41.

CHOPPER

"CHOPPER"

FADE IN:

TITLES OVER:

1 EXT. BATTLE FOOTAGE - VIET NAM (STOCK) - DAY 1

Various CUTS of Marine Corps Combat footage.

TITLES OUT:

CUT TO:

2 EXT. EDGE OF BATTLE AREA - DAY (MATCH TERRAIN OF STOCK) 2

A small group of battle-weary Marines are moving slowly toward a large evacuation helicopter. A good number of the men are wounded, some walking, others are stretcher cases.

CAMERA MOVES IN to a Young MARINE with a forearm wound, walking beside his mortally wounded buddy, a young Negro, LENNY SANDERS. The dying Marine is semi-conscious. Plasma tries to replace the blood that seeps through the bandages covering multiple chest and neck wounds. Lenny is delirious and keeps calling his buddy's name.

LENNY
Phil... Phil... please... Stay with me, man!

PHIL DUNCAN has his hand resting on Lenny's shoulder as he walks beside him. Phil's eyes are moist and his expression is filled with pity. He fights back the anguish.

3 CLOSE SHOT - PHIL DUNCAN 3

Phil is chocked up as he looks at Lenny.

PHIL
Yeah, Len -- I'm here, babe... I'm right with yah.

4 CLOSE SHOT - LENNY SANDERS 4

Lenny continues to mumble. He then starts to gurgle and fight for air.

5 MED. ANGLE - PHIL, LENNY AND GROUP 5

Phil is helpless, Lenny fights for breath.

PHIL
(yelling)
Medic!

Lenny's eyes stay open as he stops breathing. The MEDIC comes up from the back of the group and walks beside him, checking his pulse. The medic gives Phil a knowing look and then closes Lenny's eye lids and removes the Plasma bottle and the transfer tube from his arm. He then falls back to the rear of the group, checking the other wounded on his way.

6 CLOSE SHOT - PHIL 6

Phil is walking along, staring at Lenny, almost as if he were in shock with the realization that Lenny is dead. Suddenly it registers on his face.

7 CLOSE SHOT - P.O.V. OF LENNY 7

The pain and confusion is gone from Lenny's face as he lies in death.

CUT TO:

8 EXT. TRAIN STATION - DAY - CLOSE SHOT - PHIL 8

Phil's look should be the same as SHOT #6, only now he is clean-shaven and wearing his green dress uniform, campaign ribbons and all. The CAMERA TRUCKS WITH HIM as he walks beside the flag-draped casket being moved along on a baggage cart o.s. Phil's face reflects a deep sense of loss as he looks at the casket o.s.

9 CLOSE SHOT - PHIL'S POV - LENNY'S CASKET 9

The head of the casket.

10 MEDIUM ANGLE - PHIL AND THE CASKET 10

Phil is walking alongside of the casket. A PRIEST, (FATHER THOM) leads the procession.

(CONTINUED)

10 CONTINUED: 10

A Marine Sergeant (WILLIAMS) walks behind Phil and three station workers push the cart. The station is small and the train in the background waits silently for the boarding of SEVERAL PASSENGERS. There are not more than SIX PEOPLE remaining on the platform, not including our group.

A typical sign hangs from the small station. It reads:

"LOGAN, UTAH"

The procession stops at the rear end of the hearse. The STATION WORKERS and Father Thom load the casket carefully. Phil has stopped a few feet away and watches. The Sergeant has come up next to him and both men stand in silence as the loading of the casket continues:

SGT. WILLIAMS
I've been escorting twice a week for two years now -- and I still never get used to it.

Phil does not answer, but continues to stare at the casket.

SGT. WILLIAMS
(continuing)
Well, I guess you'll be goin' home from here...

PHIL
Yeah...

O.S. a man yells "All Aboard!" Phil's concentration is broken.

SGT. WILLIAMS
That's me -- I'll see yah around... Good luck.

The two men shake hands and the Sergeant walks back to the train and boards it just as it pulls out. The casket and Phil's duffle bag have been loaded and Father Thom comes up to Phil.

FATHER THOM
We'll take him to the funeral home until the burial --

Father Thom leads Phil to the hearse and both men get into the vehicle. The priest pulls the hearse out of the parking lot and into the street.

CUT TO:

11 INT. HEARSE - (PROCESS) - DAY - PHIL AND FATHER THOM - HIGHWAY #1 11

Father Thom breaks the silence.

FATHER THOM
(trying)
Sometimes I borrow this for picnics and furniture moving -- I left my car at the mortuary -- After we take Lenny there I thought you might like to drive out to my orphanage and see where he spent his younger years.

PHIL
Yeah -- he talked about the orphanage all the time.

FATHER
(remembering)
Lenny used to call me 'Big Thom'.

The Father swallows hard as he tries to smile to hide his feelings.

PHIL
(awkward)
What about the funeral -- have you set any time, or -- ?

FATHER
I thought I had better discuss that with you since Lenny did name both of us as Next of Kin.

PHIL
I'd like to get home as soon as I can, so anytime you say, would be all right by me.

FATHER
Fine, I'll make the arrangements as soon as possible -- Oh, I almost forgot...

Father Thom takes a sealed letter out of his coat pocket and hands it to Phil.

FATHER
This letter to you was among his personal effects.

(CONTINUED)

11 CONTINUED: 11

Phil opens the letter and among the pages, he finds a pink slip for a motor vehicle. Father Thom is anxious. Phil notices.

PHIL
(reading)
'Well, Ole Buddy, I -- '

FATHER
Thank you.

PHIL
(continues reading)
'I hope you never get to read this, but if you do, then I've been snuffed and you've met ~~Big~~ FATHER Thom and probably gettin' ready to put me under the sod. I've left my insurance to you and the Orphanage. I hope your five grand will give you time just to knock around for awhile... Maybe you'll fall in love with Baby, and ride with Big Red and the guys ... That would be groovy -- ~~B~~ig Thom will tell you about her -- There's just one thing I have to ask of yah, Phil... Remember how I used to talk about riding with Red and the guys... well, aside from Thom and yourself, they're really the only family I've ever had -- I'd sure like 'em to be at the funeral... Get in touch with Sheryl, she works at Mom's Restaurant... She'll help you find 'em -- if for any reason you decide you don't want Baby, give her to Red. He'll take good care of her. That's about it, Buddy, and maybe if there's a special heaven where Marines go... I'll see yah there... but I hope it's not for a hundred years... Lenny'

NOTE: INTERCUT SHOTS of the passing landscape, with Phil, Father Thom and the flag-draped casket. On Father Thom's CLOSEUPS, there should be subliminal CUTS of Lenny's life passing by.

11A FATHER THOM 11A

holding Lenny.

11B LENNY 11B

at eight, playing in the orphanage.

11C LENNY 11C

being confirmed in church by Father Thom.

11D LENNY 11D

in cap and gown shaking Father Thom's hand.

11E LENNY & FATHER THOM 11E

working on Baby (motorcycle).

11F LENNY 11F

with long hair and a beard, shaking Father Thom's hand. He gets on his bike. Big RED and the guys crank up and Lenny joins them as they all ride out of the Orphanage yard.

11G LENNY & BIG RED 11G

in a jail cell. Father Thom is let in by a Deputy.

11H LENNY 11H

waving goodbye to Father Thom, Big Red and the Guys at the train station.

11I LENNY 11I

in uniform, riding Baby across the Orphanage yard toward Father Thom.

11J LENNY 11J

in Uniform, shakes Father Thom's hand and boards a train. Big Red and the guys are on the platform.

During the last paragraph of Lenny's letter we HOLD ON PHIL as he reads the last line. Phil is lost in thought and recollection. The final subliminal CUT comes in:

11K LENNY 11K

and Phil are pinned down by heavy fire in a Viet Nam jungle. There is confusion of commands and SCREAMS. Lenny gets up to move forward as a mortar hits, Lenny is badly wounded. Phil's forearm is bleeding. He moves close to Lenny and tries to put a dressing on his wounds as he yells for a medic. Lenny calls for Phil.

Phil quickly turns back to look at the casket as Lenny's voice can be HEARD calling:

LENNY'S VOICE
Phil... help me, Phil... please

12 INT. MORTUARY - DAY - CLOSE ANGLE - CASKET 12

The CAMERA is CLOSE ON the blue field of the flag that covers the casket as it is being rolled into the Preparation Room of the mortuary. The ATTENDANT continues to push the casket as the CAMERA HOLDS and PANS UP to Father Thom and the Mortician, (SAM RICKER).

SAM
I guess I could keep Lenny for a week... or so. If it would help Father... that's about the limit.

FATHER
Yes, that would help... thank you, Sam.

