

ACT THREE

FADE IN:

EXT. THE GAS STATION - ANGLE ON BILLY - DAY

42

Billy runs to a Chevy at the pumps. There are two guys in the car, both friends of his. The driver is RED, the passenger, FOLEY. Both are straight-looking young men: short hair, T-shirts, levis. Red chews gum. Foley, he's the extra bartender at the Pit Stop Cafe, a job like Billy's.

RED

Hey, Billy. Gimme fifty cents worth of Ethel.

BILLY

Sure thing, Red.

FOLEY

Hey, Billy. Want a beer?

Billy looks O.S. in the direction of Darl.

BILLY

Naw. Darl don't dig it at the station. You ten'cin' bar tonight?

FOLEY

Yeah. Free beer for all!

Foley pulls the can. Pshh!

BILLY

Hot damn!

We PUSH IN on Billy as he moves to put the gas in the car. In the F.G., Red leans his head out the window to talk to him.

RED

You guys straight for tomorrow?

BILLY

Almost. You ready?

RED

Yeah.

(slurp!)

What about ol' Leon? We heard
she's gettin' ready, too.

42

CONT'D

(2)

BILLY

Naw. Darl won't ever let her drive.

He caps the tank and hangs up the hose.

RED

We seen her today. Some ol' boy
on a Harley right on her tail.

Billy steps to the window.

BILLY

We seen her too. Fifty cents, Red.

Red hands him a dollar bill.

ANOTHER ANGLE - THE PUMPS - BACK ROOM DOORS IN F.G.

43

As Billy starts to the office for change, Leona roars
into the station on the Triumph. She ignores The Kid
so completely that she almost runs him down. Red and
Foley -- inside the car -- laugh and punch one another.
Leona pulls up near the rack room doors and revs her
engine.

LEONA

Hurry up, Darryl!

Darl comes out of the room, wiping his hands on a rag.

DARL

What's your hurry, Leon.

He looks at Billy and the two guys in the car. They all
straighten up considerably. The Kid heads for the office.

LEONA (significantly)

I'm going out tonight, big brother.
I have a date.

Darl freaks.

DARL (loud!)

A date!!!

43
CONT'D
(2)

In the B.G., Billy hears him and stops in his tracks. Red and Foley are interested, too. Darl looks at them, realizes this is not the place to discuss it.

DOLLY SHOT - LEONA AND DARL

44

Darl shuts off her ignition and wheels her right inside the garage. He is powerful!

DARL (quietly,
between clenched teeth)
Now, listen here, little sister.
Don't you try to put anything
over on me!

Leona ignores him.

DARL (cont'd)
I seen ya go past with that
outlaw. You better not be goin'
out with him!

LEONA (more to
herself than him)
He wants to take me dancing.

DARL (out loud)
What!?!

We PUSH IN TO A CLOSER SHOT, still MOVING.

DARL (cont'd)
You stay away from that low-
rider! You hear me, Leon?!

She smiles.

LEONA
His name is Bronson.

EXT. THE BACK YARD - BRONSON - NIGHT

45

Bronson leans up against the tree in the warm Arizona night, looking at the moon and wondering if sweet Leona

is going to come back after all. The country MUSIC station is on low and Bronson sings along, improvising the lyrics:

45
CONT'D
(2)

BRONSON (singing)

"I'm hung up on the highway,
Traffic keepin' us apart
And your love is like a Demolition
Derby in my Heart..."

Leona arrives, her headlight sweeping INTO SHOT. She stands the bike and moves nimbly through the light toward Bronson. We PUSH IN as he rises to meet her. She is absolutely stunning in her mini-dress and dancing shoes. Bronson looks at her with pleasure.

LEONA (self-conscious)

Listen...are you sure you want to
go through with this?

BRONSON

Yeah. I think I can make it. Why
not?

LEONA

Like I told you, I have a "reputation." Some of the guys might make fun of you for being with me, you know? And my brother might be there.

