

(1-3) (1-10)
TRAVIS' POV -- The hawk flies up from the rock.

Travis arrives at a gas station on a remote highway. No car in sight. He goes directly to the water hose. He tries to turn it on, but it's dry. Travis enters the adobe building.

(2A-1) (2A-2) (2A-4)
(2A) INT./DAY

Travis comes into the dimly lit, incredibly dusty room that serves as a grocery store, bar and pool hall. He squints his eyes and looks around. He doesn't see the ATTENDANT, who's sitting in a corner watching him. The only thing that Travis sees is the fridge. He crosses the room and opens it. It's filled up with nothing but six-packs of beer, mostly Mexican brands. Travis closes the fridge and turns to the ice box next to it. He opens the lid. There's nothing but ice cubes in it. Travis grabs a handful and starts eating the ice. Suddenly, he collapses.

The attendant approaches him cautiously, nudges him with his foot.

No movement from Travis.

He chuckles. This is his usual introduction of himself.

The attendant approaches him cautiously, nudges him with his foot.

No movement from Travis.

(2-3)

(2A-3)

(2A-5)

ATTENDANT

What the hell...

(looking down on Travis, passed out on the floor) Who are you?

(pause)

I'm lazy.

(2A-6)

ATTENDANT

Hey, man, you drunk again.

(2B)

INT./DAY

(2B-2)

Travis is lying on the pool table in the back of the bar, still unconscious. His possessions are spread out next to him on the green cloth.

(2B-1)

A big man is standing next to the table, the DOCTOR. He examines Travis' possessions.

(2B-3)

There are: Bottle caps. Small stones. An arrowhead. A watch with a broken crystal. Some Mexican coins. A boy scout knife with a little compass on it. A weather-beaten wallet. A black and white polaroid showing Travis with a young woman, JANE, and a small boy, HUNTER, about three years old. A Mexican roadmap of Texas, almost falling apart. Not very detailed. Somebody seems to have added names of cities and also roads.

The doctor looks down at Travis with some curiosity. He pulls up one of Travis' eyelids. It only shows the white of the eyeball: Travis is still out cold.

2C-1

(2C) AMBULANCE

INT./DUSK

(2C)

Travis is lying on a stretcher in the back of the ambulance. His eyes are open now. The doctor is sitting beside him. There is somebody else driving, but we only see his back.

The car is speeding down the empty highway.

DOCTOR

Well, boy, looks like you got yer bell rung pretty good, huh? You got a name?

Nothing from Travis.

You know which side a' the border yer on?

Pause. Travis just stares.

If you done somethin' illegal, I'm gonna kick yer butt right outa' here. You understand that? You wanna talk to me, son? I'm a doctor, believe it or not.

(pause)

Como te llamas? Maybe you hablas espanol? Huh?

Travis doesn't answer. He seems marooned between some tragic event in his past and the helplessness of his present situation. He remains silent and without any reaction.

(3A) CLINIC

EXT./DUSK

(3A)

3A-1

3A-2

P.O.V. of the Terlingua Medical Clinic sign hanging in the landscape on the lonely highway.

(3) CLINIC

INT./NIGHT (3)

(3-1)
Travis is lying on a make-shift examination table. The doctor is examining Travis. Travis just stares up.

(3-2)

DOCTOR

This ain't no monastery for fugitives. I don't care what kinda' condition yer in. I spent too much time in this place to cultivate any sympathy. All the sympathy's been burnt right outa' me. So you wanna' talk to me, you talk to me now or I'm makin' a U-turn right outa' this room, and you'll never see me again.

Still nothing from Travis.

DOCTOR

Lay down. (forces Travis to lay down on the table) Lay down, stupid. (continues examination) All right. Guess somethin' musta' cut yer tongue off. Either that or you got somethin' to hide 'cause I can tell you hear me plain enough.

(3-3)

(3-4)

The doctor moves around the table and starts going through Travis' possessions. He finds a crumpled business card in the wallet.

... Huh... Walter A. Henderson. (to Travis) Now, I wanna ask you one last question. You see this here card?

The doctor holds up the business card with Walt's name on it. Travis just stares at it.

(3-5)

Is this you? Or a relative a' yours? Kin? I'm gonna call this here number and see if they can tell me who you are. I ain't got beds enough to be puttin' up mutes.

The doctor leaves. Travis looks at the ceiling. It's as though the doctor's questions called up memories and associations in his mind that he finds impossible to answer. Language is useless to Travis.

WALT
MED SHOT

WIDE

REV. 10/27/83

4-1

4-3

(4) WALT'S BILLBOARD AND SIGN COMPANY

EXT./LATE AFTERNOON (4)

Walt is six to eight years younger than Travis. His business is a billboard and sign painting company in Burbank. He's supervising the work of some of his painters in the backyard when he's called to the phone. The call is from Texas. It's a very bad connection; he has to shout into the phone.

4-2
WORKER
MED
SHOT

WIDE
ANNE

4-4

During the conversation, Walt sees Anne cross from the office into the workshop.

After the call, he hangs up and stands there for a moment, thinking, then goes into the workshop where Anne has gone.

WALT

(into phone) Hello... yeah, yeah, that's me... Yeah... What?... Wait a second... Doctor who?...

(pause)

That's my brother?... Are you sure?... Can I talk to him?... Well, this has kinda caught me up short here. I haven't heard from my brother in over four years? ... What? Okay... All right, give me the exact location of your hospital there...

(pause)

Okay... all right, all right, listen, thanks for the call, doctor. I'll be right down there. I'll get down there as fast as I can. Tell him I'm coming, okay?... Okay...

CU-ANNE

4A-1

(4A)

INT./LATE AFTERNOON

Walt comes into the workshop where his wife, ANNE, is giving some graphic work to one of the workers.

4A-3 CU-WALT

MED 2-5

4A-2

WALT

Anne, honey... I just got the strangest phone call.

ANNE

Who from?

WALT

Some doctor in South Texas. A place called Terlingua. He says he's found Travis.

ANNE

Oh no. Is he all right?

WALT

I'm not sure. This doctor had such a thick German accent, I couldn't hardly understand him.

ANNE

What're you going to do?

WALT

Well I'll go down there.

ANNE

Oh, Walt.

WALT

Well, honey, what else can I do? I can't just leave him down there.

ANNE

What about Hunter? What am I supposed to tell him?

(CONTINUED)

(4A) CONTINUED: 1

4-2

WALT

Well, I don't know. Tell him I went on a trip or something.

ANNE

I mean about Travis.

WALT

(pause) Well, honey, I guess you better just tell him the truth.

(5-1) WIDE

Travis is lying on a bed in a corner of the big main room of the clinic. In another corner, TWO MEXICANS are sitting on mattresses, smoking and drinking silently. They are wetbacks, obviously, who are given shelter here.

A NURSE, standing at Travis' bed putting salve on his skin, sees the uneaten tray of food at Travis' bed.

NURSE

You're not hungry? You oughta' eat something, you know. Can't live on air. (to the Mexicans, in Spanish) A little crazy, this one. The doctor called his family. They thought he was dead.

Travis is silent. The nurse takes the tray away and leaves.

The Mexicans in the corner watch Travis suspiciously.

(5-2) P.O.V.

Travis turns to look out the window above his bed, then turns back to look at the ceiling.

6-1

(6) AIRPLANE

INT./DUSK (6)

Walt sits in an airplane by the window. In front of him, some paperwork that he took with him from the office. But he can't concentrate on his work. He looks out the window.

6A-1

(6A) WALT'S P.O.V.

EXT./DUSK (6A)

Below him, in the last light of the day, the rugged landscape of the Rocky Mountains.

(7) CLINIC

EXT./NIGHT (7)

(7-1)

(7-2) P.O.V.

Travis comes out of the clinic onto the porch and sits down on the floor, looking out at the landscape.

The NURSE and three WETBACKS sit at a table in the corner drinking beer and talking.

One of the Mexicans comes over to Travis and offers him a beer. Travis takes the can and looks at it. Then he shakes his head and returns it to the Mexican.

(7A-1)

(7A-2)

(7A) GAS STATION/SOMEWHERE IN TEXAS

EXT./NIGHT (7A)

Walt has been driving - He stops in a gas station as the sun goes down to get some coffee and check his map to find Terlingua.

(8A) RENTAL CAR/ON THE ROAD TO BIG BEND

EXT./DAWN (8A)

8A-1 WIDE

The car passes the camera and drives down a hill. The land swallows it up. No other cars are on the road.

(8) RENTAL CAR/ON THE ROAD TO BIG BEND

INT./DAWN (8)

8-1 CU - WALT

Walt drives straight through the night. He tries to find some familiar music on the car radio, but all he can get is Mexican polka music from the Rio Grande. Everything is in Spanish, even the weather.

WALT

(talking to the radio) What is this? Mariacchi Polka Cucaracha? What country is this, anyway? I thought this was the U.S.A. Where's George Jones, Bob Wells, Tammy Wynette? (turns off radio) Basta with the polka!

(he starts singing)

"The stars at night are big and bright,
Deep in the heart of Texas,
Reminds me of the one I love,
Deep in the heart of Texas..."

(9) CLINIC

EXT./NIGHT (9)

9-2 MED-TRAVIS

Travis is lying on the floor of the porch. He hums a strange Mexican melody, very softly to himself.

9-1 POV

The two wetbacks are asleep, one of them snoring with his head on the table, the other spread out on the bench.

Travis closes his eyes and stops humming. He listens to the sounds of a great tailed grackle whistling in the night.

In front of Travis inner eyes some images appear from the time when he was living in Mexico.

(10) VISION: ADOBE HUT

INT./DAY

(10)

(10-1)

An OLD INDIAN man watching over Travis. Travis is in very bad shape. His head is smashed in. His whole body is bruised. The old man is bandaging Travis with strips of clothes wrapped around some big leaves.

(10-2)

The Old Indian lays leaves and herbs on Travis' wounds the next day to help in healing.

(10A-1)

(10A) VISION: A MEXICAN HOUSE

EXT./DAY

(10A)

Just a lonely house with some chickens in front of it and a pick-up truck with a Mexican license plate.

(10B-1)

(10B-2)

(10B-3)

(10B-4)

(10B-5)

(10B-6)

(10B-7)

(10B) VISION: FACES

(10B)

People who Travis met in Mexico, just looking at him openly and friendly.

(10C-1)

(10C) VISION: ADOBE HUT

EXT./DAY

(10C)

The Old Indian who nursed Travis crosses into the adobe hut from outside, while a neighbor crosses out in the background.

BACK TO:

(9A-1)

(9A) LATER

EXT./NIGHT

Travis suddenly gets up from the ground and puts his jacket on. He walks straight out back into the desert.

(12) CLINIC

EXT./MORNING (12)

(12-1)

(12-2)

Walt is exhausted from driving and not sleeping. He arrives at the clinic, gets out of his car and walks over to the doctor, who is sitting in a chair on the front porch of the clinic.

(12-3)

(12-6)

DOCTOR

You must be the brother of the mute.

WALT

Mute?

DOCTOR

Yeah, we couldn't squeeze the time a day outa' him. Must be in some kind of a jam, huh?

WALT

I don't know. I haven't seen him in over four years.

DOCTOR

Is that right? Well, a lot can happen to a man in four years I guess. All kinds a' trouble. Expensive trouble.

WALT

What do you mean?

(12-4)

DOCTOR

Well, down here, a man gets himself into a fix sometimes and it costs a little to get him back out. We're kinda' on the edge a' things down here, if you understand what I mean.

(CONTINUED)

(12) CONTINUED: 1

(12)

(12-2)

(12-3)

(12-4)

(12-6)

WALT

No, I don't understand what you mean.
I wish you'd just get to the point 'cause
I'd like to see my brother.

(12-7)

DOCTOR

All right, sir, all right, but first
off I'd like to ask you somethin'. Did
yer brother ever get hisself in a car
wreck?

WALT

Car wreck? No, not that I know of.

DOCTOR

Then he musta' been mixin' with some hard
company 'cause that kinda' damage don't
come from fallin' outa' bed.

WALT

What kind of damage?

DOCTOR

Well, looks to me like every bone in his
body got broken up sometime or other.
I say... maybe four... five years ago.
Bad enough to kill most men I know. But
he healed up. Looks like he didn't have
professional medical help either.

WALT

I'd like to see my brother now, if
you don't mind.

DOCTOR

Well, that's just the thing right there.
That's what I was tryin' to hint at
before, ya' see. He's disappeared.

WALT

He's disappeared? You mean he's not
here? After I came all this way--

(CONTINUED)

(12) CONTINUED: 2

(12)

12-4

12-5

12-7

DOCTOR

He's been gone since early this morning. It was too late to let you know. We have all his possessions nevertheless. Saved them. We'd be glad to turn 'em over to you... soon as you take care of our little reward. Your brother ran up one big bill, you know.

(13) HIGHWAY/RENTAL CAR

INT.-EXT./DAY (13)

(13-3) Walt backs his car out of the clinic (13-1) WALT'S POV drive onto the road. But he only goes a short way. Already at the next crossroad he pulls over to the side. (13-4) (13-19) Should he go on the paved highway or on the dust road? He hesitates. He picks up the plastic bag containing all of Travis' possessions and (13-5) randomly pulls out the photograph of Travis, Jane and little Hunter. (13-2) Walt stares at it. Then he quickly puts it back and pulls off down the dirt road.

(13A) DIRT ROAD/RENTAL CAR

(13-7) (13-6) (13-8) (13-9) Walt drives for a while until he sees a man walking cross-country, apparently following the power lines. Walt slows down and stops. The man crosses the road behind the car without looking over at Walt or slowing his pace. Walt gets out of the car. Slowly he recognizes the man as Travis.

WALT

Travis? Hey, Travis. Don't you recognize me? It's Walt. It's your brother.

Travis stops and looks over at Walt. Walt slowly approaches Travis until the two brothers stand face to face. They're just standing there for a long moment, staring at each other, each with a different kind of amazement. Travis very slowly recognizes the truth of it through a distant memory. Walt is shocked by the physical change in his brother and his general condition.

WALT

What in the hell's happened to you anyway? You look like forty miles of rough road.

(CONTINUED)

13-9 13-10 13-11 13-12 13-13

(13A) CONTINUED: 1 (13A)

Walt chuckles, tries to make a joke of it. Travis just stares.

WALT

Well, come on, let's get in the car and-- Let's just get in the car, okay? Come on.

13-16

Walt opens the front door of the car and invites Travis to get in. Travis stares at the door for a while, then opens the back door and gets into the back seat. They drive off.

14-1
Walt driving, glances in rear view mirror at Travis in back seat. Travis is looking out of the window. Walt, awkward, doesn't know quite how to break the ice. He picks up the plastic bag and hands it back to Travis.

Long pause. Travis stares at the bag, doesn't open it, sets it on the seat beside him.

Travis tenses up. Each question drives him further inside himself. There is no hostility; he simply can't speak. He has no words for what took place. For a while, they drive on in silence.

Travis slowly closes his eyes.

WALT

Your stuff's in there. They gave it to me at the clinic. Boy, you sure picked one helluva spot to land in. I can't blame you for running out on 'em.

WALT

Look, we've got a little bit of traveling to do, so I hope you're not gonna clam up on me for the whole trip. Might get kinda lonely.
(pause)

Trav, would you mind telling me where you disappeared to for the last four years?
(pause)

Have you seen Jane at all? Or talked to her?

WALT

You know, Anne and I gave up on you. We actually thought you were dead.

WIDE

(15-1)

(15) MARATHON MOTEL

EXT./DAY (15)

The car pulls up in front of one of the bungalows. Walt and Travis get out.

MED 2-5

(15A-2)

(15A)

INT./DAY

They come into the room. Walt looks around, then opens the curtains. Travis just stand in the middle of the room. Walt looks at his brother, sits on the bed. Travis sits on his bed. (15A-3)

WALT

This is nice, huh?

Well, what do you think, Trav? You want to get cleaned up? Maybe take a shower or something? I think I'll go into town and get you some clothes. You can use a new set of clothes, can't you? What size shoes do you wear?

TIGHT 2-5

(15A-4)

Travis is silent. Walt moves to sit next to him on the bed. (15AA-1)

INSERT - CLOSE ANGLE ON SHOES

Let's see. (looking at their feet to measure, then looking at Travis) So where'd you get that beard? It's pretty snazzy.

(pause)

Okay, I'll just zip into town and zip back. I'll be right back, okay?

MED - WALT

(15A-1)

No answer from Travis. Walt moves to the door.

You'll be okay, won't you, Trav?

(pause)

I'll be right back.

Travis just looks at him. Walt leaves.

15A-3

15A-4

(15B) LATER

INT./DAY

(15B-1)

Travis is left alone. He sits on the bed for a moment, looks around. Tears come to his eyes. He gets up and moves to the bathroom.

(15B-2)

He turns on the shower. The sound of the water makes him start humming. It's the same melody that we heard in the hospital. Travis takes off his jacket and suddenly finds himself looking at his own face in the mirror. He is frightened by what he sees and turns around. Out of the sleeve lining of his coat, he pulls an envelope that was hidden there. He unwraps it. It contains a strange map and a photograph of an empty piece of land. Travis smiles and suddenly the Spanish words of the song that he is humming come to him and he sings them loudly. He seems happy.

16-1

(16) MARATHON MAIN STREET/HARDWARE

EXT./DAY

(16)

Walt comes driving up the main street of the little town of Marathon. Most shops are closed, forever. The only place to buy clothes is the hardware store. Walt looks at the display of cheap work clothes and boots. He sighs and enters the hardware store.

16A-1

(16A) MARATHON MOTEL

EXT./DAY

(16A)

Travis walks down the lonely highway, leaving the motel behind. A police car passes him on the highway.

17-1

(17) MARATHON MOTEL

INT./DAY

(17)

Walt comes back into the motel room with two paper bags of new clothes and a shoe box. But there is no trace of Travis.

17-3

Walt searches the room; he even looks in the closet. The shower is still running, but Travis is gone.

Walt gets back into the car with the bags and drives off, leaving the motel door open.

17-2

WALT

(looking in closet) Damn it.

(18-1)

(18) DIRT ROAD/RENTAL CAR/RAILROAD TRACKS

EXT./AFTERNOON (18)

(18-3)

Travis walks along the railroad tracks
back out into the desert.

(18-4)

Walt sees him from a distance. He
gets out of his car, walks up to the
tracks and just stands there in
Travis' way. Travis comes up to
him and stops.

P.O.V.

(18-2)

Travis doesn't answer. He just
looks down the railroad tracks.

WALT

Would you mind telling me where you're
headed? What's out there?