Father Thom walks from the preparation section to the waiting room, where Phil is standing gazing out the window, smoking a cigarette.

FATHER
He can keep him one week... So I guess we can put the funeral off that long -- but after that, we must go ahead, with or without Big Red.

Father Thom puts his arm around Phil's shoulder.

FATHER
(continuing)
Now, how about getting you acquainted with Baby? The garage is just outside of town.

The two men walk out the front door.

CUT TO:

13 INT. TED'S GARAGE - DAY - CLOSE ANGLE - BABY (MOTORCYCLE) 13

A fantastically designed chopper is suspended by a chain hoist. It has full chrome throughout engine, frame, sissy bar and extended front end with a small front wheel.

14 CLOSE - FATHER THOM AND PHIL 14

Father Thom and Phil are just inside the garage door. They both stand admiring the machine.

PHIL
So that's Baby!

FATHER THOM
That's her! I told 'em to tune it -- looks like he's even cleaning it up for you.

15 NEW ANGLE - FATHER THOM AND PHIL 15

Father Thom leads Phil to the cycle. TED MICHAELS, the owner of the garage, has just started to steam clean the under-carriage of the machine.

TED
Hello, Father -- it runs like a striped -- monkey -- anyway, I thought I'd knock off some of the road dirt off the under-carriage.

Ted continues to clean the under-side of the bike.

FATHER
Lenny used to clean it up after every run. I'm afraid I haven't ~~been that~~ dilligent.

PHIL
You telling me you ride that bike?

FATHER
Every Sunday, after Mass... I also have a good many hours work in that machine -- It used to be a hobby of mine, ~~when I was younger~~...

(CONTINUED)

15 CONTINUED: 15

PHIL
So that's how Lenny got hung up on bikes...

FATHER
I'm afraid you're right... but there's been many times when I've regretted it... instead of Lenny using the machine as a hobby -- it became a way of life...

Father Thom leads Phil around the other side of the bike. Ted has finished steam-cleaning and is now blowing the water off with an air hose.

FATHER
(continuing)
I don't suppose you've ever ridden a chopper before...

PHIL
No -- nothing like this one -- but my brother had a Triumph -- a dirt bike, I used to be pretty good on!

FATHER
Well -- that's some help -- but this one is a lot heavier than a Triumph and has about twice the poop.

Father Thom has walked up close to the bike and puts his hand on the extended front end.

FATHER
(continuing)
This front end will take some getting used to -- it makes the bike squirley at high speeds, and requires a wide turning radius... So watch yourself!

Father Thom looks at his watch and remembers an appointment.

FATHER
(continuing)
Uh -- I have an appointment back in town in about twenty minutes -- Ted, fill him in on anything else he has to know, and as soon as you find the boys... give me a call...

(MORE)

(CONTINUED)

15 CONTINUED - (2): 15

FATHER (Cont'd)
Oh, yes, you wanted to know about Sheryl -- she works at Mom's Restaurant -- when you get back in town -- you go right on through -- about a half mile -- you can't miss it... it's right on the highway ... I gotta run.

PHIL
Thank you, Father.

Father Thom has started out the door and then remembers something and turns in his tracks.

FATHER
I have your duffle bag -- You'll probably need some clothes and things. I --

PHIL
I'll pick up some civvies, up in town - If you could keep it with you --

FATHER
Will do --

He turns and walks toward the open door.

FATHER
(continuing)
Ted, the expression is, 'striped ass baboon', not 'monkey'...

Father Thom smiling to himself, gets in the car and drives off.

16 MEDIUM ANGLE - PHIL AND TED 16

Phil and Ted watch Father Thom drive off, then Ted starts to let the bike down.

TED
That Father Thom is a hell of a man.

Phil is still looking toward the door, affirming Ted's statement with his expression.

(CONTINUED)

16 CONTINUED: 16

TED
(continuing)
So you were with Lenny, huh?
He was one of the only ones
I ever took to -- you know
what I mean...

Phil's expression becomes hard and unfriendly at the inference of Ted's remark. Ted is now lowering the bike on the chain hoist.

TED
(continuing)
Father Thom gave me a letter
Lenny wrote, explainin' about
you comin' to get Baby, an'
all -- Imagine gettin' a letter
like that! Like it come from
the grave or somethin' -- it
gives me the creeps.

The bike is now on the ground and Ted sets the kick stand.

TED
(continuing)
Well, she's all yours.

Phil gets on the bike and settles himself in.

PHIL
First gear is up -- the rest
are down -- the same as a Triumph.

Ted comes around the other side of the bike and points out the ignition switch, light switch and choke.

TED
That's your light switch --
Ignition is over here -- I'll
choke her -- you kick her over.

Phil checks the position of the choke and then kicks the engine over a few times and stops.

TED
(continuing)
Don't worry about over-chokin'
... She runs wet anyway.

Phil kicks her over a few more times.

(CONTINUED)

16 CONTINUED - (2): 16

TED
(continuing)
That should do it -- now, ignition, and you've got it made.

Phil kicks the engine over again and it starts up.

PHIL
What do I owe yah for the storage an' --

TED
Not a dime, buddy -- it's the least I could do.

Phil kicks the stand up into place.

PHIL
(sarcastically)
I know what you mean... thanks.
YEAH SURE

Phil cranks it on -- leaving Ted standing in the middle of the garage.

CUT TO:

17 EXT. HIGHWAY #2 - OUTSIDE TOWN - DAY - CLOSE SHOT - PHIL ON BIKE - (TRAILER RIG) 17

SONG #1: "BABY AND ME"

CAMERA is on an EXTREME CLOSEUP of Phil's hand turning the throttle. CAMERA PULLS BACK REVEALING Phil and the upper part of the bike from a slightly low angle, then the CAMERA MOVES AROUND Phil, 180 degrees. Phil is enjoying the tremendous power and speed of the cycle. He is now in the beginning stages of a total involvement between Man and Machine. He remembers Lenny's words from the letter:

PHIL (V.O.)
Maybe you'll fall in love with Baby.

CAMERA ZOOMS IN to Phil's expression, reflects his acknowledgement of Lenny's words.

CUT TO:

18 EXT. HIGHWAY #3 - DAY - NEW ANGLE - PHIL AND CYCLE (SONG OVER) 18

Phil moves away from lense as CAMERA TRUCKS with him and begins to MOVE TOWARD HIGH POSITION.

CUT TO:

19 EXT. HIGHWAY #3 - DAY - MED. ANGLE - PHIL AND CYCLE 19

(SONG OVER) CAMERA is at 3/4 SIDE ANGLE TRUCKING with Phil and bike in FULL FRAME. Phil is exalted by the ride.

CUT TO:

20 EXT. HIGHWAY #3 - DAY - CLOSE SHOT - PHIL AND CYCLE - (TRAILER RIG) 20

Phil digging the ride. He looks at the countryside ahead of him.

CUT TO:

21 PHIL'S MOVING POV - ON HIGHWAY #3 - DAY 21

TRUCKING -- (SONG OVER) The highway passes beneath the CAMERA and the panoramic view of the countryside ahead FILLS the FRAME.

CUT TO:

22 VARIOUS SHOTS OF PHIL AND BABY - HIGHWAY #3 - DAY 22

SCENES A THROUGH G. SOME MOVING, SOME STATIONARY. The LAST CUT should bring Phil into town.

END OF SONG #1

CUT TO:

23 EXT. GAS STATION - MEDIUM ANGLE - DAY - PHIL & CYCLE - IN TOWN 23

Phil pulls into a gas station and parks next to a pump. A YOUNG ATTENDANT (CAL MEYERS) comes out from under a car on the lube rack. Cal is taken by the bike but not because he hasn't seen it before. He's curious to see why Phil has Lenny's bike.

Cal has quickly put the nozzle into the tank.

REG. PHIL
~~Ethel~~.

Phil starts for the drinking fountain.

(CONTINUED)

23 CONTINUED: 23

CAL
Natch -- Lenny never filled it more than three-quarters the way up -- kept it from spillin' -- You just buy it?

Phil doesn't answer but starts to drink from the fountain.

CAL
(continuing)
I sure feel bad about Lenny. Poor guy -- You must be a buddy of his -- Here for the funeral, huh?

Phil has finished his drink.

PHIL
Yeah -- that's right.

Cal has finished pumping the gas and hangs the hose up. He looks hard at the rows of ribbons on Phil's check.

CAL
You really been through it... Bronze Star, an' all -- say-- you weren't with him when he got it, were yah?

Phil avoids the painful question.

PHIL
How much do I owe?

CAL
Oh, yeah...
(looks at the pump)
Eighty-four cents.

