

ACT FOUR

FADE IN:

EXT. CLOSE SHOT - LEONA - MOVING - NIGHT

72

Her hair blows in the wind. The SOUND of the music is replaced by the roar of the Harley engine. CAMERA PULLS BACK to include Bronson IN SHOT. Together, they are speeding through the night. Leona rides pack easy -- as if the bike were standing still.

LEONA (crowing)

Ahhh! Did you hear him?! Leo
-Na May...I love it! And wait
till tomorrow!

BRONSON (over his
shoulder)

What are you trying to prove?
You don't have to drive tomorrow!

LEONA

Are you kidding? Now I have to
drive more than ever!

She points past Bronson. CAMERA HOLDS as he turns into a dark tree-lined residential street.

LEONA (cont'd)

All my life I've dreamed of smash-
ing those guys and this is my big
chance!

INSERT - DERBY FOOTAGE - DRIVER'S POV

73

CAMERA WHEELS AROUND until a car comes INTO SHOT: through the windshield.

LEONA (V.O.)

I'm going to show them once and
for all...especially that Kid,
Billy!

CAMERA RUSHES DOWN on the car -- aiming to hit it broad-
side. It is "Darryl's Service #2," the Kid's car.

LEONA (V.O., cont'd)
I'm going to drive him right up
the wall!

73
CONT'D
(2)

At the moment of impact we FREEZE FRAME. Billy's name is right in FRONT OF CAMERA, painted on his door.

TWO SHOT - LEONA AND BRONSON - MOVING

74

Leona is grinning at the thought of having The Kid in her sights.

LEONA
Let's coast!

Bronson shuts off the engine. A street lamp casts a circle on the pavement. The bike glides through the light with a WOOSH! and disappears into the darkness.

LEONA'S VOICE (O.S.;
cont'd)
Stop there...

FULL SHOT - THE STREET - LEONA'S HOUSE IN B.G.

75

The bike rolls silently to a stop under a huge tree on the curb in front of Leona's house. We PUSH IN on the darkness under the tree, HEARING the SOUND of crickets.

BRONSON
You think about Billy The Kid
quite a lot.

LEONA (level)
Of course I do. I grew up with
him.

CAMERA FINDS them in the darkness. Leona is still behind him on the bike. She leans her head on his shoulder and hugs him.

LEONA (cont'd)
But you, Bronson. I don't know
what to think about you.

We PUSH IN as she climbs off the bike and faces him. He adjusts toward her.

BRONSON

What do you think about me?75
CONT'D
(2)

CLOSE SHOT - LEONA

76

She retains a hand on his shoulder and looks at him openly, appealingly.

LEONA

I think that you're a Very Special Person.

CLOSE SHOT - BRONSON

77

His eyes gleam in the darkness.

BRONSON

You're special too, Leona...

We PULL BACK as she leans INTO SHOT, cups his face in her hands and kisses him lightly. His only response is to accept. She pulls away murmuring:

LEONA

Where are you going to sleep?

BRONSON (he sighs)

In your car.

She kisses him again. Longer.

LEONA (short of
breath)

My bike's there, too.

BRONSON

Okay...I'll sleep with them both.

This time, Bronson kisses her. She responds, throwing her arms around his neck. Finally she leans back, shakes her hair and smiles at him candidly, as if observing their behavior and finding humor in it.

LEONA

I like you, Bronson!

BRONSON (looking
around)
Sure...
(remembering something)
I still don't know what town I'm
in...

77
CONT'D
(2)

TWO SHOT - LEONA AND BRONSON - WIDER

78

She giggles and steps away.

LEONA
If you don't know by now...You're
not going to get it out of me!

She steps forward, plants her feet and extends her hand
-- like Bronson did to her brother.

LEONA (cont'd)
Good night.

Bronson grins and takes her hand.

BRONSON
Good night.

We HOLD on Bronson as Leona runs OUT OF SHOT. Her foot-
steps recede up the walk, up the steps, then stop.

LEONA'S VOICE (O.S.;
softly)
Hey, Bronson?

BRONSON'S POV

79

Leona stands on the porch, looking AT CAMERA.

LEONA
See you tomorrow, okay?

BRONSON'S VOICE (O.S.;
softly, too)
Okay...

Leona waves and starts for the door. She stops again
and looks back.

LEONA
Hey Bronson...?

ANGLE ON BRONSON

80

In the darkness he is preparing to kick over the bike.
He looks up.

BRONSON

Yeah?

BACK TO LEONA

81

Leona is at the door.

LEONA

Thanks.

She smiles and ducks inside.

BACK TO BRONSON

82

He is smiling, too: amused at himself for having been "Out on a Date," amused at his own infatuation with the girl, enjoying the whole trip. He shakes his head, gets himself together and decides to start the bike by rolling it. Quieter. We PAN as he pushes the bike down the street AWAY FROM CAMERA, running to build up speed. He jumps on under the street lamp, then disappears. In the darkness, we HEAR the bike kick over.

