

ACT THREE

FADE IN:

UNDERWATER SHOT - SWIMMING POOL - UPWARD ANGLE - BELLA,
MORGANA - (ECHO CHAMBER VOICE OVER) - DAY

42

OR

(EXT. POOL - BELLA, MORGANA - DAY)

Bella and Morgana are lounging and playing lazily in the water. Both their bodies are beautiful, we glimpse the face of whoever isn't talking, now and then.

BELLA

Morgana...?

MORGANA

What...?

BELLA

Who's Bronson?

MORGANA

Why?

BELLA

I like him.

MORGANA (after a long,
hard beat)

He's just a guy who liked me when I
was somebody else.

Long pause to swim and get out of the pool.

VARIOUS ANGLES - ABOVE AND BELOW WATER - BELLA, MORGANA

43

Morgana looks hard at Bella, detecting a new tone in
picture.

MORGANA

How old are you now, Bella?

BELLA

Twenty.

MORGANA (digesting it)

43

So you are.

CONT'D

(beat to look)

(2)

I hadn't noticed.

CUT TO:

EXT. CORRAL - MED. SHOT - BRONSON - DAY

44

Also falling, being unended by a pass of the fake bull,
run by the ranch hand.

ANOTHER ANGLE - FEATURE CORDOBA - BRONSON IN B.G.

45

As Bronson rises in B.G., Cordoba is moving to the fake
bull and taking control of the device. The ranch hand
moves off to watch. Cordoba runs the device over to where
Bronson is just getting to his feet. Cordoba places the
grips in Bronson's hands. Bronson doesn't quite under-
stand. Cordoba picks up the cape.

CORDOBA

Now, the student must become the bull.

BRONSON (uneasy)

What should I aim at?

CORDOBA

Decide for yourself. You will see
how like the bull we are.

In a somewhat improvisatory moment, Bronson braces himself
behind the fake bull, getting his head together, looking
around to see if anybody's watching, because he feels a
little silly.

POV SEQUENCE - BRONSON TO CORDOBA - (HAND-HELD)

46

We are Bronson and the bull preparing to charge Cordoba.
Then we do. We run at the cape, first, then a quick shift
to the man, an indecision, and we plunge into the cape on
the first pass. Right on by. Turn and look at Cordoba,
who is almost bored, watching you go by.

CORDOBA (almost casual,
the effect is voice over the
action)

46
CONT'D
(2)

Each bull's truth is what you teach
him. When he enters the ring he
knows nothing but terror.

You stop, turn and prepare to try it again. This time you
face more squarely toward the man. You are less concerned
about missing him. Not all the way, yet. Just more than
last time. Cordoba is looking right at us with the most
insulting expression we have ever seen on a man. We
charge, in sync to following dialogue:

CORDOBA (talking right
at us)
Focus yourself better. Feel the
timing in your guts before you
trust your mind. Be afraid because
I am.

Cordoba is dancing to our left and we tend to follow the
cape in maintaining our air, it representing the lag in
our neck's pan. The end of the turn has Cordoba standing
firm again. The cape is held squarely in front of his
body. Hit the cape hit the man. We hesitate. A long
time. Then the feet stamp the ground defiantly and that
leer is directed at us again. We charge right into the
man where he's behind the cape, but there's a swirl of
red and we come out the other side.

ANOTHER ANGLE - BRONSON

47

as he is tripped up completely by an adroit pass. He is
impressed in his look at Cordoba. We PULL BACK TO EXTREME
LONG SHOT FROM SWIMMING POOL, Bella's and Morgana's ANGLE.
They have been watching the show, getting the poolside sun.

MORGANA (simply)
Men are simple.

With that she turns and dives into the pool. Bella keeps
watching.

CLOSER ANGLE - BRONSON, CORDOBA

48

Bronson is sitting on the ground, the "bull" beside him.
Cordoba flops down beside him.

BRONSON (conceding)

I see what you mean.

48

CONT'D
(2)

CORDOBA

It is a rite. Not a contest.

(beat)

Want to try it again?

Bronson thinks about it, then nods, rising painfully.

