

THE LAST PICTURE SHOW

Screenplay by
LARRY McMURTRY and
PETER BOGDANOVICH

From the novel
by Larry McMurtry

Final Draft
Revised October 2, 1970

THE LAST PICTURE SHOW

CHARACTERS:

- SAM ("THE LION")..... an aging cowboy with an uncombed mane of white hair.
- SONNY CRAWFORD..... an appealing teenager, neither handsome nor ugly - about 17 years old.
- DUANE JACKSON..... tall, about 17, good-looking jock; Sonny's best friend.
- JACY FARROW..... the prettiest girl in town, a cheerleader and a wholesome-looking seventeen.
- BILLY..... a retarded kid, in his early teens, sweet, abstracted, mute; loves movies.
- RUTH POPPER..... the Coach's wife, plain, drab and rundown, older than her forty years, but attractive beneath it all.
- LOIS FARROW..... Jacy's mother, a rangy, tall blonde of 40, still most attractive.
- GENEVIEVE..... attractive brunette, in her late thirties, still shapely and high-breasted.
- HERMAN POPPER..... the high school athletics coach, in his late forties or early fifties; an athlete gone to seed, hair thin, belly stout.
- ABILENE..... local pool shark, foreman on an oil rig, in his early thirties. Tall, with heavy black hair, neatly combed.
- GENE FARROW..... Jacy's father, Lois' husband, a pleasant-looking but weak man in his mid-forties.
- LESTER MARLOW..... a grinning, red-haired boy of about 18, from Wichita Falls and therefore a little more civilized.
- CHARLENE DUGGS..... stolid, stocky and seventeen, with a stiff permanent.

CHARACTERS (cont'd)

JOE BOB BLANTON.....the preacher's boy, around 16 or 17,
with dandruffy blond hair.

BOBBY SHEEN.....a merry, very good-looking youth of
18 or 19 from Wichita Falls.

JIMMIE SUE.....a fat, ugly woman, the waitress at
the local drive-in and a \$2 hooker
on the side.

MISS MOSEY.....elderly lady, pleasant and friendly,
runs the picture show.

ANNIE-ANNIE MARTIN.....Bobby's girl, tall, willowy, very
graceful.

SHERIFF.....a fat law man, not easily ruffled.

ANDY FANNER.....town nightwatchman, grizzled type,
in his fifties.

JOHN CECIL.....small, pleasant man, teaches English
at the high school.

LEROY MALONE.....gangly 17-year-old.

MARLENE DUGGS.....Charlene's sister, a year younger,
otherwise little difference.

JACKIE LEE FRENCH.....a pretty but very short brunette in
her early twenties.

SANDY SHEEN.....Bobby's little brother, freckled,
10 or 11, with a burr haircut.

JOHNNY.....with a heavy drawl and sex on his
mind.

BUD WOOD
KENNY WOODteenage brothers

MEXICAN BOY.....about 10, and a guide through the
red-light district.

MEXICAN PORNOGRAPHER.....a paunchy fellow.

MEXICAN WHORES.....several shades and ages.

OLD MEXICAN.....water-seller, white-bearded, and
friendly.

AGNES BEAN.....a big ugly girl of 17 or 18.

TOMMY LOGAN.....a very good-looking youth and a *
good athlete, about 17, the Coach's
favorite.

CHARACTERS (cont'd)

MR. WEAN.....Paducah basketball referee; a little
man who usually teaches home
economics.

WINNIE SNIPS.....very drab little valedictorian,
about 17.

MONROE.....a tall, skinny deputy sheriff.

BROTHER BLANTON.....Joe Bob's father, and the local
preacher, quite fanatical.

MRS. CLARG.....a hard-jawed, redneck woman. *

MOLLY CLARG.....her five-year-old daughter. *

OKLAHOMA PATROLMAN.....tall, young, fair.

ELMER.....Oklahoma deputy sheriff.

T.C.....a red-haired Oklahoma prisoner.

MRS. JACKSON.....Duane's mother, a thin, haggard
woman.

CHESTER.....middle-aged, talkative, football fan.

5 BOYS AND 5 GIRLS.....From Wichita Falls at a nude
swimming party.

2 MECHANICS.....both seedy-looking.

MEXICAN BOYS, GIRLS.....and little children of Mexico.

A TRUCKER.....fat.

A DRILLER

A PUMPER

FILLING STATION MAN

BOYS AND GIRLS.....in the Archer City and Paducah
schools; basketball and football
players, freshmen, seniors, etc.

TEACHERS, ROOM-MOTHERS,
NEIGHBORS, TOWNSPEOPLE,
COWBOYS, ROUGHNECKS.....of Archer City.

FADE IN:

1 EXT. ARCHER CITY SQUARE - DAWN

1

Cold, windy morning in Texas. Except for one car -- an old white Nash that belongs to ANDY FANNER, the night-watchman, the square is deserted. Wind blows the curling dust down the empty main street, past the picture show, a laundry, a dinky beauty parlor, a grocery store. A black Chevrolet pickup, vintage 1941, is coughing its way up the long road toward the square.

2 INT. SONNY'S PICKUP (ARCHER CITY SQUARE) - DAWN

2

SONNY CRAWFORD riddles intently with the choke, trying to keep the pickup running. The radio is on but the sound of the motor all but drowns it out. In front of the picture show, the pickup dies and the popular 1951 song fills the cab. Sonny relaxes, yawns, peers at the movie posters a moment. (He wears a Levi jacket and his hair is neatly combed -- except for a cowlick at the back, which sticks straight up; now and then, he tries to smooth it down.) Before hitting the starter again, he blows into his hands. The pickup grinds for a minute, then kicks off -- Sonny races the engine before moving on. At the red light he looks over at Fanner, who is asleep in the front seat; his feet, in heavy brogans, are visible, propped on the dashboard. A pickup with three horses in it goes through the light. Sonny starts to turn toward the pool-hall, but far down the street sees a figure sweeping, and drives that way instead. BILLY is sweeping down the white line, toward the city limits sign, ribbons of dust around the broom. (He too wears a frayed Levi jacket -- also an old red baseball cap.)

3 Sonny pulls up beside him and taps his horn. Billy looks up, grins happily, trots around and gets into the cab. Sonny makes a sweeping U-turn, reaches over and turns Billy's cap around backwards. Billy grins. The song is over and an announcer comes on:

COTTONSEED CLARK (v.o.)

Folks, ol' Cottonseed Clark talkin'
at you -- we'll get some more good
music out to you in a minute but
first let me say a word or two about
these wonderful Purina Poultry
Chows...

4 EXT. POOLHALL - DAWN

4

Sonny parks in front of the poolhall; he and Billy hurry in -- the dust blowing.

5 INT. POOLHALL - DAWN

5

Near the front, there's a counter, a small candy case, and a green Dr. Pepper machine. SAM ("the lion") is bent over the snooker table, brushing the felt carefully and slowly. (He wears an old mackinaw and a pair of thoroughly run-down sheepskin house shoes.) He winces at the inrush of cold wind, but gives the boys no more than a glance. As he bends to brush again he is seized with a coughing fit and has to stop brushing until the fit subsides, going behind the counter for his cough medicine.

During Sam's seizure, Billy picks up a piece of pool-chalk and idly begins to lick it. Sonny gets himself a Peanut Pattie and a Dr. Pepper; puts a nickel on the counter and goes over to stand right in front of the old, open-burner gas stove to warm himself. Sam starts to roll a cigarette.

SAM

(fondly)

Well, you've already spent a dime today an' you ain't even had a decent breakfast.

Sam holds out his hand for the chalk Billy is licking. Billy, his tongue quite green, hands it to him, and comes to stand next to Sonny, who grabs his cap. Sam watches as Billy lunges for it and Sonny feints and throws it across the room. Billy goes to get it.

SAM

(lighting cigarette)

I'm surprised you had the nerve to come in this mornin', after the stompin' y'all took.

SONNY

(munching candy)

Coulda been worse.

Sonny idly takes a cue stick, as the sound of very loud MUFFLERS is HEARD. Billy looks nervously outside as Sonny does.

6 EXT. POOLHALL (POV) - DAWN

6

ABILENE is seen getting out of his souped-up, shiny Mercury, wearing sunglasses.

SAM

(during the above)

You can say that 'bout nearly everything.

7 INT. POOLHALL - DAWN

7

SAM

(continuing)

A few football teams've had some luck with tackling -- keeps the other team from scoring quite so often.

SONNY

Sounds too rough for me.

Abilene comes in, gives them a nod, unzips his coveralls and hangs them on a nail. (His flannel shirt has pearl buttons, and his gabardine pants are well-pressed.) Billy begins to sweep along one side of the poolhall, restlessly.

SAM

You don't even care if it was your last game -- you ain't ever gonna get stomped for your own high school again -- where's your school spirit?

SONNY

(glancing at Abilene)

Don't know --

SAM

(to Sonny)

You workin' today?

SONNY

(nods)

The truck's bein' greased.

Sam reaches beneath the counter and lays Abilene's ivory-banded, jointed cue on the counter. Abilene lays his sunglasses on the counter and Sam automatically puts them in a drawer.

(CONTINUED)

7 CONTINUED:

7

Abilene looks at Sam as he assembles his cue. Sam looks at him, gets the point, takes out an old but well-stuffed wallet, and hands Abilene a fifty dollar bill. Both are quite cool when their eyes meet.

SAM

(to Sonny)

See -- this here's what I get for bettin' on my hometown ball team -- oughta have better sense.

ABILENE

(putting his cue together)

Wouldn't hurt if you had a better hometown.

Billy sweeps to the door, scared of Abilene; he goes out as Abilene comes by Sonny, who holds the cue awkwardly, wishing he'd never picked it up. Abilene adds the fifty dollar bill to a huge wad held together by a money clip.

ABILENE

(continuing)

Mind pointin' that at the floor till I get by? I don't want my eye poked out.

Sonny hurriedly points the cue at the floor.

SAM

Don't let Billy get too far away, will ya, son?

ABILENE

You're a damn sight more dangerous in a poolhall than you are on a football field. Ever heard of tackling?

Sonny puts up his cue. Abilene breaks a rack of red-balls, moves smoothly around the table. Sam starts to cough again and Sonny goes out.

8 EXT. POOLHALL - DAY

8

Billy is three doors away, sweeping at the swirling dust. As Sonny catches up with him, a pickup stops in the middle of the street. THREE YOUNG ROUGHNECKS huddle in the back, their coat collars turned up. One is DUANE JACKSON, who jumps out quickly, holding an old lunch pail.

(CONTINUED)

8 CONTINUED:

8

SONNY

Hey, Duane!

DUANE

Boy, I froze my ass last night.

He and Sonny grab Billy, each getting an arm. As they hustle him back to the poolhall, the DRIVER of the pickup honks his horn at them, and yells out his window.

DRIVER

Why the fuck can't you kids learn to tackle?!

At a loss for a reply, the boys look at each other, hustle Billy back to the poolhall, and turn to go. Sam leans out the door with a green change-sack in his hand, yells over the wind.

SAM

How about takin' Genevieve some change -- since you're going?

He heaves the sack underhanded -- Duane leaps up and catches it one-handed, trous along, fades, and throws a short pass to Sonny, who catches it, stops, stoops, and centers the sack back to Duane. They go on down the street, spiritedly throwing the sack back and forth between them. TWO MECHANICS are standing near the cafe, one of them morosely kicking at the tire of his car. They observe the boys without changing their poker-faced expressions.

1ST MECHANIC

Look at that, Larry. They can catch.

LARRY

(slow drawl)

Feisty sonsofbitches, ain't they? Wisht they could tackle.

1ST MECHANIC

Or do somethin' useful. Team weren't worth a kiss-my-ass this year.

The boys stop and frown, but the two men sullenly stare them down, so they go into the cafe, which is rundown on the outside -- much of the paint peeling off, the sign not hanging straight.

9 INT. CAFE - DAY

9

Small, clean and cozy, with bright linoleum, four red leatherette booths, several stools, and a shiny jukebox, which is playing. TWO COWBOYS are sitting at the counter, a DRILLER with a toothpick in his mouth is at the cash register, and some ROUGHNECKS occupy two of the booths. Duane tosses the sack one final time, but in catching it Sonny almost runs into GENEVIEVE, carrying several plates of sausage and eggs in her hands. Stepping back, the swinging door to the kitchen hits her on the behind; she fixes them with a fond but stern eye.

GENEVIEVE

All right, you boys, knock it off
-- I got problems enough without
you playing the game over again.

A cowboy looks around at them with disgust.
Sonny smiles at her and puts the sack on the counter.

*
*

SONNY

We coulda run off to Mexico with
this, you know.

The boys laugh and stand in front of the jukebox as Genevieve waits on tables. Sonny tosses a quarter up and catches it, studying the selections. When he tosses it up again, Genevieve catches it.

GENEVIEVE

(going into kitchen)
Down-payment on breakfast. Let
somebody prosperous play the
jukebox.

DUANE

(grinning)
Nobody prosperous would eat here.

Sonny laughs, and so does Duane. They take a booth and empty their pockets, pooling their money -- very little.

SONNY

Well, I ain't so hungry.

DUANE

I am!
(a little anxiously)
Say, y' want the pickup first
tonight?

(CONTINUED)

SONNY

Naw.

DUANE

I oughtn't to get it first ever!
Saturday night -- it's half yours.

SONNY

Aw, go ahead.

DUANE

(relieved)

You sure?

A lanky COWBOY stops by their table on the way out, looks down at them, a toothpick in his mouth. The boys don't notice him.

SONNY

Sure I'm sure. Anyways, I got lots of deliveries -- have to go clear to Ranger this afternoon.

DUANE

Okay.

SONNY

(noticing the cowboy)

Be lucky to get back in time for the second show.

Duane follows Sonny's look to the cowboy, whose expression is somber, almost grave. After another silent moment, he shakes his head, says "Tsk," returns the toothpick to his mouth, and walks on out, never once changing his expression. The boys look at each other hopelessly.

CUT TO:

Sonny drives out of town in an old, battered, green International truck, with "FARLEY BUTANE AND PROPANE" lettered on the cab. It passes the city limits sign, goes up the long road between pastures of leafless, black mesquite, and over empty, windblown ridges. The country looks very cold, empty -- the grey ridges stretch far away. He SINGS with the RADIO.

CUT TO:

11 EXT. COUNTRY FARMHOUSE - DAY 11

Sonny is filling a butane tank. The door of the truck is open and the RADIO is playing a hillbilly hit. A couple of chow dogs are BARKING at him from behind a fence.

CUT TO:

12 EXT. PICTURE SHOW - NIGHT 12

The square is empty except for six or eight cars parked in front of the picture show. There is no one at the ticket window, so Sonny just goes in.

13 INT. PICTURE SHOW LOBBY - NIGHT 13

MISS MOSEY is scraping out the popcorn machine; she looks up and smiles at Sonny.

MISS MOSEY

My goodness, Sonny, Frank oughtn't to work you so late on weekends --

SONNY

That's what I keep telling 'im.

MISS MOSEY

You ain't got in in time for the comedy in three weeks. Hope you don't want no popcorn, 'cause there ain't none.

Sonny hands her a dollar and takes a package of gum.

MISS MOSEY

(continuing)

Missed the newsreel, too. And the main show's done started -- I'll just change you thirty cents.