Bronson turns her and walks her toward the garage. The door is closed.

BRONSON

I don't care.

He opens the door. Her car is down off the blocks.

LEONA

He can be mean, my brother...
(noticing the car)

Hey...

She runs into the garage to look, then runs back to Bronson.

BRONSON

I put it all together for you.
It runs fine.

CLOSE SHOT - LEONA

46

She looks from Bronson to the car.

LEONA

You're too much!

She moves back into the garage, CAMERA FOLLOWING.

CLOSE SHOT - BRONSON

47

He smiles.

BRONSON

You know what, Leona? I think you are, too.

(again - mock-serious)

And I don't care about your "reputation," or your mean ugly brother or your Redneck friends...

She starts to laugh O.S. We PAN to include her IN SHOT as Bronson moves in her direction. She is down on her knees, looking under the car. As she looks up at him, the Demolition Derby commercial comes on the radio, faint in the B.G. He takes her hands and helps her to her feet.

LEONA

You do good work. Thanks.

BRONSON

You're welcome.

As they move out of the garage she is looking at the car and jumping with excitement.

LEONA

I can't wait until tomorrow!

BRONSON

...and I'm really enjoying right now.

She stops and looks at him. We PUSH IN on her.

LEONA

Right now...

(she smiles)

Yeah! Let's go!

47

CONT'D

(2)

ANGLE ON THE MOTORCYCLES

48

She skips to the Triumph as Bronson moves to the Harley. He stops and smiles at the picture of her getting on the bike. Before she can start it up:

BRONSON

Wait a minute.

She stops.

BRONSON (cont'd)

When I take a girl out, I drive.

He kicks over the chopper. Demurely she crosses to him and climbs on. Varoom.

DISSOLVE TO:

FOOTAGE - THE DERBY IN PROGRESS

49

Over goes the car from the "Pit Stop Cafe." Once, twice and it stops upside down. The driver crawls out. It is Foley. The Bear backs in with the tow truck and hooks on. FREEZE FRAME and:

DISSOLVE THROUGH TO:

INT. PIT STOP CAFE - TWO SHOT - LEONA AND BRONSON -
DANCING - NIGHT

50

The MUSIC is slow. They are in one another's arms, moving smoothly together. CAMERA PULLS BACK, revealing that they are on the tiny, crowded dance floor of the "Pit Stop Cafe," dancing to the music of the big juke-box under the colored lights. There is a Demolition Derby poster on the wall over the box. HOLDING on Bronson and Leona, we PAN TO AN ANGLE that puts the poster on the wall behind them. Another couple dips INTO SHOT and bumps them. Before Bronson can catch his

balance they have bumped someone else. Everybody AD-
LIBS "Excuse me's" as CAMERA CONTINUES BACK THROUGH the
crowd. Billy and Red come INTO F.G. OF SHOT. They are
seated at the bar, watching the dancers.

50
CONT'D
(2)

ANOTHER ANGLE - BILLY AND RED

51

Foley slides INTO SHOT behind the bar and surreptitiously
refills their glasses.

FOLEY

Ain't that ol' Leon? In a dress?

BILLY (drinking his

beer)

That's Leon.

RED

She's lookin' pretty good, ol'
Leon.

BACK TO SHOT

52

The record ends. SHOOTING PAST Billy and Red, Bronson
can be seen guiding Leona back to a table. The Kid
turns and FACES CAMERA, his back to the room.

BILLY

Too good for that low-rider.

Foley leans INTO SHOT across the bar.

FOLEY

Now, Billy. Don't make no trouble.
The heat's right outside.

Billy stands up straight and drains his glass.

BILLY

No trouble, Foley. No trouble at
all.

He hefts the empty glass and starts across the room toward
Bronson and Leona.

ANGLE ON THE TABLE

53

As Bronson and Leona make themselves comfortable, Billy appears and flops down, uninvited.

BILLY

Hiya Leon.