Travis, would you mind telling me why
you want to walk straight out into
the middle of nowhere? There's nothing
out there!

(pause)

Don't you trust me or something? I'm
just trying to help you out. That's
all.

(pause)

Come on, Trav. Let's get in the car,
huh.

They move to the car on the road.
Travis stays silent.

(18A-1)

(18A) BARBER SHOP IN FORT STOCKTON

INT./DAY

(18A)

ESTABLISHING SHOT of Fort Stockton with "Bob's Barber Shop" in the foreground.

(18A-4)

(18A-5)

Travis sits in a barber chair with a long bib around his neck. The Mexican BARBER starts to give him a shave. The barber shop is one of those remnants from the twenties with old fashioned chairs, barber pole out front and photos of the town in its heyday.

(18A-2)

(18A-3)

Walt sits patiently in a chair reading a magazine and waiting for Travis. Every once in a while their eyes meet, then they look away from each other. There is music from a cassette recorder, an aria from a Bizet opera, "The Pearlfishers."

(18B-1)

(18B) EL RANCHO MOTEL/RENTAL CAR

INT.-EXT. DUSK

(18B)

Seen through the windshield of the rental car. They are driving into a little western town with lots of motels and neon signs. The car pulls into the EL RANCHO and stops in front of the office.

FADE OUT:

(19) EL RANCHO MOTEL

INT./EVENING (19)

(19-1)

Travis is shaved and dressed up in the stiff, new clothes. There is something ludicrous about the whole thing. But Travis accepts it all. He just looks at himself in the mirror. Walt enters from the adjoining room.

WALT

How does it feel to have fresh clothes on? Huh?

Pause. No answer from Travis.

Just stand up. Let me take a look at you. Just stand up.

(19-2)

Travis doesn't say anything. He stands up as Walt moves in the room to him.

Let me look at it without your hat for a second. Just take your hat off for a second.

Travis removes his hat, and Walt takes it.

That's it. Turn around. (as Travis turns) Wait a minute, you've got labels.

Walt takes the labels off the seat of Travis' levis as he hides Travis' old dusty hat in the drawer.

Okay. Are the shoes all right? (pause) Well, look we can always get you new stuff in California when we get there. I just thought that for right now it would be good to have something clean. Do they feel okay?

Travis is silent.

Okay... Stick your belt on and let's go get something to eat. I'm starved.

Walt leaves the room, and Travis puts his belt on and looks at himself in the mirror.

(19A-1)

(19A) EXT. MOTEL

A rain/lightning storm forms outside.

(19B-1)

(19B) P.O.V. - RAINBOW

MED
25
(20-1)CU
TRAVIS
(20-2)CU
WALT
(20-3)

(20) RESTAURANT

INT./NIGHT (20)

Walt and Travis are sitting across from each other in a booth. A WAITRESS has just brought their food. Travis stares at his plate; he won't eat.

WALT

You're sure you're not hungry?
(pause)
You oughta' eat something. When was the last time you had something to eat?

Travis stares at his plate of food.

I talked to the doctor. At the clinic. He told me that you'd gotten all busted up.
(pause)
You don't have to tell me anything about it. I'm just trying to help you out. That's all.

Long pause. Walt eats.

Travis, do you remember your son -- Hunter? Well, he's with us. He's been with me and Anne ever since you disappeared. We didn't know what else to do so we just kept him with us. He was just standing at the door. All he could tell us was that somebody had brought him there in a car. He didn't know anything about what had happened to you or Jane. He was just very disturbed. We tried everything we could to find out where you were. We tried to locate Jane. She vanished, too. There wasn't anything else we could do.

Travis is just sitting there. He starts to cry silently.

Long pause. Walt doesn't know how to handle this situation.

Damn it, man -- Travis -- I don't know what happened to you-- I don't know what kind of trouble you got into but-- I'm your brother, you know. You can talk to me.

(CONTINUED)

20-2

20-3

(20) CONTINUED: 1

(20)

Travis stays silent.

Walt gets up from the table.

WALT

I'm tired of doing ALL the talking.

I'm gonna go give Anne a call.

FULL-
WALT

21-1

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(21) PHONE BOOTH OUTSIDE THE RESTAURANT

EXT./NIGHT (21)

Walt comes out of the restaurant
and moves to a phone booth outside.
In the background we can see Travis
sitting at the table from behind.
When the call is answered, it is not
Anne on the other end, but Hunter.
It takes Walt by surprise.

21-2

WALT

Hi, Hunter, it's daddy. I thought you
were in bed already.

HUNTER (V.O.)

I'm watching T.V.

WALT

Guess who I am visiting here in Texas?

HUNTER (V.O.)

Who?

WALT

Your father. Do you remember your
father?

HUNTER (V.O.)

No.

WALT

Not at all?

HUNTER (V.O.)

I remember he was kinda' skinny.

WALT

(laughs) He was?

HUNTER (V.O.)

I think he was.

(CONTINUED)

(21) CONTINUED: 1

(21)

21-3

WALT

Well, guess what? I'm bringing him out there for a visit. Would you like that?

HUNTER (V.O.)

I don't know... Here's Mom.

ANNE (V.O.)

What's happening, Walt?

WALT

21-4

Hi, honey. Well you wouldn't... Well, I'm in a place called Fort Stockton, Texas. Yeah, yeah, I'm with Travis and it's not what I expected at all. When I first saw him, I almost didn't recognize him. No-- It's just-- He's very lost and then I can't get him to eat... No. He won't tell me anything... No... No... He won't say anything.

(22) EL RANCHO MOTEL ROOM

INT./NIGHT (22)

Travis sits on the floor near his bed. He watches the T.V. screen. There is no program on it, just a strange and hypnotic pattern.

In the adjoining room, Walt lies on his bed, asleep with his clothes on. He feels asleep reading.

CLOSER:

on TV

Travis, transfixed by the flickering screen. It is as if he was trying to see something behind it. And some images are gaining shape:

(24) TRAVIS' VISION: VIOLENCE

INT./NIGHT (24)

A dark figure of a man, chasing a woman through a narrow and long room. She tries to hide from him, but he drags her out of the corner she is trying to hide in. He beats her up badly.

These images are only seen as distorted nightmarish fragments, neither of the two figures is recognizable. The scene is almost silent; the only sound is the desperate crying of a child.

Cut

(23A-1)

(23) EL RANCHO MOTEL ROOM

INT./NIGHT (23)

Travis looks at these images from deep down inside him with wide open eyes. He starts talking in a voiceless, helpless rage, until he is finally able to shake his visions off. He gets up and walks to the window. He pulls the curtains open and looks out.

TRAVIS

Not one of his bones shall be broken.

(25-1)

(25) MOTEL SWIMMING POOL

EXT./NIGHT (25)

TRAVIS' P.O.V. The swimming pool of the motel in the moonlight. The highway is right behind it. No car and no person in sight.

(25A-1)

(25A) TRAVIS' VISION

(25A)

Travis crossing the Rio Grande at night, carrying his belongings in a bundle over his head.

(26) EL RANCHO MOTEL PARKING LOT

EXT./MORNING (26)

(26-4) Walt opens the door of the motel room and looks out into the bright morning light.

(26-5) (26-1) (26-2) (26-6) Travis is sitting in the back seat of the car reading a map. Walt is relieved. He was afraid that Travis might have run away again. He greets Travis with a big smile. And Travis nods back.

(26-3) Walt gets into the car, looks at Travis, then starts the engine and drives off.

(27-1) (27) STREET/RENTAL CAR

EXT./DAY (27)

The car pulls out of the EL RANCHO MOTEL and goes down the street one block to the next gas station.

28-1

28-2

28-3

(28) GAS STATION/RENTAL CAR

INT.-EXT./DAY (28)

Walt drives into the gas station and cuts the engine. Travis stays in the back seat where he seems quite comfortable. He studies the map of Texas.

The gas station ATTENDANT moves to Walt's window.

WALT

(to attendant) Fill it with unleaded, please.

The attendant moves to the pumps. Walt turns to Travis.

You know, I'm getting a little sick of this silence stuff. You can talk. I can be silent, too, you know. I'd just as soon neither one of us said another word the whole trip if you want to know the truth.

Travis has been studying the map. He runs his finger across the map of Texas and pauses at the town of Paris.

TRAVIS

Paris.

This is the first word Travis has spoken in Walt's presence. Walt turns to look at him, startled by the sound of the word.

WALT

What?

TRAVIS

Paris.

WALT

Paris?

TRAVIS

Did you ever go to Paris?

(CONTINUED)

28-1

28-2

28-3

(28) CONTINUED: 1

(28)

There is a pause while they both sit there.

Travis chuckles to himself, lost in his own thoughts.

P.O.V.

28-4

He looks out of the window.

WALT

No.

TRAVIS

Well, can we go there now?

WALT

(laughs) It's a little out of the way.

WALT

No, I never got to go to Europe. Anne talks about it all the time. She wants to go because she's from France, you remember. But we never seem to get the time because my business keeps me pretty busy, you know.

(29) HIGHWAY/RENTAL CAR

EXT./DAY (29)

29-1

29-2

Walt and Travis drive down the
highway, the landscape passing
in the background.

They sit silently.

30-1

(30) RENTAL CAR

INT.-EXT./DAY (30)

Travis is still in the back seat of the car, Walt is driving. Travis takes out the assessor's map and the polaroid of the vacant lot from the plastic bag Walt brought from the clinic. Travis stares at the photo and then tries to locate "Paris" on the map again. Walt is watching him the whole time through the rear view mirror.

WALT

What's that?

TRAVIS

What?

WALT

That that you've got in your hand.

TRAVIS (leans forward)

Oh. Two things.

WALT

What are they?

TRAVIS

Um-- Well, one is um -- What do they call-- I forget what they call this one, but this other one is a um-- picture.

WALT

(frustrated with Travis' slowness)
A picture of what?

TRAVIS

A picture of-- A picture of Paris.

(CONTINUED)

CU
PHOTO

30-2

XCU-PHOTO

30-3

We see the photo Travis holds.

30-1

(30) CONTINUED: 1

(30)

Travis hands the polaroid over the seat to Walt. Walt laughs because all he sees is a vacant lot.

Walt hands the polaroid back to Travis.

He laughs.

WALT

Paris?

TRAVIS

Yes. A picture of a piece of Paris.

WALT

Where'd you get a picture of Paris?
Can I see it?

TRAVIS

Yes.

WALT

This is it? This is Paris? This looks just like Texas to me.

TRAVIS

It is.

WALT

Paris, Texas?

TRAVIS

It's right here on the map.

WALT

You mean, there's really a place called 'Paris, Texas'?

(CONTINUED)

30-1

(30) CONTINUED: 2

(30)

TRAVIS

It's right here.

WALT

Well, how come you've got a picture of a vacant lot in Paris, Texas?

TRAVIS

It's mine.

WALT

I know it's yours, but how come you got it?

TRAVIS

I um-- I-- purchased it. In the mail. Long time ago.

WALT

You bought a picture of a vacant lot through the mail?

TRAVIS

No. I bought the land.

WALT

You bought this lot?

TRAVIS

Yes.

WALT

Oh, lemme see it again.

Travis hands the picture back to Walt. Walt studies it closely.

WALT

There's nothing on it.

(CONTINUED)

30-1

(30) CONTINUED: 3

(30)

TRAVIS

(laughs) Empty.

WALT

Why in the hell would you buy a vacant lot in Paris, Texas for Christ's sake?

TRAVIS

(trying hard to remember) I uh-- I forgot.

WALT

(handing polaroid back to Travis) Here, Travis

Travis takes picture back and stares hard at it as though hoping the reason will come back to him.

(31) EL PASO AIRPORT/RENTAL CAR PARKING LOT

EXT./DAY (31)

WIDE

(31-2) (31-3) 2-5

Walt returns the car to the car rental place. Again Travis doesn't want to get out.

P.O.V.

(31-1)

Travis looks around at the terminal and airstrip.

WALT

(opening Travis' door) Come on, Trav. Let's go.

TRAVIS

Where're we going?

WALT

We going to fly to Los Angeles. You're not afraid of flying, are you?

TRAVIS

We're leaving the ground?

WALT

Yeah.

TRAVIS

Why?

WALT

Because it would take too long to drive. It would take an extra two days and I can't afford the time, Trav.

TRAVIS

Why?

WALT

It's just--It's easier to fly. It's faster. Come on. There's nothing to it. Did you ever fly before?

TRAVIS

A long time ago.

(CONTINUED)

31-3

(31) CONTINUED: 1

(31)

WALT

Well it only takes a couple of hours.

TRAVIS

A couple of hours?

WALT

Right.

Travis looks down and doesn't budge.

SCENE 32 -- OMITTED

33-1

(33) EL PASO AIRPORT/RUNWAY

EXT./AFTERNOON (33)

The plane comes to a stop. A small truck with aluminum stairs on its bed is seen approaching the plane. The door of the plane opens. Travis appears and walks down the stairs. Walt follows him. Together they walk back to the terminal.

WALT

Travis, look-- this is getting ridiculous. I mean, I don't even have to watch Hunter this close. (stops himself; feels he's said the wrong thing.

TRAVIS

Are you going to leave me?

WALT

No. I'm not going to leave you.

TRAVIS

It's all right if you leave me.

WALT

I'm just trying to get you back home. See what I mean? I just want to get you back and get you settled and then you can do whatever you want. I don't care what you do after that. You can go off by yourself if you want. I'm responsible for you now. Understand? I'm trying to-- (stops himself again) Oh, just come on, will ya'. Just stick with me now, okay? Do you realize how many people we detained on that plane? You can't just go around doing things like that. This isn't the wilderness. You're living with people now.

(34) EL PASO AIRPORT TERMINAL/AVIS COUNTER

INT./DAY

(34)

MEN-
WALT

(34-1)

(34-2)

FULL
TRAVIS

Walt is on the phone in front of the AVIS Counter, talking to Anne. He keeps an eye on Travis who is seen at a distance standing near the water fountains.

WALT

(on phone) Well, it'll take a couple days at least. Look, I better go... No-- He's-- I gotta go now. I'll call you later... Okay... No, I love you. Yeah, I'm fine. Bye.

MCU-
TRAVIS P.D.V.

(34-3) (34-5)

Travis looks at the paintings on the wall and then slowly meanders around the corner disappearing from Walt's sight.

(34-4) FULL
2-5

Walt hangs up and rushes after Travis. He finds him talking to a YOUNG MAN, who is moving an Indian statue. Walt moves toward Travis and persuades him to leave now.

FULL 2-S FULL
WALT-CLERK TRAVIS

CLOSER
TRAVIS

REV. 10/11/83

(35-1)

(35-2)

(35-3)

(35) EL PASO AIRPORT/CAR RENTAL PARKING LOT

EXT./AFTERNOON (35)

On the AVIS parking lot. Walt and the RENTAL CLERK are following Travis, who is going from car to car, apparently searching for something. He seems to be looking for a certain detail, a scratch at the back door or a half-torn bumper sticker.

RENTAL CLERK

(to Walt) Well, sir, I can't understand why you need to rent the very same car you had before. They're all alike. Every car we have here is a Ford or an Olds. I'm not even sure we can locate the car you had before.

WALT

I know. It's my brother-- He uh-- He left something in the car, and he was hoping he could search through the car and--

RENTAL CLERK

Oh, well, I'll just contact our lost and found department in that case.

WALT

No-- We need to find that same car.

RENTAL CLERK

Well, sir, I can't do that. There's no way I can trace that car for you.

WALT

Why not? You've got the license plate number there on the form,

RENTAL CLERK

Well, yes, but--

WALT

Give it to me, and we'll find it.

(CONTINUED)

35-1

35-2

35-3

(35) CONTINUED: 1

(35)

RENTAL CLERK

I'm sorry sir. I can't allow you in the lot.

WALT

Why not? We're already on it.

RENTAL CLERK

3-5

I just have to ask you to come back to the office with me.

35-4

WALT

(to Travis) Travis.

TRAVIS

What?

WALT

I don't think we can get the same car.

RENTAL CLERK

I can rent you a model that's just like the one you had before.

TRAVIS

We need the same car, Walt. How can we go in another car?

WALT

(to Clerk) Give me the license number, will ya, please.

RENTAL CLERK

Sir, I--

WALT

Just give me the number! Please, please, please, please.

RENTAL CLERK

All right, sir. The number is 667-DJP.

The Clerk shows Walt the number on a sheet of paper.

(CONTINUED)

35-4

(35) CONTINUED: 2

(35)

WALT

(repeating the number) 667-DJP.
(to Travis) Remember that, Trav. 667-DJP.

TRAVIS

667-DJP. It's got a bump on the hood.

RENTAL CLERK

Yes, it does. That's the license number.
667-DJP.

TRAVIS

667-DJP.

Travis repeats the number as they
leave to look for the car.

MED 2-5

CU
TRAVISCU
WALTMED
TRAVISMED REV. 10/12/83
WALT

(36-2)

(36-3)

(36-4)

(36-5)

(36-6)

(36-7)

(36) RENTAL CAR

INT.-EXT./LATE AFTERNOON (36)

They're in the same car again driving away from the airport toward the freeway. Travis is now sitting in front. Walt is driving.

TRAVIS

(starts a thought and then stops) I remember now...

WALT

What?

TRAVIS

Why I bought that land.

WALT

Oh yeah? Why?

TRAVIS

Well, because Momma -- Momma once told me that was where she and daddy first... were lovers.

WALT

Oh? In Paris, Texas?

TRAVIS

Yeah.

WALT

She told you that?

TRAVIS

Yes. (pause) So I figured that that is where I began. Travis Clay Henderson -- they named me that. I started out there.

WALT

(laughs) You think maybe that's where you were conceived?

(CONTINUED)

36-2

36-3

36-4

36-5

36-6

36-7

(36) CONTINUED: 1

(36)

TRAVIS

Yes.

WALT

Well, you're probably right, Travis.

TRAVIS

You think so?

WALT

Well, that's the first I've heard about where they met. Mom never told me that one.

TRAVIS

(stares at Walt) Daddy had a joke about it.

WALT

Oh yeah? What was it?

TRAVIS

He used to always introduce Mom as the girl he'd met in Paris. Then he'd wait a while before he said 'Texas,' after everybody thought that he was talking about Paris, France.

Travis starts laughing hard, then stops himself.

He always laughed real hard about that.

WALT

I don't remember any of that. Guess it must've been before my time.

TRAVIS

She never looked French anyway. I mean, you know how she looks. I don't know who he thought he was kidding.

(CONTINUED)

36-2

36-3

36-4

36-5

36-6

36-7

(36) CONTINUED: 2

(36)

WALT

(after pause) Travis --

TRAVIS

What?