54 ¢

Phil hands him a five dollar bill. Cal goes to the change box. Phil gets on the bike and kicks it off. Cal comes back with the change.

PHIL
You wouldn't happen to know big Red, would you?

CAL
Sure... Lenny used to ride with him -- Gasses up here all the time.

(CONTINUED)

23 CONTINUED (2): 23

PHIL
If you see 'em, tell 'em to get in touch with Father Thom.

CAL
From the orphanage... right -- Hey, you might stop down at Mom's. They usually hang out around there.

PHIL
Yah, I'll do that -- thanks.

CAL
Straight down the highway -- on the edge of town --

Phil pulls his bike out. Cal watches him in admiration and boyish envy.

CUT TO:

24 EXT. WIDE ANGLE - MOM'S RESTAURANT - HIGHWAY - DAY 24

The restaurant is set back from the highway and apart from other buildings. It looks more like an old house than a restaurant. It has a wide porch stretching across the width of the building with tables. A simple printed sign, reading: "MOM'S' hangs extended out over the three steps that lead to the front door. The sign has small outdoor lights attached to each side of it. There is a pick-up and a few cars parked in the area. THE CAMERA is at a Low Angle as Phil rides INTO THE SHOT and stops.

The rear wheel and the kick stand fill the FRAME. Phil's foot comes down and kicks the stand, and as he gets off the bike, THE CAMERA PANS up revealing Phil from a LOW ANGLE, and as he checks everything -- ignition, etc., THE CAMERA MOVES UP to eye level, so that the front of the restaurant is clear.

A beautiful young girl, SHERYL, appears at the door. She comes out on the porch and stares at the bike. Phil has had his back to her and finally turns to go into the restaurant. He then sees her and starts toward the entrance, but stops momentarily, as he realizes she's not looking at him, but at the bike.

25 CLOSE SHOT - SHERYL 25

Sheryl stares at the bike as if in a trance. Her eyes are moist. Her expression is one of pain.

26 MED. SHOT - SHERYL'S P.O.V. - CYCLE 26

The bike stands in all its glory.

A SUBLIMINAL CLOSE CUT OF LENNY AND SHERYL RIDING THE BIKE.

27 CLOSE SHOT - PHIL 27

Phil is puzzled by her reaction.

28 CLOSE SHOT - SHERYL 28

Sheryl still staring at the motorcycle.

SHERYL
Where'd you get that bike?

29 CLOSE TWO SHOT - SHERYL AND PHIL 29

PHIL
(a little hesi-
tant)
IT A BELONGED TO A friend of mine --

Sheryl looks at Phil. She is trying desperately to hold back her tears. Then she turns quickly, and goes back inside. After a beat, Phil follows.

CUT TO:

30 INT. MOM'S RESTAURANT - DAY - MED. ANGLE - SHERYL AND PHIL 30

Sheryl is just going behind the counter as Phil enters. She is trying to control her crying and tries to hide in a small alcove beyond the kitchen. There is a small counter and a number of tables along both side walls. An OLD TIMER in overalls reads the paper as he sips his coffee at the counter. MIKE RUSSO, the proprietor, in his fifties, has come from the kitchen, he notices Sheryl crying and that Phil is sliding onto a stool at the counter.

MIKE
(to Sheryl)
What's wrong with you?

Mike links Phil with Sheryl's crying and moves behind the counter in front of Phil.

(CONTINUED)

30 CONTINUED: 30

MIKE
(continuing; hard)
What do you want?

Phil has grabbed a menu but at Mike's curt question, he looks up, resentful at first, and then easing off.

PHIL
Coffee an' a melted cheese...

Mike walks back to the kitchen and as he passes Sheryl:

MIKE
He wants some coffee.

Sheryl wipes her face and sniffles a bit, then she goes to the coffee urn and pours Phil some coffee and serves it. She then sets the counter in front of Phil with water and silverware. Phil watches her closely. Finally:

PHIL
My name is Phil --

Sheryl stops what she is doing very abruptly and looks at Phil with a hard expression. Then she continues her work.

PHIL
(continuing)
You're not Sheryl, are you?

SHERYL
That's right --

Phil is taken aback. He expected a Negro girl.

PHIL
-- Lenny used to talk about you all the time.

Sheryl hardens again. She continues working.

SHERYL
Did he --
(glances at Phil)
-- you Marines share everything, don't you?

Phil does not have an answer. He sips his coffee. Two bikes PULL UP outside the restaurant. He turns toward the SOUND. Sheryl looks up and then goes back to work.

CUT TO:

31 EXT. MOM'S RESTAURANT - DAY - MED. TWO SHOT 31

Two scrubby-looking riders are just parking their choppers. RALLS, the taller of the two men, moves to Baby:

RALLS
Hey, man, that's Lenny's bike.
What the hell's it doin' here?

MOOCH, the other rider, walks over:

MOOCH
I always wanted that mother.

RALLS
Shee-h... I'd give up ballin'
for a year.

MOOCH
How do you like that bastard?
... He left it to her.

Ralls leads Mooch into the restaurant.

32 INT. MOM'S RESTAURANT - DAY - WIDE ANGLE - SHERYL AND PHIL 32

Ralls enters, followed by Mooch. Sheryl is just serving Phil his sandwich.

RALLS
Hey, Sher... it looks like you
got your old stud's bike, huh?

Sheryl looks at Phil, almost afraid of his reaction and extremely self-conscious. Ralls sits down, next to Phil, and Mooch sits down one seat over.

RALLS
(continuing)
Coffee.

MOOCH
Buttermilk for me.

Sheryl serves Ralls his coffee. Ralls takes a half-pint bottle out of his jacket and pours a shot in his coffee.

RALLS
(to Sheryl)
How about takin' me out for a
ride?

Phil continues to sip his coffee.

(CONTINUED)

32 CONTINUED: 32

SHERYL
(indicating Phil)
The bike belongs to him.

Ralls looks Phil over:

RALLS
You were a buddy of his, huh?

PHIL
(sarcastically)
Yeah... THATS RIGHT

RALLS
What did he lose the bike to you... in a crap game? -- I sure liked [redacted].

Phil looks at Ralls totally annoyed, but controlled. He goes back to drinking his coffee.

PHIL
He left it to me -- if it's any of your business.

RALLS
No need to get up tight, man --

Phil looks at Ralls and half-smiles.

PHIL
You're right... I'm sorry.

RALLS
You wouldn't want to sell it, would yah?

PHIL
No, I think I'll keep it for awhile -- Does anybody know where I can find a ~~fellow~~ GUY named Big Red?

RALLS
Depends what you want to see him about.

PHIL
There's a few things Lenny wanted me to tell him.

(CONTINUED)

32 CONTINUED - (2): 32

Sheryl looks at Phil and then at Ralls. She continues working. Ralls looks at Mooch, then back to Phil. Mike has come out from the kitchen with Phil's sandwich. He serves it and then starts to change the coffee in the urn.

RALLS
(pressing)
You ever seen the Indian --

PHIL
That's why the Big Red, huh? --
No I've never met him.

RALLS
He's really a gas, man.

PHIL
It's worth ten bucks to me
if --

RALLS
Hell, man, we don't want your
bread -- If it's for Lenny,
we'll take you right to 'im.

Ralls is up. He tosses a quarter on the counter. Mooch tosses a dime down. Phil leaves a dollar. Sheryl and Phil stare at each other.

PHIL
Thank you.

He follows Ralls and Mooch out the door.

33 CLOSE TWO SHOT - SHERYL AND MIKE 33

Sheryl is curious about Phil. Mike looks at her, then out toward the SOUND of the cycles starting and taking off.

MIKE
Somethin's up -- That son of
a bitch wouldn't turn down ten
bucks if his life depended on
it --

34 CLOSE SHOT - SHERYL 34

Sheryl looks at Mike. Her expression changes from curiosity to concern.

CUT TO:

35 EXT. SALT FLATS - DUSK - CLOSE - RALLS ON CYCLE - (TRUCKING) 35

NOTE: BACKGROUND SONG #2
"MOVIN' HEAVY" over the following sequence.

Ralls looks back at Phil following him, then he looks to Mooch, o.s.

36 CLOSE SHOT - MOOCH - (TRUCKING) 36

Mooch is looking at Ralls with a knowing smirk. Phil can be seen following in the b.g.

37 CLOSE SHOT - PHIL - (TRUCKING) 37

Phil is somewhat concerned as he looks around. He speeds up slightly and CAMERA PANS with him, face level, until all three riders can be seen riding into the immense background of the salt flats.

An old bus, some miles away is visible, as are the people and parked bikes around it. Smoke rises from what appears to be a barbeque. Off to the right and left of the FRAME, not quite so far in the distance, are groups of two and three riders doing wheely's and quick turns.