14 INT. PICTURE SHOW - NIGHT 14

There are only slightly more than a score of people seated inside. CHARLENE and MARLENE DUGGS are sitting on the aisle, near the front. Sonny comes down, taps Marlene on the shoulder; the two scoot over a seat and he sits next to Charlene, who wears his football jacket.

(CONTINUED)

14 CONTINUED:

14 *

CHARLENE
(not whispering)
I decided you had a wreck.

Sonny holds out the gum. The girls instantly take sticks and pop them into their mouths almost simultaneously. Sonny nudges Charlene and gestures with his head. The two get up and move toward the back. They pass Billy sitting alone, the broom beside him, his expression one of deep content as he watches the movie.

Charlene turns to be kissed, then stops to take the chewing gum out of her mouth. They kiss, Sonny keeping his eye on the movie. Charlene sighs, leans back, and languidly puts the chewing gum back in her mouth.

(CONTINUED)

CHARLENE

Guess what?

SONNY

(not looking at her)

What?

CHARLENE

It's our anniversary.

SONNY

(looks at her)

What?

CHARLENE

We been going steady a year tonight.

SONNY

(pouts)

You shoulda got me some anniversary present.

SONNY

Well, you can have another stick of gum -- that's all I got on me.

He notices Duane and JACY FARROW come in a front exit.

CHARLENE

You can give me a dollar, too - that's what it cost me and Marlene for the show.

Sonny hands her the gum only, as Duane and Jacy sit down just in front of them, nodding as they do.

JACY

(whispering gaily)

Hi, what you all doing back here in the dark?

Sonny looks at her wistfully, with yearning. Charlene frowns and begins to pop her finger joints, sitting up, very prim and proper as jacy and Duane begin to kiss passionately.

CHARLENE

I don't see why they should get the pickup first all of the time - all they wanna do is neck anyway - Why do they even come to the show?

Sonny tries to watch the movie.

15 INT. PICTURE SHOW LOBBY - NIGHT

15

Sam is opening the front doors of the theatre as a few people straggle out. Billy is already sweeping. Sonny and Charlene exit, Marlene right behind them.

16 EXT. PICTURE SHOW - NIGHT

16

Miss Mosey struggles with a large poster that is flapping in the wind. Sam comes out to help her. Duane and Jacy hold hands and dash off toward her convertible, which is parked across the street. AD LIB "Good nights." Sonny and Charlene start unhappily toward the pickup, not holding hands. Marlene is left waiting at the curb, shivering, as the other couples drive away.

CUT TO:

17 EXT. CITY LAKE - NIGHT

17

Sonny's pickup stops by the desolate, deserted lakeside -- after a moment the lights go out.

18 INT. SONNY'S PICKUP (CITY LAKE) - NIGHT

18 *

Charlene sits close to Sonny -- as steadies should.

CHARLENE

Crack your window an' leave
the motor running -- it's still
too cold in here.

Sonny opens the window a crack. The little light from the radio shows us their faces as a TUNE PLAYS. Charlene takes off the football jacket, and matter-of-factly lifts her sweater, HUMMING along with the radio. Sonny unhooks her bra, removes it, and hangs it on the rear-view mirror. He touches her.

(CONTINUED)

CHARLENE

Eeh! Your hands are like ice.

SONNY

(trying to kid her)

I could put on my gloves.

They kiss a while -- then stop. Sonny holds one of her breasts in his hand; both of them are listening to the RADIO. Suddenly Charlene looks at Sonny angrily.

CHARLENE

What's the matter with you? You act plain bored.

Sonny is startled, kisses her and abruptly lowers his hand. Charlene catches it at the navel and breaks the kiss.

CHARLENE

(continuing)

Quit! Quit!

SONNY

You said this was our anniversary -- let's do something' different --

CHARLENE

I like that -- you cheapskate! You never ever give me a present an' now you want to go right ahead and get me pregnant.

SONNY

My God, Charlene -- it was just my hand!

Charlene scoots back across the seat, and takes her bra off the rear-view mirror.

CHARLENE

Yeah, and one thing leads to another -- Momma told me how that old stuff goes -- We'll have plenty a time for that when we get married.

SONNY

(watches her fix her bra)

You wasn't no livelier than me.

(CONTINUED)

CHARLENE

That's 'cause you ain't good-looking enough. You ain't even got a ducktail.

SONNY

Like Van Johnson...

CHARLENE

Yeah. I'm done late anyway --
let's go home -- Some anniversary. *

Sonny twists the knob on his steering wheel and stares at the water. *

SONNY

If you feel that way, I'd just as soon break up, Charlene --

CHARLENE

What!?

SONNY

(backing up)

I don't want to spoil no more anniversaries for you.

CHARLENE

That's the way nice girls get treated in this town! I knew you wasn't dependable.

(taking off jacket)

You wasn't even in the backfield, either.

SONNY

What's that got to do with it -- ?

CHARLENE

This jacket's got a hole in the pocket, but you needn't as' me to sew it up. And you can give me back my pictures. I don't want you showin' 'em to a lot of other boys and tellin' them how hot I am.

SONNY

(depressed)

You wasn't very hot.

CUT TO:

19 OMITTED 19

20 INT. CAFE (THRU WINDOW) - NIGHT 20

Sonny is sitting at the counter eating a cheesburger, wearing his football jacket. ("Co-Captain" stitched across the front in green thread.) Genevieve wipes the counter across from him. The JUKEBOX is playing quietly.

*

21 INT. CAFE - NIGHT 21 *

Sonny watches Genevieve a little longingly, until she turns to him, comes over.

GENEVIEVE

I hope you ain't down in the mouth 'bout Charlene.

SONNY

I ain't blue about her...

GENEVIEVE

She didn't even have a good disposition -- what're you blue about then?

SONNY

(shrugs)

Ain't nobody to go with in this town. Jacy's the only pretty girl in school and Duane's got her.

GENEVIEVE

I'd call that his tough luck -- y'don't have to eat so fast... y'ain't in a race. Jacy'll bring him more misery than she'll ever be worth.

Sonny watches her as he takes a last bite and hands her a ten-dollar bill.

GENEVIEVE

Your Dad give you this?

SONNY

(shaking his head)

He needs all he's got.

Sonny nervously begins popping toothpicks out of a dispenser. Genevieve makes change.

(CONTINUED)

21 CONTINUED:

21

GENEVIEVE

Wouldn't hurt you to take a little something from him once in a while. I don't know -- you and Duane -- both in a boardinghouse -- him with a mother, you with a father. Don't seem right. An' your dad's takin' too many pills, you know.

SONNY

(nervously)

Yeah.

Genevieve slaps at his hand to make him let the toothpicks alone and he walks over to the jukebox and combs his hair in the reflection.

*

GENEVIEVE

(reflective)

But then I'm no one to talk. I never got on with Mama -- still don't.

SONNY

Say, I hear Dan's goin' back to work soon -- I guess you'll be quittin' before long.

Sonny comes back and gets one more toothpick, as Genevieve draws herself some coffee.

*

GENEVIEVE

Honey, we got four thousand dollars worth of doctor bills to pay -- I'll probably be making cheesburgers for your grandkids.

*

SONNY

Well, see ya tomorrow.

*

*

He goes out; she stares after him for a moment.

CUT TO:

22 OMITTED

22

*

23 INT. ENGLISH CLASSROOM - DAY

23

MR. JOHN CECIL is seated cheerfully on the edge of his desk, a book open in his hand.

(CONTINUED)

23 CONTINUED:

23

The class is just settling down amid much RUSTLING of books. Duane and Sonny throw punches across the aisle; Jacy has just taken out her mirror, and JOE BOB BLANTON is slicking back his dandruffy blond hair with a comb. LEROY MALONE pops AGNES BEAN'S bra strap loudly; she looks at him fiercely. WINNIE SNIPS and BUD WOOD are also there.

MR. CECIL

Well, I wonder what my chances are this morning of interesting you kids in John Keats.

DUANE

None at all.

General laughter; Duane looks for Jacy's reaction -- she is studying her mouth. Joe Bob raises his hand, seriously.

MR. CECIL

Joe Bob?

JOE BOB

I read that poem of this 'bout the nightingale, and it didn't sound so good to me. Sounded like he wanted to be a nightingale.

MR. CECIL

No, not really -- he --

JOE BOB

I think it's silly of all these poets to want to be somethin' besides what the Lord made 'em. It's criticizing the Lord.

MR. CECIL

I don't think he wanted to be a nightingale, Joe Bob. Maybe he just wanted to be immortal.

JOE BOB

(smugly)

All you have to do to be immortal is lead a good Christian life. Anybody can do it if they love the Lord.

Leroy pops Agnes' strap again; she takes off her shoe and hits him in the nose with it. Mr. Cecil looks at them fondly.

(CONTINUED)

23 CONTINUED: (2)

23

MR. CECIL

Maybe so, Joe Bob, maybe so.
 Here, now let me read you this --
 "When old age shall this generation
 waste
 Thou shalt remain, in midst of other
 woe
 Than ours, a friend to man... "

While Mr. Cecil reads, Joe Bob opens his chemistry book, Duane dozes on his arms, Sonny looks out the window at two dogs sniffing around each other on the front lawn. Jacy studies her mouth, Leroy rubs his nose.

*
*
*24 INT. GYM - DAY

24

The COACH sits in a bridge chair, scratching his hairy gut (part of which is visible under his sweatshirt) and spitting tobacco juice into a paper cup. The TEAM, all but exhausted, is running laps around the gym, Joe Bob far to the rear, flopping his arms desperately. Occasionally, when they pass his chair, the Coach leans over and pops one of them hard with a towel. Bud and KENNY WOOD and Leroy are among them.

COACH

Run, you little piss-ants. Tough it out! Tough it out! You gotta be men like the rest of us -- ain't none of you pretty enough to be women... Here --- Joe Bob! Quit flapping your arms -- you look like a goddamn goose!

(spits, strands,
 still scratching)

All right, off the court. If y'all didn't jack off so much maybe some of you could stay in shape. Come here a minute, Sonny.

TOMMY LOGAN comes jogging past and the Coach unconsciously pats him on the ass as he goes off the court. Sonny stops in front of him, dribbling a basketball, which the Coach takes and throws casually at Joe Bob, who is still flopping his arms.

COACH

Do me a favor and I'll do you one.

SONNY

Sure, Coach.

(CONTINUED)

COACH

My old lady's gotta go to th'
doctor tomorrow, over in Olney --
you know women, always something
wrong with 'em.

SONNY

(shrugs)

Yeah, I guess.

COACH

Well, take it from me. Anyway,
I ain't got time to drive her.
You do it for me and I'll get
you out of Civics class.

SONNY

Be glad to -- best offer I've
had all day.

COACH

(walking in)

Tell her you got to get back
in time for practice, so she
won't stay in there too long.
I got bills enough to pay already.

25 DELETED

26 EXT. ARCHER CITY SCHOOL - DAY

26

Jacy is driving her convertible, Duane and Sonny with her; the car moves away from school. Other kids' cars are in b.g.

DUANE

(imitating Coach)

You know what's a matter with you
li'l piss ants -- !? You ain't
got no school spirit.

(belches)

They all laugh. Suddenly with some flamboyance,
Sonny bursts into the school SONG.

SONNY

(to tune of "Far Above
Cayuga's Waters")

Anarene High School, we love you,
Love you oh so grand--
We will always be so loyal
Loyal to a man...

(CONTINUED)

26 CONTINUED:

26

Duane and Jacy join in, and the three LOUDLY SING the song as they drive down the street, all very happy in the front seat, Jacy's hair blowing.

THE THREE

In defeat or victory
We will always be true
Dear old Archer, we love you
And we'll always fight for you.

Leroy's car goes by, HONKING LOUDLY at them; it is filled with teenagers.

27 OMITTED

27 *

28 EXT. DRIVE-IN RESTAURANT - DAY

28

All still in the convertible -- Jacy feeding Duane french fries -- cradling his head in her lap, RADIO PLAYING. JIMMIE SUE is getting orders.

JACY

You need a haircut.

Jacy dangles a french fry and Duane gobbles it. Sonny notices a Cadillac approaching as he takes a big bite.

SONNY

Better watch it. Here comes your mother.

Jacy quickly makes a little room between herself and Duane, trying to look demure. The Cadillac pulls up beside them. GENE FARROW is driving, scarcely looks at the boys. LOIS FARROW rolls down her window and fixes Jacy with a stern look.

LOIS

Jacy, we're having supper at home tonight. I'll expect you in fifteen minutes, you hear?

(CONTINUED)

28 CONTINUED:

28

JACY
 (meekly)
 Okay, Momma. I was just giving
 the boys a ride.

Abilene drives up in his Mercury as the Cadillac pulls out. Gene gives him an ingratiating smile; Abilene nods, looks at Lois through his sunglasses. She looks at him through hers, both of them expressionless. Abilene gives her a small arrogant smile. Lois gives him the finger. Gene drives the car away.

CUT TO:

29 INT. FARROW'S DEN - NIGHT

29

The TV is on. Gene is dozing in his chair, a half-finished drink in one hand. After a moment, Lois gets up, a drink in her hand, and goes somewhat wearily up the stairs.

30 INT. JACY'S BEDROOM - NIGHT

30

Jacy is sitting on her bed, reading a movie magazine. On the dresser is a big picture of herself as "Football Queen." A large bulletin board is covered with snapshots of herself and Duane plus a few mementoes (menu from the Junior Prom). Stuffed animals on the bedside table. Lois knocks, comes in and leans against the door. Jacy picks up a jar of blemish cream and goes to the dresser, where she cleanses her face. Her RADIO is playing.

LOIS
 I guess you hate me tonight.

JACY
 (opening jar)
 Oh, Momma, you know I love you.
 But I love Duane, too, even if
 you don't like it.

LOIS
 I don't care, I'd just hate to
 see you marry him. You wouldn't
 be rich any more, and in about
 two months --

JACY
 I don't care about money --

(CONTINUED)

LOIS
 (continuing)
 -- he'd quit flattering you --

*

JACY
 Not at all --

LOIS
 You're pretty stupid then.

JACY
 (shocked)
 You married Daddy when he was
 poor -- and he got rich, didn't
 he?

LOIS
 (looking at china
 animals on bureau)
 I scared your Daddy into getting
 rich, beautiful.

*

JACY
 (pouting)
 Well, if Daddy could do it, Duane
 could too.

*

LOIS
 Not married to you -- you're
 not scary enough.

JACY
 Well, you're rich and you're
 miserable -- I sure don't want
 to be like you.

LOIS
 Not much danger of that.
 (looks at Duane's
 photo)
 Have you slept with him?

JACY
 Momma!!

LOIS
 (amused)
 Well, we can go to the doctor
 sometime and we'll arrange
 something so you won't have to
 worry about babies -- You do
 have to be careful about that.

*

(CONTINUED)

30 CONTINUED: (2)

30

JACY

(beyond belief)

But Momma, it's a sin, isn't it?
Unless you're married? You know
I wouldn't do that.

LOIS

(loudly)

Oh, don't be so mealy-mouthed--
I thought if you slept with Duane
a few times you'd see there
isn't anything magic about him,
and then we can send you to a
good school --

*
*
*

JACY

(plaintively)

But I don't wanna leave --

LOIS

-- where you'll marry some
wealthy kid --

*
*

JACY

Why can't I just stay here and
go to college in Wichita Falls?

LOIS

(very straight)

Because everything's flat and
empty here -- and there's nothing
to do.

(picks up per-
fume bottle)

May I have some of this -- ?