WALTThere's something I gotta' tell you --
I might as well tell you now.TRAVIS

What?

WALTMom died three years ago. Just about
a year after you disappeared. She just
died in her sleep.TRAVIS

Could we pull over here.

WALT

Yeah, sure.

P.O.V.

36-1

Travis just looks at him. Then he
looks out of the car. They are
passing a cemetery.

FULL
WALT

LONG SHOT
WALT

REV. 10/12/83

(37-1)

(37-3)

(37) MEXICAN CEMETERY/EL PASO

EXT./DUSK

(37)

They have stopped by an old cemetery
that lies right beside an enormous
freeway junction.

(R37-2)

(37-2)

LONG
TRAVIS

Walt waits at the entrance as Travis
wanders through the cemetery looking
at the different graves and grieving
for his mother.

(37-8)

(R37-8)

Walt doesn't know what to do. He
waits and watches Travis.

(R37-5)

(37-5)

(37-4)

CLOSE
GRAVE

(37-6)

(R37-6)

Travis moves to pick a flower and
kneels beside a small grave with
a headstone that has only one word
on it: "Nina." He touches the
headstone.

(37-7)

We see the entire grave yard with
the freeway in the b.g.

(37-9)

(37-10)

Walt and Travis walk out of the
cemetery together and drive off in
the rental car.

(38-1)

(38) FREEWAY/RENTAL CAR

INT./NIGHT (38)

They're driving on a New Mexico
freeway through the night, silently,
both following their own thoughts.
Walt is yawning.

TRAVIS

Do you remember Mom's very first name?

WALT

Mary.

TRAVIS

No, no, I mean before she found Daddy.

WALT

Oh. Her maiden name?

TRAVIS

What was she called?

WALT

(can't believe that Travis doesn't
know) You don't remember her maiden
name?

TRAVIS

No.

WALT

It was Sequine.

TRAVIS

Oh, Sequine. Spanish.

WALT

Her father was.

TRAVIS

Yeah.

(39-1)

(39) DRIVE IN RESTAURANT/RENTAL CAR

EXT./NIGHT (39)

The car is parked in a ASTRO BURGER
DRIVE IN restaurant. Travis sits at
a table alone.

A WAITRESS brings the food and sets
the trays on the table. For the
first time, Travis eats. Walt comes
to the table to join him.

Travis nods.

WALT

I don't believe it. You finally
decided to eat, huh?

Eating and talking. Before you know
it, you'll be back in the land of
the living, Trav.

TRAVIS

You want me to drive?

WALT

Sure. You think you remember how?

TRAVIS

My body remembers. You could sleep
while I drive.

WALT

Okay.
(pause)
They put cheese on this. You can't
trust them. Well I'll just eat the
bread. I hate cheese.

MCU
TRAVISMCU
WALT

40-1

40-2

40-3

(40) FREEWAY/RENTAL CAR

INT./NIGHT (40)

Travis is driving now as they leave the Astro-Burger restaurant, very cautiously and self-consciously. Walt watches him for a while.

WALT

Hey, Trav. Do you think you're about ready now to tell me where you were for the last four years?

TRAVIS

No.
(after pause)
Not yet.

Walt nods. He makes himself as comfortable as he can in the passenger seat and closes his eyes.

Travis drives faster and with more confidence as the experience returns.

LONG
TRAVIS

(41-1)

(41) DESERT/JUNK YARD

EXT. PRE-DAWN/DAWN (41)

It's pre-dawn and Travis is out of the car wandering through a desolate junk yard he's found in the desert. Walt is sleeping peacefully in the car in the distance, parked on a dirt road.

(41-2)

FADE OUT: WIDE MCU-WALT

(41-8)

(41-10)

Walt suddenly wakes up, looks around to see where he is and, seeing Travis, comes out of the car.

(41-4) MED 2-5

WALT

Travis?

TRAVIS

What?

Walt moves to join Travis.

WALT

Where are we? Travis? Where's the highway?

P.O.V.

(41-9)

Walt looks around in all directions. Nothing but white sand and junk.

You've gone off the highway! Jesus Christ, I can't get even five minutes of sleep without some crisis. Where'd you turn off anyway?

TRAVIS

I don't know. It didn't have a name.

WALT

Well, that's great. That's just dandy. We're out in the middle of the Mojave Desert in a place that hasn't got a name.

TRAVIS

I can find the highway again.

(41) CONTINUED: 1

(41)

41-4
Reluctantly, Walt moves to stand beside Travis, who is sitting on an old, abandoned truck. They watch the vast landscape around them. Travis suddenly starts to tell Walt this story.

MCU
TRAVIS

41-5

MCU
WALT

41-6

TRAVIS

In Rapid City, South Dakota, my mother gave me ice cubes wrapped in napkins to suck on. I was teething then and the ice numbed my gums.

That night we crossed the Badlands. I road in the shelf behind the back seat of the Plymouth and stared out at the stars. The glass of the window was freezing cold if you touched it.

We stopped on the prairie at a place with huge, white, plaster dinosaurs standing around in a circle. There was no town. Just these dinosaurs with light shining up at them from the ground.

My mother carried me around in a brown Army blanket humming a slow tune. I think it was 'Peg a' my Heart.' She hummed it very softly to herself. Like her thoughts were far away.

There were no people around. Just us and the dinosaurs.

CUT TO:

WIDE

41-11

We see the rental car traveling down the dirt road in the early morning -- Travis driving. It turns a corner and disappears in a cloud of dust.

42-2

(42) DIRT ROAD/RAILROAD TRACKS

EXT./DAY (42)

1010E 42-1

Travis and Walt move down a dirt road in their rental car and come to a stop at a railroad crossing to wait for a train to pass.

42-3 MCU WALT

Travis turns off the engine.

MCU TRAVIS

42-4

WALT

Trav, I need to talk to you a little bit about Hunter.

TRAVIS

Hunter? Is he okay?

WALT

Oh, yeah. Sure. He's fine. He's a great boy.

TRAVIS

How old is he now?

WALT

He's eight in January.

TRAVIS

He's seven then.

WALT

Yeah.

TRAVIS

What does that make him?

WALT

I don't know what you mean.

TRAVIS

Well, what grade does that make him in?

MED 2-5 MCW WALT MCW TRAVIS
(42-2) (42-3) (42-4)

(42) CONTINUED: 1

(42)

WIDE (42-1)

WALT

Oh. Second.

TRAVIS

Second grade. I can't remember second grade. Can you?

WALT

Yeah, a little bit.

(after pause)

But see, the thing that I wanted to talk to you about is -- well, he's like part of the family now. I mean, Anne and me are like his parents now.

TRAVIS

Anne's your wife?

WALT

Yeah. You remember her, don't you?

TRAVIS

No. Does he think you're his father?

WALT

Well -- Anne told him that you're coming.

TRAVIS

Well, who does he think I am?

WALT

I told him.

TRAVIS

What did you tell him?

WALT

I told him that you're his real father, but see -- you've been away so damn long.

MED
2-5

MCU
WALT

MCU
TRAVIS

(42-2)

(42-3)

(42-4)

(42) CONTINUED: 2

(42)

(42-1)

TRAVIS

How long was it? Do you know?

WALT

Yeah. Four years.

TRAVIS

Four years!

WALT

Yeah. And see the thing is... it's just that I don't know exactly how he's going to react to the whole thing.

TRAVIS

Is four years a long time?

WALT

Well, it is for a little boy. It's half his life!

TRAVIS

Half a boy's life.
(pause)
He's a boy.

REV. ANGLE
TRAVIS

(42-5)

The train has passed now. Travis starts the engine and drives on toward the highway.

(43-1)

(43) DRIVING THROUGH THE MOJAVE/RENTAL CAR

EXT./DAY

(43)

The desert landscape seen through the windshield of the car; Travis' eyes in the rear view mirror. Walt's still sitting in the passenger seat.

WALT (V.O.)

(after a pause) Hey, Trav, there's something I want you to know. You see, Anne and me can't have any kids of our own.

TRAVIS

How come?

WALT (V.O.)

Well just -- medically, it didn't work out. And that's why Hunter's been so important to us.

TRAVIS

Okay.

WALT (V.O.)

Well I just want you to know that so you'll understand Anne's feelings about him.

TRAVIS

Okay.

(43A-1)

(43A) MOJAVE DESERT

(43A)

In the middle of the day; the air is wavering with the desert heat. A very WIDE SHOT.

The car pulls up at the side of the highway. Walt and Travis get out to change drivers.

(43B-1)

(43B) MOJAVE DESERT - LATER

(43B)

We see the rental car pass down the highway. Desert Joshua trees are scattered throughout the desert. Walt drives.

44-1

(44) BIG FREEWAY JUNCTION/RENTAL CAR

INT.-EXT. AFTERNOON (44)

The identical shot as Scene 43, seen through the windshield of the car again. In the rear view mirror: Walt's eyes.

They're in the outskirts of Los Angeles now. The traffic is getting denser and more frenzied. Travis watches with amazement the system of freeways intertwining one another on three or four different levels.

TRAVIS (V.O.)

You live here?

WALT

Well, we live kind of in the suburbs, but I've got my business in town.

TRAVIS (V.O.)

What's your business?

WALT

Signs. I make billboards. You know -- for advertising.

TRAVIS (V.O.)

Oh -- You're the one who makes those. I love those. Some of them are beautiful.

WALT

I'm not the only one in the world who makes them.

TRAVIS (V.O.)

Oh. I think they're beautiful.

WALT

Naturally.

TRAVIS (V.O.)

Who are the other ones?

WALT

I don't know. Some do-do.

45-1

(45) IN FRONT OF WALT'S HOUSE

EXT./DUSK (45)

The car stops in front of a house in a middle class residential area in the hills above the Burbank Airport. A plane crosses over the street, very low, as Travis and Walt walk toward the house.

45A-1

(45A)

INT./DUSK

Anne awaits them at the door. She hugs Walt, concerned about Walt's obvious exhaustion and frayed nerves.

45A-2

Anne leaves Walt and goes to Travis, very open, expecting Travis to be just how she remembered him. She gives Travis a big hug, but then releases him when she feels him tense up.

She stands back from him, uncertain of her next move. Travis smiles shyly.

WALT

Honey, is everything okay?

ANNE

Oh sure. We just missed you a lot.

WALT

I missed you, too.

ANNE

Travis, my God, we were beginning to wonder if we'd ever see you again. It's been so long.

ANNE

Did you have a good trip?

(CONTINUED)

45A-1 45A-2

(45A) CONTINUED: 1

TRAVIS

It was fine.

MCU

WALT

ANNE

(turns to Hunter who stands off to one side) Hunter. Come over here.

45A-4

45A-3

Hunter comes over next to Anne, very shy. He can't seem to look Travis in the eyes.

45A-5

45A-6

ANNE

Hunter, this is Travis.

HUNTER

Hi.

Travis just stares at Hunter, trying to remember his face as the face of his son. Hunter gives him a quick glance, then looks away.

45-7

HUNTER ANNE

(46) WALT'S HOUSE/DINING ROOM TRAVIS WALT INT./NIGHT (46)

46-1

46-2

46-3

46-4

46-5

Anne, Walt, Travis and Hunter are seated around the table for dinner. Travis is silent and totally at a loss as to what is expected of him. He tries to remember how to use a knife and fork, what to do with his napkin, etc.

Hunter watches him from across the table, slightly curious about Travis.

Travis just nods.

Travis smiles at Hunter, but Hunter looks down at his plate.

Hunter looks up at Travis, then back to his plate.

ANNE

I bet it was really hot crossing the Mojave Desert.

TRAVIS
IT WAS HOT.

Too bad you had to drive. What happened?

WALT

Well-- Travis just decided he didn't want to fly.

ANNE

(to Travis) Oh, I don't blame you. I can't stand airplanes anymore. Especially after living here. All we hear is planes day in and day out.

HUNTER

I like them.

ANNE

(after pause) You used to fly, didn't you, Travis?

TRAVIS

No.

(CONTINUED)

(46) CONTINUED: 1

(46)

Travis looks up at her at the mention of Jane's name, then back at his plate.

Anne and Walt exchange glances.

ANNE

Oh. I thought I remembered Jane telling me once that you flew to Dallas together or somewhere... Maybe I'm mistaken.

TRAVIS

(after a long pause) We did. But only once.

48-1

(48) WALT'S HOUSE/HUNTER'S ROOM

INT./NIGHT

(48)

Hunter, alone in his bedroom, is playing with his Star Wars and E.T. toys. He's doing three or four parts at once and is talking in different voices.

There are posters of current science fiction movies on the wall. And on the floor there is a big mess of toy cars and other assorted science fiction toys. The T.V. is on without sound, displaying a video game.

Travis hears Hunter playing and looks toward his room.

Hunter hears a noise in the corridor and peers out of the door. He sees Travis just standing there in the corridor staring at a picture on the wall. Travis doesn't see him. And Hunter just observes him from a distance.

48-2

Travis looks at some framed drawings of Hunter's schoolwork and an old photograph showing Walt and Travis as kids.

48-3

47-1

(47) WALT'S HOUSE/LIVING ROOM

INT./NIGHT (47)

Anne makes up a bed for Travis in the living room.

There is a little pile of underwear and towels and a toothbrush on the table near the sofa.

WALT

Honey, he hasn't slept on a bed since we started out. I don't think it's really necessary.

ANNE

Where's he been sleeping then?

WALT

He doesn't sleep.

ANNE

Well, he has to sleep somewhere.

WALT

Go ahead if you want to. I don't think he'll use it though.

ANNE

He's gotta' get tired sometime.

Travis just comes down the stairs from the second floor.

(to Travis) There's a towel for you, Travis, and some underwear and socks from Walt.

TRAVIS

Thank you.

Anne passes him and gives him a kiss on both cheeks like French people do. Travis is rather insecure about this ceremony.

The two brothers are left alone. They just stand there for a moment. Then Walt follows Anne and just pats Travis on the shoulders as he passes him.

WALT

Everything will be okay, Trav.

(49) WALT'S HOUSE/INSIDE AND BACK PORCH

INT.-EXT./NIGHT

(49)

A WIDE ESTABLISHING SHOT: The house against the dark sky.

(49A-1)

(49A) FAMILY ROOM

(49A)

Everyone is asleep except Travis, who wanders slowly around the family room looking at all the objects: pictures of the family, ceramic figurines, and a framed certificate of Walt's.

CLOSE
ON PHOTO

(49A-2)

He picks up the binoculars that are lying on the window cill and walks out on the back porch.

(49B-1)

(49B-2)

(49B) BACK PORCH

(49B)

Travis comes out onto the back porch with the binoculars. He ~~sits down on the ground and, for a while,~~ just listens to the sounds of the night: crickets, coyotes, the humming of the freeway.

MCU-TRAV

CU-TRAV

(49B-3)

(49B-4)

He picks up the binoculars and looks through them down onto the freeway.

(49C) P.O.V. THROUGH BINOCULARS

(49C)

The cars on the freeway. Staring at them seems to recall other images.

(50) VISION: TRAVIS' CAR CRASH

(50)

A subjective P.O.V., seen through a windshield of a pick up truck: The car is driving at an insane speed on a curving country road, swaying from one side of the road to the other as if the driver were drunk. Then, without slowing down, the car veers off the road and continues its suicidal path toward rocks and a ravine.

cut

(49B-1)

(49B-2)

(49D) WALT'S HOUSE/BACK PORCH.

EXT./NIGHT (49D)

Travis shakes off the visions and goes back into the house.

(49E-1)

(49E) WALT'S BEDROOM

(49E)

Walt and Anne in their bed. Walt is asleep but Anne is not. She is listening to Travis, who is just closing the back porch door, and hears him rummaging around the family room.

(49F-1)

(49F) FAMILY ROOM

(49F)

Travis is collecting everybody's shoes.

(49G-1)

(49G) KITCHEN

(49G)

Travis has gathered all the dishes from dinner after everyone has gone to bed and is singing as he washes the dishes. He smiles at the night.

REV. ANGLE
 P.O.V. TRAV FULL MED CU MED MCA REV. 11/2/83
 WIDE WIDE TRAV TRAV TRAV TRAV TRAV
 (51-1) (51-2) (51-3) (51-4) (51-5) (51-23) (51-24)

(51) WALT'S HOUSE/BACK PORCH EXT./MORNING (51)

Travis is still sitting on the rug watching the morning rush hour traffic on the freeway. All the shoes are brightly polished and lined up in a neat row.

Hunter comes out the back door in his socks looking for his shoes. He sees all the shoes lined up and timidly picks up one of his pairs. Travis smiles at him. It's almost as if Hunter had forgotten his father overnight.

FULL
 HUNTER

(51-11)

He goes back inside the house.

(51-6) (51-7) (51-8)

Travis remains sitting on the rug. Anne comes out to get her shoes.

MCA
 TRAV

(51-12)

HUNTER

(staring at Travis; after a long pause; shyly) Hi.

ANNE

(picking up her shoes) Oh, you polished them. That's very nice of you, Travis. Would you like to come in and have some breakfast?

Travis smiles and shakes his head.

Aren't you hungry? We're having strawberry waffles. Do you like them?

Travis nods yes.

Do you want some?

Travis shakes his head no again.

Well, there's hot coffee on the stove if you want some.

TRAVIS

ANNE

(51-22)

TRAVIS

(51-25)

(pointing to the landscape) Look at that truck.

Anne goes back inside the house. Travis lifts his binoculars to look out at the landscape.

(CONTINUED)

(51-13)

(51-14)

(51-15)

(51) CONTINUED: 1

(51)

Walt comes out on the porch to get his shoes.

WALT

Decided to rough it, huh?

Travis smiles. Walt looks at the shoes, then picks up one of his pair.

Boy, what'd you do, spit-polish these? You know, I could get you a job at the airport doing this.

Travis picks up his boots and turns around to Walt.

TRAVIS

I'll trade you these new boots for those old ones.

WALT

Do they fit you?

TRAVIS

Yeah.

WALT

(51-21)

Sure, you can wear them.

Walt hands the boots to Travis and goes back in the house.

(51-16)

(51-17)

Travis puts on the boots and pauses a moment to look at the landscape again. Then he stands up and moves over to the wall where the remaining shoes are lined up. He picks up one of Hunter's boots and holds the sole of it up to his own shoe, comparing sizes.

Anne comes back out to the back yard in a big hurry.

(51-18)

(CONTINUED)

51-16

51-17

51-18

(51) CONTINUED: 2

(51)

51-19

ANNE

Travis, I have to rush off to get Hunter to school on time. Seems like I'm always late. I don't know why that is.

TRAVIS

Never rush.

ANNE

Excuse me.

TRAVIS

You should never rush.