38 MED. ANGLE - TWO RIDERS - (TRUCKING) 38

One Rider (#1) sits on his bike watching Ralls, Mooch and Phil approaching. C.R. the second Rider (#2) comes toward CAMERA doing a wheely. CAMERA PANS with him as he circles in front of the first rider and heads out toward Phil, in the distance. The second rider takes out after him.

39 CLOSE SHOT - RIDER - (TRUCK WITH LIFT GATE) 39

A Rider (#3) is doing a wheely. The CAMERA is SHOOTING directly over the handle bars and as he comes down, the CAMERA FOLLOWS SUIT and PANS UP to eye height, revealing another rider (#4) alongside of him. In the b.g., Ralls, Phil and Mooch are approaching S.L. Riders #1 and #2 are moving into position next to them. Rider (#5) comes from behind CAMERA LEFT and heads toward the group in the distance. The two riders, #3 and #4, running in front of CAMERA, make a turn and head after him. The CAMERA keeps moving.

40 WIDE ANGLE - RIDERS #1 AND #2, PHIL, RALLS AND MOOCH - (TRUCKING) 40

The CAMERA at a side angle moving from S.R. Riders #1 and #2 are in the f.g. and Ralls, Mooch and Phil are in the mid-background. Riders #1 and #2 are eyeing Phil and his cycle. They REV their engines, make fast moves, anything that could make Phil uneasy. Rider #5 joins the group deep in the b.g. He is followed by Riders #3 and #4.

41 MED. WIDE SHOT - RALLS, MOOCH, PHIL, RIDERS #3, #4 AND #5 - (TRUCKING) 41

Ralls, Mooch and Phil are in the f.g. Riders #3, #4, and #5, are in the b.g. They are jazzing around and constantly watching Phil and more so, the bike. Phil is uneasy.

42 CLOSE SHOT - RIDER #3 - (TRAILER RIG) 42

watching Phil.

43 CLOSE SHOT - RIDER #4 - (TRAILER RIG) 43

watching Phil.

44 CLOSE SHOT - RIDER #5 -(TRAILER RIG) 44

watching Phil.

45 CLOSE SHOT - PHIL - (TRAILER RIG) 45

Phil watching Riders #3, #4, and #5. He is very uneasy. He then turns to look at Riders #1 and #2 on the other side of him.

46 CLOSE SHOT - RIDER #1 (TRAILER RIG) 46

watching Phil.

47 CLOSE SHOT - RIDER #2 (TRAILER RIG) 47

Rider #2 is watching Phil. CAMERA MOVES ACROSS the group to Mooch, who pulls ahead. CAMERA PANS with him, as he heads for the bus.

CUT TO:

48 EXT. SALT FLAT - BUS CAMP - DAY - WIDE ANGLE 48

CAMERA IS HIGH ABOVE the top of the bus. From this point the entire camp is in view, plus the approaching group of riders. Mooch is coming up fast.

The bus is an old forty passenger-type with a ladder leading to the top. A canvas lean-to stretches out from the side of the vehicle. It is anchored on poles at the far corners.

A few army pup-tents dot the area, along with parked bikes, bike parts, a pick-up with a large water bag on it, and a frame chain hoist, a small generator, and a few light posts, some beat-up over-stuffed furniture, plain chairs and tables. The area is totally littered with rags, cardboard boxes, papers and beer cans.

A make-shift out-house stands off to one side.

A few of the riders are working on their bikes. Another rider is shaving at the pick-up. A GIRL tends a record player, as a FEW OTHER GIRLS stand by the MEN working. Others are sleeping under umbrellas. A RIDER and TWO NUDE GIRLS (EILEEN and RITA) are sunbathing on top of the bus. The rider (GRADY) sits by them, watching the riders in the distance and Mooch approaching. Grady has pants on, but no shirt.

Grady gets up and climbs down the ladder and walks toward the front of the lean-to to meet Mooch. Some of the other riders and girls start moving to the front section of camp to see what the action is.

49 MED. SHOT - GRADY AND OTHERS 49

Grady passes under the lean-to and grabs a can of beer from an ice chest. He then walks to CAMERA and opens the beer. He watches Mooch approaching o.s.

A GIRL is cooking on a barbeque in the b.g. ANOTHER GIRL and a rider, are munching hamburgers and drinking beer.

50 GRADY'S P.O.V. - MOOCH AND RIDERS 50

Mooch is approaching fast. The rest of the group are still fairly deep in the b.g. CAMERA PANS Mooch as he pulls up next to Grady.

(END OF SONG #2)

(CONTINUED)

50 CONTINUED: 50

MOOCH
We got some Marine lookin' for Big Red.

GRADY
What's that got to do with us?

MOOCH
He's ridin' Lenny's bike -- Stripped down, that motha'll bring a lotta bread -- Ralls told him we knew where Big Red was.

Grady's face lights up at the thought of getting Lenny's bike.

GRADY
Does he know Red?

MOOCH
Says he don't.

CUT TO:

51 EXT. SALT FLATS - DAY - CLOSE SHOT - (TRAILER RIG) 51

CAMERA is at a LOW ANGLE, raking the front end of the bike and holding Phil. CAMERA PULLS FORWARD and RISES SLOWLY to include entire group, moving along the flat.

52 WIDE ANGLE - BUS CAMP AND RIDERS 52

CAMERA is ABOVE THE BUS. The two nude girls are still on the roof, only now one is lying on her stomach, propped up on one elbow and the other girl is sitting next to her. Both of them are watching the action below them in the b.g. Several of the men and girls are now grouped near Grady, as Ralls leads Phil and the rest of the Riders up to Grady and Mooch. However Rider #2 and #5 split off and pull up deeper into the camp. They all park their bikes and a few go for the water bag; others for the beer.

Phil sits on his bike momentarily. Ralls is next to him.

53 MED. TWO SHOT - RALLS AND PHIL 53

Phil is looking around beyond CAMERA, toward Grady. Ralls motions toward Grady.

(CONTINUED)

53 CONTINUED: 53

RALLS
There's the man -- without the shirt.

Phil pinpoints Grady. AN INDIAN WITH A BEARD HUH ?

54 MED. TWO SHOT - GRADY AND MOOCH 54

Grady and Mooch watching Phil. A few of the other people MOVE IN to the scene.

55 BACK TO RALLS AND PHIL 55

Phil is still astride his bike.

RALLS
He ain't comin' to you, man...

Phil is leary. He senses something wrong. He gets off his bike and sets the stand and walks toward Grady. Ralls follows him. CAMERA PANS with Ralls, picking up Phil again as he gets close to Grady.

56 MED. ANGLE - GRADY, MOOCH, PHIL AND RALLS 56

SHOOTING over Grady. Phil approaches Grady from the back; Ralls following. Phil is apprehensive. He moves into an over-the-shoulder position. Ralls stands behind him.

57 RETURN ANGLE - PHIL AND GRADY 57

(SHOOTING over Phil).

GRADY
Mooch tells me you're lookin' for me.

LIZMY WANTED ya — + a + ALSO Carl of mine?

58 CLOSE SHOT - PHIL 58

Phil is skeptical.

PHIL
That's right, if your name's Big Red.

59 CLOSE SHOT - GRADY 59

GRADY
I'm the Indian you're lookin' for.

60 CLOSE SHOT - PHIL 60

Phil is not convinced.

PHIL
Lenny wanted me to make sure you'd be at the funeral -- he also wanted you to take care of Baby --

61 CLOSE SHOT - GRADY 61

Grady looks around.

GRADY
You puttin' me on -- Who's Baby, man?

62 NEW ANGLE - MOOCH, GRADY, PHIL, RALLS AND GROUP 62

A few of the riders have gradually moved in.

MOOCH
Maybe he means Sheryl.

The group LAUGHS.

PHIL
You're not Big Red!

Ralls grabs Phil from behind and Phil flips him over in front of him and backs off. Mooch and the other riders go for him. He knocks two of them to the ground with punches and Judo chops, but is finally over-powered, taking punches to the face and body.

GRADY
See if he's got any bread.

The riders come up with a wallet, Lenny's letter and sixty dollars cash. The riders go through the wallet, and letter, finding the pink slip. They give the cash and the slip to Grady.

(CONTINUED)

62 CONTINUED: 62

GRADY
A pink slip -- an' he even signed it -- Now the only problem I got is you.

Grady takes out a knife and walks up to Phil and stops just as one of the nude girls on top of the bus, in the b.g., yells out:

RITA
Hey, baby --

63 CLOSE SHOT - NUDE GIRL ON BUS 63

RITA
(continuing)
Don't cut nothin' off we can use!