ANOTHER ANGLE - THE STREET

83

Bronson turns on his headlight, rolls TOWARD CAMERA and pauses. A mischievous grin crosses his face. This has been a Classic Evening, so what the hell? Why not end it with a Classic Gesture? He wheels the bike around and lugs it AWAY FROM CAMERA, back toward Leona's house.

WIDE ANGLE - THE STREET - SHOOTING FROM LEONA'S PORCH

84

We HEAR the Harley engine scream as Bronson holds it back. His light stabs INTO SHOT as he guns it and pulls the front wheel off the ground.

BRONSON (calling out

-- loud)

Leona...!!

The front DOOR SLAMS open O.S. Darl runs from BEHIND CAMERA, shaking his fist as Bronson wheelies past the house. Billy's pickup turns into the block, ILLUMINATING THE ACTION with its lights.

84
CONT'D
(2)

DARL (screaming)
Outlaw!! I'll get you for this!!

ANGLE PAST BILLY - MOVING

85

The Kid is concentrating hard on his driving. When Bronson flashes past on one wheel it spooks him and he jerks the steering wheel to the right.

BACK TO SHOT - DARL IN F.G.

86

Darl stands there growling as the pickup bumps over the curb and rolls to a stop in the middle of his lawn. Billy opens the door and stands up on the running board, looking O.S. after Bronson. He turns toward Darl to ask a question, but instead, he hiccoughs. We PUSH IN on Billy as from somewhere inside the house, Leona LAUGHS.

SLOW DISSOLVE TO:

EXT. THE STADIUM - FULL SHOT - DAY

87

The sun beats down on an empty grandstand and a clear track. A number of cars -- most of them unbelievable conglomerate wrecks -- are already on the field, lined up back-to-back about twenty-five yards apart. There is no pit area, so the DRIVERS and MECHANICS are working on their cars where they stand, or hanging around in small groups. The water truck is there, driven by The Bear, wetting down the area between the rows of cars. At the far end of the field a small, temporary bandstand has been set up. Near it, a few MEN are lined up at a table, signing in. As The Bear drives out of the infield, Leona's car enters the stadium.

OVER SHOULDER SHOT - LEONA AND BRONSON - MOVING

88

Leona is driving, a long scarf around her neck. Bronson is beside her. We HOLD IN THIS POV as they pass the water truck and cruise between the rows of cars toward the

bandstand. Most everybody they pass casts an eye in their direction. Darl looks up from beneath the hood of his car as they approach.

88
CONT'D
(2)

ANGLE ON DARL AND BILLY

89

Leona drives THROUGH F.G. OF SHOT, spraying a little mud. Darl and The Kid stare after her.

DARL

This is gonna be good.

He starts after the car. Billy watches for a moment, then follows.

ANGLE ON LEONA AND BRONSON

90

Leona brings the car to a stop. She and Bronson both crawl out through the windows. She is wearing jeans again. We PAN WITH her as she runs over and joins the line at the sign-in table, responding to the AD-LIB "Hellos" of the men. Bronson meets her in the line, looking over his shoulder as he reaches out, tugs her sleeve and indicates:

THEIR POV - DARL, OTHERS

91

Darl stomps TOWARD CAMERA, followed by The Kid and picking up most of the other men.

BACK TO LEONA AND BRONSON

92

They stand with their backs to the sign-in table as the line clears away.

PROMOTER'S VOICE (O.S.)

Next!

We PAN to include the PROMOTER IN SHOT. He is sweating quite a lot for so early in the day.

PROMOTER (cont'd)

Hey! Next!

Leona and Bronson turn back, Bronson warily checking Darl's approach.

LEONA

I want to enter my car.

92

CONT'D

(2)

PROMOTER (running
it down)Pay the entry fee here and present
the car for a safety inspection
before one o'clock.

LEONA (pointing)

The car's right there.

PROMOTER

Fine.

(to Bronson)

You the driver?

Bronson starts to speak, then stops. Leona takes over.

LEONA

No. I am.

We PUSH IN on the promoter. He shakes his head negatively.

PROMOTER

No girls. This ain't no powder-
puff affair.

MED. SHOT - LEONA - BRONSON IN B.G.

93

Leona can't believe her ears.

LEONA

What do you mean, no girls!

MED. SHOT - THE PROMOTER

94

PROMOTER (insistant)

No girls. Girls can't drive with
men.

BACK TO LEONA

95

Leona turns to Bronson, speechless with frustration.
Darl arrives and laughs, just O.S. We PULL BACK to
include him as he speaks:

DARL

Think on it, little sister. If
your name was still "Leon" maybe
the man would let you drive. Ha
ha ha.