ANNE

I know. It's crazy, isn't it? Well anyway, if you need anything, just help yourself. We'll be back this afternoon. Walt's number at the office is on the dining room table. See you later.

TRAVIS

Okay. Thank you.

Anne leaves the porch only to reappear a second later.

ANNE

Oh, I forgot. The maid will come in half an hour. She knows you're here. Her name is Carmelita. Bye.

TRAVIS

Carmelita.

ANNE

Yeah.

TRAVIS

Gracias.

51-20

NO
DIALOGUE

Anne leaves. Travis stares at the remaining line of shoes and moves the remaining ones over to fill the gap. He looks out at the landscape and then rushes around the house to the driveway.

MASTER

MED 2-5

REV. 11/8/83

(52-1)

(52-2)

(52-3)

(52) IN FRONT OF WALT'S HOUSE

EXT./MORNING (52)

Travis comes around the corner to the front of the house just as Hunter and Anne are getting into the family car.

TRAVIS

(to Anne) I was thinking-- maybe I could meet Hunter after school is out and we could walk home together if he wants to.

ANNE

That sounds like a great idea, Travis.

HUNTER

Walk home? I don't wanna' walk home, Mom. Nobody walks, Everybody drives.

TRAVIS

That's okay.

ANNE

Now come on, Hunter. It won't hurt you to walk home once in your life.

TRAVIS

It's okay. I don't want to either.

HUNTER

I don't wanna' walk, Mom. Everybody'll see me.

TRAVIS

I don't want to either if he doesn't want to.

ANNE

No, Travis, I insist. He'll wait for you out in front. Walt can tell you how to get there. It's not far.

(CONTINUED)

52-1

52-2

52-3

(52) CONTINUED: 1

(52)

HUNTER

Mom --

ANNEJust get in the car, Hunter. We're late
as it is.

52-4

52-5

Travis walks out to the middle of the street and watches them as they leave. He turns to look down the street the other way and sees a plane landing.

(53-1)

(53) INT. FRONT OF WALT'S HOUSE/STREET

EXT./DAY (53)

Travis stands in the street watching the plane land.

53-2 53-3 53-4
Shortly after the plane passes, a low rider comes driving up the street toward the house.

53-5 53-6
Travis steps out of the way to let the low rider pass him. It pulls up in front of Walt's house and CARMELITA, the maid, gets out of the car. She looks at Travis standing in the street, wondering who he is.

Travis calls out to her and asks her if she is Carmelita. They have a short exchange in Spanish. There is an instant understanding between Carmelita and Travis, just in the way they look at each other.

Travis makes a compliment about her boyfriend's car. Carmelita giggles. She looks Travis up and down and suggests his jeans would fit much better if they were washed.

They go into the house joking and smiling at each other.

FULL MED FULL MED MCN
 CARMELITA CARMELITA TRAVIS TRAVIS TRAVIS
 (54-1) (54-2) (54-3) (54-4) (54-5)
 R-54-1 R-54-2 R-54-3 R-54-4 R-54-5

EV. 11/9/83

(54) WALT'S HOUSE/FAMILY ROOM

INT./DAY

(54)

Travis sits in front of the T.V. in one of Walt's bathrobes. In the background, Carmelita is ironing the family's laundry, also watching the show that Travis is watching; an interview with a woman polishing one of the brass stars on Hollywood Boulevard.

Every now and then Carmelita and Travis talk about how crazy the woman is. They speak over the dialogue of the woman on television.

WOMAN ON T.V. IN B.G.

(cleaning Tyrone Power's star and speaking very fast in monotone into the camer) This is Tyrone's birthday. You probably didn't know that, do you? Many people don't know that. Many people today will walk across the face of his glorious star and not realize that today is the day he first came into the world. Somewhere in Egypt. You didn't know that, did you? He was born along the Nile. Similar to Jesus. There are many parallels between Tyrone's life and Jesus. They were both teachers. Did you realize that? Tyrone was a teacher. He was educating people through his movies. Of course, nobody realized it at the time. Still, today, very few people realize the power of his teaching. It's no coincidence that his last name is 'Power.' Did you think that was a coincidence? Many people think that was a stage name that he invented by his own invention. That he changed his name from something Jewish. But this man was no Jew. Not like Jesus. There the similarities end. Tyrone was never a Jew. He had nothing against Jesus, but he simply saw things in a different light.

(MORE)

CARMELITA

That's Hollywood... (comments in Spanish)
She is crazy.
(pause)
Senor Travis, how long are you going to be here?

TRAVIS

I don't know. Why?

CARMELITA

Cause if you stay, I don't have to do any more dishes. (They both laugh)
(pause)
Do you iron, Senor, Travis? (both laugh again - Travis comments to her in Spanish)
How is it that you speak so much Spanish?

TRAVIS

I spent quite a bit of time in Mexico.

CARMELITA

Oh.

TRAVIS

Where are you from?

(Again they speak to each other in Spanish. Then they both watch TV again)

(CONTINUED)

FULL
CARMELITAMED
CARMELITAFULL
TRAVISMED
TRAVISMCU
TRAVIS

REV. 11/9/83

(54-1)
R54-1(54-2)
R54-2(54-3)
R54-3(54-4)
R54-4(54-5)
R54-5

(54) CONTINUED: 1

(54)

(54-6)

(54-7)

(54-8)

WOMAN ON T.V. IN E.G. (Cont'd)

It's just a very sad thing that he's not here today to correct some of the directions we see people being persuaded to take. Of course, he never would have done it by force. He was a very gentle man. He would have made a great President. Now is the perfect time for him. Actors being elected to positions of power every day. You can see that. Anybody can see that. Tyrone would have won by a landslide. It doesn't take a great actor to be President. Anybody can see that.

CARMELITA

(watching the program on TV) Tyrone was a good actor, lady, but he wasn't Christ.

(They watch the program a little longer)

CARMELITA

Tyrone was a much better actor than the President. He was great in Blood and Sand. Did you see that? Great flick. Great movie!

Travis is fascinated with the television and the woman who is polishing the star. He hasn't watched a T.V. in a long time.

TRAVIS

TRAVIS

CARMELITA

CARMELITA

(54A-1)

(54A-2)

(54A-3)

(54A-4)

(54A) HUNTER'S BEDROOM

INT./DAY

(54A)

Travis sits in Hunter's room. He looks around at the boy's toys as if he was trying to understand his world.

He plays with a toy.

CARMELITA

(calling from bottom of steps)
Senor Travis, your jeans are ready.

TRAVIS

I'll be right there, Carmelita.

80-81.

He continues playing with the toy.

REV ANG HUNTER	REV ANGLE TRAVIS	MCU - TRAVIS	FULL SHOT TRAVIS
(55-1)	(55-2)	(55-4)	(55-5)

(55) IN FRONT OF HUNTER'S SCHOOL

EXT./DAY (55)

Travis waits for Hunter across the street from his school. He sees Hunter come out of school.

Hunter sees him, too, but he gets into a friend's car and drives off.

Travis slowly walks away.

(55-3)

TRAVIS
POV

(56) CUL DE SAC DOWN THE STREET FROM WALT'S HOUSE

EXT./DUSK (56)

It is getting dark. There are already lights in most of the houses. Travis climbs up the little hill at the end of the dead-end street where Walt lives. He has the binoculars with him and watches the houses down the hill.

cut

(56A) P.O.V. THROUGH BINOCULARS/SUBURBAN NEIGHBORHOOD

(56A)

He can see different family scenes played out in the open windows; people watching TV, kids being put to bed, people having arguments, laughter, babies crying... all the sounds and voices of people living their lives together in homes that look more or less alike.

cut

57-1

57-2

(57) WALT'S HOUSE/FAMILY ROOM

INT./EVENING (57)

EXT. - EST. SHOT - WEATHER

Walt and Anne are sitting at the table
by the kitchen. Dinner is ready, but
Hunter is apparently missing when
Travis walks into the room.

ANNE

Travis, didn't Hunter come home with you?

TRAVIS

Hunter? He's not here?

ANNE

No. Well, what happened? I thought you
were going to walk home together.

TRAVIS

We were, but he-- he road home in a car.

ANNE

(suddenly alarmed, worried about Hunter)
What car?

TRAVIS

A friend of his I guess...

ANNE

Which friend?

WALT

Honey, just relax. Just sit down. It
was probably Mrs. Edwards.

ANNE

He's never done that before.

WALT

Just relax, sit down. I think I know
where he is. I'll go and check. Sit
down. I'll be right back.

Walt leaves the dining room table.
Travis and Anne are left alone.

MED
TRAVIS

57-3

MED
ANNE

57-4

(CONTINUED)

57-2

57-3

57-4

(57) CONTINUED: 1

(57)

WALT (V.O.)

Anne, it's okay. He's in here.

ANNEI'm really sorry about this, Travis.
I'll have a talk with him later.TRAVIS

It's not easy for him.

WIDE

(58-1)

(58) WALT'S HOUSE/GARAGE

INT./NIGHT (58)

Hunter is sitting behind the steering wheel of an old VW parked in the back of the garage. He's pretending to drive when Walt opens the door leading to the house.

WALT

(over shoulder to Anne) Anne, it's okay.

He's in here.

CU-HUNTER

CU-WALT

Walt walks up to the window of the car. He continues to 'drive' as Walt speaks to him.

2-5
(58-2)

(58-3)

(58-4)

WALT

What're you doing?

HUNTER

Driving.

WALT

Where to?

HUNTER

Just driving.

WALT

You're sure you're not hiding out in there, are you?

HUNTER

No.

WALT

Hunter, you know Travis is your real dad, don't you?

HUNTER

Dad, when will they make spaceships like they make cars?

(CONTINUED)

(58) CONTINUED: 1 CU CU-WALT

(58)

2-S
58-2HUNTER
58-3

58-4

WALT

Hunter, I'm trying to ask you a question.
Want to give me an answer?

HUNTER

What?

WALT

Well, Travis went to pick you up at
school today and he wanted to walk you
home.

HUNTER

Nobody walks.

WALT

That's not the point. He's your real
dad, and he wanted to talk to you.

HUNTER

Why? What about? I don't know him.

Pause as Walt thinks about it, then
opens the car door.

WALT

Okay, come on in to dinner now. It's
all ready.

Hunter gets out reluctantly. They
go back into the house.

MASTER

MCU

MCU

MCU

MCU

REV. 11/1/83

HUNTER

ANNE

WALT

TRAVIS

59-1

59-2

59-3

59-4

59-5

(59) WALT'S HOUSE/FAMILY ROOM

INT./NIGHT (59)

It's after dinner. Hunter is now with them. He's the only one who is still eating.

WALT

Hey, Trav, do you remember that time me and Anne came down to visit you all about five years ago?

TRAVIS

No.

WALT

You and Jane were down in Texas right on the coast then. Hunter was about three I think. Don't you remember that?

TRAVIS

No.

HUNTER

I remember. We went fishing.

WALT

That's right. Well, I took some Super-8 stuff on that trip, and I put it all together. I thought you might want to see some of it.

TRAVIS

What is it?

WALT

Movies. Super-8. You know.

TRAVIS

Oh.

ANNE

Walt-- maybe Travis doesn't want--

(CONTINUED)

59-1

59-2

59-3

59-4

59-5

(59) CONTINUED: 1

(59):

WALT

What?

ANNE

Well, maybe he'd like to wait a while
before he looks at it.

WALT

It's up to him. I just thought maybe he'd
like to see some of it.

TRAVIS

Movies? Sure.

WALT

Great. There's some great stuff in it.
There's some great shots of Hunter in it.

HUNTER

I've already seen it.

WALT

Well, you'll have to see it again. Come
on, Hunter. Help me set up the projector.

HUNTER

Okay.

Hunter and Walt leave the dinner
table to set up the projector
leaving Anne and Travis sitting
there.

Super 8

(60) LIVING ROOM/SUPER-8 FOOTAGE

INT./NIGHT (60)

Travis, Jane and Hunter in front of their trailer somewhere near the ocean. Hunter is two or three years old. Jane is in her early twenties.

Walt and Travis with their arms around each other's shoulders. Fishing gear is spread all around.

Walt and Travis holding up some fish they caught.

All of them around a campfire. Underexposed.

On a car trip. Anne driving, with Hunter on her lap holding the wheel.

In the trailer, Anne and Jane cooking.

Hunter on Walt's shoulders; Jane is watching them.

CUT BACK TO:



CW
ANNE

REV. 11/3/83

(59A-4)

(59A-5)

(59A-7)

(59A-9)

(59A) LIVING ROOM ANNE'S legs

WALT

(59A)

(59A-8)

They are all watching the Super-8 film projected on a portable screen. Travis is absorbing every second of it intensely.

(59A-1)

(59A-2)

Hunter sneaks peeks at him, trying to compare him to the Travis on the screen.

(59A-3)

The film ends. Walt turns off the projector and goes to turn on the lights.

Travis stares at the blank screen a moment or two longer as Walt moves next to him and sits on the back of the couch.

Hunter is now next to Travis. He goes to Anne after the film ends and puts his arms around her neck.

There's a moment of silence.

Long pause.

Hunter moves to Walt sitting on the couch.

Travis just smiles at him. Hunter leaves for bed with Anne. Walt is uneasy.

(59A-6)

HUNTER

That's me driving.

TRAVIS

I know. You're good. (after a while, to Anne) Strawberry waffles.

(59A-10)

TRAVIS

I almost forgot how beautiful she was.

ANNE

(to Hunter) Hunter. Time for bed now.

HUNTER

Aw, Mom.

ANNE

(getting up) Come on, don't complain. It's past ten.

HUNTER

(to Walt) Goodnight, Dad.
(putting arm around Travis) Goodnight, Dad.

(59B-1)

(59B) HUNTER'S BEDROOM

INT./NIGHT (59B)

Anne is undressing Hunter for bed.

HUNTER

Do you think he still loves her?

ANNE

How would I know that, Hunter?

HUNTER

I think he does.

ANNE

How can you tell?

HUNTER

From the way he looked at her.

ANNE

You mean when he saw her in the movie?

HUNTER

Yeah.

(pause)

But that's not her.

ANNE - What do you mean?

HUNTER

That's only her in the movie... a long time ago... (a big smile)... in a galaxy far, far away.

Anne doesn't understand.

CUT TO:

PULL SHOT
TRAV. INSERT
PHOTO

TRAVIS sitting on the porch looking
at the photo of himself Jane and Hunter.

(59C) KITCHEN

INT./NIGHT (59C)

Travis has gathered all the dishes
from dinner after everyone has
gone to bed and is washing the
dishes again.

(61) WALT'S HOUSE/KITCHEN

INT./NIGHT (61)

Travis has gathered all the dishes from dinner and is busy washing them when he hears something inside the house. He turns to listen for a moment and then goes to investigate.

61A-1

HUNTER
61A-2TRAVIS
61A-3

(61A)

INT./NIGHT)

He sees Hunter walking in his sleep. Travis follows him through the house without trying to wake him. Hunter says something, just fragments that don't make any sense.

HUNTER

(with long pauses between the lines)
You don't have to come back... You can't come in the house anymore... That's a rule... No more... The back door is all burned... Dogs burned it... You can't come in there... It's black...

(61B)

At the end of his walk, he winds up in the bathroom where he crawls into the bathtub and keeps on sleeping. Travis gets a towel, rolls it up and places it under Hunter's head and lets him sleep in the bathtub.

MED
ANNE

(62-1)

(62-2)

(62) WALT'S HOUSE/INSIDE AND GARDEN

INT./EXT. MORNING (62)

Anne and Walt are awakened by the growing sound of a power mower. Every now and then the engine backfires.

Walt gets up and moves to the window to look out.

WALT

(turning to speak to Anne) It's Tra--, Anne?

(62-3)

Anne has left the room.

WALT

(62A-1)

(62A-2)

(62A)

Walt looks out and sees Travis working on the lawn mower, trying to tune the engine.

WALT

Hey Travis. We don't even have our lawn yet. Will you shut that off?

(62A-3)

(62A-4)

Neighbors are coming out to see who's interrupted their morning sleep. Travis doesn't see the commotion he's caused. He's merely fixing the lawn mower.

ANNE

(62B-1)

(62B)

Anne moves to Hunter's room and doesn't find him.

FULL
HUNTER
ANNE'S POV.

(62B-2)

MED-HUNTER
ANNE'S POV

(62B-3)

ANNE

(calling down stairway) Hunter?

Anne goes quickly to the bathroom and discovers Hunter asleep in the bathtub with a towel under his head.

Things are different since Travis' arrival. She moves to the door.

Walt!

(63) WALT'S HOUSE/FAMILY ROOM

INT./DAY (63)

Travis and Carmelita are left alone in the house after everyone has left for work or school. Travis switches through all the channels on T.V., then he turns his attention to a pile of magazines. He is looking for something.

Carmelita is in another room, probably cleaning up. We hear her sing a Mexican song. Travis is singing harmony along with her, but almost absentmindedly. He stops when he suddenly realizes that she came into the room and is watching him.

CARMELITA

What is it you are looking for?

TRAVIS

I am looking for the 'Father.'

CARMELITA

Your father?

TRAVIS

No. Anybody's. What does a father look like?

CARMELITA

There are many fathers.

TRAVIS

I just need one.

CARMELITA

(referring to magazines) Will you find him in there?

TRAVIS

I don't know where to look.

CARMELITA

You want to look like a father?

(CONTINUED)

63-1

(63) CONTINUED: 1

(63)

TRAVIS

Yes.

CARMELITA

Are you a father?

TRAVIS

Yes. I guess so. I have a boy.

CARMELITA

Where is he?

TRAVIS

(not wanting to reveal Hunter) He's--
in Texas.

CARMELITA

Texas. I know Texas. My father was
from Texas.

TRAVIS

Where?

CARMELITA

San Antonio.

TRAVIS

Oh.

CARMELITA

He was very large.

TRAVIS

Did you like him?

CARMELITA

He was a very fierce man.

(CONTINUED)

(63) CONTINUED: 2

(63)

TRAVIS

Oh. I don't want to look fierce.

CARMELITA

You don't look fierce.

TRAVIS

What do I look like?

CARMELITA

Like a dog. (she laughs openly)

TRAVIS

A dog.

CARMELITA

A very sad dog. Like a skinny coyote.

TRAVIS

Oh.

CARMELITA

You want to look like a smart father?

TRAVIS

I don't know. Maybe.

CARMELITA

You must put on a hat then.

TRAVIS

Oh.

CARMELITA

Just a moment.

Carmelita walks up the stairs to
Walt and Anne's bedroom. Travis
follows her.

(63A-1)

(63A) WALT'S HOUSE/WALT'S BEDROOM

(63A)

Carmelita puts one of Walt's hats
on Travis' head.