JACY

(grudgingly)

Help yourself -- don't you have
any?

LOIS

Yes, but I feel like smelling
good right now -- don't you
ever feel like doing anything
right now?

Lois touches herself behind the ears, puts her hands
on her throat for a moment, savoring the scent, closes
her eyes. The cream is off Jacy's face and she looks
very young. Lois softens.

(CONTINUED)

30 CONTINUED: (3)

30

LOIS
You should leave your face just like that -- all you really need now is an eyebrow pencil.

Jacy looks blank and sleepy. Lois touches her hair.

LOIS
(continuing)
Okay, good night. Jus' remember, beautiful, everything gets old if you do it often enough. So if you want to find out about monotony real quick, marry Duane.

Lois goes out. Jacy looks after her and goes sleepily toward her bed.

31 INT. FARROW DEN - NIGHT

31 *

Gene has gone. Lois freshens her drink, looks at the TV a moment, then picks up the telephone and dials.

ABILENE'S VOICE
Hello.

LOIS
Abilene? Were you asleep?

ABILENE'S VOICE
Naw.

LOIS
Feel like company?

ABILENE'S VOICE
Thought I'd drive out and see how my well is coming.

LOIS
Well, drill hard. You're better at oil wells anyway.

She hangs up, and sits down at the TV with her drink.

CUT TO:

32 EXT. POPPER HOUSE - DAY

32

Sonny stops his pickup in front of the house.

(CONTINUED)

32 CONTINUED:

32

Quite nonchalant, he walks up the sidewalk, looks through doorpane and sees RUTH POPPER sitting in the living room, purse in her lap, looking rather drab in an unbecoming suit. She is listening to the RADIO. When he KNOCKS, she comes to the door.

RUTH

Oh hello, Sonny, what do you want?

SONNY

Coach said you needed a driver --

RUTH

(startled)

Oh.

SONNY

Didn't he tell you I was coming?

RUTH

(disappointed)

No, he didn't mention it. I thought he was going to drive me himself. I guess he just couldn't get off.

She hands him the key chain and he goes to get their Plymouth out of the garage. She goes to turn off the radio.

CUT TO:

33 INT. POPPER PLYMOUTH (OLNEY) - DAY

33

The wind is blowing, as they drive. Sonny is trying to think of something to say, looks over at her. She daubs at her eyes with a Kleenex. He looks forward again. Ruth opens her lipstick, holds it a minute and puts it back in her purse without using any.

CUT TO:

34 EXT. OLNEY CLINIC - DAY

34

Sonny is waiting in the car -- the RADIO playing. As Ruth comes out of the clinic, the wind blows her hair. Sonny opens the door for her; she is crying as she gets in, a strand or two of hair sticks to her wet cheek. They drive off.

*

35 INT. POPPER PLYMOUTH (COUNTRY) - DAY

35

Sonny looks at her nervously. She is still crying,
looking out at the bleak country.

(CONTINUED)

35 CONTINUED:

35

SONNY
Is it something bad?

RUTH
No. It's just... something dreary.

They drive on in silence.

CUT TO:

36 EXT. POPPER GARAGE - DAY

36 *

Sonny pulls in, switches off the car. Ruth is looking dully ahead, at nothing. Sonny fiddles with the car keys, then goes around and opens the door for her.

RUTH
Oh. Thank you.

SONNY
Here's the keys. Guess I better get back to school.

RUTH
It was nice of you to drive me.

SONNY
Beats sittin' through Civics.

RUTH
Wouldn't you like to come in and have a Coke -- if you can stand me for a few more minutes.

She looks at him apologetically, not taking the keys. The wind blows.

SONNY
Okay.

Reluctantly he follows her through the back door and into the kitchen.

RUTH
I hate these northers.

37 INT. POPPER KITCHEN - DAY

37

Small, messy, the breakfast dishes haven't been washed or the table cleared. Ruth can barely find a place to set her purse. Sonny doesn't know whether to stand or sit.

(CONTINUED)

37 CONTINUED:

37

RUTH

Would you prefer milk? Just sit at the table -- or you can go right now if you like. I was just scared to be alone for a minute -- I'm sorry I made you come in.

SONNY

I'll take a Coke.

She gets him one, watches him drink; suddenly, to his amazement and disgust, she bursts out CRYING again, loudly, puts her head in her arms and sobs, body shaking. Sonny doesn't even want to swallow what he has in his mouth. After a moment, she looks up and tries to stop.

RUTH

You'll never forgive me, I know. Go on, you don't have to stay any longer.

SONNY

Thank you for the Coke.
(pushes chair back)
I guess you'll be glad when basketball season is over.

RUTH

Why?

SONNY

Well, Coach probably don't get to stay home much during football and basketball season.

She lays down her napkin and looks at him as if for the first time. Stops crying.

RUTH

My God. You don't know a thing about it, do you?

She stares at him a long moment -- he gets uncomfortable.

RUTH

You better go on to basketball practice.

He stands up, awkwardly.

SONNY

Well, thanks for the Coke.

(CONTINUED)

37 CONTINUED: (2)

37

She nods. He backs out and leaves. She looks after him unhappily.

38 OMITTED

38

39 EXT. POPPER HOUSE - DAY

39

Sonny comes out quickly, looking very relieved. He runs up the street to his pickup.

40
thru OMITTED
46

40
thru *
46

47 EXT. AMERICAN LEGION HALL - NIGHT

47

The Christmas dance is in progress, the hall strung with decorations. A hillbilly band SAWS away. People file in, laughing and clapping one another on the back. As Jacy drives up in her convertible, LESTER MARLOW, a more civilized boy, comes to her, bourbon flask in hand. She is uninterested in him.

LESTER

Hi, Jacy.

JACY

Oh, hi.

(CONTINUED)

LESTER

(pause)

Duane coming?

(Jacy nods)

Say, you know Bobby Sheen, don't you -- over to Wichita Falls?

JACY

Sure -- met him at the Country Club.

LESTER

Well, he's gonna have a midnight swimmin' party tonight. Wanta run over there with me later?

JACY

I can't --

LESTER

I guess you heard about the last one -- his folks were gone to Miami and everybody swam naked.

JACY

Yeah?

LESTER

His folks are gone again -- so it'll probably be pretty wild. Sure wish you could come -- Bobby has great parties. A lotta kids from the Club gonna be there.

Lester and jacy see Duane and Sonny pull in; he starts to back off.

JACY

Gee, Lester, I'd like to go -- I'm gonna have a big problem with Duane though --

*

(frown)

Well, don't go off without -- maybe I can.

*

As Duane comes over, Lester rakishly takes another sip of bourbon, goes into the dance. Sonny wanders in behind them.

JACY

(continuing)

Hi, Duane.

(CONTINUED)

47 CONTINUED: (2)

47

DUANE

What'd Lester want?

JACY

Who? Oh, Lester -- he's such a bore.

Jacy kisses Duane, looks at him fondly. Behind them, Abilene and JACKIE LEE FRENCH, are going into the dance.

JACY

(continuing)

I love you so much tonight. I wish we could stay together all night.

48 INT. AMERICAN LEGION HALL - NIGHT

48

As Abilene and Jackie come in, Lois, who has been dancing and is a little flushed, comes over, wearing a low-necked dress -- the center of most eyes. She gives Abilene a kiss on the mouth, hands locked around his neck. Jackie Lee is angry. Gene turns away.

LOIS

Merry Christmas.

ABILENE

Uh, this here's Jackie Lee French. Jackie Lee, this is Lois Farrow, my boss's wife.

LOIS

Hello, Jackie.

JACKIE

What do you mean kissin' her like that -- I'm embarrassed to death.

LOIS

French? That your name or something you like to do?

*
*
*

Jackie Lee's mouth falls open. Abilene is amused.

*

JACKIE

I oughta slap your face.

*
*

LOIS

(smiling)

You can't even reach it, honey.

*
*
*

(CONTINUED)

48 CONTINUED:

48

ABILENE

I never come here to referee no fight.

LOIS

Good -- then you can dance with me.

Takes his arm and pulls him toward dance floor.

ABILENE

Get yourself a drink, honey.
I'll be back.

Stricken, Jackie Lee turns away angrily, walks toward refreshment stand, passing Ruth and Coach Popper, in a corner; he is irritated.

COACH

Hell, you never feel well.

RUTH

I'm sorry, Herman. Couldn't you please take me home?

COACH

Take yourself home.
(gives her car keys)
I got some domino players waiting on me.

He walks away. Ruth looks after him, miserably, as Abilene and Lois dance by.

LOIS

Hi, Ruth!

49 The band PLAYS on. People take refreshments. Men play dominoes. Mr. Cecil dances with his wife. Charlene is there with a junior. Joe Bob is eating cookies. Leroy comes by and takes them out of his hand. Sonny stands about awkwardly. Jacy and Duane dance by Lester -- she signals him over Duane's shoulder. Abilene and Lois dance by grandly. Aware that her mother is upstaging her, Jacy pouts openly.

JACY

It's too hot in here. Let's go outside for a while.

(CONTINUED)

07-31-11

35A. 11:00
11:05
11:10
11:15
11:20
11:25

DUANE

Okay.

JACY

I don't want a lot of drunk hillbillies
tramping on my feet.

SONNY'S FATHER

07-31-11

DUANE

I got something to give you, anyway.

They go, they pass Sonny standing alone at the side. We see
SONNY'S FATHER watching then he crosses to Sonny.

FATHER

Hi, Sonny.

07-31-11

SONNY

Hi, Dad.

FATHER

How you doing?

SONNY

Okay.

07-31-11

FATHER

That's good.

SONNY

Well, see ya.

He walks out. His father looks after him then moves out in another
direction.

07-31-11

11:30
11:35
11:40
11:45
11:50
11:55

49 CONTINUED:

49

DUANE

Okay.

JACY

I don't want a lot of drunk hillbillies tromping on my feet.

DUANE

I got something to give you, anyway.

As they go, they pass Sonny standing alone at the side.

50 EXT. AMERICAN LEGION HALL - NIGHT

50

At the pickup, Duane reaches under the front seat and gets a package, hands it to her shyly. She brightens. *

JACY

You mean my Christmas present?

DUANE

Yeah.

JACY

Oh goodness. I haven't got you anything yet.

DUANE

(starry-eyed)

That's okay.

JACY

I just couldn't get loose for a minute to shop.

DUANE

(huskily)

I hope you like it. Saved up for six months, to get it.

Jacy unwraps the package -- it's a wrist watch.

JACY

Oh, it's jus' beautiful. It's just what I've been wanting. You're so sweet, spending all that money on me!

(passionate kiss)

Oh, you're so sexy, Duane. I just wish I didn't have to leave you tonight.

(CONTINUED)

DUANE
(surprised)
You don't!

JACY
(looking unhappy)
Oh, I do too. I could just kill
my mother --

DUANE
What do you mean?

JACY
(might cry)
She made me promise to go to a
swimming party in Wichita, with
what's his name -- Lester Marlow
-- 'cause his folks are so rich.

DUANE
Well, Goddamn! What kinda thing
is that?!

JACY
Don't be mad at me, Duane.

*

DUANE
I ain't mad at you, but Goddamn --
can't I come too?

*

JACY
No, no! It's all Lester's fault
-- he keeps askin' Momma -- and...

*

*

DUANE
Well, Goddamn -- !

JACY
All I wanna do is stay with the
man I love.

She kisses him, sprawls across his lap, takes one of
his hands, guides it downward to her panties. Duane
can hardly believe it. He hesitates, then proceeds.
Jacy looks slightly martyred. Duane expects to be
stopped, but isn't -- grows bolder. Jacy seems about
to give way, but when Duane tries to lay her down in
the seat, she pushes him off.

JACY
No, no, Duane, I gotta go.
I gotta go.

*

*

51 She quickly gets out. Too flustered to stop her, 51
Duane straightens his shirt, then sees Lester step
out on the hall porch. Jacy gets in Lester's convertible.
Duane rushes up the steps, grabs Lester by his lapels.
Straightening her hair, Jacy watches.

DUANE

You chickenshit, you! What do
you mean, asking my girl for a
date?

A crowd immediately begins to form around them. Lester
is scared but tries to keep up a front.

LESTER

Turn me loose.

DUANE

I'll turn you loose any time
you're ready to fight -- let's
have it out!

As he puts up his fists, the SHERIFF looms between
them, wearing cowboy hat cigar.

SHERIFF

Here now. None of that shit,
boys.
This here's the Christmas season!
(slaps Duane's fist)
Run on there, Wichita. I can't
stand here all night protectin'
your shoeshine.

Lester hurries down to the convertible. Duane stands
fuming, clenching his fists.

JACY

I don't know what I'm going to
do about him -- he's just so
crazy about me he doesn't have
good sense.

LESTER

I'm not saying anything against
Duane, but that's a roughneck
for you -- they never are very
sophisticated about these things.

As the car pulls out, the Sheriff casually slaps Duane
on the back.

SHERIFF

Well, Merry Christmas!

52 INT. AMERICAN LEGION HALL - NIGHT

52

Sonny watches the dancers wistfully, goes into a game room where the Coach and some others are playing dominoes.

COACH

Hell, you ask me, too bad we got elections coming up next year -- now we got Harry Truman in there. 'f it was me, I wouldn't have no more.

DOMINO PLAYER #1

Well, I don't know...

DOMINO PLAYER #2

Hey, you boys heard any jokes? I ain't heard one in a month a Sundays.

COACH

Well, I heard one 'bout a guy who stuck a big ol' fat dill pickle...

Sonny goes into the kitchen where Ruth is gathering empty punch cups and dirty paper plates into a large trash basket.

RUTH

Hello, Sonny.

SONNY

Hi.

RUTH

Want to help me?

SONNY

Sure.
(picks up cups)

RUTH

You're not dancing. Don't you have a girlfriend?

SONNY

I did have. We broke up a couple months ago.

RUTH

Why? Do you mind my asking?

SONNY

I was goin' with Charlene Duggs -- she thought I got fresh with her --

(CONTINUED)

52 CONTINUED:

52

Ruth raises eyebrows, then heads for back door, carrying her basket; Sonny follows.

*
*

SONNY

(continuing)

I never did, really. I guess we broke up 'cause we didn't like each other much to begin with.

*

53 EXT. AMERICAN LEGION ALLEY - NIGHT

53

The only light comes from a street lamp a block away.

RUTH

I hope you're not sad about it -- I don't think Charlene's nearly nice enough...

SONNY

I didn't see you dancing.

RUTH

No. I don't dance much.

They dump the cups into the barrel, are suddenly very close. Ruth lifts her head and they kiss. Their mouths don't hit just right and she holds his face and gently guides his mouth to hers.

RUTH

Will you drive me to the clinic again -- next week?

*

SONNY

You bet.

He bends down to find her mouth and kisses so hard that her head is pushed back. A car turns the corner and they hastily break apart, picking up their wastebaskets awkwardly.

RUTH

Better not dawdle here.

CUT TO:

54 INT. BOBBY'S POOL AREA - NIGHT

54

SANDY SHEEN, a ten-year-old, wearing a diving mask, is swimming around underwater observing a group of teenage boys and girls playing in the pool naked. One girl kicks him away and he surfaces as Jacy and Lester come timidly in the door.

BOBBY

Hey, look! New victims.

The kids stop their water fights, swim over to the side of the pool. BOBBY SHEEN makes a big show of jumping out of the water and shaking Lester's hands, grinning. *

BOBBY

Hi, Jacy.