She ignores him. Bronson looks at him openly. The next record comes on -- faster, louder.

BILLY (cont'd; over
the noise)
Figured I'd come meet your boy
friend, us bein' old friends and
all.

He helps himself to the beer in Bronson's pitcher.

BILLY (cont'd; to
Bronson)
I'm Billy.

Bronson nods.

BRONSON (after the fact)
Have a beer.

LEONA (to Bronson)
Ignore him.

Billy has the glass to his lips. He laughs, spraying foam on the table.

BRONSON
Impossible.

BILLY
Right.

He finishes off the beer, slams the glass on the table and rises.

BILLY (cont'd; to
Bronson)
I hope you like to fight.

Leona jumps to her feet and confronts him.

53
CONT'D
(2)

LEONA

Back off, Kid!!

CLOSE SHOT - BILLY

54

BILLY

Now, Leon. You relax. I was
just going to tell him what a
good punch you are...

(to Bronson)

Why, one time she nailed me right
there...right there...

He points to a space in his teeth.

CLOSE SHOT - LEONA

55

CAMERA FOLLOWS as she starts to sit down, then changes
her mind and faces Billy.

LEONA

Don't pick a fight, Kid. You'll
lose.

Billy steps INTO SHOT and snarls in her face.

BILLY

Oh yeah?

Leona faces up to him. They are nose to nose.

LEONA

Yeah!! 'Cause you'll be fighting
me, too!

DARL'S VOICE (O.S.)

Lighten up, little sister.

Both Leona and Billy turn. Neither knew Darl was in the
room.

ANGLE ON DARL

56

Darl makes his way through the crowd that has formed,
moving people aside. Red follows in his wake, a full
beer in his hand.

DARL (menacing)
I think it's time I met the Puke
whose honor you seem to be defend-
ing.

56
CONT'D
(2)

Leona steps in his way.

LEONA
Now hold on, Darryl...

DARL
Sit down, Leon.

We PULL BACK as he puts a hand on her shoulder and pushes her down in her chair. Bronson appears in F.G. OF SHOT, still seated. Darl stops and stands with his fists on his hips, his bigness and ugliness accentuated by the ANGLE and the colored lights. Billy slides INTO SHOT behind him, next to Red. Red hands him the beer. Bronson rises slowly. For the first time it seems as if this whole thing might be a mistake. We PAN TO AN ANGLE FAVORING Leona as Bronson extends his hand.

BRONSON (making the
best of it)
My name is Bronson. You must be
Darryl.

Darl ignores Bronson's outstretched hand and instead, reaches for him like a gorilla.

DARL
Don't glad-hand me, boy!

Leona jumps to her feet, picks up the pitcher with both hands and dashes the remains of the beer in Darl's face. Splash!

LEONA
Hit him now, Bronson!! Nail him!!

ANOTHER ANGLE - FAVORING DARL

57

Darl is dripping beer. He shakes his head and wipes his face with his hands. Billy, Red and some others in the crowd got a little, too. Everybody is watching now, a little up-tight.

MED. SHOT - BRONSON

58

Bronson raises his palms. The juke box suddenly stops, turned off behind the bar.

BRONSON (to Darl)

I'm not going to fight you, man.

(to Billy)

And I'm not going to fight you, either. Fighting just makes a problem worse.

ANGLE ON DARL, OTHERS

59

Darl is wiping his face with the tail of his shirt.

BRONSON'S VOICE (O.S.)

Now, I mean no harm to your sister.

MED. SHOT - LEONA

60

She is listening to Bronson, the empty pitcher still in her hands.

BRONSON'S VOICE (O.S.)

Besides, she's old enough to take care of herself.

LEONA

Right! You listen to him, Darryl.

We PAN as she moves to stand beside Bronson.

LEONA (cont'd)

You too, Kid. If you want to fight so much, why don't you fight each other?

This gets a laugh from the crowd. Leona grins.

CLOSE SHOT - DARL - BILLY IN B.G.