CUT TO:

EXT. SWIMMING POOL - ESTABLISHING - DAY

49

Bronson is draped over the board, this time, and it's Bella giving him the massage. He hurts plenty, too. They don't talk for now.

ANOTHER ANGLE - INCLUDE MORGANA

50

Morgana comes from the house in a suppressed huff. She's all dressed to go out.

BELLA

You having dinner with Sancho?

MORGANA (sarcastic)

He's in his room. Dead, I think.

(beat, to Bella)

Darling sister...I have to speak to
whatsisname, here?

BELLA (hesitant shrug)

He's your guest.

Bella smiles sweetly and moves off, offering Morgana
Bronson's back.

CLOSER ANGLE - BRONSON, MORGANA

51

She takes over the massage.

MORGANA (meaning Sancho)

Bronson...does he like girls at ALL...
or is it just ME?!

He gives her a look, not immediately getting the point of her question, not knowing what's "not happening" between her and Cordoba.

51
CONT'D
(2)

MORGANA (continues)

I mean...I can understand bullfighting as a worthy competitor. But riding a bike up a hill? To a man like him?! What's HE got to prove? What's his problem?

(beat)

Come on, Bronson. Deal with it. What's with riding a bike up a hill?!

BRONSON

Might look easier...

MORGANA

Than what?!

BRONSON (careful thought,
gentle, without malice)

Than proving to you you're a woman.

She gives him a sharp look, then subsides and rationalizes his line as a challenge. She stops the massage, letting her hands rest warmly on his back, leaning close to him.

BELLA'S POV - MORGANA, BRONSON

52

MORGANA (an honest try)

There's a full moon tonight. We can ride your bike down a deer trail with the lights off. We'll see if I'm a woman.

BRONSON (gently)

I'm no consolation prize.

MORGANA (wide open)

Just for a little while. Hide in the past with me.

(beat)

I'm an insecure thirty and I need your company.

BRONSON (gently, indicating Bella, INTO OUR POV)
I'm taking Bella to town tonight.

52
CONT'D
(2)

Morgana looks at Bella, directly INTO OUR POV. Morgana is surprised.

CLOSE SHOT - BELLA - HER ANGLE TO MORGANA, BRONSON

53

That's real surprise on Morgana's face. Bella realizes she's won. Slowly, there is moisture in her eyes.

ANOTHER ANGLE - BELLA

54

as Cordoba arrives at the pool with a towel draped over his arm and notices her expression.

CORDOBA

Is something wrong?

BELLA (shakes her head)

I get to finish the massage this time.

CORDOBA

I don't understand.

BELLA (manages a smile;

looking at him)

I never won before.

CUT TO:

INT. BARN - BRONSON, BELLA - ESTABLISHING - NIGHT

55

By dim, bare-bulb electric light, Bronson is sitting for Bella, who is making a charcoal sketch of him. Her picture's POV is of Bronson at DIRECTOR'S AD-LIB. If budget prohibits, we need not see the drawing.

BELLA (after establishing)

I'd give you the picture, but I don't know how you'd pack it.

BRONSON'S ANGLE - BRONSON, BELLA

56

While he poses in good-natured resentment, what Bella's really doing is stalling - using the drawing as a ploy. It's when he looks up and meets her eyes directly that her uneasiness shows.

BRONSON (indicating
the drawing)
Are you any good at that?

Before answering him, she registers a dubious glance at her work.

BELLA
Not tonight I'm not.

BRONSON
Then heck with it.

BELLA (meaning the
picture)
No. Please let me finish. I want
it.

There's an openness to her last line that affects him in a way she hasn't done before. He does indeed let her finish, looking forward to hearing what sound she makes, what language she speaks. He keeps on sitting, giving himself only the luxury of a MIGHTY YAWN, which bears information and not offense. He's getting fidgety.

BELLA (sympathetic)
I'm almost done.

ANOTHER ANGLE - BRONSON, BELLA

57

Bronson, on her AD-LIB cue of having completed, rises and crosses to the picture. His smile could mean either that he found the picture amusingly bad or disarmingly good. We can't tell which is the case.