JACY

(meekly)

Hi.

BOBBY

Glad you made it. We're dressed informally, as you see.

Big laugh. Bobby cocks his leg in acknowledgement. Jacy laughs thinly, trying not to look down. ANNIE-ANNIE MARTIN gets out of the pool, comes over, puts an arm around Bobby.

ANNIE-ANNIE

Hi, Jacy -- you wanta join the club?

JACY

Sure.

ANNIE-ANNIE

Well, you gotta get undressed out there on the diving board -- *

BOBBY

So everybody gets to watch!

Cheer from the others.

ANNIE-ANNIE

We all did the first time.

BOBBY

That's the rule.

LESTER

Yeah, I did it last Easter.

(CONTINUED)

54 CONTINUED:

54

ANNIE-ANNIE

Okay?

JACY

Okay.

BOBBY

Everybody out for the strip show!

55 Everyone gets out of the pool and sits on the edge, 55
kicking their feet in the water. The room goes quiet
except for the record playing. As Jacy gets to the
diving board, she hears Lester jump into the pool behind
her. She gingerly climbs up on the diving board, so
nervous she can hardly keep her balance.

(CONTINUED)

55 CONTINUED:

55

She is surprised to see Sandy beneath her.

BOBBY

Don't pay any attention to Sandy
-- he's my little brother -- If
he gooses you or anything, I'll
make him go to bed.

The kids laugh, then quiet. Sandy dives underwater.
Hesitantly, Jacy begins to strip.

JACY

Goodness, I hope I don't fall off
this thing.

BOBBY

Sandy can fish you out, if you
do.

Jacy strips -- just as she is taking off her bra the
phonograph stops and clicks off. Sudden silence. Un-
nerved, she almost falls, has to sit down. Just beneath
the board, Sandy surfaces, looking up at her. She yanks
off her panties and indignantly throws them on his mask,
jumps into the water. Everyone roars applause, jumps
into the pool, starts splashing. Pleased with herself,
Jacy holds onto the side and suddenly notices that she is
still wearing Duane's Christmas watch, puts it to her ear,
listens for a moment, concern in her face. She shakes it
and listens again; it has stopped. She looks up to see
that Bobby has been watching her, smiles broadly and
shrugs at him.

CUT TO:

56 EXT. AMERICAN LEGION HALL - NIGHT

56

Duane, already a little drunk, morosely takes a swig
from a bottle of whiskey, passes it to Leroy; several
other BOYS are with them as Sonny and Billy come up.

SONNY

Hey, Duane -- been lookin' for ya.
Where's Jacy?

LEROY

Aw, don't remind 'im -- we jus'
got 'im quiet. Wanna drink?

SONNY

Okay. Where'd ya get it?

LEROY

Found it in a guy's car.

(CONTINUED)

JOHNNY
(a small teenager)
When he weren't lookin'.

DUANE
(suddenly)
Le's all go do something!

*

JOHNNY
Good idee. Whyn't we try an'
hunt up some pussy?

BUD
Y'couldn't do nothing 'bout it if
we found some.

SONNY
What happened, DUANE?

LEROY
Aw, Lester took his girl to a
swimmin' party --

DUANE
Le's all go out and get a fuck!

LEROY
Hey, I know where there's a heifer
-- belongs to my Uncle Hank --

BUDDY
Yeah! Why the hell not!

LEROY
I say a heifer beats nothin'.

JOHNNY
Pussy's pussy.

DUANE
I don't want no heifer. Yeah, what
we oughta do is buy Billy here a
piece a ass.

LEROY
Yeah, we oughtn't ta let 'im die a
virgin.

KID
Yeah.

CONTINUED

56 CONTINUED:

LEROY

Momma says idiot kids don't live long
anyway.

SONNY

He 'ain't no idiot kid--he jus'
don't talk.

DUANE

Bet he's still a virgin though.

LEROY

Yeah! We oughta fix 'im up with
Jimmie Sue--

JOHNNY

Ugghh.

LEROY

Oh, it wouldn't make no diff'rence
to Billy--

SONNY

Look, I don't think we should try
anything like that--

LEROY

Why not? It wouldn't cost us more'n a
dollar and a half--

DUANE

Hell, if that's all she costs, we
oughta get her ourselves.

LEROY

Shit, heifer's better than Jimmie Sue.

57-59 DELETED

60 EXT. BACK ROAD - NIGHT

60

Under a flickering flashlight, over a dollar in change lies in a baseball cap. Jimmie Sue is looking Billy over.

*

LEROY

We're a quarter short.

DUANE

Sonny, you ain't chipped in.

SONNY

What if Sam the Lion finds out -- ?

JIMMIE SUE

I oughta get at least two dollars -- this thing's just a kid.

DUANE

He ain't gonna care.

SONNY

He would -- an' I'd as soon not get crosswise with Sam.

LEROY

Hell, no, you said a dollar and a half.

DUANE

Look, will ya lend me a quarter --

JIMMIE SUE

(opening stick of gum)

Well -- I guess I'd jus' as soon an idiot as not -- Only thing I draw the line at is Mexicans and niggers. I guess I tol' ya 'bout that nigger man in high-heels stole my suitcase right outa the bus station -- that time I went to Los Angeles...

SONNY

It ain't the money --

DUANE

Aw, don't be such a chickenshit, Crawford --

KENNY

I got another quarter.

*

LEROY

Okay, that's it.

61 Holding a flashlight, Leroy gives Jimmie Sue the change; she pockets it, climbs into the car. The boys remove Billy's pants. Sonny hangs back unhappily. 61

JOHNNY

Nobody never took up no collection fer me.

LEROY

Cocksmen like you don't need it.

JIMMIE SUE'S VOICE

Get the stupid little thing in here -- I ain't got all night.

They shove Billy into the car, all tight with lust.
(CONTINUED)

JIMMIE SUE'S VOICE

Why, this is the dumbest thing I
ever seen -- it don't even know
what to do.

Sonny looks worried. Suddenly the car begins to rock --
the boys yell encouragement.

JIMMIE SUE'S VOICE

You kids stop that yellin' an' get
ahole of this thing. He ain't --
why Goddamn you -- now just look
would you? Goddamn -- you stupid
little thing, you couldn't even
wait! Look at this mess!

(CONTINUED)

61 CONTINUED: (2)

61

Billy half-falls out of the car. Jimmie Sue has bloodied his nose. Sonny helps him with his pants, as Jimmie Sue gets out.

JIMMIE SUE

Well, now I know idiots is just as bad as Mexicans. Don't bother me for that crazy thing no more -- I wouldn't mess with him agin for less than three and a half...

CUT TO:

62 EXT. POOLHALL - NIGHT

62

Sam stands in the open door, steps down onto the sidewalk as the car drives up. Sonny gets out with Billy, who runs * into the poolhall. Sam stops him for a look, then lets him go inside, looks back at the boys as they get out. Duane stays in the back seat, feigning sleep.

SAM

Which one of you bloodied his nose? I've told y'all not to fight with Billy -- he don't understand fighting. What happened, Sonny?

SONNY

It weren't none of us, Sam.

LEROY

Naw, it was Jimmie Sue.

SAM

How'd he get messed up with her?

LEROY

(cocky)

We chipped in an' bought him a piece of ass - thought he was gettin' tired of bein' a virgin.

(silence)

She got mad about something and bloodied his nose.

(silence)

He didn't even know what he was supposed to do...

Sam gives them all a long look.

SAM

Get on home, boys. I'm done with you.

(MORE)

(CONTINUED)

62 CONTINUED:

62

SAM (cont'd)

Scarin' an unfortunate creature like Billy -- just so's you can have a laugh or two. I've seen a lotta trashy behavior -- seen a lifetime of it -- and I'm tired of putting up with it. You can just stay outta this poolhall -- and outta my cafe and picture show, too -- I don't want none of your business.

*

He looks at Sonny for a moment.

SONNY

We didn't mean... for anything bad to happen, Sam... We...

SAM

You didn't even have the decency to wash his face --

He goes inside, closes door, turns off light. Long pause.

LEROY

We're his best customers -- he can't run us off.

(pause)

Can he?

Stricken, they struggle to the car, where Duane sits up and grins.

DUANE

Lucky I fell asleep -- I'd hate not bein' able to shoot no pool.

The boys look lost as they slowly get into the car.

CUT TO:

63 EXT. POPPER GARAGE - DAY

63

The car drives in. Sonny reaches for Ruth's hand; she scoots over to him; they kiss, awkward but warm, get out a little reluctantly and head for the back door.

64 INT. POPPER BEDROOM - DAY

64

One one wall is a plaque from the Boy Scouts National Jubilee; some copies of High School Athletics lay on the bedside table. Ruth and Sonny enter awkwardly.

(CONTINUED)

64 CONTINUED:

64

SONNY

You sure he won't come?

RUTH

You know he won't -- he's just starting basketball practice.

She takes his hand again; they kiss standing up. Both nervous, they hurry about their own undressing. When Ruth bends to pull the slip over her head, one of the straps catches on a bobby pin -- for an awkward moment, her face is hidden in the silk. Sonny moves to help her, but she tears it loose. Both choked with embarrassment, they get under the covers, Ruth first. They embrace, and he starts hesitantly to move on top of her.

RUTH

It's all right.

He moves into place. The squeak of the bedspring is not loud at first, but steadily it grows, begins to distract Ruth. She becomes even more tense, looks anguished. Spring grows louder. Ruth twists, looks aside. Springs grow louder.

65 OMITTED

65

66 INSERT - SPRING

66

shrills loudly.

67 OMITTED

67

68 BACK TO SCENE

68

Ruth begins to cry. Sonny raises up to see what's wrong -- she forces his head down, hooks her arm around his neck, continues to cry. He finishes, the spring is silent, but tears stream down Ruth's cheeks. He looks at her questioningly -- she shakes her head, silent, unable to speak. Sonny doesn't know what to say. Ruth tries to smile, strokes his shoulder with one hand; a little calmer.

RUTH

I'm sorry I cried. I was just scared, I guess.

(CONTINUED)

68 CONTINUED:

68

SONNY

Aw, he ain't going to come.
They're runnin' plays right now,
I bet.

RUTH

No, not scared of that -- I was
scared I could never do this,
I guess. I can't do anything
without crying about it -- how
could you like me?

SONNY

(awkwardly)

I like you.

RUTH

I'm glad.

He kisses her.

A69
thru OMITTED
D69

A69
thru
D69

69 INT. SONNY'S PICKUP (THRU TOWN) - DUSK

69

Sonny drives slowly through town, hair combed as if he were going someplace. He slows down passing the pool-hall. Through the window he can see Sam, Duane and Billy. He drives on, slows a moment in front of the cafe to see Genevieve, serving cheesburgers and laughing with the customers. Sonny stops at the red light, uncertain, slowly drives out to the Y.

*

69A EXT. ARCHER CITY OVERLOOK - DUSK

69A

Sonny arrives at the Y, stops, sits on the hill, the RADIO on, eating a peanut pattie and looking back at the lights of the town.

*
*
*

70 INT. POPPER BEDROOM - DAY

70

The bed is neatly made up, but there is a quilt on the floor that is rumped. Clothes lie around. Sonny is sitting at Ruth's dresser in his underpants; she has a man's shirt on, is combing his hair for him; he watches fascinated. She parts it in the middle; he laughs. A RADIO is playing.

(CONTINUED)

70 CONTINUED:

70

There is a plate of cookies and a glass of milk there that Sonny is casually eating. She finishes his hair.

RUTH

There. How d'you like it?

SONNY

Okay.

RUTH

You're so enthusiastic. You want some more milk?

SONNY

(eating)

No, I'm full.

RUTH

(getting sewing things)

Throw me your pants. I'll sew that pocket for you. I never noticed how ugly this room is -- what's your favorite color --

SONNY

I don't know -- blue

RUTH

Maybe I'll repaper it --

SONNY

How come you've stayed with the Coach -- you don't like him much?

RUTH

I wasn't brought up to leave a husband -- I guess that's why. Or maybe I was jsut scared to. I'll have to get you some new pants.

SONNY

Why'd you marry him?

RUTH

I don't know. My mother didn't like him -- maybe that was it.

SONNY

Long time ago, wasn't it?

(CONTINUED)

70 CONTINUED: (2)

70

RUTH

Um-hum... I was twenty years old
and thought hairy-chested football
coaches were about it. I'm gonna
buy us a new quilt -- a blue one.

*

SONNY

What'd'ya think he'd do if found
us?

RUTH

(cheerful)

Shoot us, probably. He's always
glad to have an excuse to use his
deer rifle.

CUT TO:

A71 - H71 DELETED

71B CONTINUED:

71B *

SONNY

(doing it)

Hi.

GENEVIEVE

What've you been doin' -- ? You
lost weight.

SONNY

Ain't had any a your cheeseburgers
in weeks --

GENEVIEVE

Come on -- I'll make you one.
Though it wasn't a nice thing
you did to Billy... can't blame
Sam -- was it your idea?

SONNY

No.

GENEVIEVE

Duane's?

SONNY

Huh?

GENEVIEVE

(cooking)

He was there, wasn't he? Just
didn't have the decency to own up
to it.

(looks at Sonny)

Don't worry -- I won't tell on
him. Should though.

SONNY

That sure smells good.
(long pause)

GENEVIEVE

(looks at him)

One thing I know for sure is a
person can't sneeze in this town
without somebody offerin' him a
hankerchief...

SONNY

What d'ya mean?

GENEVIEVE

Nothin' -- just an awful small
town for any kinda carryin' on.

(CONTINUED)

71B CONTINUED: (2)

71B

SONNY

(blushing)

Don't forget to put some onions
on.

GENEVIEVE

An' some people got a lotta guns.

He is embarrassed. She looks at him fondly -- then
chuckles.

GENEVIEVE

All right -- you don't need my
advice anyway. Why don'tcha
go play a record -- these'll be
done in a minute.

Sonny grins and goes to the jukebox, plays a TUNE, takes
a toothpick. The front door opens and Billy and Sam come
in. Sonny is dismayed. Billy breaks into a big grin,
comes over at once. Sam looks stern. Hesitantly, Sonny
turns Billy's baseball cap around backwards. Billy is
content.

SONNY

I just come in to say hello to
Genevieve.

He starts for the door as Genevieve comes in and sets
the cheeseburger down on the table loudly.

SAM

Sonny, your food's gettin' cold.

Relieved, Sonny comes back quickly, sits. Billy joins
him. Sam looks at Genevieve, who is smiling.

SAM

What are you grinning about?
Chicken-fry me a steak. And
try to use meat this time --

She goes back to the kitchen, smiling. People start to
come in. Sam sits with the boys.

SAM

Heard about the ball game last
night -- mus' be purt near a
record.

SONNY

Sam... I'm sorry...

(CONTINUED)

71B CONTINUED: (3)

71B *

SAM
Guess y'all need glasses...

Sonny grins, Sam coughs, blows his nose.

CUT TO:

72 EXT. POPPER HOUSE - DAY

72

The coach pulls into his garage, takes some fishing gear out and goes happily in the back door. The front door opens and Sonny comes out quickly.

CUT TO:

73 OMITTED

73

74 EXT. TANK DAM - DAY

74

Three fishing poles are propped up at the water's edge. Sam is sitting on the grass, whittling. Sonny and Billy are on the dam, throwing stones.