The group has a big LAUGH.

64 CLOSE TWO SHOT OVER GRADY TO PHIL 64

Phil is looking up at the girl. Grady turns from the girl to Phil.

GRADY
She's right --

65 MED. TWO SHOT - RETURN - OVER PHIL TO GRADY 65

Grady is toying with the knife in front of Phil's groin below FRAME, he pushes the knife forward and Phil gives way, making it obvious where Grady has the knife.

GRADY
You wouldn't want to lose anythin', would yah?

Grady brings the knife up in front of Phil's face.

66 RETURN ANGLE - OVER GRADY TO PHIL 66

Phil is worried, but plays it even more so.

GRADY
(continuing)
-- so let's knock off the bullshit.

67 CLOSE SHOT - GRADY 67

GRADY
I don't give a damn about you, man -- All I want is that bike, and since ole Lenny owed me some dough -- you're gonna put it in writing that you gave me the chopper to pay off his debts.

68 CLOSE SHOT - PHIL 68

Phil is beat. He nods approval.

PHIL
Okay.

69 NEW ANGLE - GRADY, PHIL AND GROUP 69

Rall and Rider #2 relax their grip on Phil. Grady uses the knife, not as a threat but as a pointer to emphasize his words:

GRADY
You just saved yourself a lotta trouble, man. I'm even gonna be friendly and let you stay around here awhile.

Phil suddenly grabs Grady's knife hand and twists him around, taking the knife at the same time. But during the movement the blade has slashed Grady across the cheek. Phil has the knife at Grady's back and an arm across his throat.

MOOCH
He sliced him.

The group starts forward.

70 CLOSE TWO SHOT - GRADY AND PHIL 70

Grady has a deep gash in his cheek. He touches it and looks at his bloody hand.

PHIL
(to group)
Back off.

The group slows up.

(CONTINUED)

70 CONTINUED: 70

PHIL
(continuing)
Tell 'em to move back toward the bus.

Grady hesitates. Phil forces the issue by tightening his throat grip and putting pressure on the knife.

GRADY
Do what he says -- move back to the bus.

71 NEW ANGLE - PHIL, GRADY AND GROUP 71

The riders move back toward the bus as Phil and Grady slowly move to the cycle.

PHIL
Hand over my gear.

Grady gives Phil his wallet, pink slip, letter and cash.

PHIL
(continuing)
You drive.

Grady gets on the cycle. Phil mounts the bike behind him, moving the knife to Grady's gut.

PHIL
(continuing)
If any of 'em start after us, I'll run this through your belly button -- you better let 'em know.

Guts

GRADY
Don't follow us.

72 MED. SHOT - RALLS, MOOCH AND GROUP 72

MOOCH
I don't believe him, man.

73 BACK TO NEW ANGLE - PHIL AND GRADY 73

Ralls, Mooch and the group hold at the bus in the b.g. Phil kicks the stand in place.

(CONTINUED)

73 CONTINUED: 73

PHIL
You turn it on -- I'll kick
it ~~off.~~ OVER

Grady turns the switch on and Phil kicks the engine off, it SHATTERS the silence.

PHIL
(continuing)
ALLRIGHT Move out easy.

Grady puts it in gear and takes off.

74 BACK TO MED. SHOT - RALLS, MOOCH AND GROUP 74

Mooch is up tight, Ralls is cool.

MOOCH
We should of pounced on him --
He wouldn't have had the balls
to stick 'im.

RALLS
Don't sell him short, man --
one of those ribbons he's
wearin' is a Bronze Star --
you don't get that for bein'
a fag...

CUT TO:

75 EXT. SALT FLAT - DAY - MED. SHOT - PHIL AND GRADY ON CYCLE 75

CAMERA is at a LOW ANGLE. Phil and Grady are moving away from the camp, toward CAMERA. CAMERA PANS with them as they pass EXTREMELY CLOSE.

76 CLOSE SHOT - GRADY - (TRAILER RIG) 76

The FRAME is FILLED with Phil's hand pressing the knife against Grady's gut. CAMERA RISES to Grady's face. He glances behind him to Phil.

GRADY
Where we goin'?

77 CLOSE SHOT - PHIL - (TRAILER RIG) 77

PHIL
The Sheriff's Station.

78 CLOSE SHOT - GRADY - (TRAILER RIG) 78

GRADY
That's cool, man -- you oughta be locked up, anyway.

79 CLOSE SHOT - PHIL - (TRAILER RIG) 79

Phil is listening.

GRADY
(o.s.)
I think Viet Nam musta made you a little dingy --

80 CLOSE SHOT - GRADY - (TRAILER RIG) 80

GRADY
(continuing)
-- that's why you cut me up and tried to kill me.

81 CLOSE SHOT - PHIL - (TRAILER RIG) 81

Phil, listening -- getting the point.

GRADY
(o.s.)
I got ten witnesses that'll call you a liar -- no matter what you tell 'em -- you better think it over.

CUT TO:

82 EXT. ANOTHER PART OF THE FLAT - DAY - CLOSE SHOT - GRADY AND PHIL, CYCLE - (TRAILER RIG) 82

CAMERA is CLOSE on Grady, standing on the Salt Flat.

GRADY
Next time I get a hold of you, I'm gonna cut your balls off.

The CAMERA MOVES AWAY, simulating the cycle, just as Grady finishes his line, but the SOUND of the engine has blooped his last two words off his dialogue. The CAMERA CONTINUES to MOVE until the SHOT INCLUDES a CLOSE on Phil. Grady is standing alone in the distance, getting ever smaller and smaller.

CUT TO:

83 INT. MOM'S RESTAURANT - DAY - CLOSE SHOT - MIKE 83

MIKE
What do you want her to do... work her whole life away -- She went home.

84 CLOSE SHOT - PHIL 84

PHIL
-- It's important, can you tell me where she lives?

85 NEW ANGLE - MIKE AND PHIL 85

Mike is tallying up the day's receipts.

MIKE
There's a sink in the kitchen ... You better put some cold water on that face of yours -- I'll give her a call.

PHIL
Thanks.

Phil goes into the kitchen as Mike goes to a near-by pay phone. He puts a coin in and dials.

CUT TO:

86 INT. MOM'S RESTAURANT KITCHEN - DAY - CLOSE SHOT - PHIL 86

Phil has turned the faucet on and puts his head under it then starts to wash his face.

MIKE'S VOICE OVER
This is Mike, honey -- That Marine just came in here -- he wants to see you.

87 INT. MOM'S RESTAURANT - DAY - CLOSE SHOT - MIKE 87

Mike is on the phone.

SHERYL'S VOICE OVER
(phutts)
What does he want?

(CONTINUED)

87 CONTINUED: 87

MIKE
I don't know. But they worked him over pretty good --

Phil has come out of the kitchen and walks up to Mike. He's rubbing his face and drying his hair with a towel.

SHERYL'S VOICE OVER
(phutts)
Is he hurt bad?

Mike looks at Phil's ribbons with a certain admiration.

MIKE
I'm sure he's had worse days.

SHERYL'S VOICE OVER
(phutts)
You think it would be all right if he came over?

MIKE
I'll find out what he wants -- if he's okay -- I'll send him over -- okay.

Mike hangs up the phone and goes back to the register to work on his tally sheet.

PHIL
Thanks -- It seems like Lenny's bike is a very desirable commodity around here.

MIKE
What do you want from Sheryl?

PHIL
Lenny told me she used to ride with him and Big Red -- one of the last things Lenny asked for was to have Red at his funeral -- he said she'd help me find him.

MIKE
I thought Ralls was taking you to Big Red.

PHIL
He took me all right -- but I wound up bumping heads with a guy named Grady.

(CONTINUED)

87 CONTINUED - (2): 87

MIKE
Yeah -- he's in here all the time.

Mike starts to put the money from the register into a bank bag.

MIKE
(continuing)
Let me give a little advice -- I'm sure wherever Lenny is, he wouldn't mind if you just got him buried and took off.

Phil has just finished drying his hair and has started to comb it. He looks at Mike:

88 CLOSE SHOT - PHIL 88

Phil looks up, his face mirrors his own doubts. Mike is probably right.

CUT TO:

89 EXT. SECONDARY HIGHWAY #4 - SUNSET - WIDE ANGLE - GRADY AND RIDERS 89

The sun flares fill the FRAME as the CAMERA OPENS UP FROM SHOOTING DIRECTLY INTO THE SETTING SUN, revealing Grady and his riders moving rapidly on the open highway leading into town. Several riders have girls riding double.