CARMELITA

There. You look very much smarter now.
You want to see?

TRAVIS

Yes.

She takes him over to a mirror.
Travis looks at himself seriously.
He adjusts the hat.

CARMELITA

Do you feel smart?

TRAVIS

I feel a little bit smarter.

CARMELITA

Do you want to be a rich father?

TRAVIS

No.

CARMELITA

A poor father?

TRAVIS

No. In between.

CARMELITA

There is no in-between. You have to
either be a rich father or a poor
father.

TRAVIS

Rich.

CARMELITA

Bueno. Just a moment. You wait.

(CONTINUED)

63A-1

(63A) CONTINUED: 1

(63A)

She goes and gets one of Walt's vests, brings it back and puts it on Travis. He looks at himself again in the mirror with the vest and hat. He likes what he sees.

CARMELITA

Now, one thing you must do to be a rich father is always to look at the sky and never at the ground.

Travis looks up.

Higher.

Travis looks higher.

That's good. Never look at the ground. And you must walk very stiff.

TRAVIS

Stiff?

CARMELITA

Yes. You must walk stiff. You try it.

Travis starts walking stiffly around the house in Walt's hat and vest, followed closely by Carmelita who gives him instructions.

CARMELITA

Look up! Look up! Walk very stiff. Bueno.

MED 2-S
HUNTER/EDWARD

ON
TRAVIS

TRACKING
HUNTER

FULL SHOT
TRAVIS

MED SHOT
TRAVIS

REV. 10/22/83

(64-1)

(64-2)

(64-3)

(64-5)

(64-6)

(64) IN FRONT OF HUNTER'S SCHOOL

EXT./DAY

(64)

Travis shows up at Hunter's school again, dressed in a strange conglomeration of his and Walt's clothes. He looks totally ridiculous.

Hunter gets out of school, together with a friend, EDWARD. He sees Travis standing across the street waving at him and can't help but laugh at the costume Travis has on.

EDWARD

Who is this guy? You know him?

HUNTER

(with some embarrassment) Yeah. My father and him are brothers. No. They are both fathers. No... Oh, forget it.

EDWARD

Both who's father?

HUNTER

My father.

EDWARD

How can you have two fathers?

HUNTER

(64-7) No dialogue
Just lucky, I guess.

EDWARD

See you tomorrow. Take care.

HUNTER

Okay. Bye.

HUNTER

(64-4)

Edward walks away saying goodbye and Hunter walks opposite from Travis, imitating his actions as they move down the street. Travis walks down the other, walking stiffly like Carmelita taught him to. They take quick glances across the street at each other but remain on their respective sides.

(64A) STREET LEADING TO WALT'S HOUSE

EXT./DAY

(64A)

~~Edward splits off when they turn onto the street where Hunter lives. Hunter and Travis walk on, both still on different sides of the road.~~

(65-1)

(65) WALT'S HOUSE/FAMILY ROOM

INT./DAY (65)

Travis sits in a chair in the family room going through an old family photo album. He stares at a picture of his father. Another shows Travis and Walt when they were young.

Hunter lays on the floor doing his homework. He gets up and moves next to Travis, getting curious about the photos.

HUNTER

What are those pictures?

TRAVIS

(points to photo) That's my father. And this was me when I was about the same age as you.

HUNTER

(looking at photo) How old were you?

TRAVIS

I can't remember. Six or seven, I guess.

HUNTER

That's your Dad?

TRAVIS

Yes. And your grandfather.

HUNTER

What was his name?

TRAVIS

Travis.

HUNTER

Same as yours.
(pause)
Where is he now?

(CONTINUED)

(65) CONTINUED: 1

(65)

TRAVIS

He died a few years after that picture.
In that car.

HUNTER

Oh. He's dead.

TRAVIS

Yeah.

HUNTER

Can you feel that he's dead?

TRAVIS

What do you mean?

HUNTER

You knew him when he was walking around
and talking? Right?

TRAVIS

Yes.

HUNTER

So can you feel that he's gone?

TRAVIS

Yeah. I know he's dead.

HUNTER

I never felt like you were dead.
I could feel you walking around and
talking someplace.

TRAVIS

Oh yeah.

HUNTER

I can feel Mom, too.

(CONTINUED)

(65) CONTINUED: 2 (65)

TRAVIS

You do?

HUNTER

Don't you?

TRAVIS

Yes.

Travis points out other pictures to Hunter and they become very comfortable, chatting and joking about the photos.

(66) WALT'S HOUSE/BACK PORCH EXT./NIGHT (66)

Travis sitting on his rug, staring out into the night.

(67) WALT'S HOUSE/BEDROOM

INT./NIGHT

(67)

Walt and Anne are lying in their bed in the dark.

Anne is obviously concerned about something and gets out of bed and moves to the window.

ANNE

I don't know. It just seems like everything has changed between us so fast. Ever since Travis came.

WALT

What's changed?

ANNE

I'm just afraid.

WALT

Afraid of Travis?

ANNE

No.

WALT

Well what then?

ANNE

Of what will happen to us if we lose Hunter.

WALT

We're not going to lose Hunter.

ANNE

Then why do you keep pushing them together? It's almost as if you wanted him to leave.

WALT

Who?

(CONTINUED)

(67) CONTINUED: 1

(67)

67-2

67-3

67-4

67-5

ANNE

Hunter! You know what I'm talking about.
You keep promoting this father-son
business between them to the point where--

WALT

It's not business! Travis is his father,
and Hunter is his son. That's a fact.
We've both known that all along. And
Travis happens to be my brother!

ANNE

I know he is. I know he is!

WALT

Then what's all this "promoting" bullshit?
How long do you want to go on pretending
that we're the parents of my brother's
son? How long do you think Hunter's
going to buy that crap?

ANNE

I was never pretending! I love him just
like he was my own flesh and blood.

WALT

So do I.

Long pause. Anne looks down and
thinks.

ANNE

Walt. What's going to happen to us?

WALT

Nothing, honey. Everything's gonna be
fine. Everything will work out for the
best.

67A-1

(67A) HUNTER'S BEDROOM

INT./NIGHT (67A)

Hunter is in his bed, his eyes open.
We are not sure if he has overheard
their conversation.

(67) CONTINUED: 2

LATER

(67)

Anne has gotten dressed and moves
softly down the steps to go find
Travis. She wants to speak to
him.

Walt is still asleep in their
bed and doesn't notice her leave.

TRAVIS' POV
 (66A-1) (66-1) (66A-7)
 (66A) WALT'S HOUSE/BACK PORCH

EXT./NIGHT

(66A)

Anne comes out on the back porch
 and sits down with Travis.

ANNE

You don't sleep much, do you?

TRAVIS

Very little. I hate to sleep.

ANNE

Why's that?

TRAVIS

I'm afraid I might die. And I'd miss it.

Anne laughs a little, amazed by his
 frankness. There's a pause as she
 fishes around for a way to begin
 what she has to say.

ANNE

Travis, there is something I have to tell
 you. I was not going to, because somehow
 it makes things easier that nobody knows.
 I never even told Walt or Hunter.

TRAVIS

What is it?

ANNE

After Hunter came to live with us, Jane
 used to call, asking about him. She was
 very concerned for him. And very
 confused. She made me promise not to
 tell anyone she was calling. If Walt
 answered the phone, she'd hang up.

TRAVIS

Then... Walt doesn't know about it?

ANNE

No.

(CONTINUED)

(66A) CONTINUED: 1

(66A)

TRAVIS

Did she ask about me?

ANNE

Yeah... at the beginning.

TRAVIS

Where did she call from?

ANNE

Places in Texas.

TRAVIS

What places?

ANNE

Please, Travis. Let me finish. (she carefully chooses her words) After what happened between you and Jane, she decided Hunter should be with us. She said she couldn't be a mother to him anymore.

TRAVIS

(suddenly angry) She stopped being a mother a long time before that.

ANNE

(steadily) Travis, I don't know about that. All she told me was she knew how much we cared for him, knew how we wanted a child but couldn't make one. She knew I loved him.

TRAVIS

She took my son and then gave him away.

(CONTINUED)

66A-1

(66A) CONTINUED: 1

(66A)

HUNTER'S
POV

66A-5

MED 2S

66A-2

66A-3

66-4

Travis suddenly stands up and moves to the wall to look out over the landscape. Anne stands and moves to join him.

(66A) CONTINUED: 2

(66A)

Travis stops cold. The anger leaves him. He's remembering. We are not certain what he remembers, but his pain shocks him into silence. A long pause.

Travis can't put it together. He keeps shaking his head in pain.

ANNE

Travis, please. I'm just trying to explain. I don't want to feel I'm hiding something from you anymore.

TRAVIS

She's the one who's hiding.

ANNE

What do you expect? You beat her up. And haven't you been hiding, too?

TRAVIS

(softly, almost to himself) Yeah. She was so young. She wanted something and I couldn't figure out what it was. But whatever it was, I stopped being able to give it to her. She quit believing in me. She didn't believe in me anymore.

I just couldn't stand to see her moving away from me. I wouldn't see it, but then I saw it.

(pause)

I started getting crazier every day. I couldn't stand it when she wasn't looking at me, even if she was reading a magazine. If she went into another room, I thought she was leaving me. I'd get up and follow her. If she went to sleep before me, I'd wake-her up. I even got so drunk one time that I took my belt and tied our wrists together so she couldn't leave me.

(pause)

She had to leave me.

(CONTINUED)

(66A) CONTINUED: 3

(66A)

66A-2 66A-3 66A-4

He just stares for a moment.

Travis turns to stand next to Anne. Both stand there for a moment saying nothing.

TRAVIS

I just never realized how much rage I had.

ANNE

A little more than a year ago, she stopped calling. I haven't heard from her since.

TRAVIS

Nothing?

ANNE

Not a word. But the last call, she asked me to open a bank account for Hunter.

TRAVIS

A bank account?

ANNE

Yeah. And on the fifth of every month she wires money to that account... sometimes a hundred dollars, sometimes fifty, or five. For Hunter's future. I had the bank trace the wire. It comes from a bank in Houston.

TRAVIS

What bank?

ANNE

I wrote it down if you want it. All I know about Jane now is she goes to this bank on the fifth of each month and wires money for Hunter.

(CONTINUED)

(66A) CONTINUED: 4

(66A)

TRAVIS

(to himself) She still sends him money.
 She still sends him money.
 (after pause, to Anne)
 Do you think she'd like to see me again?

ANNE

I don't know really.

HUNTER'S
 PDV

TRAVIS

What's the date today?

ANNE

The first of November.

Travis is silent again, counting in his head if he has got enough time left.

Anne takes off her jacket and drapes it around Travis' shoulders. Travis kisses her lightly on both cheeks.

TRAVIS

Thank you, Anne.

ANNE

Goodnight, Travis.

TRAVIS

Goodnight.

Travis stands for a moment looking at the city, then he turns, takes the binoculars and leaves the back yard.

(66B) INSERT

Hunter lies in bed awake. He hears noises in the back yard and moves to look out the window.

He sees Anne and Travis talking together in the back yard.

(68) VAN NUYS BLVD.

EXT./NIGHT (68)

Travis walks alone down the Boulevard.

(68A-1)

(68A) TRAVIS' WALK: FREEWAY OVERPASS

EXT./DAWN (68A)

Travis walks on a freeway overpass as a foggy dawn rises. In the distance on the bridge, yelling down at the traffic is a SCREAMING MAN spouting about man's salvation.

As Travis draws nearer, the screaming man notices him and turns to address himself to Travis. Travis listens a moment but doesn't know quite what to think. He cautiously passes him on the bridge, the screaming man yelling to his back until he disappears around the corner at the end of the bridge.

✓

(68B) TRAVIS' WALK: RAILROAD TRACKS

EXT. (68B)

Travis walks along the railroad tracks on San Fernando Road.

(69-1)

(69) VISION: JANE'S FACE

(69)

Very, very CLOSE, a young woman's face. Jane. It appears out of darkness and gains shape, then disappears again, as if Travis wasn't able to hold it.

✓

(70) BILLBOARD ON MARENGO STREET

EXT./DAY (70)

70-1
A billboard high above a 12-lane freeway. Two of Walt's men are just changing a billboard. Walt is with them, giving them instructions.

70-2 70-3 70-4
Travis climbs up the steel ladder and joins Walt on the high platform. Walt is amazed to see his brother.

Travis slowly walks toward him. He feels very insecure on the platform above the ground.

70-6
Travis is looking out over the freeway from the platform. There is an endless stream of cars as far as the eye can see.

Walt tries to follow Travis' line of thinking.

WALT

So you're not afraid to leave the ground after all, huh?

TRAVIS

No. (looking down at the street below) I'm afraid of falling.

WALT

Well, don't look down.

TRAVIS

Too bad we can't see like this when we're on the ground.

WALT

What do you mean?

TRAVIS

Might clear things up.

WALT

I guess you're pretty confused right now. We all are, you know.

(CONTINUED)

(70) CONTINUED: 1

(70)

TRAVIS

Especially Hunter.

WALT

(after pause) You know, I had a talk with Anne last night about Hunter.

TRAVIS

Yeah.

WALT

Yeah... and she's pretty upset.

TRAVIS

What's the matter?

WALT

She's afraid you might want him back.

No answer from Travis.

I told her I didn't really know how you felt about that.

Travis still offers no answer. There is a long pause.

I think if that happened, it might break her heart.

Another pause. Walt finally speaks again.

You remember what I told you about us not having kids. That's me. I can't have kids. Anne can -- but it would have to be another man. What I'm trying to say is that Hunter is our only chance. He's the closest we're going to get to a son of our own and-- We've just grown very attached to him in the last four years.

(CONTINUED)

(70) CONTINUED: 2

(70)

TRAVIS

I know. I'm going to leave.

WALT

What?

TRAVIS

I'm leaving.

WALT

I'm not saying this in order to get you to leave. I'm not trying to get rid of you, Travis.

TRAVIS

I know that, Walt.

WALT

Then why go? That's not going to solve anything.

TRAVIS

I'm going to find Jane. I think I know where she is.

Walt stops him all of the sudden.

WALT

How do you know that? Travis, it's been four years. She's vanished. I mean, I've tried everything to hunt her down.

TRAVIS

Well I haven't. And I can find her.

WALT

What makes you so sure?

(CONTINUED)

70-2

70-3

70-4

(70) CONTINUED: 3

(70)

Travis is starting to be bothered by the height.

There is a pause. Travis doesn't answer.

TRAVIS

I can do it, I just know. Can we go down now?

WALT

No!

(pause)

You're going to tell me what happened! I'm tired of this mystery shit! I've been treating you like a spoiled baby ever since I picked you up in the fucking desert! Now you tell me what happened between you and Jane!

All right... It's none of my business.
(long pause)
I'm sorry, Travis. I just--

TRAVIS

It's all right.

WALT

I just want to help you. That's all.

TRAVIS

Good. I'm going to need to take some money and cards.

WALT

All right. I'll get it for you.

TRAVIS

You know you'll get it back.

WALT

I'm not worried about that.

(CONTINUED)

70-2

70-3

70-4

(70) CONTINUED: 4

(70)

TRAVIS

70-5

I'm going to find her.

Travis climbs down the ladder, leaving Walt alone in his thoughts. He gathers his jacket and binoculars and starts off across the field.

(71) IN FRONT OF HUNTER'S SCHOOL

EXT./DAY

(71)

71-6 71-7 71-8
 Travis pulls up in front of Hunter's school with a "new" used El Ranchero he's just bought. He waits for Hunter to come out on the playground.

71-1 71-2
 The kids are outside playing at their lunch recess.

71-4
 Travis sees Hunter and calls his name. Hunter runs across the playground to the fence.

HUNTER

Is that your car?

TRAVIS

Yeah.

HUNTER

You're crazy.

Full Hunter
 71-3 71-5 71-9 71-10
 He runs around the fence and through the gate to go out on the street. Travis calls to him to be careful as he crosses the street.

Hunter crosses the street and looks the El Ranchero over. He walks past Travis, kicking the tires.

HUNTER

Where'd you get this from, a junk yard or something?

TRAVIS

Junk yard? Yeah, a one-person owner.
 (pause)
 It's got a lazer, too.

HUNTER

Oh yeah. A lazer.

(CONTINUED)

(71) CONTINUED: 1

(71)

TRAVIS

It's got a great engine.

(long pause) (71-14)

Hey look, I'm hungry, and I gotta get something to eat. Let's go for lunch.

HUNTER

How about McDonald's?

TRAVIS

Okay. But what about school? Won't they flip out?

HUNTER

No. I'll do homework.

TRAVIS

Okay, let's go.

(71-15)
They both get in the car and drive off.

Travis and Hunter stretch out in the back of the truck eating hamburgers and french cheese. They're parked under a giant freeway overpass, the cars humming above them.

TRAVIS

(re: cheese) Not bad stuff.

HUNTER

Anne puts it in lunch every day;
(pro French) La Vache Qui Rit.
Scummy.

TRAVIS

(bad French) Lay Vass Qwee?? What?

HUNTER

R-rrrit. R-r-r-r. R-rrrrrit.

TRAVIS

Yeh. Not bad.

HUNTER

Where did you go all that time?

TRAVIS

Mexico.

HUNTER

How come?

TRAVIS

(after a long pause) I didn't know
where else to go.

HUNTER

But why did you have to go away?

(CONTINUED)

TRAVIS

(pause) I was very, very sad. I wanted to be alone.

HUNTER

Was Mom sad, too; she wanted to be alone?

TRAVIS

Yes.

HUNTER

You still want to be alone?

Travis thinks. He looks at Hunter.

TRAVIS

No.

HUNTER

Where'd Mom go?

TRAVIS

I don't know, but now she's in Houston.

HUNTER

(excited) That's where the Space Center is.

TRAVIS

That's what I wanted to tell you; I'm going away now.

HUNTER

Why?

TRAVIS

I'm going to find her.

(CONTINUED)

There's a pause.

There's a long pause while Hunter thinks about it.

HUNTER

What about me? You just found me. Can I come with you?

TRAVIS

What about Walt and Anne? They'll flip out.

HUNTER

You mean we'd never come back here?

TRAVIS

Yeh, but I'm not sure when.

HUNTER

I want to come.

TRAVIS

You're sure?

HUNTER

Yes, I want to find her, too. When do we go?

TRAVIS

Right now.

HUNTER

(excited) Radical!

=====

SCENES 73, 74, 75, 76 HAVE BEEN OMITTED

=====

77-1

(77) NEAR SAN BERNARDINO/EL RANCHERO

EXT./INT. LATE AFTERNOON (77)

They're driving on the freeway, approaching San Bernardino. Hunter is looking at a roadmap, reading names of towns off the map like a chant.