SAM

I thought you boys wanted to fish.
Come on, keep an eye on them corks,
Billy.

Billy runs down to the poles, Sonny sits by Sam, who starts to roll a cigarette.

SONNY

I don't think there's anythin'
in this tank 'cept turtles.

SAM

That's what I like about it, tell
ya the truth.
(about cigarette
makings)
Wanna try one?

SONNY

Sure.

SAM

(hands him makings)
I never liked to clean fish -- or
eat them, either -- ya spend half
your time picking out bones. I
jus' come out here to get a little
scenery -- too pretty a day to
spend in town.

Sonny fumbles with the paper and tobacco as Sam finishes his own, looks around sadly.

SAM

Oh, me -- you wouldn't believe
how this country's changed. First
time I seen it there wasn't a
mesquite tree on it -- or a prickly
pear neither.

(lights up)

I used to own this land, you know.
First time I ever watered a horse
at this tank was -- more than
fifty years ago.

(pauses)

Reason I always drag you out here,
probably -- I'm just as sentimental
as the next fella when it comes to
old times.

(MORE)

SAM (cont'd)
(pops stick against
shin)
Old times.

Sonny is having a terrible time with the cigarette.
Sam takes the makings, does it for him.

SAM
(continuing)
I brought a young lady swimming
here once -- must be twenty years
ago. Was after my wife had lost
her mind -- my boys was dead --
(pause)
Me and this young lady was...
pretty crazy, I guess. In pretty
deep. She had all the spirit in
the world -- and we had some times...
We used to come out here on
horseback and swim the horses across
the tank. Hell of a dangerous
thing to do -- good way to get
drowned. She bet me a silver
dollar she could beat me -- and
she did -- my horse never wanted
to take the water. She was always
on the lookout for something like
that -- something wild... She's
still got the silver dollar.
(looks at the
water)

SONNY
(hesitantly)
What ever happened to her?

SAM
Oh, she growed up. She was just
a girl then, really.

SONNY
How come you never married her
when your wife died?

SAM
(after a moment)
She was already married.
(sees Sonny's look)
She an' her husband was young and
miserable with each other --
(MORE)

SAM (cont'd)

But so many married folks are that way -- young ones -- I figured they'd work it out in time. Thought they'd get comfortable when they was a little older -- didn't turn out that way.

SONNY

Bein' married always so miserable?

SAM

Oh, not necessarily -- just about eighty percent of the time.

(pause)

We oughta go to a real fishin' tank next year. Don't do to think about things like that too much... If she was here now I'd probably be crazy agin in about five minutes. Ain't that ridiculous?

(pause)

I ain't really. Being crazy 'bout a woman like her's always the right thing to do.

(long pause,
amused)

Bein' a decrepit old bag of bones -- that's what's ridiculous -- gettin' old...

The water is still, as Sonny and Sam stare quietly at it.

*
*

CUT TO:

The pool is silent, empty. The phonograph is playing. In the den, two teenage couples are dancing, a couple more are necking in corners. On a couch, Jacy is making no attempt to conceal her disgust with Lester, who is alternately kissing her neck and trying to unbutton the first button on her blouse. Finally succeeds.

JACY

Ma Gawd, I'm glad it wasn't on fire. I'da burned to death before you got one button undone.

(shoves him back,
gets up)

I'm going to get a drink of water.

*

She goes out; Lester fixes his shirt.

*

76 INT. BOBBY'S KITCHEN - NIGHT

76

Bobby is spreading himself a peanut butter sandwich as Jacy comes in.

JACY

Hi. I wondered where you went.
Annie-Annie asleep?

BOBBY

Yeah.

As she comes near, Bobby casually puts his hand on her crotch. Taken by surprise, Jacy is at a loss, but doesn't move away. Bobby kisses her, smiles.

BOBBY

Nice. You a virgin?

JACY

I guess I am.

BOBBY

(grimaces, grins)
Too bad.

JACY

I don't wanna be though.

BOBBY

I don't blame you. Come see me
when you're not.

CUT TO:

77 DELETED

78 INT. CAFE - NIGHT

78

Sonny and Duane sit gloomily at the counter, eating some pie, the jukebox playing. They sit in silence for several moments. Suddenly:

DUANE

Oh, why don't we jus' take off an' go someplace. I'm sick of this town. You're the only friend I got here -- 'cept Jacy --

SONNY

You mean go and stay gone?

DUANE

No, I don't know. We could go to Mexico, be back sometime Monday.

SONNY

Reckon the pickup'd make it?

DUANE

It might. How much money you got?

SONNY

Thirty bucks about.

DUANE

I got about forty -- we can make her on that -- come on!

SONNY

Okay!

*
*

They head for the door.

CUT TO:

78A OMITTED

78A

79 INT. SONNY'S PICKUP (THRU TOWN) - NIGHT

79 *

Moves down Main Street. Sam is sitting on the curb in front of the poolhall, scratching his ankles. Sonny drives up, sticks his head out the window.

SONNY

Better come with us, Sam -- we're headed for the Valley.

Sam comes over, puts foot on the running board.

SAM

Goin' where did you say?

DUANE

Mexico!

SONNY

Alla way to Matamoros!

DUANE

I heard it's 'bout the wildest!

SAM

(astonished)

Goin' to Mexico tonight? In this old heap of junk? My God.

SONNY

I guess the town can get along without us till Monday.

SAM

(grinning)

I reckon. If I was young enough to bounce that far I'd go with you. Need any money?

DUANE

We got plenty.

Sam takes his wallet out, hands Sonny a twenty dollar bill. *

SAM

Better take this for insurance -- money kinda melts when you take it across a border. An' try not to drink too much of that buggy water.

SONNY

We'll just drink beer and tequila.

(CONTINUED)

79 CONTINUED:

79

SAM

You get the clap you'll wish you
hadn't drunk nothing.

(looks at them
fondly, sighs,
steps back)

Oh, me.

(shakes his head)

SONNY

So long.

DUANE

'Bye.

The boys wave, pull away. Sam lifts a hand with a far-
away look in his eye. Through the rear window, Duane
and Sonny see him standing there, alone in the empty
street.

CUT TO:

80-89 OMITTED

80-89

90 EXT. ARCHER CITY (CITY LIMITS) - DAWN 90

They cross past the city limits sign.

91 INT. PICKUP (ARCHER CITY) - DAWN 91

Sonny driving doggedly, unshaven; Duane asleep against window, mouth open. They have a couple of Mexican hats.

SONNY

Duane. Hey. Wake up. We're back

DUANE

(eyes open, unmoving)

My stomach don't feel so good. Got any more of those Tums?

SONNY

You ate 'em all 'fore we got to San Antone.

DUANE

Maybe Genevieve's got somethin' --
My stomach don't feel so good.

Duane closes eyes in pain. Sonny looks off, slowing.

92 EXT. CAFE - POV - DAWN 92

It is closed and dark.

93 INT. PICKUP - DAWN 93

SONNY

It's closed.

DUANE

Closed?

SONNY

Yeah.

DUANE

(looking)

I never seen it closed before.

SONNY

Not even for Christmas.

DUANE

(holds head)

Well, Sam'll have something--I'm sick--

93A EXT. POOLHALL - DAWN

93A

The pickup pulls up, boys get out, stagger to door. It is locked and it's dark inside. They peer in.

SONNY

It ain't that early--

DUANE

Must be some kinda holiday.

SONNY

(peering in)

Sam don't close on holidays.

DUANE

Well, maybe he had to go someplace--

SONNY

Let's ask Andy.

DUANE

Okay.

94 EXT. BANK - DAWN

94

Andy is sleeping with his feet sticking out the window. Duane shakes one foot until he sits up. bewildered.

SONNY

Where is everybody?

DUANE

It's a wonder somebody don't steal the town.

ANDY

(angrily)

Asleep--everybody's got any sense.

SONNY

Why'd Sam close the cafe?

ANDY

(abashed, gets out,
scratching head)

Oh, yeah, you all been gone, ain't
you -- gone to Mexico. You don't
know 'bout it.

DUANE

'Bout what?

ANDY

Sam died yesterday morning.

DUANE

Died?

ANDY

Yep -- quite a blow! Keeled over
on one of the snooker tables.
Had a stroke.

KONNY

Sam the Lion?

Andy nods his head. Sonny and Duane look at him
silently.

ANDY

Yep, Sam's dead. He was quite
a feller.

Sonny sits down on the curb, looks across the street at
the dark poolhall. Duane kicks at one of Andy's tires.

ANDY

(continuing)

He had 'is own way of doin' things,
that's fer sure. They found his
will -- craziest thing you ever
heard. Left you the poolhall,
Sonny -- what do you think of
that?

(spits, scratch-
ing gut)

Sonny looks up, but the information barely registers.

(CONTINUED)

94 CONTINUED: (3)

94

ANDY

Left Genevieve the cafe -- that's the only thing he done made any sense. Left the picture show to old Miss Mosey. Hell, she's too far gone to even run a popcorn machine --

(spits again,
clears throat)

And the craziest thing of all -- he left a thousand dollars to Joe Bob Blanton -- the preacher's boy -- beats all I ever heard of. He could just as easy have left it to me. I deserve it least as much as that little ingorant bastard.

They are all silent. The stop light blinks. Sonny sits staring at it. Andy sits on the fender.

ANDY

Anyhow, it's done. They're burying him tomorrow.

CUT TO:

95 EXT. GRAVEYARD - DAY

95

The graveyard is on a rough, gravelly hill, the wind is blowing loudly. Brother Blanton is praying. Joe Bob is near him. Sonny, Billy and Genevieve are standing together, watching the casket being lowered. Sonny's sportscoat is too short at the wrists -- the wind blows Genevieve's veil. She is crying. Duane is standing back in the crowd, so is Mr. Cecil. The Coach and Ruth are there, as are most of the town. She and Sonny exchange a look. Lois Farrow stands slightly apart from the rest. She is crying openly -- tears stream down her face. She wipes it with her glove. People start to move away.

CUT TO:

96 EXT. ARCHER CITY - WICHITA FALLS ROAD - DAY

96

A crudely-painted sign reads: "SENIOR PICNIC OR BUST-ARCHER HIGH, 1952". It is attached to a car in a line of ten cars on its way down the road at a moderate pace.

*
*
*
*

97 INT. BUD'S CAR (ARCHER CITY - WICHITA FALLS ROAD) - DAY 97 *

It is a large old model, packed with boys: Duane, Sonny, Bud and Leroy, all of them hacking around, kidding Duane with wild references to some future event. He is taking it cockily. *

LEROY

Duane's gonna get a cherry.

BUD

Sure is a ripe one.

LEROY

I'd give a lot to pluck it.

BUD

Hairy cherry pie!! *

Sonny is abstracted, not paying attention, as he sits by the back window, looking sadly out the cracked window. Past his reflection, the gray wastes of West Texas can be seen. The car passes a tank dam. Tears come into his eyes as he looks out at the barren landscape, and the other boys' wild revelry goes on behind him. *

98 EXT. WICHITA FALLS PARK - DAY 98

The senior class, a couple of TEACHERS and ROOM MOTHERS are relaxing on the grass. Some long tables of food have been set up. A large group of the kids are playing softball. Joe Bob is in an earnest conversation with Mr. Cecil. Leroy is popping girls bra straps. *

99 EXT. WICHITA FALLS PARK - DAY 99

At one corner of the park near some bushes, Jacy, Winnie Snips and Agnes Bean are surreptitiously congregating, glancing furtively around. They look at each other and indicate for Jacy to go. She slips away behind the bushes. After a moment, Agnes goes. Winnie looks across the field where she sees: *

100 EXT. WICHITA FALLS - DAY 100

Sonny and Duane looking at her. She nods several times. Duane nods back, and she, too, slips away. Sonny and Duane walk over to Bud, who gives them some keys, then walk toward the bushes with a mock-casual manner. *

101 EXT. WICHITA FALLS MOTEL - DAY

101 *

Winnie's car, full of Jacy, Agnes, and Winnie -- pulls up to the office of the motel. They sit inside, egging Jacy to go out and register. She is shaking her head nervously, enjoying it all enormously. Finally, Agnes gets out and heads inside, followed by Winnie. Jacy watches excitedly.

102 EXT. WICHITA FALLS MOTEL - DAY

102 *

Sonny and Duane drive up in Bud's car, looking around nervously. They pull in two spaces away from the girls' car, where Winnie and Agnes sit anxiously. Their eyes meet. Winnie points excitedly toward one of the motel rooms. Sonny grins at Duane, who gets out cockily and walks over to the door. Sonny and the girls exchange embarrassed smiles. Duane knocks on the door furtively.

JACY'S VOICE

(from within)

Come in.

103 OMITTED

103 *

104 INT. WICHITA FALLS MOTEL - DAY

104 *

Jacy is standing in the middle of the darkened room, wearing a new nightgown and a rapturous expression. Duane closes the door. They embrace. There is a long kiss.

DUANE

(huskily)

I love you.

JACY

I love you, too.

Kisses her again, fondles her; they sit on the bed and he takes off her pajamas, looking at her with disbelief.

JACY

Oh, Duane. Hurry.

He takes off his clothes, hands shaking, rolls over on top of her eagerly. They kiss again. When they part, Jacy closes her eyes, sucks in her breath. Duane's face begins to cloud. Jacy wiggles; after several moments, opens her eyes again.

JACY

What's wrong, honey?

(CONTINUED)

104 CONTINUED:

104

Duane is suspended over her, raised on his arms. He has an expression of extreme dismay on his face.

DUANE

(choked)

Um -- I don't know.

JACY

That tickles -- you know I can't stand to be tickled.

(CONTINUED)

Jacy shuts her eyes again, waits, opens her eyes.

JACY

Well, what's the matter? Aren't you gonna do it?

DUANE

I don't know what's wrong.

JACY

What do you mean? How could anything be wrong? Just go on and do it.

She shuts her eyes, screws up her face. Opens them again.

JACY

Oh! What's the matter with you?

DUANE

I don't know. I don't know. Something's happened.

JACY

Well, get off a minute, for goodness sake. You might fall and mash me.

DUANE

I don't know what happened.

Gloomily he sits on the edge of the bed. Jacy sits up and looks with vexation at the offending organ.

JACY

It was Mexico. No telling what you got down there. I just hate you! I don't know why I ever went with you.

DUANE

I don't know what happened.

Jacy gets out of bed and stalks around the room, naked and furious, holding her voice down as best she can. *

JACY

Well, get your clothes on. You think I want to sit around here with you naked.

Furiously, she flings a towel across the room. Duane starts to dress.

(CONTINUED)

JACY

I might have known you couldn't do it -- now I'll never get to not be a virgin. What do we tell everybody? The whole class knows -- I just want to cry. I think you're the meanest boy I ever saw -- my mother was dead right about you.

DUANE

(dully)

I don't know what happened.

He starts to leave.

JACY

Don't go out there! We haven't had time to do it -- they'de know! I don't want one soul to know! You better not tell one soul!

(picks up panties)

You just pretend it was wonderful!

DUANE

Well, I'm sorry -- I don't know what happened.

JACY

(throws panties at him)

Oh! If you say that one more time, I'll bite you!

CUT TO:

105 EXT. WICHITA FALLS MOTEL - DAY

105 *

Duane comes out, dressed, pretending cockiness, goes toward Sonny in the car, avoiding the girls' looks. He and Sonny exchange smiles.