61

The Kid's face is at Darl's shoulder. They both look a little bleary. The Kid takes a drink.

DARL

Leon, you'll be sorry for this.

CLOSE SHOT - LEONA

62

She makes a face and slams the empty pitcher on the table.

LEONA (angry)

I no longer answer to that name!

ANGLE ON DARL, OTHERS

63

In the B.G., Foley leads TWO COPS into the bar. Darl is stuffing his beer-soaked shirt-tail into his pants as the cops arrive on the scene. The first cop does the talking.

FIRST COP

What's goin' on here? Hiya Darl,
Leon.

His buddy just stands there slamming his nightstick into his palm.

MED. SHOT - BRONSON

64

He shakes his head and sits down, feeling very much the outsider.

ANGLE ON LEONA

65

Leona is still on her feet. We PAN as she advances on the cops.

LEONA

My brother is bothering me. And
don't call me Leon.

FIRST COP (innocent)

Why not?

We PUSH IN TO A CLOSE SHOT.

LEONA

Because that's not who I am!

She turns away, going through changes, almost in tears.

LEONA (cont'd)

Tell him to leave me alone.

CLOSE SHOT - BILLY

66

He is looking at her with concern -- for the first time, perhaps understanding something about her problem.

BACK TO LEONA

67

CAMERA FOLLOWS as she sits down and looks sullenly at Darl.

LEONA

All my life he's been bugging me.
Well, not tonight. Not any more.

ANGLE - DARL AND THE COPS - BILLY IN B.G.

68

FIRST COP (he shrugs)

You heard her, Darl.

Darl turns it on to the cops.

DARL

Do you mean to tell me the law
don't allow a man to protect his
own sister?

MED. SHOT - LEONA

69

Darl's question brings her back to her feet.

LEONA

Protect me! From what?!?

We PAN as she walks to the cops, trying to explain:

LEONA (cont'd)

Look. I came here with a date.
(indicates Bronson)
And I didn't come to fight. I
came to dance.

FIRST COP (shrugging

again)

There's no law against that.

LEONA (pointing at
Darl)
Tell him -- not me!
(she calls out)
Hey, Foley! Turn on the music!
Come on, Bronson.

69
CONT'D
(2)

Bronson comes INTO SHOT, taking her hand. The cops look at him and he stops.

FIRST COP
You got anything to say?

BRONSON
...Just glad we could solve it
without knocking heads.

We PAN TO Darl as Leona leads Bronson OUT OF SHOT. Darl starts to make a move, but the second cop restrains him by touching his chest with the nightstick. Darl stops. The second cop smiles.

FIRST COP
You got a choice, Darl. Behave
yourself or leave.

The juke box comes on as suddenly as it went off.

FULL SHOT - LEONA

70

She is dancing even before the music starts. Again, it is fast and loud. To the surprise of everyone, Leona is an absolutely fantastic dancer. Bronson follows her onto the floor but makes no effort to keep up. Instead, he joins the others who are forming a circle to watch her. HOLDING Leona IN SHOT, we PAN the circle to Darl and the cops. The crowd starts to clap along, encouraging Leona. We PUSH IN as she dances over to Darl.

LEONA
Come on, Darl! Dance! Dance
with me!

DARL
Leona May! You cut it out!

She backs away, still dancing.

LEONA

Leona May...he called me...Leona
May...

70
CONT'D
(2)

She begins to laugh, getting it on as she dances OUT OF SHOT. We HOLD on Darl as he watches, seething. He starts forward, but again the second cop stops him with the nightstick and the smile. In a rage Darl dives into the crowd and heads for the exit. The cops follow, appreciating Leona as they go. Billy moves into the space, sloshing beer as he tries to clap along with the crowd. His eyes never leave Leona...except to glance at Bronson.

ANOTHER ANGLE - LEONA

71

She is dancing -- laughing -- free!

FADE OUT.

END ACT THREE