90 MED. SHOT - GRADY, RALLS, MOOCH AND RIDERS - (TRUCKING) 90

Grady is leading the pack, a girl (Rita) rides behind him, Ralls is next to him, with a girl, (Eileen) on the back. Mooch is alone. The rest of the riders and girls follow. Grady has a large taped bandage on the side of his face.

91 CLOSE SHOT - GRADY AND RITA - (TRAILER RIG) 91

Grady's face is hard and venomous.

92 CLOSE SHOT - RALLS AND EILEEN - (TRAILER RIG) 92

93 CLOSE SHOT - MOOCH - (TRAILER RIG) 93

94 CLOSE SHOT - RIDER #1 AND GIRL - (TRAILER RIG) 94

95 CLOSE SHOT - RIDER #2 - (TRAILER RIG) 95

96 CLOSE SHOT - RIDER #3 AND GIRL - (TRAILER RIG) 96

97 EXT. MAIN HIGHWAY OVERPASS - SUNSET - NEW ANGLE - GRADY AND RIDERS 97

CAMERA is HIGH SHOOTING THROUGH THE RAILS OF AN OVER-PASS, as Grady leads the group over the structure and around to the highway. Below, the CAMERA DESCENDS and PANS, following the movement of the bikes. As they continue up the main highway toward the town in the b.g.

98 EXT. MOM'S RESTAURANT - SUNSET - MED. ANGLE - MIKE 98

Mike is just closing up. He turns on the inside night light before locking the door. He carries a cardboard box and the bank bag to his pick-up. CAMERA PANS and FOLLOWS REVEALING the highway, as Grady and the riders approach. Mike quickly gets into the truck and puts the money bag into the glove compartment. He then starts the engine. He looks around to back up but it is too late. The riders have blocked his way, parking some of their bikes in back of him. Grady pulls up on the passenger side and stops at the open window.

GRADY
Where you going?

MIKE
Home... where do you think...?
Would you mind moving the
machines?

GRADY
Hey, man -- you're not gonna
turn away all this business?

MIKE
Look, I'm closed, Grady --
My wife and kids are waiting
-- I'm late now.

GRADY
Just a couple 'a hours, Mike --
We won't give you no trouble.

MIKE
What you mean is, if I <u>don't</u>
open up, you'll give me trouble.

99 CLOSE SHOT - GRADY 99

Grady smiles agreement to Mike's statement.

CUT TO:

100 INT. MOM'S RESTAURANT - NIGHT - CLOSE SHOT - RALLS 100

Ralls is standing by a draft beer set-up. He's just filled two glasses and walks past the window of the kitchen where Mike is cooking hamburgers. CAMERA FOLLOWS Ralls, he stops at the window.

RALLS
Smells like horse meat.

Ralls leaves the FRAME. Mike comes to the window, mad and gets madder yet, when he sees Ralls carrying the beer.

MIKE
I told you to use canned beer so I can count 'em.

101 MED. SHOT - GRADY, RITA, MOOCH, EILEEN AND RALLS 101

Grady and Rita are sitting at a table facing CAMERA, Mooch and Eileen are across from them, their backs to the lense. Ralls is coming from the counter in the b.g. Mike is peering out of the kitchen serving window. The restaurant is alive with riders and girls, smoking pot, dancing, drinking wine, beer and generally playing grab ass. Ralls sets the beer in front of Grady and sits in the end chair. Rita is smoking a joint.

Ralls gives Mike the finger.

RALLS
That old bastard.

GRADY
Knock it off -- I told him, no problems.

RALLS
Yeah -- well, he's just a tight ass hole.

GRADY
I said, cool it --

Ralls eases off.

(CONTINUED)

101 CONTINUED: 101

GRADY
(continuing)
Okay, you better split -- I'll stay here with the chicks.

MOOCH
You better get that thing stitched, man, it's startin' to bleed.

Grady touches his cheek and then looks at the blood on his fingers.

GRADY
First things first -- don't forget to check the orphanage -- and when you find it, let the air outta both tires.

Ralls and Mooch get up.

RALLS
(to everyone)
The chicks stay here. Let's go!

The riders get up from the various tables and counter. The girls stay put. A few of them move to others at different tables.

RITA
(out of it)
-- How's he gonna ride with no air in the tires?

Grady takes the joint from Rita and takes a drag.

GRADY
You got it, baby -- I want him where he's at, 'til I get there.

Mike has come out of the kitchen. He's talking to everyone and himself at the same time. He approaches Grady's table:

MIKE
Where's everybody going --?
I got a grill full of 'burgers.

(CONTINUED)

101 CONTINUED - (2): 101

RITA
They're lookin' for a big, wild Marine, man -- and when they find 'im -- we're gonna screw him to death.

Mike tries to not act concerned. He picks up a few of the beer glasses and cans, Grady takes another drag of Rita's joint.

MIKE
So what do I do with the hamburgers?

GRADY
Sit on 'em, man. They'll be back in a few hours.

102 CLOSE SHOT - MIKE 102

Mike moves away toward the kitchen, the CAMERA TRUCKS with him. His face is full of concern. He stops at the pay phone. He puts down the glasses and cans. He reaches for a dime and starts to put it in the phone.

103 MED. TWO SHOT - GRADY AND RITA - EILEEN IN B.G. 103

Grady and Rita are stoned. Mike is at the phone in the b.g. Grady HEARS the ting as the dime enters the phone. He turns to Mike:

GRADY
Who you callin'?

MIKE
(sarcastic)
My wife -- do you mind?

Mike starts to dial the phone.

GRADY
I wonder if his kids think he ever makes it with his old lady -- I never thought my old man ever touched my mother -- can you believe that?

MIKE
Anne -- yeah --

104 CLOSE SHOT - MIKE 104

Mike at the phone:

MIKE
(continuing)
I'll be late -- I got a big party comin' in here -- Grady and a bunch of bike guys -- they're out looking for somebody -- anyway --

CUT TO:

105 INT. SHERYL'S HOUSE - LIVING ROOM - NIGHT - CLOSE SHOT - SHERYL 105

Sheryl is holding the phone receiver:

MIKE'S VOICE OVER
(phutts)
They say they'll be back in two hours -- but that could mean all night -- and, honey, tell that son of mine to put his bike in the garage -- I almost ran over it this morning -- I'll see you when I get home --

A LOUD CLICK as Mike hangs up. Sheryl hangs up the receiver. The phone is sitting on a small desk near a window. She thinks for a moment, and then goes to the window and looks out. The CAMERA MOVES with her. She then turns and walks to a couch in the center of the room.

CAMERA FOLLOWS, revealing Phil sitting in an overstuffed chair with a TV table in front of him. He is eating eggs and toast and drinking coffee. Sheryl has obviously dressed his wounds and he has a small patch over his left eye.

The room is simply furnished with old furniture, befitting the vintage one-bedroom house.

SHERYL
That was Mike... he said Grady is out looking for you -- you better put that chopper in the garage.

PHIL
I already did.

(CONTINUED)

105 CONTINUED: 105

SHERYL
You're pretty tuned in, aren't you?

PHIL
Well, I didn't think they'd sit around and talk about it... That bike would be the first thing they'd look for.

SHERYL
Why ask for more trouble... Why don't you just go home?

PHIL
(peeved)
Look, I told you why -- ~~but~~ as soon as the funeral's over, I'll be long gone.

SHERYL
(upset)
The hell with Big Red -- Lenny's dead -- Let Father Thom bury him and forget it.

Phil is silent as he watches Sheryl try to control her emotions. Suddenly the SOUND of motorcycles can be heard o.s. in the streets and the booming VOICE of Ralls:

RALL'S VOICE OVER
Hey, Sheryl...

Sheryl and Phil look at each other. Sheryl goes to the window as Phil moves quickly to the kitchen. Sheryl waits until Phil is well hidden. CAMERA HAS MOVED to an over-the-shoulder position on Sheryl. She pulls up the shade and opens the window:

SHERYL
What do you want?

CUT TO:

106 EXT. STREET - NIGHT - MED. TWO SHOT - RALLS & MOOCH 106

Ralls and Mooch are seated on their bikes near the curb, a few of the other riders are just turning down the next street.

RALLS
Just cruisin'... how about comin' for a ride.

CUT TO:

107 CLOSE SHOT - SHERYL AT THE WINDOW 107

Sheryl is cool.

SHERYL
No, thanks -- I have to get up early.

CUT TO:

108 EXT. STREET - NIGHT - MED. TWO SHOT - RALLS & MOOCH 108

RALLS
You gonna miss a hellava party.

CUT TO:

109 CLOSE SHOT - SHERYL 109

SHERYL
Some other time -- I'll see you tomorrow.

Sheryl closes the window and pulls down the shade.