106 INT. WICHITA FALLS MOTEL - DAY

106

Winnie and Agnes pile into the room. Jacy is sitting on the well-rumpled bed, her nightgown on askew. She looks at them languorously, calm, a little wasted even.

WINNIE

Oh, gee -- tell us about it, Jacy. What was it like?

(CONTINUED)

106 CONTINUED:

106

JACY
 (after a pause)
 I just can't describe it -- I just
 can't describe it in words.

107 INT. ARCHER CITY SCHOOL AUDITORIUM - DAY

107

Graduation ceremonies. On the stage the teachers are singing the State Song... Standing in the first two rows is the entire Senior Class, who are in their graduation robes. Also there are the parents of many of the seniors; also, a score of other students. Winnie, Agnes, Sonny -- all singing. Jacy is too, but Duane standing next to her, is whispering something. She just shakes her head grimly, keeps on singing. His voice rises slightly.

DUANE
 But I can do it now -- I know
 I can.

Jacy just looks annoyed.

108 EXT. WICHITA FALLS MOTEL - DAY

108

It is the same motel. The pickup is parked in front of one room. After a moment the door opens and Jacy comes out, looking cross, followed by Duane, who acts pleased and cocky. He shuts the door, smirks at her smugly, as they head for the pickup.

JACY
 (coldly, with
 authority)
 Oh, quit prissing -- I don't think
 you did it right, anyway..

CUT TO:

109 OMITTED

109

110 INT. POPPER KITCHEN (THRU WINDOW) - DAY

110 *

Sonny comes in the back door. Through the window, we see Ruth's face brighten as he enters. They embrace and kiss. She touches his cheek. The RADIO is playing. She takes his hand, leads him into:

110A INT. POPPER BEDROOM - DAY

110A

Ruth goes to bureau, takes a package from a drawer, and gives it to Sonny, eyes shining.

(CONTINUED)

110A CONTINUED:

110A

RUTH

It's your graduation present.

He opens it quickly, finds a leather billfold with his name on it.

SONNY

I never seen one as nice.

They kiss again.

CUT TO:

111 INT. JACY'S BEDROOM - DAY

111

Phone RINGS. Jacy is doing her hair, lets it ring twice, then unhurriedly picks it up, cradles it in her neck. *

JACY

Hello.

INTERCUT with:

112 INT. POOLHALL - DAY

112

Duane is on the pay phone.

DUANE

Jacy?

JACY

What's on your feeble mind, Duane?

DUANE

Same as it's been... I want a date!

JACY

Uh-uh -- why don't you go back to Mexico -- I guess girls are just easier to please down there.

DUANE

Just go with me once more. Just one more time. You can at least see me.

JACY

Uh-uh. You find someone else to pester. I've got a new boy friend now and I can't be talking to you.

(CONTINUED)

112 CONTINUED:

112

DUANE

What new boy friend? Who?

JACY

(lazily)

Bobby Sheen, of course.

DUANE

Bobby Sheen? Are you crazy?

JACY

I certainly am not. I guess I've just been wanting to go with him all along and didn't realize it. Maybe we'll see you in Wichita some time.

She calmly hangs up, and turns her attention back to her eyes. Duane throws a pool ball as hard as he can at the back wall. It scares an OLD MAN sitting there half to death.

DUANE

Goddamnit! Goddamnit to hell!

He throws another two. Billy and Sonny look on, amazed. Duane storms out.

CUT TO:

113 EXT. ARCHER CITY SQUARE - DUSK

113

Sonny, Duane and Billy stand near a large cattle truck. All look solemn, even Billy, but Duane has also a kind of sullen stubbornness. He carries a cheap suitcase. Sonny shakes his head.

SONNY

Hate to see you go, Duane.

DUANE

Not a Goddamn thing to stay for. All the roughnecks say you can get a job out in Odessa any time.

SONNY

Come on back, if you don't --

Duane turns Billy's cap around, sadly, and climbs up in the truck, which starts up slowly. Duane leans out.

(CONTINUED)

113 CONTINUED:

113

DUANE

Listen, if you hear they busted
up, let me know.

Sonny and Billy stand looking after the truck.

CUT TO:

114
and OMITTED
115

114
and
115

116 INT. FARROW DEN - NIGHT

116

Jacy, in shorts, is glumly watching TV, her face slightly puffy; she twitches restlessly from time to time, sniffs. Abilene comes to the door, raps on the doorjamb.

JACY

Oh, hi. I didn't hear you.

ABILENE

Gene home?

JACY

No. He and Momma went to the club.

He looks at her silently a moment.

ABILENE

What're you doin' home on a Saturday night?

JACY

Bobby Sheen ran off an' got married --

*

ABILENE

Oh.

*

JACY

To Annie-Annie Martin.
(pause)

(CONTINUED)

JACY

Want me to turn the TV off?

ABILENE

Naw, I'm gonna go shoot a little pool. Just tell him the well came in okay.

JACY

(small pout)

Wish I could go to a poolhall -- I've always wanted to. 's terrible the things girls are allowed to do.

ABILENE

Why hell, come on -- I'll show you the poolhall.

JACY

Aren't there people there?

ABILENE

If there are they'll be in back asleep now -- won't bother us -- I got my own key.

Jacy gets up a little nervously, smooths her hair.

JACY

Okay -- I will then.

CUT TO:

A117 EXT. POOLHALL - NIGHT

A117

Abilene unlocks the door and they come in.

117 INT. POOLHALL - NIGHT

117

Only the light from the street lamp comes through the window. Jacy looks around.

JACY

Goodness, it sure is dark in here.

*

She gets a pool cue, goes to hit the ball, while Abilene takes off his coverall. He comes over behind her, takes away the pool cue and pulls her to him into a kiss. When they part, he lays the cue down on the table, gets a cloth, lays it on too, and lifts her to the table. She hooks her hands into the corner pockets.

CUT TO:

118 INT. ABILENE'S CAR (FARROW STREET) - NIGHT

118 *

On the dashboard is a nude woman with tiny bloodstones for nipples. Jacy is rumped, uncertain, subdued. Abilene is inscrutable. The RADIO plays.

*

JACY

What a night. I never thought anything like this would happen.

She leans over to kiss him but he turns his face away.

ABILENE

How 'bout hoppin' out.

Jacy gets out, very puzzled, starts across the yard, carrying her sandals. Abilene races his motor, making the mufflers ROAR, as he backs out.

119 INT. FARROW DEN - NIGHT

119 *

Lois is in her bathrobe, watching TV. She has heard the mufflers and heads for the kitchen, a drink in her hand. In passing, she glances in a mirror and fluffs her hair.

120 INT. FARROW KITCHEN - NIGHT

120

Jacy comes in as Abilene guns away. Still barefoot, hair tangled, she looks scared and confused. A look of pain crosses Lois' face when she sees her. Jacy starts to cry, sits helplessly at the kitchen table.

JACY

Oh, he's awful, Momma -- why do you fool with him? Daddy's a nicer man than him, isn't he?

Lois just shakes her head, puts her drink down, wipes Jacy's face with a Kleenex.

LOIS

He sure is, beautiful. Your Daddy's a very nice man. I oughta have given Abilene hell, instead of him.

JACY

I din't know what I'm going to do, Momma. Bobby was the luh-ast one -- I'll jus' be an ol' maid --

*

LOIS

Oh, no, that's just the way it goes, you know -- win a few, lose a few --

*

JACY

What do you do? Nothing's ever the way it's supposed to be at all.

*

LOIS

(smooths Jacy's hair)

You're right, but what I've done hasn't worked very well -- Maybe we better work out something different for you.

Lois embraces her, and leads her into:

121 INT. FARROW DEN - NIGHT

121

The TV is still on. Lois sighs.

LOIS

Right now I guess Ruth Popper's got about as good a setup as anybody.

(CONTINUED)

JACY
(incredulous)
Ruth Popper?!

LOIS
Yeah. Sonny's reasonably good
looking and he's young...

JACY
Sonny?! Sonny Crawford?

LOIS
Sure -- hadn't you heard about
them? Been goin' on about six
months -- I thought you kids knew
everything.

JACY
Why, that's the silliest thing
I ever heard of -- she's forty
years old.

LOIS
So am I, honey. It's kind of an
itchy age. You want an orange?

JACY
(flabbergasted)
I don't believe it.
(sniffs; to
herself)
Sonny's always wanted to go with
me...

CUT TO:

*

Sonny is racking for eight-ball, as the Sheriff aims his
cue; MONROE, the deputy, bursts in.

MONROE
Sheriff, we got some trouble!

The Sheriff shoots and the cue-ball bounces onto the
floor.

SHERIFF
Goddamn you, Monroe! You made me
scratch.

(CONTINUED)

122 CONTINUED:

122

MONROE

Sorry, Sheriff, never meant to, but Johnny Clarg's little girl's kinda been kidnapped. Folks seen the preacher's boy putting her in his car 'bout two hours ago -- front of the drugstore.

Sonny and others in the hall are listening.

SHERIFF

What the hell? Maybe Joe Bob give her a ride home -- be doing her a favor, hot as it is. Why'd he want to kidnap Molly Clarg?

MONROE

Don't ask me. But she ain't at home -- Miz Clarg's all upset -- she's done looked everywhere for 'em. They was seen drivin' out of town toward Olney. Miz Clarg's afraid Joe Bob might be goin' to mo-lest her or something.

The Sheriff frowns gravely, quickly slaps his cue into a rack, heads for the door.

SHERIFF

Sonny, you and some of these boys come with us. If that's the way it is, no tellin' what we'll find.

Sonny and the others come forward quickly.

CUT TO:

123 EXT. ARCHER CITY ROAD - DAY

123 *

Three cars roar down the road, the Sheriff's in the lead.

124 INT. SHERIFF'S CAR (ARCHER CITY ROAD) - DAY

124 *

Sonny is sitting in the back seat with two men. The Sheriff mops his sweating brow on his shirt sleeve.

SHERIFF

Boys, I don't know what to think, but I fear the worst...
(seeing something)
There he is!

125 EXT. ARCHER CITY ROAD - DAY

125 *

The preacher's old Plymouth stops as the three cars come skidding up. The Sheriff quickly gets out, rolling down his shirt sleeves. Joe Bob sits in the Plymouth, looking miserable. Everyone gets out of the cars and starts looking indecisively at the Plymouth. A couple of men spit. Sonny is apprehensive and confused. MRS. CLARG suddenly becomes hysterical, runs over and yanks MOLLY out. She is five, holds and all-day sucker and a stuffed dog and doesn't have her panties on.

MRS. CLARG

Get 'em -- ain't you goin' to?
Here's my little girl -- he's
the one done it -- why don't
you get him?! If my husband was
here he'd kill 'em dead!

The Sheriff and Monroe pull Joe Bob out of the car.

SHERIFF

What'd ya do to that child? We
all know you done something'.

Joe Bob starts to say something but is too scared and nervous to get it out. He catches Sonny's eye and looks pathetically at him. Mrs. Clarg goes berserk: as Joe Bob hangs from the arms of the Sheriff and Monroe, she suddenly beats at him with the stuffed dog.

MRS. CLARG

Filthy! Filthy! Filthy!

In her fury she hits the Sheriff and Monroe, knocking one man's glasses flying.

SHERIFF

Here now, grab her! None of
this Goddamn frenzy!

A couple of men hold her off; the Sheriff and Monroe hustle him toward the car as Brother Blanton runs up, yelling almost incoherently.

BROTHER BLANTON

It's the Lord's justice, son.
You'll have to suffer with the
murderer and the thief -- the
Lord'll help you now --

SHERIFF

(going right on)
Sonny, you drive that Plymouth
in for me -- we got to get this
man to jail.

(CONTINUED)

125 CONTINUED:

125

They half-drag, half-carry Joe Bob to the Sheriff's car. A couple of men help Mrs. Clarg who still clutches the stuffed dog. Molly trails behind, still licking the all-day sucker. Sonny goes to the Plymouth where he finds her underpants on the front seat.

CUT TO:

126 EXT. ARCHER CITY JAILHOUSE - DAY

126 *

There is a crowd of people gathered in the street talking to one another, shaking their heads. Sonny comes from the jail as Jacy drives up in her convertible, honks, waves. He comes over.

JACY

Isn't it terrible, Sonny? Were you there? Did ya see anything?

SONNY

Wasn't nothin' to see -- 'cept Mrs. Clarg. If she'd had a gun, she mighta killed us all. Joe Bob didn't do nothing.

JACY

Oh, you know he must have done something. It scares me to death -- you jus' never can tell when something terrible is gonna happen.
(takes his hand)

SONNY

'S okay -- they got him now.

*

JACY

I called you before --

SONNY

You did?

*

JACY

Uh-huh -- I felt lonesome -- thought you might wanta drive around a while.

SONNY

(glances at watch)
I'm supposed to be some place.

JACY

(squeezes his hand)
I'm still a little scared.
Please take me riding.

(CONTINUED)

126 CONTINUED:

126

Sonny looks at her, then opens the door.

SONNY
Where'll we drive?

CUT TO:

127 INT. POPPER BEDROOM - DAY

127

Bright afternoon sunlight fills the room. Ruth has repapered the walls and is just putting on some finishing touches. Fresh, expectant, she looks out the window, then glances at her watch, a little anxious. The RADIO is on.

CUT TO:

128 INT. JACY'S CAR (CITY LAKE AREA) - DAY

128 *

Jacy's arm is stretched out as Sonny drives. RADIO playing. She sighs.

JACY
You ever hear from Duane?

SONNY
I had a postcard.

JACY
I really feel sad about that.

SONNY
He's makin' three-twenty a month
-- said he bought a car.

JACY
I guess I'll always be a little
bit in love with Duane. We just
had too much against us -- wasn't
easy being the one to break up.

She scoots over, sits close to Sonny. He glances at her quickly.

129 EXT. CITY LAKE - DAY

129

The car pull up and stops.

130 INT. JACY'S CAR (CITY LAKE) - DAY

130

They sit together for several moments, Sonny scared to look at her.

(CONTINUED)

130 CONTINUED:

130

JACY

Sonny.

SONNY

(turns to her)

What?

She closes her eyes, leans forward and sighs. Hesitantly, not quite sure he can believe it, Sonny kisses her. Jacy puts her arms around his neck.

CUT TO:

131 INT. POPPER BEDROOM - DUSK

131 *

It is almost dark. Ruth sits on the bed, her face blank, RADIO still on. A car pulls into the driveway, door SLAMS, garage door SCREECHES, back door SLAMS. Mechanically, Ruth gets up.

CUT TO:

132 INT. JACY'S CAR (CITY LAKE) - DUSK

132 *

The water is tranquil, the sky is beautiful. The kissing has become more passionate. Jacy's blouse is unbuttoned, her breasts are bared. He works her down on the seat. Suddenly she puts hand over his mouth, speaks huskily.

JACY

Not here. I'm too old for screwing in cars.

(kisses him)

I don't like to be in a hurry.

SONNY

Why don't we go to Wichita an' get a motel room.

JACY

(closing blouse)

I'm afraid to right now... I think my folks are watchin' me. They know I don't wanna go to college and they might think we're going to run off and get married.

(nuzzles his ear)

We'll do it when it's safe... we've got all summer...

CUT TO:

133 INT. SONNY'S PICKUP (POPPER ST.) - DAY 133

Driving past Ruth's house, he looks guiltily at it; turns the corner.