HUNTER

Cucamonga, Azusa, Duarte, Pomona, La Verne, San Dimas, Padua Hills, Mt. Baldy... Where will we be tomorrow?

TRAVIS

In Arizona. Gila Bend. Maybe even Tucson.

HUNTER

(looks at the map) Wow! That's where the space shuttle landed.

TRAVIS

What's a space shuttle?

HUNTER

You don't know what the space shuttle is?

Travis shakes his head. Hunter can't believe it.

You really don't know what a space shuttle is?

TRAVIS

No. Honest.

HUNTER

You didn't hear about that in Mexico?

TRAVIS

No.

HUNTER

A space shuttle is like a space repair ship. It goes up to space to the space station, repairs it and then comes back down.

(CONTINUED)

77-1

(77) CONTINUED: 1

(77)

TRAVIS

Would you like to go up in space?

HUNTER

Yeah. But they don't make them for kids yet.

TRAVIS

What?

HUNTER

The spaceships. My Dad, my other Dad, says that they'll make them when I'm older... like cars.

TRAVIS

I'll be darned.

HUNTER

I'll be hot.

Full 2-5 MED 2-5

78-1

78-2

(78) TRUCK STOP

EXT./DUSK (78)

It's getting dark. They stop in front of a coffee shop. Travis pulls out a dime and hands it to Hunter.

HUNTER

(taking dime) What's this for?

TRAVIS

Do you know how to make a collect call? You dial the operator and when she comes on, you--

HUNTER

I know how to make a collect call.

TRAVIS

Good. You should call Walt and Anne.

He points to a phone booth.

HUNTER

Why?

TRAVIS

Because-- So they know where you are. So they don't worry about you.

HUNTER

What am I going to say to them?

TRAVIS

You just tell them the truth. Tell them you're with me, and we're on our way to Texas.

HUNTER

They're going to flip out.

TRAVIS

Go ahead.

(CONTINUED)

(78) CONTINUED: 1

(78)

Hunter and Travis get out of the car
and walk over to the phone booth.
Hunter stops before he enters and
turns to Travis.

HUNTER

Can't you do it?

TRAVIS

No. I can't do it.

HUNTER

Why not?

TRAVIS

It has to be you.

Hunter enters the booth reluctantly.
Travis walks away a little bit and
discovers two giant figures of
dinosaurs standing behind the
parking lot as tourist attractions.

CUT TO:

Hunter in the phone booth. Walt
answers and accepts the call from
Hunter.

WALT

Hello.

HUNTER

Hi, dad.

WALT

(into phone) Hunter, where in the hell
are you? Do you know what time it is?
I've been looking for you everywhere.

HUNTER

We've got a radical car. It's a real
family car.

(CONTINUED)

(78) CONTINUED: 2

(78)

78-1

WALT

Hunter, now you listen to me. Where are you exactly? You tell me exactly where you are.

HUNTER

Near San Bernardino.

WALT

San Bernardino? Hunter, what're you doing way out there?

ANNE

(interrupting Walt, taking the phone from his hand) Let me talk to him.

Hunter is getting very nervous, sensing the emotion of the situation for the first time. He doesn't quite know how to handle it.

78-1

(79) WALT'S HOUSE/FAMILY ROOM

INT./DUSK (79)

Walt passes the phone to Anne.

ANNE

Hunter? Are you all right?

HUNTER

Yeah.

ANNE

What're you doing?

HUNTER

We're on a trip, Mom.

ANNE

With Travis?

HUNTER

Yeah. We're having a great time. We got this car--

ANNE

Where are you going?

HUNTER

We're on our way to Texas.

ANNE

You tell me exactly where you are, Hunter. Tell me exactly where you are.

HUNTER

We're in a gas station.

ANNE

What's the name of it?

HUNTER

Chevron.

(CONTINUED)

78-1

(79) CONTINUED: 1

(79)

ANNE

Oh, my God. Well, what route are you taking?

HUNTER

I don't know. But we're going through some great towns.

ANNE

Like what?

HUNTER

Yuma. Gila Bend. Tucson.

ANNE

Across the desert?

HUNTER

Yeah. It's gonna be great.

ANNE

Hunter, you tell Travis to turn around and come back here right now. He has no right to do this. Do you understand me? Let me talk to him... Let me talk to him.

78-4

78-1

(78A) TRUCK STOP

EXT./DUSK (78A)

Hunter looks around for Travis' help desperately. He suddenly discovers that Travis is standing right next to him on the other side of the phone booth. Travis makes a sign that it is okay to hang up now.

7A-1

HUNTER

(on phone still) Mom, I gotta' go now.

ANNE (W.O.)

Hunter! Hunter!

Hunter hangs up softly, pauses, then leaves phone booth and follows Travis, who has walked away a little, toward the dinosaurs.

Travis and Hunter just stand there for a while, looking at those concrete dinosaurs.

CUT TO:

78-2

Anne looks at Walt who has moved to the patio door to look out at the landscape.

(80-1)

(80) FREEWAY/WALT'S CAR

INT.-EXT./NIGHT (80)

Walt and Anne are racing down the freeway in the middle of the night.

ANNE

He's not in his right mind, Walt. I don't care if he is your brother. There's something wrong with a man who just disappears with a seven-year-old boy.

WALT

He told me he was going.

ANNE

But not with Hunter! He's not entitled to just run off with him like that. He knew it was wrong; otherwise he would have talked to us about it.

WALT

You can't blame him for taking his own son!

ANNE

Yes I can! I can blame him. If he wanted him so bad, why didn't he show up four years ago! Why didn't he at least send him a postcard? He abandoned Hunter! That's what he did.

WALT

He didn't know what he was doing.

ANNE

And he still doesn't. He's out there wandering around with a child that we raised. He's dangerous.

WALT

Don't be crazy.

ANNE

We'll never find them.

WALT

We can track them. We know their route and the car they're driving.

82-1

82-2

82-3

(82) SAN BERNARDINO MOTEL

INT./NIGHT (82)

Hunter is lying in bed ready to sleep
and Travis sits on the bed across
from him.

TRAVIS

You're not sorry you came, are you?

HUNTER

(pause) No.

TRAVIS

You can go back to them any time you
want. You just tell me, all right?

HUNTER

I don't want to go back.

TRAVIS

I know. But just in case you change
your mind.

Another pause.

HUNTER

I'm so used to calling her "mom."

TRAVIS

Anne?

HUNTER

(nods) Yeah. She sounded so sad.

TRAVIS

I know.

HUNTER

What do you think Mom will look like
now?

(CONTINUED)

(82) CONTINUED:

(82)

Travis pulls out the little black and white photograph of Hunter, Jane and himself. He hands it to Hunter.

Hunter starts to give the photo back to Travis.

Travis turns off the light and Hunter turns to go to sleep as Travis moves into the bathroom.

TRAVIS

I don't know. Do you remember her?

HUNTER

No, not really. Just from the little movie we saw -- not for real.
(a thought) Oh yeah, I do. Yeah, I remember her hair.

TRAVIS

Her hair?

HUNTER

Yeah.

TRAVIS

She's very beautiful

HUNTER

I remember that.

(looking at photo) We look happy then.

TRAVIS

(shakes his head) You keep that.

(83-1)

(83) SAN BERNARDINO MOTEL

EXT./MORNING (83)

The Ranchero is the only car in the parking lot outside the motel. The San Bernardino freeway looms in the background. Travis and Hunter come out of the hotel room and get in the Ranchero to resume their journey.

=====

SCENES 84 AND 85 OMITTED

=====

Travis and Hunter drive straight through, from Arizona to Houston. They only stop for gas and food. This should be told in little vignettes only. The size of this montage and the complexity will totally depend on how much time we have.

Travis has a deadline to meet. He has to be in Houston on the morning of the fifth, and when they leave, it is already midday on the third. He can't lose any more time.

- A) ⁸⁶⁻¹ Travis and Hunter drive down the freeway while Hunter explains the Travis the origin of the universe.
- B) ⁸⁶⁻² Hunter sleeps on Travis' shoulder, exhausted.
- C) ⁸⁶⁻³ Hunter looks out the window at the unfamiliar landscape their passing, glancing once in a while to Travis.

NOTE TO EDITOR: MORE SHOTS THAN THIS WERE DONE, BUT NO SCRIPT NOTES WERE GIVEN TO ME -- CHECK WITH WIM.

TRAVIS

87-1

(87) HOUSTON-THE RANCHERO

INT.-EXT./DAY (87)

87-2 HUNTER

Travis and Hunter drive into Houston
as the sun rises over the city.
They've been driving all night.

88-1

(88) HOUSTON DRIVE-IN BANK-THE RANCHERO

EXT./DAWN (88)

The first light of day. Travis drives along looking from the address on his paper up at the glass skyscrapers. Then he realizes that the address matches the Drive-In Bank on that street. It's a huge set-up: 15 lanes with banking booths at the front of each.

Travis drives around the block to look at all the lanes. He's exhausted and nerve-wracked from the non-stop driving.

Finally, he pulls to a stop and Hunter gets out of the Ranchero taking one of the Walkie-Talkies with him. He runs up the entrance a few feet then turns around to Travis.

HUNTER

(into Walkie-Talkie) Dad, can you read me? Over.

TRAVIS

(into Walkie-Talkie) Loud and Clear.

Travis smiles and waves at Hunter, then drives off around the corner to park on the other side of the bank and cover all angles.

88-2 88-3 88-4 88-5 88-8 88-9
Hunter goes to sit on the wall separating some of the drive-in lanes and watches for the Ranchero to appear in its position.

HUNTER

(seeing the Ranchero; into Walkie-Talkie) Hunter in position one. Over.

TRAVIS

Travis in position two. We got it covered.

HUNTER

Yeah. I told you these weren't toys, Dad.

(CONTINUED)

HUNTER'S
POV
88-7

HUNTER'S
POV
88-6

TRAVIS

Ten-four. Over and out.

TRAVIS' POV - BINOC
88-10 88-11 88-12

TRAVIS
POV
88-13

Hunter sets the Walkie-Talkie down beside him, then looks at the empty lanes and at the construction site where early morning work has already begun. After a moment, he pulls out the photo of Travis, himself and Jane from his pocket to look at it. Then he puts it back in his pocket and settles to wait.

The first customers of the morning have already begun to arrive.

88A-1
Hunter is sound asleep on the wall he was sitting on earlier, the Walkie-Talkie by his side. The sun has finally reached his eyes and he slowly wakes up. As he sits up, he looks over to see if Travis is still across the parking lot in his Ranchero. Then he looks over to the drive-in tellers.

Jane is at the window in a small red Chevette, just completing her transaction. She pulls forward in line to leave and stops for the car in front of her.

88A-4
Hunter looks directly at her and recognition suddenly hits him. He reaches quickly into his pocket for the picture of his mother to compare it with the woman in front of him.

88A-10 88A-17
As Jane starts to pull away, Hunter catches her eye and she glances up at him and smiles before pulling out of the drive.

88A-18
Hunter stands and turns around to watch her leave, as though not believing his eyes. Suddenly, he turns and runs down the wall shouting into his Walkie-Talkie to Travis.

HUNTER

88A-7
(trying to be discreet) Dad, she's leaving the bank! Get over here. Dad, can you hear me? Can you hear me? She's leaving the bank! She's over here! She's leaving the bank, dad, wake up!

88A-12 88A-15 88A-19
Hunter runs back down the wall just in time to see Jane pulling out of the lot and moving toward the freeway.

88A-13 88A-20
Travis jerks awake in a panic, the walkie-talkie beeper piercing his sleep. For a moment, he doesn't understand what the fuck or what. He sits up, looking for Hunter.

(CONTINUED)

88A-14 88A-20
Travis snaps to. He sees Hunter
running on the wall, pointing back.
Travis starts the Rancho wildy
and burns tire around the corner.

88A-8
He pulls up to the drive where
Hunter stands pointing in the
direction where Jane's car took
off, scoops him up and speeds
off down the street.

TRAVIS' POV Fwy TRAVIS' POV Fwy TRAVIS' POV Fwy 2-5

89-1 89-2 89-3 89-4 89-5 89-6

(89) HOUSTON FREEWAY/THE RANCHERO

EXT./DAY (89)

The Red Chevette scoots up onto a freeway. The Ranchero follows, several cars behind. Travis jockeys and weaves, but can't get close enough to the Chevette to be sure it's Jane.

(89A) RANCHERO

INT./DAY (89A)

Travis is twisting around, trying to see the car.

TRAVIS

Are you sure it was her, Hunter? Did she look like the picture?

HUNTER

Prettier than the picture.

TRAVIS

That was your mom.
(pause) There's ten thousand cars here, Hunter. How are we going to find her? Which one is it?

HUNTER

Go faster dad, go faster.

TRAVIS

What the... what color was it? The car was red, right?

HUNTER

Yeah, a little red Chevy.

TRAVIS

Do you see anything? I don't know what it looks like Hunter. You'll have to help me. Can you see? Do you see anything?

(CONTINUED)

89-1

89-2

89-5

89-6

89A-1

89A-2

(89A) CONTINUED: 1

(89A)

HUNTER

No, I can't see her yet.

TRAVIS

God, we're going to get a ticket.

HUNTER

Oh, I see her, I see her now!

TRAVIS

Where?

HUNTER

Over there, over there!

TRAVIS

Which lane?

HUNTER

The right lane, the right lane!

TRAVIS

All right, all right, settle down, I see it.

(pause)

See if it's her, can you tell?

HUNTER

Yeah...

Hunter looks.

89-1

89-5

89-6

89B-1

89A-1

89A-2

(89B) HOUSTON FREEWAY/THE RANCHERO

EXT./DAY (89B)

In the mix of freeway traffic, a second red Chevette gets ahead of the Ranchero. The two Chevettes are identical. As the traffic shifts and changes, the Ranchero gets confused which is which. (And so do we.)

89C-1

(89C) RANCHERO

INT./DAY (89C)

Travis moves back and forth between the two cars ahead, both of them driven by girls that look similar to each other. He gets jumpier.

TRAVIS

Wait a minute, now there's two cars. Which one is it?

They come to a fork in the freeway, one Chevette is taking the right fork and one is taking the left fork.

HUNTER

Take the left! Take the left!

TRAVIS

You sure?

HUNTER

Yeah.

TRAVIS

Okay. You're sure this is the one now?

HUNTER

Yeah.

Travis pursues the red Chevette which turned off left.

(CONTINUED)

89-1

89-5

89-6

89A-1

89A-2

89C-1

(89C) CONTINUED: 1

(89C)

TRAVIS

Did she see you?

HUNTER

Yeah, but I don't think she recognized me. Maybe she did a little bit, 'cause she sorta smiled at me.

TRAVIS

Her hair is blonde, huh?

HUNTER

Yeah, just like mine.

TRAVIS

I can't tell from here.

HUNTER

Let's go closer, we can wave.

TRAVIS

No, no, we don't want to get too close. We might scare her and she'd have a wreck or something. Okay?

HUNTER

Okay, I guess so.

TRAVIS

I hope you're right, Hunter. If we're following the wrong car, we'll have to wait another whole month.

HUNTER

I'll be eight then.

TRAVIS

You'll be what?

(CONTINUED)

152A.

89-1

89-5

89-6

89A+1

89A-2

89C-1

(89C) CONTINUED: 2

(89C)

An ambulance on the freeway blows
it siren in the distance..

HUNTER

I'll be eight then.

TRAVIS

Are we getting a ticket?

HUNTER

No.

TRAVIS

It's an ambulance, huh?

HUNTER

Yeah, it's getting someone.

TRAVIS

Well I wonder where she's going?

HUNTER

Maybe she's going to work.

TRAVIS

Could be.

HUNTER

Do you know where she works?

TRAVIS

Well we're going to find out, I guess.

HUNTER

I guess so.

90-1
The Ranchero trails the Chevette on the roughly vacant streets of Port Arthur. The Chevette drives fast, familiar with the streets. Travis still can't get close.

90-2
The Chevette pulls into an alley. Travis loses sight of it for a moment.

90-3
When he sees it again, the Chevette is parked behind a store-front building. It's empty. The Ranchero parks behind it.

2-5

(90A-1)

(90A) ALLEY

EXT./DAY (90A)

Travis jumps out, looks around, Hunter behind him. He and Hunter examine the Chevette. ^{HUNTER'S} ^{TRAVIS' P.D.V.}

It's locked, car debris scattered around inside: shoes, T-shirt, red vinyl hot-pants. ^{90A-2 P.D.V.} ^{90A-3}

HUNTER

It's a girl's car. Do you think it's my Mom's.

TRAVIS

Could be.

He moves to Hunter who's standing on the back of the car.

Come on, let's get in the truck and I'll tell you my plan.

Hunter climbs in the truck and Travis leans on the door to talk to him.

TRAVIS

Tell you what I'm going to do. I'll be as quick as I can. I'm gonna go inside and see if she's there. Stay in the car, roll up the windows and lock the doors. If anybody comes and talks to you, tell them your Dad's inside and I'll be right back out. Okay.

HUNTER

Okay.

TRAVIS

You all right?

HUNTER

Yeah.

Travis goes to the door and enters the building.

Travis goes up narrow stairs and finds himself coming into the back of a kitchen. The place is stainless-steel, seems untouched like something from a time capsule of the '50s. An OLD MAN is at the other end of the kitchen sitting at a desk.

Travis doesn't notice the Old Man at first, then sees him and crosses the kitchen.

TRAVIS

Sir? Excuse me, did a young blonde woman just go through here a couple of minutes ago?

OLD MAN

Oh, they come and they go... all the time.

TRAVIS

What sort of a place is this?

OLD MAN

I used to run this place, you know. It was nice. You know, Curry was a good cop. They had everything here when he was chief. When they changed police chiefs, that's when it all started to go to hell in a basket. Values changed, and we didn't know which way was which. We didn't know what to do. But we stuck it out. We just stuck it out. We stuck it out...

91-2
The Old Man keeps talking. Travis moves out of the kitchen as the Old Man continues talking to his back. Travis moves up a small stairway leading to the upstairs.

92-1

(92) KEYHOLE CLUB/NIGHTCLUB-BAR

INT./DAY (92)

92-6

92-5

Travis comes into another odd '50s place: a lounge-nightclub. It's too early in the day for the club to be running; chairs are tabled, only a few work-lights turned on, etc. A COMMEIDIENNE rehearses jokes, and members of a FEMALE NEW WAVE BAND run songs on a low stage. A lot of buzzing and laughing and talking.