CUT TO:

110 EXT. STREET - NIGHT - CLOSE TWO SHOT - RALLS & MOOCH 110

MOOCH
Why don't you put her down, man... She ain't give nothin' away --

RALLS
I've seen her when she's high, man -- I'll get there -- you can believe it!

Ralls takes off, Mooch follows.

CUT TO:

111 INT. LIVING ROOM - SHERYL'S HOME - MED. - NIGHT - MED. CLOSE SHOT - SHERYL 111

Sheryl stands by the window, listening to the SOUND of Ralls and Mooch fading in the distance. Phil comes into the FRAME and peeks through the side of the shade.

(CONTINUED)

111 CONTINUED: 111

SHERYL
They'll probably be at it most of the night...

Sheryl goes back into the living room beyond CAMERA. Phil turns and watches her for a moment.

PHIL
Was that a friend of yours?

112 NEW ANGLE - SHERYL AND RALLS 112

Sheryl is taking the back rest pillows off the couch. Phil is at the window.

SHERYL
I haven't balled him... if that's what you mean -- you can sleep on the couch -- I don't have any extra blankets ... but there's a couple of sleeping bags in that closet -- (pointed) I had 'em cleaned.

Phil is a little taken by the remark.

PHIL
I'm sure you have.

SHERYL
Just thought you'd want to know.

Sheryl goes into the bedroom.

CUT TO:

113 INT. SHERYL BEDROOM - NIGHT - MED. CLOSE SHOT 113

Sheryl comes into a small bedroom, again very simply furnished. It is dimly lit by a lamp on a night stand. She goes to a closet and takes out an old overnight bag and then a heavy sheep-skin lined coat and walks back into the living room.

CUT TO:

114 INT. LIVING ROOM - NIGHT - ANOTHER ANGLE - PHIL AND SHERYL 114

Phil is unrolling the sleeping bag.

(CONTINUED)

114 CONTINUED: 114

Sheryl puts the coat and case on a small dining room table. She opens up the trunk. She then walks over to the TV tray and takes it to the kitchen.

SHERYL
Those are some of Lenny's clothes... You probably can use 'em...

Sheryl goes into the kitchen and starts to rinse the dishes. Phil looks concerned for a moment and then follows her into the kitchen.

CUT TO:

115 INT. KITCHEN - NIGHT - MED. CLOSE SHOT - SHERYL AND PHIL 115

Sheryl is doing the dishes as if she was trying to take her mind off other things. Phil looks at her for a beat.

PHIL
I get the feeling you're not thinking about helping me.

SHERYL
You're right... I'm not thinking about anything... I don't need that scene any more.

PHIL
Can you at least tell me a few places they might be?

Sheryl turns on Phil with venom.

SHERYL
Why are you putting on the big act for Lenny?... He don't need it any more -- and neither do I.

Sheryl walks through the living room into the bedroom. Phil is shaken, not so much angry, as hurt. He walks into the living room.

116 NEW ANGLE - LIVING ROOM - PHIL 116

Phil walks slowly into the living room to the table. He looks at the trunk and Lenny's clothes.

(CONTINUED)

116 CONTINUED: 116

Sheryl comes out of the bedroom with an alarm clock. She notices Phil looking at the clothes, but continues to a small end table by the couch. She puts the clock on it and then goes back to Phil. Phil has picked up one of Lenny's shirts and is staring at it.

SHERYL
I've set it for five o'clock ... You better be out of here early.

Phil doesn't even look up.

SHERYL
(pointedly)
If you're looking for the native smell -- I've washed them.

Phil is immediately upset. Sheryl has started for the bedroom. Phil is after her and spins her around by the doorway.

PHIL
(furious)
Look, I'm not blind -- you can stop tellin' me the difference between black and white -- and you're right -- Lenny did stink when he sweat... but so does everybody else.

Sheryl is stunned by Phil's outburst. Her face reads an almost confused expression, like who really hates who -- She goes into the bedroom. Phil then HEARS the motorcycles as they cruise by. He goes to the window and looks out at the street.

CUT TO:

117 EXT. SHERYL'S HOUSE - DAWN - WIDE ANGLE - PHIL AND SHERYL 117

Phil and Sheryl are on Baby coming out of the driveway. They come up the street in silhouette with the light of dawn. The sleeping bags are stacked against the sissy bar and a metal canteen is tied to the handle bars.

Phil is dressed in Lenny's clothes and Sheryl is in pants and a heavy coat. They cruise into CAMERA and away toward the highway.

118 CLOSE SHOT - SHERYL AND PHIL - (TRAILER RIG) 118

START SONG #3
"WHERE WE GOIN'"

Phil is tense. He checks every side street for Grady's riders. The CAMERA MOVES SLOWLY AROUND to a FULL CLOSE-UP on Sheryl. She too watches, but we can see she is thinking about something much deeper in relationship to Phil and her over-all attitude.

CUT TO:

118A thru 118G EXT. HIGHWAY #6 - DAY - VARIOUS MOVING AND STATIONARY SHOTS 118A thru 118G

Phil and Sheryl on Baby, moving through different backgrounds.

CUT TO:

119 EXT. HIGHWAY #7 - EARLY MORNING (BLUE GOOSE) - WIDE - PHIL AND SHERYL 119

CAMERA is TRUCKING HIGH and PANNING a multi-colored sky, until it reaches the highway and reveals Phil and Sheryl approaching from the distance. The b.g. is exquisite. The CAMERA is on an access road that runs almost parallel to the highway and finally merges. The CAMERA will start descending as it continues trucking with Phil and Sheryl until it settles on a

MED. CLOSE SIDE ANGLE of them moving along the highway. Sheryl reaches into her jacket pocket and takes out a pair of sunglasses. She puts them on.

120 CLOSE TWO SHOT - PHIL AND SHERYL - (TRAILER RIG) 120

Sheryl is wearing the glasses. Phil enjoys the bike, but is squinting from the sun. He tries to clear his eyes. Sheryl takes the glasses off and thinks for a beat. Then she offers them to Phil. He takes them.

PHIL
(yells)
Thanks.

Sheryl's expression acknowledges. Phil starts to put the glasses on.

121 PHIL'S P.O.V. - HIGHWAY #7 AND SURROUNDING COUNTRYSIDE - MED. WIDE SHOT - (TRUCKING) 121

The highway and countryside move rapidly under and around the CAMERA. The color of the scene changes (filter or optically) to simulate Phil's putting his sunglasses on. It should be a blue tint.

The CAMERA CONTINUES DOWN the highway and turns with the road. The sun FLARES THE LENSE.

CUT TO:

122 EXT. HIGHWAY #8 AND LAKE - MORNING - WIDE ANGLE - PHIL AND SHERYL 122

The FRAME is filled with the blue water of a lake. The sun kicks off the water. The CAMERA SWEEPS across the water to the highway and Phil and Sheryl moving along on Baby. They are small compared to the panoramic background of trees and rugged mountains.

CUT TO:

123 EXT. HIGHWAY #9 - LATE MORNING - CLOSE SHOT - PHIL AND SHERYL - (TRAILER RIG) 123

The CAMERA is at an EXTREMELY LOW ANGLE SHOOTING DOWN at the highway, moving away. Part of the bike and the rear wheel are IN THE FRAME. The CAMERA then PANS across the bike and UP to Sheryl and then starts to CRAB a FULL 180 degrees around the bike revealing Phil and then COMING BACK to Sheryl. The b.g. should be high sheer cliffs or trees that line the sides of the road. Suddenly, they are into a tunnel and the FRAME GOES BLACK.

END OF SONG #3

CUT TO:

124 EXT. DESERTED MINE - DAY - WIDE ANGLE - PHIL & SHERYL 124

CAMERA is inside a large mine entrance and PANS DOWN from the black overhead to the mouth of the large tunnel, revealing Phil standing at the opening and Sheryl walking to CAMERA. Both are in silhouette. Sheryl walks into a CLOSE POSITION, looking beyond CAMERA.

(CONTINUED)

124 CONTINUED: 124

SHERYL
We stayed in here three days once -- got caught in a rain-storm.

PHIL
Musta been some party.

SHERYL
(remembering)
It was -- Lenny and I had only been --
(she turns to Phil)
-- riding with Red a --

Sheryl's dialogue stops abruptly.

125 CLOSE SHOT - PHIL 125

Phil takes a beat.

PHIL
Something wrong?

126 CLOSE SHOT - SHERYL 126

Sheryl just stares at Phil. The silhouette of Phil with Lenny's clothes on, is startling and frightening to her...

127 SHERYL'S P.O.V. OF PHIL 127

Phil is in silhouette.

PHIL
You all right?

128 CLOSE SHOT - SHERYL 128

Sheryl composes herself.