95

CONT'D

(2)

A MURMUR goes through the crowd of men as we PULL BACK TO
A WIDE SHOT. The promoter is really sweating now.

LEONA (over the noise)

It's not fair! It's just not fair!

ANOTHER ANGLE - CLOSER - FAVORING LEONA

96

She is outraged.

LEONA

I did a lot of work getting ready
for this! You can't keep me out
just because I'm a girl!

PROMOTER'S VOICE (O.S.)

Like it or not, no girls.

Darl advances INTO SHOT.

DARL

She ain't no girl -- She's a
mechanic! Haw haw.

We PAN as he turns, looking for support in the crowd.
Billy is there, looking a little dry-of-mouth.

DARL (cont'd)

Ain't she, Kid?

Billy's face is solemn. He is not on Darl's trip; still,
he has to agree:

BILLY

Yep. And she can drive, too.

Leona turns on him, angry, but she is interrupted by the
promoter, stepping INTO SHOT.

PROMOTER

Not today she can't. Not here.

The Kid realizes by her response that he has said the wrong
thing.

MED. SHOT - LEONA

97

She looks up at Bronson.

LEONA

Would you drive for me?

MED. SHOT - BRONSON

98

Bronson is on the spot. He was not prepared for this.

MED. SHOT - DARL - BILLY IN B.G.

99

Darl sneers. The Kid, though -- he's more than a little upset by all this.

BACK TO BRONSON

100

Bronson makes up his mind. He accepts what seems to be his fate and shines it on:

BRONSON

Leona, I'd do anything for you.

CLOSE SHOT - LEONA

101

LEONA (very serious)

If you win, we split -- fifty-fifty.

CLOSE SHOT - BRONSON

102

BRONSON (he smiles)

Deal.

LEONA'S VOICE (O.S.)

Okay.

ANGLE ON DARL, BILLY, OTHERS

103

Darl clenches his fists and looks narrowly in Bronson's direction.

DARL

Why don't you come out on your scooter, boy? That way we'd get a cleaner shot at you.

103
CONT'D
(2)

ANGLE ON BRONSON

104

BRONSON

I take that chance every mile I ride.

CAMERA PANS as he passes Leona and steps to the table.

BRONSON (cont'd)

So this time, maybe it's me, getting a shot at you, big brother.

The laugh's on Darl.

BRONSON (cont'd; to
the promoter)

Where do I sign?

Leona steps in beside him and slaps down the entry money.
We PULL BACK TO A FULL SHOT as Bronson signs in.

PROMOTER

That does it! The Derby starts at two o'clock sharp! Be prepared!

The Bear pulls INTO SHOT in the greasy old two truck.
The crowd begins to break up.

ANGLE ON LEONA - BRONSON AND PROMOTER IN B.G.

105

She walks dejectedly away from Bronson toward her car.
Billy steps from the crowd and falls in beside her.
CAMERA PULLS BACK until they reach the car.

BILLY (hesitantly)

I didn't mean to sound like I don't think you're a girl...Leona.

Leona notes his care to call her by her name, but still rejects his overture.

LEONA

Well, that's what it sounded like
to me, Kid.

105
CONT'D
(2)

In the B.G., Bronson leaves the table and starts toward them, some papers in his hand. Billy sees him coming.

BILLY (quickly)

Listen...I got to talk to you.

She looks at him suspiciously.

BILLY (cont'd)

Not now. Half-time, maybe. Or
after. Okay?

Leona doesn't answer. Bronson catches up.

BRONSON

All set.

BILLY (nervously)

I really just come over to wish
y'all good luck. So good luck.
(to Bronson)

You, too.

He EXITS SHOT, Bronson and Leona watching.

BRONSON

I wonder what he meant by that?

DISSOLVE TO:

LONG SHOT - THE GRANDSTAND - FROM INFIELD

106

The grandstand is beginning to fill up with noisy people.

ANGLE ON BRONSON

107

The crowd NOISE continues. Bronson is in the infield, crouched beside Leona's car. With a small can of paint and a brush he is doctoring what is painted on the door, adding an apostrophe and an "S" to Leona's name. We PULL BACK to include Leona in F.G. OF SHOT. She is sitting on the ground with her back against the car, reading a list of safety rules Bronson got from the promoter.

LEONA

"...crash helmet...goggles..."
Hey! If you gotta wear all this
stuff to drive...who could tell if
it was really you or me?

107
CONT'D
(2)

BRONSON (painting)

Forget it. Those guys would kill
me if I switched off with you.

She looks at the ground, a little embarrassed by what is
in her mind.

LEONA

You could leave...

He looks at her sharply and she shrugs as she meets his
eyes.

LEONA (cont'd)

It's really not fair. Wrecking up
this old car means a lot to me.

BRONSON

Forget it. Besides, I'm kind of
looking forward to doing it for
you, you know?