92-2

92-3

92-4

92-5

A dozen girls-WOMEN (ages 18-40) are clustered at tables in banquettes across the nightclub. Some are costumed, some half-costumed, some in street clothes. A couple of them are putting make-up on each other, others are just drinking coffee, etc. It is a place that seems to be preparing.

Travis moves mock-casually, trying not to be seen and at the same time trying to look for Jane among them. He gets halfway along the room, not finding her, when he hears an announcement.

NURSE

TRAVIS

92-7

92-11

ANNOUNCER (over speaker)

Nurse Bibs, call for you, Booth 19.

92-8

One of the women sitting at a table eating lunch gets up to leave the room. She's in full costume.

92-10

92-9

CUSTOMERS LEAVING.

Travis looks around the room and notices a few girls in the bar, a smaller room off the lounge. Travis sidles toward the bar.

92-14

92-13

92-15

JANE
POV
Jane is at the bar, her back turned to Travis, talking to the nightclub runner, a kind of MAITRE D' slicko. (We recognize Jane from the bank; but Travis can't really see her face.)

As Travis moves into the bar entrance, the Maitre D' spots him. He leaves Jane and turns to Travis.

(CONTINUED)

92-12 92-14

(92) CONTINUED: 1

(92)

MAITRE D'

Sir, you're in the wrong place.
(stepping toward Travis) It's too
early, all the girls are downstairs.

Travis backs up, looking for a way
out. Travis keeps fading back, looking
around. MAITRE D' TRAVIS

92-16 92-17
The Maitre D' keeps after him. Travis
moves back out through the nightclub
and into the lobby, then down some
stairs. He bumps into another COSTUMED
GIRL coming up the stairs.

92-18
The Maitre D' follows him.

92A-1

(92A) HALLWAY

INT./DAY

Travis hustles down the hallway. He
hears footsteps thudding behind him. TRAVIS' P.O.V.
He turns the corner and sees a sort of 92A-2
Cashier's booth with clients lined up
at the window and a long bar.

He turns and shoves through a side
door. 92A-3 MAITRE D'

92B-1

(92B) CORRIDOR

INT./DAY

Travis bustles down a long, narrow 92B-3
corridor. He pauses briefly to look
out the window and check on Hunter, then
moves down the hall to enter a door
with a red light turned on above it.

92B-2
The Maitre D' enters the same corridor,
following Travis. He stops to look out
the window and sees the boy waiting with
the Ranchero in the parking lot.

The boy looks back up at him.

The Maitre D' moves on down the hall to
enter the room that Travis entered.

(92C-1)

(92C) KEYHOLE CLUB/ALLEY

EXT./DAY (92C)

Travis has been gone a few minutes when Hunter decides to explore the alley a little. He walks down the alley looking over the neighborhood and passing the time.

(92C-2)

He comes to one of the many buildings that have murals painted on them and stops to look. Someone has painted a dirty word, "Pussy," in paint on the mural. He pauses to look then heads back for the Rancho.

93-1

(93) KEYHOLE CLUB/BOOTH ROOM

INT./DAY (93)

Travis has stepped into the middle of a large, bluish dark ballroom. There are two rows of black velvet draped booths set up in the room, twelve against one wall and twelve against the opposite wall. The black booths form a long corridor between them.

93B-2 TRAVIS' POV.

Travis looks up and down this corridor, trying to figure out what this place does. Faint light spills out of a couple booths from under the black curtain doors pulled closed.

Travis moves toward the lit-up booths listening. He can hear only muffled, broken conversations. He glances around at the small placards that tag each booth with a number and place-name.

93B-3 TRAVIS' P.O.V.

Men are moving through the corridor periodically, some exiting booths, some entering booths.

Travis ducks into one of the unused booths, pulling the curtain shut.

93B-5

The Maitre D' enters the room just as Travis moves into the first booth. He stands quietly, just watching Travis.

93A-1

(93A) KEYHOLE CLUB/BOOTH ONE

INT./DAY (93A)

When Travis shuts the curtain a little table lamp is on revealing a chair at a small table with a telephone on it. Draped black curtains soundproof the otherwise empty, dark booth.

Travis sits at the table. He's jumpy. He notices something like a cast-list taped to the table; a list of the girl's names opposite role categories.

Travis scans the list; hesitates; picks up the phone. A MAN'S VOICE answers the phone.

MAN'S VOICE (Phone Filter)

~~Oh, you're looking for a girl...~~

TRAVIS

I'm looking for a girl...

MAN'S VOICE

~~Sure~~

TRAVIS

She's blonde... and...

MAN'S VOICE

~~Well, is~~

TRAVIS

Yeh, maybe she's a little wild...

The man on the phone cuts him off.

Right. I got the girl for you. Stay right on the line.

Abruptly, a small room lights up on the other side of the front wall of the booth (obviously this wall is glass). This little room is a stylized set that suggests a kitchen.

(CONTINUED)

93A-1

(93A) CONTINUED: 1

(93A)

At the same moment, a time-clock meter lights up in Travis' booth and starts clicking down the minutes.

Suddenly a tall blonde woman, STRETCH, in black leather jacket and fish-net stockings comes into the kitchen set. She's in her mid-20s, striking with a no-shit attitude. She plops a tape-deck in the sink, blasting loud funk-rock music. She leans down to the microphone.

STRETCH

Hi, honey.

She yanks off her jacket to reveal a black zippered leotard under it. She's straight-on unblinking about what she's doing. This is her business and she means business.

Travis is so thrown, he starts smiling and sort of stuttering into the phone.

TRAVIS

Um... hello... hello...

STRETCH

Hello. Yeah?

TRAVIS

Could you turn it down? Off!?

STRETCH

All right. Okay. I'll turn it off.
(she punches the button) Off.

TRAVIS

I'm looking for a different girl.

STRETCH

What's the matter. You don't like me?

(CONTINUED)

93A-1

(93A) CONTINUED:

(93A)

TRAVIS

Yes, I like you, but... I have to see
all the girls. Thanks.

Travis immediately hangs up the phone
and exits the booth. Stretch keeps
talking over his action.

STRETCH

Okay... I don't blame you.

TRAVIS

TRAVIS' P.O.V.

93B-1

93B-4

(93B) KEYHOLE CLUB/BOOTHROOM CORRIDOR

INT./DAY (93B)

Travis pulls out, crosses into
another booth.

93F-2

The Maitre D' has been watching
cautiously from another booth in the
row. He peeks out and watches Travis
as he moves into the next booth.

93C-1

(93C) KEYHOLE CLUB/BOOTH TWO

INT./DAY (93C)

Travis sits down in the booth. He's beginning to understand how this works now and is a little more sure of himself. He glances at the list of girls, then scoots his chair to sit next to the phone and picks it up.

MAN'S VOICE (Phone Filter)

~~Yeah, who do you want?~~

TRAVIS

I want to see a blonde girl. Kinda short, straight hair... about 25 years old.

MAN'S VOICE

~~Okay, she's not bad. Stay on the line.~~

The lights go on in the booth to show a poolside set. NURSE BIBS hurries in a little out of breath and disoriented. She steps to the window/mirror and checks her lipstick (right opposite Travis' face). Then she sits and directs herself to the other end of the mirror where the customer normally sits. She tries to play a nursely attitude.

NURSE BIBS

Hi, honey. And how are you today?

Travis watches silently, trying to figure why she's not looking at him.

You know, out of the twenty-four booths in this place, this is the one I haven't worked yet. What can I do for you?

Travis doesn't answer.

How 'bout some water polo?

She looks around and picks up the rubber horse toy. She struggles to pull the toy on.

✓
(CONTINUED)

Travis moves his hand around where she's looking. She obviously doesn't see it. She's uncomfortable from his silence.

NURSE BIBS

Well, if you could tell me where the pain is, maybe I could find a cure.

TRAVIS

Why aren't you looking at me.

NURSE BIBS

I am looking at you.

TRAVIS

I'm over here. Can't you see me?

NURSE BIBS

Listen sweetheart, if I could see you, I wouldn't be here, pal.

TRAVIS

What do you see?

NURSE BIBS

I see what you see. Nurse Bibs...
Nurse Bibs with a rubber horse.

TRAVIS

Oh, I see. Thank you, Nurse Bibs.

Travis hangs up the phone and leaves the booth.

Nurse Bibs sits there for a moment, trying to figure out what happened.

NURSE BIBS

(to herself) Shoulda' brought my sandwich.

93D-1

(93D) KEYHOLE CLUB/BOOTHROOM CORRIDOR

INT./DAY (93D)

Travis looks up and down the corridor
like he's in a maze. Frustrated and
humiliated. More and more, he's
refusing to believe that Jane's in
here. He picks another booth.

93E-4

93-2

93-3

(93E) KEYHOLE CLUB/BOOTH THREE

INT./DAY (93E)

Travis fumbles up the phone, determined.
He's forced into almost playing the
client, getting specific.

MAN'S VOICE (Phone Filter)

~~Hi, Jane, I'm calling you. I'm calling you.~~
~~Are you out there today, aren't you?~~

TRAVIS

Yeah, because I'm looking for a
particular girl. I talked to her
before. She's got short, straight,
blonde hair, and the last time I
talked to her, she had on a fluffly,
short pink dress, sorta like a
sweater.

MAN'S VOICE

~~Yeah, I know who you mean. Let me~~
~~check on her. She's available. Stay~~
~~on the line.~~

MCU-TRAVIS

93E-5

Travis waits, trying to tell himself
this isn't going to be Jane. But
his guts are twisting up.

The lights go up to show a hotel
room set. Travis closes his eyes
afraid to look.

93E-6

93E-7

A frail blonde comes in. It's Jane.
Travis' heart is pounding in his
throat.

JANE

Hi. (on the other side of the mirror)
Are you out there.

Travis is silent for a while after
the initial shock of hearing her voice.

I see your light's still on, so I guess
you must be out there.

She laughs, pauses. Travis is
silent.

(CONTINUED)

162C.

93E-4 93E-5 93E-6 93E-7

(93E) CONTINUED: 1

(93E)

JANE

It's all right if you don't want to talk. I don't like to talk either sometimes. I just like to be silent sometimes.

Long pause. Silence. Jane is slightly awkward.

Do you mind if I sit down?

Travis stays silent. She asks him again.

Do you mind if I sit down?

Travis slowly opens his eyes and looks at her for the first time.

TRAVIS

No.

93E-10

93E-12

JANE

Thanks. My legs hurt a little from standing all the time.

She smiles as she sits in a chair, crosses her legs and stares out the one-way mirror.

Is this your first time here?

TRAVIS

Yes.

JANE

Oh-- Well, this whole thing must seem kind of strange to you then. (she laughs) I mean, you realize that I can't see you even though you can see me. It takes a little getting used to. Am I looking at your face now?

She laughs. Pause.

(CONTINUED)

JANE

Oh well, it don't matter. If there's anything you want to talk about, I'll just listen. I'm a real good listener.

Travis is silent. Long pause.

93E-8

Would you like me to-- do something for you?

Another pause.

Do you mind if I take my sweater off?

Travis is silent.

I'll just take my sweater off.

She stands as though to take her sweater off. Travis yells at her, suddenly violent.

TRAVIS

No! No! Please! Leave it on!

Jane leaves her sweater on and sits back down. There's the sense about her now that she has to handle this stranger with kid gloves. Her voice is gentler now.

JANE

I'm sorry. I just don't know exactly what it is you want.

TRAVIS

I don't want anything.

JANE

Well-- Why did you come here then?

TRAVIS

I was looking for someone.

(CONTINUED)

93E-5

93E-6

93E-7

93E-8

(93E) CONTINUED: 3

(93E)

Travis is silent.

93E-9

JANE

Another girl?

Maybe if you told me who she was, I could try to find her for you. I know all the girls here. Do you remember her name?

TRAVIS

No.

JANE

Did you meet her somewhere else?

TRAVIS

No.

JANE

Oh, I thought you said this was the first time you'd been here.

TRAVIS

It is.

JANE

Well -- can you describe her for me?

TRAVIS

No.

JANE

I'd like to help you find her if I could. I mean, there's not much point in you talking to me if you'd rather be talking to someone else.

TRAVIS

I want to talk to you.

(CONTINUED)

93E-5

93E-6

93E-7

93E-8

93E-11

93E-12

(93E) CONTINUED: 4

(93E)

Another pause.

Another pause.

Jane laughs. Travis gets upset.

JANE

Is there something you want to tell me?

TRAVIS

No.

JANE

C'mon, you can tell me. I can keep a secret.

TRAVIS

Is that all you do is talk?

JANE

Well-- yes-- mostly. And listen.

TRAVIS

What else do you do?

Why are you laughing?!

JANE

(stops laughing) I'm sorry.

TRAVIS

What else do you do?

JANE

Nothing really. We are not allowed to see the customers here.

TRAVIS

Where do you see them then? Do you go home with them?

(CONTINUED)

93E-5

93E-6

93E-7

93E-9

93E-11

93E-12

(93E) CONTINUED: 5

(93E)

JANE

No, we don't, sir. We're not allowed any outside relationships with the customers.

TRAVIS

Yeah, but you can go home with them if you want to, can't you? How much extra money do you make! How much! How much money do you make on the side?

93E-10

JANE

(stands) I'm sorry, sir, but I think maybe you ought to talk with one of our other girls. I'll see if I can find someone for you.

She starts to go.

TRAVIS

(yells at her) No! No! No! Please! Don't go!

She stops, looks at the mirror. Pauses.

JANE

I just don't think I'm the one you're looking for.

TRAVIS

Don't go, please.

Jane pauses; stares at the mirror, then sits again, slowly.

JANE

All right.

TRAVIS

I'm sorry. I just--

(CONTINUED)

162H.

93E-5

93E-6

93E-7

93E-9

93E-10

93E-11

93E-12

(93E) CONTINUED: 6

(93E)

Travis gets embarrassed and awkwardly leaves the booth. Jane continues talking, not know that he's gone.

JANE

That's all right. I know how difficult it is to talk to a stranger sometimes. Just try to relax and tell me what's on your mind. I'll listen. I don't mind listening. I do it all the time.

93E-1

93E-2

93E-3

(93F) KEYHOLE CLUB/BOOTHROOM CORRIDOR

INT./DAY (93F)

Travis leaves Jane's booth and passes by one of the bouncer's standing in the doorway. He's obviously upset.

The bouncer looks at him with curiosity, wondering if there's a problem.

93F-1

93F-3

The Maitre D' slowly walks down the corridor.

MAITRE D'

(to bouncer) Hey, it's okay, Showboat.

He goes into the booth where Jane was speaking to Travis.

93G-1

(93G) KEYHOLE CLUB/BOOTH THREE

INT./DAY (93G)

Jane sits in the booth alone, silent now, confused and upset. Suddenly she hears the music of a blues harmonica coming over the speaker.

JANE

Slater?

He soothes her with the music. Finally, Jane leaves the booth while Slater finishes his song.

SCENE 94 OMITTED

(95) RANCHERO

INT./DAY (95)

Late afternoon.

Travis drives fiercely down a flatland highway. He's drinking hard from a Tequila bottle, not looking right or left.

Long pause.

Travis drinks again. Hunter looks at him.

Hunter watches him silently, but mostly keeps his face turned to the roadside.

HUNTER

You did see her, didn't you?

TRAVIS

We'll talk about it later, okay?

HUNTER

You saw her didn't you? She was there, wasn't she?

TRAVIS

Yep.

(pause)

Don't worry about me drinking, son. I can handle it.

Travis drives fast through a little town in the middle of nowhere. Then he abruptly stops, backs up and swerves back into the town. It's just a highway junction with a gas station, a washateria, a couple of bars and a few scattered houses.

Travis screeches up to one bar, the "Broadway Bar."

He gets out of the truck without further explanation. Hunter follows him, wanting to do something but not knowing what.

97-1

(97) BROADWAY BAR

INT./DAY (97)

The place is like an old western saloon. Almost empty except for a few OLD PEOPLE in a corner playing cards.

97-2

97-3

Travis and Hunter stand alone at the long brass bar. Travis has a beer and a shot of Tequila in front of him. Hunter has a coke. Travis is staring at the polaroid of his piece of land in Paris.

97-4

HUNTER

(re: Polaroid) What's that?

TRAVIS

A vacant lot.

HUNTER

Why did you take a picture of a vacant lot?

TRAVIS

I didn't take the picture. Somebody sent it.

HUNTER

Who?

TRAVIS

People I bought it from. I bought that lot when we were all together with your Mom. I thought we might live there some day.

HUNTER

Where?

TRAVIS

Paris... Texas.

97-5

INSERT

Close up of Polaroid in Hunter's hand.

(CONTINUED)

97-1 97-2 97-3

(97) CONTINUED: 1

(97)

HUNTER

Where's that?

TRAVIS

Close to the Red River. How do you like it?

HUNTER

You mean we'd just live on the dirt?

TRAVIS

No. I'd build a house.

HUNTER

Do you know how to?

TRAVIS

It's easy.

Pause as Hunter stares at the picture.

HUNTER

You own this place, hey?

Travis nods.

Is that where we're going?

TRAVIS

Nope. Well... maybe we ought to.

Travis looks at the polaroid. It dawns on him that his hopes of putting things right are over. He tries to deal with it as a joke.

Maybe they found oil there while I was gone. Maybe we're millionaires.

Travis takes a big swig of Tequila finishing the glass.

(CONTINUED)

97-1 97-2 97-3

(97) CONTINUED: 2

(97)

Hunter grabs his coke as he gets down from the bar railing to walk out.

HUNTER

Why do you drink that stuff? It stinks.

TRAVIS

(over his shoulder to Hunter) Where're you going?

HUNTER

(disgusted) To the truck.

Travis takes a swig of the beer sitting in front of him and heavily lays it on the bar.

TRAVIS

(after a pause) Can I have another one... Please.

98-1

98-3

98-4

(98) NORDHEIM-BROADWAY BAR (LATER)

EXT./DUSK (98)

Hunter is in the Ranchero, the sun setting quickly. The little girl he met earlier, Brandy, is across the street at the Coke machine. She gets a Coke and looks curiously at Hunter in the Ranchero.

98-2

Hunter picks up his binoculars and looks through them at Brandy as she gets on her bicycle and rides off down the street.

SCENE 99 OMITTED

100A-1

(100A) VISION: MEXICAN BAR

INT./NIGHT (100A)

Travis sitting in a primitive bar
in a Mexican village, getting loaded.

100B-1

(100B) VISION: MEXICAN VILLAGE

EXT./DAY (100B)

Travis, drunk out of his mind,
stumbling along a dirt road in
a mountain village.

100C-1

(100C) VISION: SHOWER

EXT./DUSK (100C)

Travis runs water over his head
with his clothes on in a primitive
shower outside, then puts his hat
back on, picks up his bottle of
Tequila and heads into a bar.