BELLA (meek resignation)
You don't like it.

BRONSON (good look at
picture)
No. I really do like it. I know
that fella.

BELLA (chooses to
love him)
most permanent part of you
set to keep.

57
CONT'D
(2)

JUMP CUT TO:

ISOLATED HILLTOP OVER LAKE - BRONSON,
58

Wild flowers. We FOLLOW. After
takes Bronson's hand (a visual
previous overture to Cordoba). He
taken. She kisses his hand as Morgana
to her cheek. But, unlike Morgana's
Bella finds herself being soundly
after responding a bit to warmly for
ce, she eases them apart and makes
. Again we FOLLOW.

BRONSON (picking up
previous line)
permanent I'd be somebody
if you were temporary
somebody else.
at; lighthearted)
be leaving and you wouldn't
d an evening drawing my

BELLA (sparks to that
he)
who we are.
at)
add up to.

BRONSON
week I've had in a long time.
and his waist while they walk.

BELLA (sentimental, but
bedrock perspective)
from over.

en -

CUT TO:

EXT. CLIMBABLE HILLS AROUND - BRONSON, CORDOBA, BELLA,
MORGANA - DAY

59

They are cooking on a large coleman. The girls came in a jeep, Bronson and Cordoba on Bronson's bike. The men are dusty and have been at work, the girls out watching. Cordoba is reclining on his side by the cooking.

CORDOBA (to Bronson)

Perhaps a small bet? That I climb my hill before you pass your bull.

BRONSON

No. I really don't want to.

CORDOBA

Just ten dollars to add the spice of greed.

BRONSON (shakes his head)

Ten dollars worth of rushing can kill a man. Not worth it.

CORDOBA (raising a
pepper shaker)

In my world, the spices are still precious.

BELLA

I thought spices were valued for the bad taste they hid.

CORDOBA (just a bit
defensive)

A safe position. History will regard the corrida as a Black Art. The direction is clear.

BELLA

Don't worry. Morgana still enjoys it.

Cordoba smiles at the vulnerable undertone of the statement.

CORDOBA (picking up on
another vibe in Bella)

And you don't enjoy it? The courage to invest one's life in Perfection doesn't excite you?

BELLA (beat)

In a peaceful world, you don't need
courage.

59

CONT'D
(2)

CORDOBA

If such a world comes to pass, it
will have surely forgotten the point
of me. How sad.

BRONSON (right there all
the time)
What IS the point of you?

MORGANA (cuts in, gently)
He makes death beautiful.

EXCHANGE OF CLOSE SHOT - POV'S - CORDOBA, MORGANA

60

Morgana fires a look of openness at Cordoba which reaches
him. He seems propped, subtly, by the image she's drawn
of his function. It pleases him.

CUT TO:

EXT. LOCATION NEAR ABOVE SCENE - SAME DAY - BRONSON,
BELLA - CORDOBA, MORGANA IN B.G. - DAY

61

Maybe they've been walking and now they stop, maybe they're
stretched out in the sun on a flat rock whose heat they
didn't notice. Bella kisses him. Long and comfortable.

INTIMATE ANGLES - BRONSON, BELLA

62

Bella's touch is relaxed and undemanding. Bronson openly
returns the warmth of the moment. They've established
contact and the games have been left behind.

BELLA (soothed,
comfortable)
It's hard to look at a person, some-
times. I mean...really look.

BRONSON (lazily)
I suppose...you might see something
you can't have.

BELLA

Or find something you don't want...
like guilt.

(beat to worry, but only
vaguely)

Will Morgana forgive me for this?

BRONSON (smiles)

If I thought she'd be anything but
proud of you, I wouldn't be here.

Bella laughs, then she kisses Bronson again. The color of
it is joy and naturalness.

ZOOM TO:

SAME SCENE - BRONSON, BELLA - LONG ANGLE FROM CORDOBA AND
MORGANA - DAY

They've walked, too, and they watch Bronson and Bella.
CAMERA IS BEHIND Cordoba and Morgana.

FADE OUT.

END ACT THREE

62
CONT'D
(2)

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