Leona bangs her fist on her knee.

LEONA

Men!! You're all horrible!

BRONSON

Sure. Come and look.

CAMERA PANS as she moves over and kneels beside him. He
has repainted "LEONA" into "LEONA'S DREAM" on the door.

BRONSON (cont'd)

It's all a dream anyway...Let's
not blow it, okay?

She looks at him and nods.

LEONA

Okay...I'm sorry.

CUT TO:

ANGLE ON DARL, BILLY, OTHERS

108

They are between the two "Darryl's Service" cars. The crowd NOISE continues. Red and Foley are both there. All have helmets, goggles, scarves, etc....Darl faces the others, making inflammatory remarks about Bronson.

DARL

You guys gonna let some California low-rider come in here, steal our women and try to win our money? I say NO! Even if she is my sister...

RED

What you want us to do, Darl?

DARL

Team up!! Clobber that scum!

FOLEY

Hey, Darl? Ain't you goin' a little bit overboard? I mean, last night ol' Leon...

BILLY (correcting Foley)

Leona.

FOLEY

Right. Leona. She made you look foolish, Darl. But today, you're takin' care of it all by yourself.

RED

Besides, once we get out there, I don't think I'm gonna have time to help anybody else but me.

The other drivers agree and the small crowd breaks up.

DARL (to Billy)

What about you, Kid?

Billy takes a long time to decide, CAMERA PUSHING IN. Finally:

BILLY

I'm with ya, Darl...I guess.

Darl steps in and claps him on the shoulder.

DARL

I knew I could count on you, boy!
We'll show that outlaw! And we'll
show ol' Leon, too.

108

CONT'D

(2)

BILLY (correcting Darl)

Leona.

CUT TO:

FULL SHOT - THE GRANDSTAND

109

The grandstand is now filled with people -- thousands of
them, sitting in the shade eating popcorn and drinking
sodas, waiting expectantly for the Derby to begin.

FULL SHOT - THE BANDSTAND

110

The promoter stands at a microphone, a small brass cannon
on the stage beside him.

PROMOTER

Testing...testing...

The crowd NOISE swells. The PA system malfunctions
throughout: feedback, echo, the whole bit.

PROMOTER (cont'd)

Drivers get in your cars. Every-
body else clear out. Good after-
noon ladies and gentlemen, boys
and girls.

ANGLE ON LEONA'S CAR - LEONA AND BRONSON

111

Bronson is getting into the car.

PROMOTER'S VOICE (O.S.;

amplified throughout)

I reckon we all know why you're here.

The CROWD responds with a LAUGH. Leona hands Bronson his
helmet.

PROMOTER'S VOICE (O.S.;

cont'd)

111

CONT'D

(2)

An' I reckon you all know why the
drivers of those thirty cars are
here. Start 'em up, fellas.

Again the CROWD response is HEARD.

LEONA (wryly)

Listen to them. They can't wait.

Engines begin to fire up O.S. all around them.

BRONSON

Neither can they.

LEONA

Well, good luck.

She leans in and gives him a kiss for it -- on the cheek.

PROMOTER'S VOICE (O.S.)

Get 'em running! Clear the arena!

Bronson stops Leona as she starts away.

BRONSON

Wait. Give me your scarf.

We PUSH IN as she turns, smiling, and takes it off.

ANGLE ON DARL - BILLY IN B.G.

112

Darl is behind the wheel of his car, the engine running.
Past him, The Kid is seen, also ready to go. The engine
NOISE is fantastic.

PROMOTER'S VOICE (O.S.)

On your marks!!

Darl looks at The Kid and nods. The Kid pulls down his
goggles and pulls up his scarf, concealing his face.

DARL

Get Bronson!

The Kid nods. Darl pulls down his goggles.

BACK TO BRONSON

113

Quickly he ties Leona's scarf to the antenna, then drops through the window behind the wheel.

PROMOTER'S VOICE (O.S.)

Get set!!

Through the roaring of the other engines the grinding of Bronson's starter is HEARD.

BRONSON

Come on...

We PUSH IN on him, grinding away. Just in the nick of time the engine catches. Bronson floors it.

FULL SHOT - THE BANDSTAND - THE PROMOTER

114

The promoter sets them off:

PROMOTER

GO!!!

Simultaneously, he fires off the small brass cannon. BOOM! Smoke.

FULL SHOT - THE ARENA

115

All hell breaks loose. The thirty snarling cars back into one another with one huge, heartrending CRASH, then begin roaring at one another and colliding helter-skelter in the mud. Wow.

FULL SHOT - THE GRANDSTAND - THE CROWD

116

The crowd comes to its feet and goes mad.

BACK TO SHOT - THE ARENA

117

Chaos reigns. The cars are eating each other alive, the drivers screaming and shouting as it goes down.

FADE OUT.

END ACT FOUR