100D-1

(100D) VISION: POV - MOUNTAINS

EXT./DUSK (100D)

Travis' POV of the mountains and
landscape outside the primitive
Mexican Bar.

102-1

102-2

Travis stumbles into the empty
laundromat, Hunter helping him.
This is not much more than a barn.
A long row of washing machines
with a couch in one room. In the
adjoining room, nothing but a few
couches and a coin-operated T.V.
set.

102-3

102-5

102-6

TRAVIS

(drunk, half to Hunter and half to
himself) This is not-- This is not
the place to take a fancy woman. Would
you say? If you had a fancy woman,
would you take her into a place like
this?

HUNTER

What's a fancy woman?

TRAVIS

My mother-- My mother, not your mother--
My mother was not a fancy woman. She
never was... She never even wanted to
be. She never even pretended to be a
fancy woman.

HUNTER

What was she?

TRAVIS

She was-- She was just-- plain...
Just a plain good woman. She was very
good. She was very plain and very
good. But my Daddy. See-- my Daddy
had this idea in his head like a
sickness.

HUNTER

What idea?

(CONTINUED)

(101-4)
(101) NORDHEIM-BROADWAY BAR

INT./NIGHT (101)

(101-3)
Travis stands at the end of the bar, still drinking, and very drunk. GLADYS cleans up behind the bar. The place is obviously closing.

(101-1)
Suddenly, Hunter speaks to Travis bringing him out of his visions.

HUNTER

Dad, this place is closing now.

Travis looks at the boy and smiles.

TRAVIS

Okay.

Hunter goes to the door and turns to wait for Travis. Travis very drunkenly moves to the door frame.

TRAVIS

(to Gladys) Where's the closest motel, Gladys?

GLADYS

Twenty-seven miles west of here.

HUNTER

(from the sidewalk outside) Come on, Dad. I know a place down the street.

(101-2)
The two of them leave together as Gladys closes and locks the door.

(102-2) (102-3) (102) CONTINUED: 1

(102)

(102-4)

(102-6)

TRAVIS

He had this idea about her. He'd look at her and-- he wouldn't see her. He'd see this idea. See, he knew-- he knew he was just as plain as dirt on the road... He knew that... He knew he'd never be anything but plain. So he made this idea up about her. (laughs) He told people she was from Paris. He even started to believe it. He actually believed it. And she-- she got so embarrassed... She was very shy...

(102-7)

Travis passes out on the couch. Hunter takes it in stride. He looks at Travis for a moment, then goes over to him and digs some quarters out of his pocket.

HUNTER

Dad? Can I watch T.V.?

TRAVIS

(half waking up, mumbles) Sure.

Hunter feeds some quarters into the T.V. and turns it on. A John Wayne western comes on. Hunter moves to the couch to sit and tries to get comfortable. He keeps looking back at Travis.

103A-1

(103A) RANCHERO (LATER)

EXT./DAY (103A)

Hunter sits in the Ranchero reading the comics. We see Travis coming down the opposite side of the street in the distance, carrying their jackets.

Travis crosses the street to get in the Ranchero with Hunter. They look at each other a moment without saying a word.

TRAVIS

Vamanos.

He closes the door, starts the car and pulls off down Main Street.

103B-1

(103B) NORDHEIM CROSSROADS

EXT./DAY (103B)

The Ranchero stops where the Nordheim Main Street meets the highway.

A sign says: "HOUSTON - 233 MILES (pointing left)
SAN ANTONIO - 518 MILES (pointing right)

The truck pauses facing the sign.

103C-1

(103C) RANCHERO

INT./DAY (103C)

Travis sits blinking at the sign. He can barely think. He doesn't move. Hunter glances at him, trying to read him.

Finally, Hunter speaks without looking up from his comics.

HUNTER

Left, Dad.

103C-2

Travis turns left down the highway.

HUNTER'S
P.O.V.

103-1

103-2

103-3

103-4

(103) NORDHEIM MAIN STREET

EXT./MORNING (103)

Hunter comes out of the washateria and stands on the porch looking down Main Street. The streets are still fairly deserted.

103-5

He runs across the street and down the street, passing one of the locals slowly walking down the street.

103-6

Just as he passes the Broadway Bar, he runs into a little girl, BRANDY, on her way to wait for the school bus.

103-8

103-7

HUNTER

Hi.

BRANDY

(smiling) Hi, toad-head.

HUNTER

Hi, fly face.

103-9

Brandy, feigning offense, shakes hands with him and continues on to the bus stop. Hunter runs on to the phone booth.

103-10

He picks up the phone and dials some numbers.

HUNTER

Hello, Operator... This is a collect call from Hunter.

HUNTER'S
POV-BRANDY

HUNTER'S
POV-BUS

103-11

103-12

103-14

103-13

As he waits for the connection, he turns to look at Brandy. He's making a collect call to Anne. He hears Anne's voice, talking to the operator. She sounds instantly frantic. As Anne is accepting the call, he changes his mind and hangs up. He runs away from the booth and gets in the Ranchero.

104-1

(104) HOUSTON HOTEL ROOM/BATHROOM

INT./DAY (104)

Travis is in the bathroom. He stands in front of the mirror and just finishes combing his hair. He is clean shaven and has new clothes on, a black shirt and black trousers. He looks transformed, like the Travis maybe that Jane first fell in love with.

He takes a tape recorder that he bought for the occasion, sits down on the edge of the bathtub and starts talking into the little machine.

In the next room we see the triangle-shaped glass hotel room in the downtown Houston skyscraper. Two long glass window-walls meet in a point like a spaceship at one end of the room. Hunter bounces around the room in a long T-shirt and socks, still wet from a bath.

104-2

TRAVIS

(into tape recorder) Hunter. It's me. I was afraid I'd never be able to say the right words to you in person so I'm trying to do it like this. When I first saw you this time -- at Walt's, I was hoping for all kinds of things. I was hoping to show you I was your father. You showed me I was. But the biggest thing I hoped for can't come true. I know that now. You belong together with your mother...

105-1

(105) HOUSTON HOTEL ROOM (LATER)

INT./DAY (105)

Travis comes into the room where
Hunter is playing with his toys.

HUNTER

Why are you dressed like that?

TRAVIS

Do I look dumb?

HUNTER

No.

TRAVIS

I have to go out for a while, and I
want you to wait here.

HUNTER

Where are you going?

TRAVIS

Back to that place again?

HUNTER

To see Mom?

TRAVIS

Yes.

HUNTER

When am I going to get to see Mom?

TRAVIS

Soon as I talk to her. Real soon.
You wait here and don't leave the
room. Okay?

HUNTER

Okay, dad.

(CONTINUED)

105-1

(105) CONTINUED: 1

INT./DAY (105)

Travis kisses him on the head, then gives him the little cassette recorder.

TRAVIS

I made this tape for you. I want you to play it after I go. Okay?

HUNTER

Okay.

Travis leaves. Hunter continues playing and reading his comic book on the bed.

105A-1

(105A) RANCHERO/FREEWAY

EXT./DAY (105A)

Travis drives down the freeway toward the Keyhole Club for his meeting with Jane.

106-1

(106) KEYHOLE CLUB - BOOTH FOUR

INT./DAY (106)

106-2

Jane comes into the booth and sits.
Travis is on the other side of the
mirror.

106-3 106-4

JANE

Hello.

TRAVIS

Can I tell you something?

JANE

Sure. Anything you like.

TRAVIS

It's kind of long.

JANE

I have plenty of time.

TRAVIS

I knew these people --

JANE

What people?

TRAVIS

These two people. They were in love
with each other. The girl was very
young. About seventeen or eighteen,
I guess. And the guy was quite a bit
older. He was kind of raggedly and wild.
And she was very beautiful, you know?

JANE

(smiles) Yeah.

He stops. Pauses.

106-6

106-10

106-11

(CONTINUED)

106-14

TRAVIS

I mean she loved him, because he was sort of crazy, so the age didn't matter. Not really crazy, but he'd turn everything into a kind of adventure and she liked that. Just an ordinary trip down to the grocery store was full of adventure. They were always laughing about stupid things. He liked to make her laugh. They didn't much care about anything else, because all they wanted to do was be with each other. They were always together.

JANE

Sounds like they were very happy.

TRAVIS

Yes. They were. They were real happy. And he-- he loved her more than he ever felt possible. He couldn't stand being away from her during the day when he went to work. So he'd quit. Just to be home with her. Then he'd get another job when the money ran out. Then he'd quit again. But pretty soon, she started to worry.

JANE

About what?

TRAVIS

Money, I guess. Not having enough. Not knowing when the next check was coming in.

JANE

I know that feeling.

TRAVIS

And so he started to get kind of torn inside.

(CONTINUED)

106-2

106-6

106-10

106-11

106-13

(106) CONTINUED: 2

(106)

106-14

JANE

How do you mean?

TRAVIS

Well, he knew he had to work just to support her, but he couldn't stand being away from her either.

JANE

I see.

TRAVIS

And the more he was away from her, the crazier he got. Except now, he got really crazy. He started to imagine all kinds of things.

JANE

Like what?

TRAVIS

He started thinking she was seeing other men on the sly. He'd come home from work and accuse her of spending the day with somebody else. He'd yell at her and break things in the trailer.

JANE

The trailer?

TRAVIS

Yes, they were living in a trailer home.

JANE

Excuse me, sir-- but were you in to visit me the other day? I don't mean to pry.

(CONTINUED)

Pause.

106-3

106-4

106-7

106-12

106-3 106-4 106-7 106-10 106-11 106-13

(106) CONTINUED: 3

(106)

106-12

106-14

TRAVIS

(after a pause) No.

JANE

Oh. I thought I recognized your voice for a minute.

TRAVIS

No, it wasn't me.

JANE

Please go on.

TRAVIS

Anyway-- he started drinking pretty bad. And he'd stay out late just to test her.

JANE

What do you mean, test her?

TRAVIS

To see if she'd get jealous.

JANE

Oh.

106-5

106-16

TRAVIS

He wanted her to get jealous, but she didn't. She was just worried about him and that got him even madder.

JANE

Why?

TRAVIS

Because he felt that if she never got jealous of him, she didn't really care about him.

(MORE)

(CONTINUED)

106-5 106-7 106-10 106-11 106-12 106-13 106-16

(106) CONTINUED: 4

(106)

106-14

TRAVIS (Cont'd)

Jealousy was a sign of her love for him. And then one night-- one night she told him that she was pregnant. She was about three or four months pregnant, and he didn't even know. And then suddenly everything changed. He stopped drinking and got a steady job. He was convinced that she loved him now because she was carrying his child. And he was going to dedicate himself to making a home for her. But a funny thing started to happen.

JANE

What?

TRAVIS

106-17

She started to change, too. After the baby was born. He didn't even notice it until much later. She began to get irritated with everything around her. She was mad at everything. Even the baby seemed to be an injustice to her. He kept trying to make everything all right for her. Buy her things. Take her out to dinner once a week. But nothing seemed to satisfy her. For two years he struggled to pull them back together like they were when they first met, but finally he knew it was never going to work out. So he hit the bottle again. But this time it got mean. This time when he came back late at night, she wasn't worried about him or jealous. She was just enraged. She accused him of holding her captive by making her have a baby. She told him she dreamed about escaping. That was all she dreamed about. Escape. She saw herself at night running naked down a highway. Running across fields. Running down riverbeds. Always running. And always, when she was just about to get away-- he'd be there. He'd stop her somehow. He'd just appear and stop her.

(MORE)

(CONTINUED)

106-8

INSERT

Speaker box on counter.

106-18

106-5 106-7

(106) CONTINUED: 5

(106)

106-19

TRAVIS (Cont'd)

And when she told him these dreams, he believed them. He knew she had to be stopped or she'd leave him forever. So he tied a cow bell to her ankle so he'd hear at night if she tried to get out of bed. But she learned how to muffle the bell by stuffing a sock into it and inching her way out of bed and into the night. He caught her one night when the sock fell out, and he heard her trying to run to the highway. He caught her and he dragged her back to the trailer and tied her to the stove with his belt. He just left her there and went back to bed and lay there listening to her scream. Then he listened to his son scream, and he was surprised at himself because he didn't feel anything anymore. All he wanted to do was sleep. And outside, the world seemed very quiet. All he could hear was a distant truck. And for the first time, he wished he was far away. Lost in a deep, vast country where nobody knew him. Somewhere without language or streets. And he dreamed about this place without knowing its name. And when he woke up, he was on fire. There were blue flames burning the sheets of his bed. He ran through the flames toward the only two people he loved, but they were gone. His arms were burning and he threw himself outside and rolled on the wet ground. Then he ran. He never looked back at the fire. He just ran. He ran until the sun came up and he couldn't run any further. When the sun went down, he ran again. For five days, he ran like this until every sign of man had disappeared.

106-20

106-21

106-15

Jane has come to the mirror, recognizing by now that it's Travis on the other side. She puts her hand to the glass softly.

(CONTINUED)

106-7 106-15

(106) CONTINUED: 6

(106)

106-22

JANE

Travis?

TRAVIS

If you turn the light off in there,
will you be able to see me?

JANE

I don't know. I never tried.

She walks out the door, turns off the
light and then comes back.

Travis turns the lamp on his face.
This reverses the mirror.

Jane sees his face for the first
time. She stares at his face.

TRAVIS

Can you see me?

JANE

Yes.

TRAVIS

Do you recognize me?

JANE

Oh, Travis--

She softly touches the glass.

TRAVIS

I brought Hunter with me.

Jane pulls away from the glass. There
is a very long silence.

(CONTINUED)

TRAVIS

Don't you want to see him?

JANE

Yes. More than anything in the world. I wanted to see him so much that I couldn't bear imagining him anymore. Anne kept sending me photographs of him until I asked her to stop. I couldn't stand the pain of seeing him grow up and missing it.

TRAVIS

Why didn't you keep him with you?

JANE

I couldn't, Travis.
(pause)
I didn't have what I knew he needed.
(pause)
I didn't want to use him to fill all the emptiness in me.

TRAVIS

He needs you now. He wants to see you.

JANE

Is he with you now?

TRAVIS

He's waiting for you.

JANE

Where?

TRAVIS

He's in the Meridian Hotel. Room 1520.

(CONTINUED)

Travis stands.

Travis just stands there.

Long pause. She stares at him through the glass. Travis just stands there for a while.

Long pause.

JANE

You're not going, are you?

TRAVIS

(staring at the mirror) I can't see you.

JANE

Don't go yet.

JANE

I-- I used to make up long speeches to you. After you left. I used to talk to you all the time, even though I was alone. I walked around for months talking to you. Now I don't know what to say. It was easier when I just imagined you. I even imagined you talking back to me. The two of us. We'd have long conversations. It was almost like you were there. I could see you and smell you. I could hear your voice. Sometimes your voice would wake me up. I'd hear it in the middle of the night just like you were there in the room with me. Then slowly it faded. I couldn't picture you anymore. I tried to talk out loud to you like I used to, but there was nothing there. I couldn't hear you. Then-- I just gave up. Everything stopped. You-- just disappeared. Now I'm working here. I hear your voice all the time. Every man has your voice.

(CONTINUED)

106-22

(106) CONTINUED: 9

(106)

TRAVIS

I'll tell Hunter you're coming.

JANE

Travis?

(pause)

I'll be there.

TRAVIS

Good.

JANE

Meridian Hotel?

TRAVIS

Room 1520.

There is no goodbye. Travis just leaves.

106-9

Jane stands in the corner of her room and turns up the lights again. She looks at the place for the last time.

106A-1	106A-2	106A-3
(106A)	HOUSTON HOTEL ROOM	INT./DAY (106A)

Hunter listens to Travis' tape.
(Just from where we left off when
Travis spoke into the recorder.)

TRAVIS (V.O.)

(voice on recorder) ... You belong together with your mother. It was me that tore you apart. And I owe it to you to bring you back together. But I can't stay with you. I could never heal up what happened. That's just the way it is. I can't even hardly remember what happened. It's like a gap. But it left me alone in a way that I'll never get over. And right now I'm afraid. I'm afraid of walking away again. I'm afraid of what I might find. But I'm even more afraid of not facing this fear. I love you, Hunter. I love you more than my life.

Hunter looks out the window at the
skyscrapers around him.

106A-4

SCENES 107 AND 107A -- OMITTED

TRAVIS TRAVIS TRAVIS JANE & HUNTER

(107B-3) (107B-4) (107B-5) (107B-1) (107B-2) (107B-7)

(107B-6) (107B) PARKING GARAGE ROOFTOP EXT./NIGHT (107B)

Travis watches Jane entering the hotel room with the key he gave her.

Hunter is playing in the corner and doesn't notice her at first. Then he turns and sees her. Jane and Hunter don't move, staring at each other. They don't seem to know what to do.

Then Hunter moves to Jane and starts playing with her hair. He embraces his mother. She holds him tighter, turning him a little.

Now Hunter faces the window/wall, looking over Jane's shoulder.

(107C) HOUSTON HOTEL ROOM INT./NIGHT (107C)

Now Hunter sees Travis and the solitary Ranchero on the roof of the parking garage.

SCENE 107D - OMITTED

(107E-1)

(107E) HOUSTON HOTEL ROOM INT./NIGHT (107E)

Hunter sees Travis get into the Ranchero and drive down into the parking garage.

(108) HOUSTON FREEWAY EXT./SUNSET (108)

(NOTE TO EDITOR: THIS SCENE WAS INITIALLY SHOT AS "X" AS THERE WAS NO PLACE IN THE SCRIPT FOR IT YET. IT NOW BECOMES SC. 108)

CU-TRAVIS (108-1)

TRAVIS' P.O.V. (X-1)

Travis drives down the freeway as the sun sets in Houston, the city seeming to rise out of the light.

(109) PARIS, TEXAS

EXT./DAY (109)

Travis works on the house. He's got a long way to go.

(110) PARIS, TEXAS POST OFFICE

INT./DAY (110)

Travis picks up some equipment he's ordered for the house. The MAIL CLERK stops him as he's leaving.

MAIL CLERK

We got a little box; came in General Delivery for you last Friday. Mr. Henderson, wait--

The clerk goes back and brings out a hand-sized box. Travis takes it.

Travis stops in the middle of the lobby and inspects the small box. It has spaceships stuck all over it. He opens the box and slides out a plastic container of Super-8 film. That's all that's in the box.

Super-8

(111) SUPER-8 FILM

(111)

Images of Hunter and Jane traveling across the country. They pass the camera back and forth and wave.

Hunter says (without sound), "I love you, Dad." Jane says (without sound), "I love you, Travis."

THE END