CUT TO:

134 OMITTED 134 *

135 EXT. POOLHALL - DAWN 135

A bright, second-hand Mercury is parked in front of the poolhall, as a pickup full of ROUGHNECKS pulls up and Sonny jumps out, dirty and greasy. He looks in the car, sees Duane just sitting up, blinking in the sunlight. Sonny is uneasy.

(CONTINUED) *

SONNY

Hey, Duane.

Tanned dark, Duane gets out, wearing a Levi shirt with the arms cut out; they shake hands.

DUANE

Hi, buddy. Didn't know you'd turned roughneck.

SONNY

Got to make a livin' somehow, so's I can afford to keep the poolhall open. When'd ya get in?

DUANE

'Bout two. Thought I'd surprise you.

A moment of stiff silence; both grin, but they're not really friendly. Sonny looks at the car.

SONNY

This yours?

DUANE

Yeah, how about that? Thirty-eight thousand miles on her. Runs like new.

(lights a
cigarette)

Wanna beer? *

SONNY

Not me. *

DUANE

(getting one
from front seat)

'S about all I eat for breakfast anymore. *

SONNY

Sure is a nice car. *

DUANE

I like to drive it so much I thought I'd run home for the weekend. *

(CONTINUED)

136 Duane drinks his beer and absently wipes bugs off the grill with a kerchief.

136

DUANE

Can't take too good care of a car like this. I wash her every week.

SONNY

Looks great.

(pause)

You heard about Joe Bob?

*

*

DUANE

Yeah. I always knew he was crazy.

*

SONNY

Doctor said he didn't really do nothing -- just got her to take off her underpants.

*

DUANE

(skeptical)

Yeah? Hey, you still screwin' that old lady?

*

SONNY

No. Yeah. Been kinda busy.

DUANE

Seen old Jerry last week... said he thought you and Jacy'd been going together a little.

SONNY

Yeah, we have, a little -- she's been kinda bored... once and a while we eat Mexican food or something.

DUANE

Way I hear it that ain't all you been eatin'.

SONNY

Whoever told you didn't know what he was talkin' about. Sure, I been goin' with her, why not?

(CONTINUED)

DUANE

I never said I blamed you for it.
I don't blame you much. I jus'
never thought you'd do me that
way -- I thought we was still
best friends.

SONNY

We are. What are you so mad for?
I never done nothin' to you.

DUANE

I guess screwin' my girl ain't
nothing to you.

SONNY

I ain't screwin' her.

DUANE

The hell you ain't.

SONNY

Well, I ain't -- but she's not
your girl anymore, anyway.

DUANE

She is my girl -- I don't care
if we did break up.

SONNY

Hell, you don't even live here
anymore.

DUANE

Don't make no difference -- I'll
always live here. An' I'm gonna
get her back, I'm tellin' you right
now. She's gonna marry me one of
these days, when I get a little
more money.

SONNY

Why, she won't marry you.

(CONTINUED)

DUANE

Sure she will! We always meant to get married.

SONNY

She's goin' off to college. I doubt I'll ever get to go with her agin myself, once she gets off. I never saw what it could hurt to go with her this summer, though. She's never gonna marry you.

DUANE

She is, by God! Don't you tell me she won't. She'll never let you screw her, that's for sure. Hell, I was just seein' how honest you was -- I knew Jacy wouldn't let you screw her... You ain't that good a cocksman. You never even screwed Charlene Duggs all the time you went with her.

SONNY

'Course I didn't. You know why? 'Cause you had the pickup all the time Saturday nights... nobody coulda screwed her in the time I had left.

*

DUANE

(smugly)

I coulda screwed her in five minutes - I wouldn't even need no pickup.

SONNY

Yeah!? Well, the only reason Jacy went with you long as she did was 'cause you was in the backfield. I was in the Goddamn line!

DUANE

What are you talkin' about... me an' her was in love.

SONNY

You was! She likes me as good as she ever liked you.

DUANE

That's a lie!

(CONTINUED)

136 CONTINUED: (3)

136

SONNY

I'll stay all night with her, too,
one of these nights. She's done
promised.

DUANE

You won't either!

SONNY

Yes, I will -- why shouldn't I?
She's done told me you couldn't
even do it that time in Wichita
Falls -- What about that?

*
*

Enraged, Duane hits him with the bottle, catching him
on his eye. They slug at one another wildly, close,
and struggle. Sonny's eye bleeds, almost closed. Some
men run out of the cafe; Genevieve behind them. Sonny
slowly collapses to his knees. Duane goes to him,
scared. Sonny passes out as the others run up.

*

CUT TO:

137 INT. SONNY'S HOSPITAL ROOM - DAY

137

Sonny is in bed, one eye bandaged, trying to roll a
cigarette. The RADIO is playing. A NURSE comes in.

NURSE

A lady's down in the waiting
room. Sent you this.

She hands him a note; Sonny opens it.

138 INSERT - NOTE

138

It reads: "May I come in and see you a little while?
Ruth."

139 BACK TO SCENE

139

Sonny looks at the Nurse, unhappily.

SONNY

Could you tell her I'm asleep?

NURSE

Sure, I could. But you're not
asleep.

(CONTINUED)

139 CONTINUED:

139

SONNY

If I go to sleep right now will
you tell her I'm asleep? Please?

NURSE

All right.

She goes out. Sonny lowers himself uneasily in the bed.

140 EXT. HOSPITAL - DAY

140

Ruth walks out the door slowly, heading for the car.

CUT TO:

141 INT. POOLHALL - DAY

141

Sonny sits behind the counter, eating a cheesburger. He looks drawn, but is dressed. The bandage on his eye is smaller. Billy is sweeping, Genevieve cleaning up the counter for him.

GENEVIEVE

That too cold?

SONNY

Naw -- 's great... I heard Duane
joined the Army...

GENEVIEVE

Good place for 'im, too.

SONNY

Oh, he was jus' holdin' that
bottle -- didn't mean to hit me
with it --

*
*
*

GENEVIEVE

That boy's always had meanness
in him -- 'couse Jacy's jus' the
kinda girl brings out the meanness
in a man.

She looks him in the eye, but Sonny turns to his sandwich.

GENEVIEVE

She's just like her grandmother...
Oh, I oughtn't to talk about 'em
-- we was all good friends once --
Dan roughnecked with Gene Farrow.
He and Lois lived in a little one
room place over the newspaper
office.

*

*
*

(MORE)

(CONTINUED)

141 CONTINUED:

141

GENEVIEVE (cont'd)

Lois couldn't afford a flour-sack,
much less a mink.

(stares at floor)

I'll always have a soft spot for
her, though... I wondered a lotta
times what would've happened if Dan
had made the strikes Gene made --
they offered the rig to Dan first
-- but then Dan Morgan never took
a chance in his life --

*
*
*

SONNY

Do you wish y'all had made it?

GENEVIEVE

(tired smile)

Oh, sure, I wish we'd made it.

SONNY

(after a pause)

I guess the Army won't take me,
now I just got one good eye.

GENEVIEVE

Oh, you wanna go over to Korea
and get yourself killed -- you
ain't got your senses back yet
-- what few you ever had.

*
*
*

(going)

Well, the cafe won't run itself
... you rest up now. I'll bring
you some dinner.

SONNY

(opening wallet)

Thanks. Here's for the cheeseburger.

GENEVIEVE

Okay... I'll bring you change when
I come back.

She waves at Billy, who grins back. Sonny lays his
wallet down.

142 EXT. POOLHALL - DAY

142

Jacy is just getting out of her car as Genevieve comes
out. She looks at Jacy hard, which flusters her.

143 INT. POOLHALL - DAY

143

Billy brings Sonny a peanut pattie as Jacy comes in, looking sorrowful.

JACY
Sonny?

SONNY
Come on in.

She comes over, gives him a big kiss... she looks at Billy, who moves away warily; Jacy clearly doesn't like him. *

JACY
Oh, I was so worried I just had to see you -- *

SONNY
I been missin' you -- I'm a lot better'n I was.

JACY
You just can't believe how famous we are -- we're all anybody talks about in this town now --

SONNY
(unhappily)
I guess so.

JACY
I want us to get married.

SONNY
What?!

JACY
I really do -- just as soon as you want to.

SONNY
Get married?

JACY
Don't you want to?

SONNY
Oh yeah, yeah.

She picks up the wallet Ruth gave Sonny and fondles it, which makes him a little nervous. *

(CONTINUED)

JACY

I bet the whole town'll be knocked for a loop if we do. They'll never forget it.

SONNY

But ain't you goin' to college?

JACY

I don't care about that -- I love you -- that's more important. You were so dear to fight for me. My folks won't like it, but we can run off.

SONNY

They'll kill us -- kill me, anyhow.

JACY

Oh, they won't. They'll get over it. You're workin' for Daddy now anyway, and pretty soon they'll love you as much as I do.

(kisses him)

Can we?

SONNY

Sure. I just hope I can see to drive.

JACY

Now don't you worry -- I can drive.

CUT TO:

144 EXT. OKLAHOMA ROAD #1 - DAY

144

A sign says, "Madill, Oklahoma, 5 miles." Sonny and Jacy drive by in her convertible; she's driving.

145 INT. JACY'S CAR (OKLAHOMA ROAD #1) - DAY

145 *

Sonny, wearing an eye patch, looks extremely happy. Jacy's hair blows, her smile a little strained. Sonny puts his hand on her leg, under her skirt. She pushes it off, looks at him nervously. The RADIO plays.

JACY

Don't do that, Sonny.

SONNY

Why not? We're man and wife now -- we can do anything.

JACY

Not while I'm driving. I might have a wreck.

Sonny leans over and kisses her on the neck. She flinches.

JACY

Goodness, wouldn't it be just awful if Momma and Daddy got the police after us?

SONNY

They don't even know where we are.

JACY

Well, I had to leave 'em a note, so they wouldn't be worried out of their minds.

SONNY

You shouldna done that.

JACY

I had to -- I figured they'd have to know some time.

SONNY

Well, what could they get us for? We got a right to get married, ain't we?

JACY

I guess so.

(irritably)

I wish you didn't have that stupid eye patch. It's really creepy.

(CONTINUED)

145 CONTINUED:

145

SONNY

I can take it off pretty soon...
We'll be to Lake Texoma in two
hours -- have a room to ourselves.

*
*

JACY

(annoyed)

My goodness, you're sitting so
close I can barely drive.

CUT TO:

146 EXT. OKLAHOMA ROAD #2 - DUSK

146

The sun is setting as they drive by.

147 INT. JACY'S CAR (OKLAHOMA ROAD #2) - DUSK

147

*

Sonny is not sitting so close but Jacy looks even more
nervous. A patrol car comes toward them. Jacy is hopeful,
Sonny worried. It goes by. Jacy looks dashed; glancing
in her rear-view mirror, she sees the car make a U-turn
behind them. Her face brightens, but she feigns otherwise.

JACY

Oh, goodness.

Sonny looks back miserable. Police car pulls them over,
lights flashing. PATROLMAN gets out.

*

PATROLMAN

Howdy -- what part of Texas
y'all from?

JACY

Abalene.

PATROLMAN

Newlyweds, ain't you?
(they nod)
Well, better follow me in. I
think somebody's a-lookin' for
you.

SONNY

We ain't done a nothin' wrong --
ain't we got a right to get
married? How can you arrest
us, just like that?

(CONTINUED)

147 CONTINUED:

147

PATROLMAN
(peeling stick
of gum)

I ain't arrestin' you. I just
want you to come with me, till
we find out. I don't have no
idea what you got a right to do.

JACY
(happily)

I guess we better follow him, honey.
I'll just be heart-broken if my
folks have done this.

The Patrolman goes to his car. Jacy kisses Sonny lightly
as she puts the car in gear.

CUT TO:

148 OMITTED

148

149 EXT. OKLAHOMA JAIL - NIGHT

149

Gene Farrow is coming out with Lois, Sonny and jacy, whom he grabs by the arm away from Sonny.

GENE

Think I worked like a dog all my life so my daughter could end up in a poolhall?

SONNY

We was gonna get another apartment.

GENE

I bet you was. Where's your car keys, hon?

Sniffing, Jacy fishes them out.

GENE

It's a hell of a note, a hell of a note.

LOIS

Oh, shut up and take her home.

GENE

It's just a hell of a note.

LOIS

I'm tired of this.

GENE

You bet I will. You take her car. So far as I'm concerned he can walk.

Jacy looks back. Gene leads her to the Cadillac, spins off with her. Sonny stands watching her go off. Lois comes over, taps his arm.

LOIS

Not much of a wedding night.

SONNY

No, not much of one.

She brings out a little flask.

(CONTINUED)

LOIS

(drinks)

Here. Have a little bourbon--take the rest of it--might pick you up--I've gotta drive.

Sonny sips from it several times. Lois grins. They walk back toward the car.

LOIS

You won't believe me, Sonny, but you're lucky we got you clear of her quick as we did... you'd've been a lot better off stayin' with Ruth Popper.

SONNY

Does everybody know about that?

LOIS

'Course. Sounded like a good thing to me, Kiddo--you shouldn't've let Jacy turn your head.

SONNY

She's prettier. I guess I shouldn't've though.

(pause)

Guess I treated her terrible.

LOIS

I guess you did.

They get in the car.

150-151 OMITTED

150-151

152 EXT. OKLAHOMA ROAD #3 - NIGHT

152

They drive by. Thunder is heard.

153 INT. JACY'S CAR (OKLAHOMA ROAD #3) - NIGHT

153

Lois frowns at the sky as Sonny sips; she turns on radio.

(CONTINUED)

153 CONTINUED:

153

LOIS

That'll be a big help if you mean to live your life in Anarene.

SONNY

I don't.

LOIS

(shakes her head)

Strange to have a daughter who wouldn't go through with her wedding night. When I was her age I'd go through with just 'bout any old night.

SONNY

(sips bourbon)

I guess I can't get in the Army now-- not with this eye.

154 EXT. RED RIVER BRIDGE - NIGHT

154

Moonlight on the water; they drive into Texas again.

155 EXT. POOLHALL - NIGHT

155

The car pulls up in front.

SONNY

Sure wasn't outta Texas very long.

LOIS

Well, Oklahoma's not much of an improvement.

SONNY

(sips bourbon, pauses)

'S not the same now. Nothing's really been right since Sam the Lion died.

(CONTINUED)

LOIS
(stares; sadly)
No, it hasn't.
(eyes water
slightly)
I get sad when I think of Sam
for long. Did you know he had
beautiful hands? *

SONNY
I guess you liked him, didn't you?
I guess everybody did.

LOIS
No, it was more than that with
me, honey -- I loved him. He
loved me.

Surprised, Sonny looks at her and it dawns on him.

SONNY
Are you the one he used to take
swimming? Out to the tank?

LOIS
(looks at him;
smiles)
He told you about that, huh?
Oh yeah, I was the one.
(pauses)
If it hadn'ta been for him, you
know, I'd have missed it --
whatever it is. I'd have been
one of those Amity types that
think bridge is the best thing
life has to offer. He's the
only man I ever met who knew
what I was worth. Sam the Lion.
(smiles)
Sam the Lion. Nobody knows where
he got that name. I gave it to
him -- one night. Just came to me.
He was so pleased. I was twenty-
two then -- can you imagine?

Looks at Sonny briefly, holding back her tears; a few
spill over.

LOIS
(continuing)
You know something, Sonny? It's
terrible only to find one man your
whole life that knows what you're
worth.

(MORE)

(CONTINUED)

155 CONTINUED: (2)

155

LOIS (cont'd)

It's just terrible--I wouldn't be tellin' you if it wasn't. I've looked, too--you wouldn't believe how I've looked. When Sam... was sixty-five years old he could jus' walk into a room where I was and do more for me...

(pause)

Nobody was like him.

(falls silent)

SONNY

(hesitantly)

Now I know why Sam liked you.

LOIS

Loved me!

SONNY

Loved you, I mean.

LOIS

Aw, do you?

(looks at him, gently

puts hand on his cheek)

I can kinda see what he saw in you too.

She looks forward again, then back at him a moment, with a reckless smile. He looks back, curiously. Finally:

LOIS

Nope. I'll just go on home.

SONNY

Think I could learn to drink?

Throws back his head and swallows, then coughs and sputters. Lois is amused. He hands her back the flask.

LOIS

You might. Keep practicing.

She drives away. He goes into the poolhall.

CUT TO:

155-160 OMITTED

156-160

161 EXT. BALL PARK - DUSK

161

Teams are warming up, much activity on the sidelines, in the stands. Band warming up.

161 CONTINUED:

161

Sonny, cleaned up and in his football jacket, is on the sidelines, holding one end of the first down chain. A middle-aged man named CHESTER holds the other, watching the warm-up intently. Coach Popper strides up and down the sidelines, waving and yelling, cheerleaders lead cheers, drum majors twirl. Sonny tries not to be depressed. Tommy Logan runs by. *

CHESTER

That Logan boy's a quarterback, now ain't he? Boy, we finally got us a team. Didn't back in your day, did they, Sonny?

SONNY

No, we wasn't much good.

CHESTER

Well, you jus' never learned the fundamentals. You know, blockin' and tacklin'. Not like this team. When was it you graduated?

SONNY

Last year.

CHESTER

(unperturbed)

You don't mean it. Seems like longer that that since you and Duane played ball. Seen old Duane awhile ago -- he's home on leave -- wearin' his uniform.

SONNY

(surprised, looks around)

I ain't seen him yet.

162 As the Coach comes by, towel over shoulder, chewing tobacco, he scarcely glances at Sonny, but shakes Chester's hand.

162

COACH

(confident)

Chester, see if y'can stretch that Goddamn thing a little. You know, a man never oughta cheat 'cept in a good cause. (winks, goes on)

(CONTINUED)

162 CONTINUED:

162

CHESTER

He's a good ol' boy, ain't he?!

*

163 Everything grows quiet, players take off helmets
Coach takes off his cap; a hushed moment -- then
the band begins the school song and whole school
begins to SING:

163

ALL

"Anarene High School, we love you...
Love you oh so grand.
We will always be so loyal,
Loyal to a man...

Whether in defeat or victory,
We will always be true.
Dear old Anarene, we love you,
And we'll fight for you..."

The song sweeps over the quiet field, the still town.
Sonny moves his lips, but doesn't really sing. Caught
by a strong emotion, he looks around the stands, at
the players, the band. The song comes to an end.

CUT TO:

164 EXT. BALL PARK STREET - NIGHT

164

The scoreboard indicates that Archer City won. Sonny
and Billy walk from the ball park together, down a
road of departing cars. Sonny gives Billy his eye
patch. Gradually, the cars thin and Sonny and Billy
walk on.

164A EXT. CITY LAKE - NIGHT

164A *

Sonny and Billy walk past the quiet lake, Billy
sweeping occasionally.

*

164B DELETED

164C EXT. GRAVEYARD - NIGHT

164C *

Sonny and Billy walk past the cemetery.

164D EXT. ARCHER CITY SCHOOL - NIGHT

164D

Sonny and Billy continue walking past the school. Horns are HEARD celebrating hometeam victory.

164E DELETED

165 EXT. DUANE'S MOTHER'S HOUSE - DAY

165

Cold, windy. Sonny drives the pickup to the shabby little unpainted three-room house, off an unpaved road; no walk. Duane's Mercury is out front. Sonny KNOCKS on the door. MRS. JACKSON answers with some washing in her arms.

SONNY

Hi, Mrs. Jackson -- Duane here?

MRS. JACKSON

That's his car, ain't it? He's here if he ain't walked off.

She goes back inside. Sonny shuffles nervously on the porch. Duane appears in uniform, hair is slicked down. Nervous, he steps outside. Wind catches the screen door and SLAMS it back against the house; Duane shuts it.

DUANE

Hi... how you been?

SONNY

Oh, pretty good.

DUANE

Been thinking all week I'd run into you.

SONNY

Heard you was goin' off to Korea. Thought I'd better come by and see you 'fore you got off.

*

DUANE

Glad you did. I'm takin' the bus out, early in the morning.
(lights cigarette
adroitly)

(CONTINUED)

165 CONTINUED:

165

SONNY

Thought you might wanna go to the picture show -- Miss Mosey's havin' to close it -- tonight's the last night.

DUANE

Yeah, might as well go -- hate to miss the last night. We can take the Mercury -- be the last chance I'll have to drive it for awhile.

They head toward the car.

166 INT. PICTURE SHOW - NIGHT

166

They sit stiffly, aware of one another, only eight or ten people in the theatre. Billy sits in the balcony watching. The western ends and Duane and Sonny get up and start out.

DUANE

That was a good movie.

SONNY

Yeah. I seen it here before, once. Why don't we run over to Wichita, drink a little beer.

DUANE

Okay, I got lots a time till mornin'.

*
*

SONNY

Sure.

Billy comes sweeping down the aisle. The boys grin at him as they pass.

167 INT. PICTURE SHOW LOBBY - NIGHT

167

Miss Mosey is scraping out the popcorn machine, close to tears.

SONNY

So long, Miss Mosey.

DUANE

Sorry you're closin' the show.

(CONTINUED)

167 CONTINUED:

167

MISS MOSEY

Nobody wants to come to shows no more -- kid baseball in the summer, school in the winter -- television all the time... If Sam had lived, I believe we could've kept it goin'. But I just didn't have the know-how...

DUANE

Won't be much to do in town with the picture show closed.

SONNY

Yeah.

DUANE

Well, so long.

MISS MOSEY

Duane, you watch out now, overseas.

168 EXT. PICTURE SHOW - NIGHT

168

Marlene Duggs is shivering at the curb. The boys glance at her as they pass. The wind is blowing trash from the gutters into the street. They get into the Mercury, drive away. The picture show's neon sign goes off.

CUT TO:

169 OMITTED

169

170 INT. DUANE'S CAR (ARCHER CITY SQUARE) - DAWN

170 *

The boys sit drinking beer. The MOTOR is running, RADIO on. Sonny rolls a cigarette.

DUANE

Sure no women around tonight -- guess the next piece of ass I get'll be yellow.

SONNY

Wisht I was goin' with you.

DUANE

(looks guilty)
Hey, why don't you look after the car for me?

(CONTINUED)

170 CONTINUED:

170

SONNY

Your Ma don't need it?

DUANE

I wouldn't want her drivin' it,
not better than she can drive.
You might help her run the
groceries home if you have the
time.

SONNY

Okay.

171 EXT. ARCHER CITY SQUARE - DAWN

171 *

Trailways bus pulls in; Sonny gets Duane's dufflebag
from back seat, hands it to him. They stand a minute
in the cold singing wind. Duane doesn't look at him.

DUANE

Ever hear from Jacy?

SONNY

No, not a thing. She don't get
home much. Ain't been back to
town since August -- I guess she
just stays in Dallas all the time.

DUANE

Probably does. Must be lots to
do, down in Dallas.

A gust of wind hits them, they turn their backs to it.

DUANE

(continuing)

I ain't over her yet, you know.
I ain't over her yet -- it's the
damndest thing. That's the only
reason me and you got into it that
time. Reckon she likes it down
in Dallas?

SONNY

Hard to say... maybe she does.
Reckon you and her woulda got it
all straightened out if I hadn'ta
butted in?

DUANE

Aw, no -- they'd've annulled me
too, even if we had. You all never
even got to the motel?

(CONTINUED)

171 CONTINUED:

171

SONNY

No.

DUANE

Well, better get on, before we both freeze.

(hands him car keys)

*

Here's the keys. So long, buddy.

*

They shake hands awkwardly, their eyes not quite meeting.

SONNY

So long, Duane -- be careful. I'll take care of the Mercury for you.

*

About to step on the bus, Duane turns back.

DUANE

See you in a year or two, if I don't get shot.

The bus drives away down the dusty street. Sonny walks slowly across the square toward the car.

CUT OUT:

172 EXT. PICTURE SHOW - DAY

172

Billy walks up with his broom, but the doors are locked. Mystified, a little sad, he goes across the street, sit on the curb, looking at the picture show.

173 DELETED

174 INT. POOLHALL - DAWN

174

Sonny comes shivering from the back room, goes to light the old gas stove, sneezes several times. Lighting the jets, he HEARS a big cattle truck ROAR past in the streets, then, alarmingly loud, the SCREECH of air brakes. Sonny looks around, but goes on, lights the fires. Then goes to the door, looks out.

*

175 EXT. ARCHER CITY SQUARE (POV) - DASH

175

The big truck is stopped in front of the courthouse, several PEOPLE standing in front of it.

*

176 EXT. ARCHER CITY SQUARD - DAWN

176

Sonny steps outside, curious. The cold wind makes him catch his breath. The Sheriff's car pulls up and the Sheriff hurries to the front of the truck in his bathrobe. A cowboy, passing in a pickup, stops. Sonny turns to go back inside when he suddenly sees Billy's broom lying in the street... he runs toward the truck, then jogs toward it, then slows to a walk. The Sheriff, a TRUCKER, two COWBOYS, a GAS STATION MAN, a PUMPER are gathered around Billy, who is lying in front of the truck, dead. The truck is full of Hereford yearlings, bumping one another. Numb, Sonny approaches the men, who look at Billy indifferently, spitting, shuffling.

*

TRUCKER

The sand was blowin'.

PUMPER

Yeah -- hard to see.

TRUCKER

I never noticed him, never figured nobody would be in the street.

(CONTINUED)

176 CONTINUED:

176

GAS STATION MAN
He was a kinda wandering ol' kid
-- always in the street.

(CONTINUED)

TRUCKER

What was he doin' out there anyway,
carryin' that broom?

SHERIFF

Aw, he weren't doin' nothin'. He
was just an ol' simple-minded kid
-- never had no sense.

COWBOY

Sorta retarded, you know. Wasn't
your fault.

SHERIFF

Hell, no, Mister, I can see that.

PUMPER

He was just an' ol' dumb kid --
never was good for much.

COWBOY

Didn't even know enough to get his
ass out of the cold, morning
like this.

PUMPER

Been me, I'da been home in the
sack.

COWBOY

Let's go to the cafe, Ira. I ain't
had no breakfast.

TRUCKER

I'd still like to know what he
was doin' luggin' that broom
aroun' this time of day.

SONNY

He was sweepin', you sons of bitches!
He was sweeping!

177 Crying, Sonny grabs Billy under the arms, picks up hat, 177
and drags him - trying to run - across the street, lays
him on the curb in front of the picture show; takes off his
old football jacket and covers him. The men follow,
slowly, looking at Sonny curiously. For several moments
he looks at Billy's cap, then lays it down next to him,
walks away.

TRUCKER

Y'all got some crazy kids in this
town, you ask me.
(spits again)

(CONTINUED)

177 CONTINUED: (3)

177 *

SHERIFF

Yeah, I don't know what the times
are comin' to. Well, guess I
better go call the undertaker --

Sonny has walked across the square to the poolhall, where
he's left the door open, the wind blowing in. The place
looks empty, cold. He gets in Duane's car, still crying.

178 INT. DUANE'S CAR (CITY LIMITS) - DAY 178

Drives fast past the city limits sign, slows stops.
The wind blows through the mesquite, over the grey
ridges. Sonny sits a minute, then turns the car
around.

179 INT. DUANE'S CAR (ARCHER CITY SQUARE) - DAY 179

Sonny drives into town. The truck is gone, the square
empty again.

180 INT. DUANE'S CAR (POPPER HOUSE) - DAY 180

Sonny drives to Ruth's house and parks.

181 EXT. POPPER HOUSE - DAY 181

Sonny walks numbly up the sidewalk, KNOCKS on the door.
Ruth opens it in her bathrobe, looking very faded.
Surprised, she makes a movement to hold her robe to-
gether. Sonny barely glances at her.

SONNY

Hi.

(pauses)

Could I have a cup a' coffee with
you?

RUTH

(reluctant)

I guess.

She holds the door open for him.

182 INT. POPPER KITCHEN - DAY 182

They go through the living room, into the disordered
kitchen. Sonny sits at the table, while Ruth gets the
coffee, moving awkwardly. A RADIO is playing in another
room.

(CONTINUED)

182 CONTINUED:

182

RUTH

I'm sorry I'm still in my bathrobe.

Sonny cannot look at her. As she begins to pour the coffee, her face tightens with anger. Suddenly, she flings Sonny's coffee cup at the cabinet, then her own, then the coffee pot at the wall. It breaks. A great brown stain spreads over the wallpaper and drips to the linoleum.

(CONTINUED)

RUTH

What am I doing apologizing to you? Why am I always apologizing to you, you little bastard? Three months I been apologizing to you, without you even being here. I haven't done anything wrong -- why can't I quit apologizing. You're the one ought to be sorry. I wouldn't be in my bathrobe if it hadn'ta been for you -- I'da had my clothes on hours ago. You're the one made me quit caring if I got dressed or not. I guess just because your friend got killed you want me to forget what you did an' make it all right. I'm not sorry for you! You'd've left Billy, too, just like you left me. I bet you left him plenty a nights, whenever that girl whistled. I wouldn't treat a dog that way!

Sonny begins to say something.

RUTH

(continuing)

I guess you thought I was so old and ugly you didn't owe me any explanations. Didn't need to be careful of me.

(pauses, struggling)

There wasn't anything I could do about you and her -- why should you be careful of me? You didn't love me. Look at me!

(sits opposite)

Can't you even look at me?

Sonny looks, finally, but doesn't know what to say.

RUTH

(continuing)

Y'see? You shouldn't have come here. I'm around that corner now. You've ruined it and it's lost completely. Just your needing me won't make it come back.

Ruth's hands are nervously clasped on the table. Sonny reaches out and takes one of them. She is startled and stiff, but Sonny holds on and in a moment, disconcerted, she lets him hold it. His fingers weave through hers. Ruth looks at him, cautiously. He sits blankly.

(CONTINUED)

182 CONTINUED: (3)

182

With the fingers of her other hand, she begins to smooth the hair at the back of his wrist, then turns his hand over, traces the lines in his palm up to the wrist, presses the tips of her fingers against the blue veins at his wrist and goes upward under the sleeve of his shirt. All at once tears spring in her eyes. She takes Sonny's hand and presses it to her throat, to her wet face. She is on the verge of saying something fine, something wise or brave or beautiful, gasps with it, squeezes his hand, loses the words. After a moment, quieter, she puts his hand on the table, strokes his fingers with hers. She notices his shirt collar is wrinkled, under his jacket, and tenderly reaches to straighten it.

RUTH

Never you mind, honey... never
you mind.

PULL AWAY from them slowly.

LAP DISSOLVE TO:

*

183 EXT. ARCHER CITY SQUARE - DAY

183

The street is empty, and so is the square. The wind is blowing, raising the dust, and the picture show is closed.

FADE OUT.