SHERYL
For a moment... in that light ... with his jacket on -- you looked like Lenny...

Sheryl swallows and walks CAMERA RIGHT.

129 MED. ANGLE - PHIL AND SHERYL - OUTSIDE CAVE 129

Phil watches Sheryl come toward him.

SHERYL
I brought some sandwiches...

Sheryl continues past Phil. He turns to CAMERA and watches her walk o.s. Phil is sympathetic but curious in his look.

130 EXT. ANOTHER PART OF MINE - DAY - CLOSE SHOT - SHERYL 130

Sheryl is sitting on some old timbers looking UP at the CAMERA.

SHERYL
(yelling)
Can you hear me?

Immediately an ECHO returns.

131 EXT. CLOSE SHOT - PHIL 131

Phil is sitting on the ground, leaning against the bike, munching on a sandwich. He is listening to the SECOND ECHO of Sheryl's line. He then looks at Sheryl.

132 CLOES SHOT - SHERYL 132

Sheryl is still listening to the LAST ECHO. She smiles broadly.

PHIL
(o.s.)
I don't believe it.

Sheryl looks at Phil, puzzled.

SHERYL
The echo?

133 CLOSE - PHIL 133

Phil is smiling.

PHIL
No -- That you know how to smile.

134 MED. ANGLE - PHIL AND SHERYL 134

Sheryl cannot help but continue to smile, and almost laughs at Phil's remark. She seems even a little embarrassed as she takes a bite of her sandwich. The area they are sitting in, is in the middle of a canyon of sheer rock cliffs. The large tunnel opens behind them. The place is littered with rusty pipes, machinery and old timbers. A small gauge railroad track runs from the tunnel.

Phil gets up and takes the canteen and gestures to Sheryl.

PHIL
Water?

SHERYL
No, thanks.

Phil takes the canteen and sits in his original position and takes a drink.

PHIL
This canteen reminds me of when I first met Lenny.

135 CLOSE SHOT - PHIL 135

PHIL
(continuing)
We had all our gear stacked together... I took a drink out of his canteen -- he looked at me kind of strange...

136 CLOSE SHOT - SHERYL 136

Sheryl listening.

PHIL
(continuing o.s.)
... and then he asked me if I knew it was his canteen. I said, hell, yes, I knew -- I was thirsty... mine's empty.

SHERYL
(hard)
You trying to make a point?

137 CLOSE SHOT - PHIL 137

Phil is determined but soft.

PHIL
As a matter of fact, I am -- I'd be the last one in the world to put you down for diggin' Lenny --

138 MED. SHOT - SHERYL & PHIL 138

PHIL
(continuing)
To me everybody is entitled to be what they are... and do their own thing -- but I don't like being accused of something I'm not guilty of...

There is a long silence. Sheryl is looking at Phil in a new light.

139 CLOSE SHOT - SHERYL 139

Sheryl's expression is warm and receptive.

140 CLOSE SHOT - PHIL 140

Phil begins to smile back at her.

PHIL
How about a peace offering?

141 CLOSE SHOT - SHERYL 141

Sheryl smiles.

SHERYL
That depends on what you have in mind.

142 CLOSE SHOT - PHIL 142

Phil laughs.

PHIL
How about another sandwich?

143 CLOSE SHOT - SHERYL 143

Sheryl smiles back at him.

CUT TO:

144 EXT. ANOTHER PART OF THE MINE - DAY - WIDE ANGLE - PHIL AND SHERYL 144

CAMERA ZOOMS BACK from Phil and Sheryl pulling out of the mine and disappearing in the distance.

SHERYL
(waving)
Good-bye, mountain!

145 SHOT 145

The CAMERA is EXTREMELY HIGH at the END OF THE ZOOM. Sheryl's ECHO RESOUNDS even after they are out of the picture.

CUT TO:

146 EXT. HIGHWAY #8 - DAY - CLOSE TWO SHOT - SHERYL AND PHIL - (TRAILER RIG) 146

SONG #4 - "NO MORE TALKIN' -- JUST LOVE"

Phil and Sheryl are both enjoying the feel of the bike and the freedom of the road, and somehow we sense a new closeness.

147 MED. ANGLE - PHIL AND SHERYL - (TRUCKING) 147

The bike is in FULL VIEW (Side Angle) as Phil and Sheryl cruise through a beautiful scenic background. The CAMERA PANS with them as they head up the highway.

CUT TO:

148 EXT. MOUNTAIN HIGHWAY #9 - DAY - WIDE ANGLE - PHIL AND SHERYL 148

The CAMERA PANS DOWN from the majestic snow-capped mountains of the Continental Divide, to Phil and Sheryl cruising along the highway that winds its way UP to CAMERA. The CAMERA FOLLOWS them up the highway and hinges with them as they pass the CAMERA.

CUT TO:

(NOTE: The following sequence should be a pattern of SHORT CUTS.)

149 CLOSE SHOT - PHIL - CYCLE - HIGHWAY #10 - DAY - (TRAILER RIG) 149

Phil is studying the beautiful countryside. He is wearing sunglasses.

150 WIDE ANGLE - PHIL'S P.O.V. - (TRUCKING) 150

Beautiful moving background (blue tint).

151 CLOSE SHOT - SHERYL - (TRAILER RIG) 151

Sheryl enjoying the landscape.

152 WIDE ANGLE - SHERYL'S P.O.V. 152

Moving landscape (normal).

153 CLOSE SHOT - PHIL - (TRAILER RIG) 153

Phil is looking at another background.

154 WIDE ANGLE - PHIL'S P.O.V. - (TRUCKING) 154

Another background (blue tint).

155 CLOSE SHOT - SHERYL - (TRAILER RIG) 155

Sheryl looking at another landscape.

156 WIDE ANGLE - SHERYL'S P.O.V. - (TRUCKING) 156

Another landscape (normal).

157 CLOSE SHOT - PHIL - (TRAILER RIG) 157

Phil is looking at another background.

158 WIDE ANGLE - PHIL'S P.O.V. - (TRUCKING) 158

Another background (blue tint).

159 CLOSE SHOT - SHERYL - (TRAILER RIG) 159

Sheryl looking at the highway in front of her.

END OF SONG #4

CUT TO:

160 EXT. HIGHWAY #10 - DAY - WIDE ANGLE - PATROL CAR - (TRAILER RIG) 160

The Highway drops off down a grade far ahead. The ZOOM is at a medium position, holding the end of the Highway. Suddenly, A STATE PATROL CAR pops up as if out of nowhere. The car approaches rapidly, the ZOOM OPENING UP with it. The car passes the CAMERA and it hinges with it 180° to see it make a U-turn. CAMERA CRABS OVER as it TURNS and reveals Phil and Sheryl cruising along and the car approaching behind them. Phil turns to look. Sheryl is mad and looks straight ahead.

SHERYL
You don't ever look at a cop.

Phil is confused, if not frightened.

SHERYL
(continuing)
The bike is sanitary -- so don't let 'em hassle you...

Phil doesn't quite know what to do.

SHERYL
(continuing; getting angrier)
Lousey cops -- you'd think that's all they got to do is pick up choppers.

The car is now tailing right behind them. There is a SHORT BLAST on the SIREN. Phil starts to slow down.

SHERYL
(continuing)
Remember... don't look at them.

Phil has slowed the bike to a STOP. The car stops behind them. A YOUNG, BURLY COP gets out of the car and walks up to Phil. He is scrutinizing every inch of the bike. Phil and Sheryl are both looking straight ahead.

(CONTINUED)

160 CONTINUED: 160

PHIL
I do something wrong, Officer?

OFFICER
Oh, Hell, no -- I'm sorry...
I just had to stop you, to take
a look at this bike.

The Cop continues to look. Phil is relieved and then turns to Sheryl, who is embarrassed.

161 CLOSE SHOT - SHERYL 161

Sheryl just shrugs.

162 CLOSE SHOT - POLICE OFFICER 162

OFFICER
She's a real beauty -- I'm
building one up myself...

163 MED. SHOT - NEW ANGLE - PHIL, SHERYL AND OFFICER 163

OFFICER
(continuing)
... but nothin' like this --
would you mind telling me
where you got the custom work
done?

The Officer bends down for a closer look.

PHIL
(proud)
Oh sure -- down in Logan...

164 CLOSE SHOT - SHERYL 164

Sheryl can't believe what's going on.

OFFICER
Logan -- I didn't know they
had a custom shop down there.

165 CLOSE SHOT - PHIL 165

PHIL
They don't exactly --
(he becomes moment-
arily sombre)
-- two friends of mine did it.

166 CLOSE SHOT - SHERYL 166

Sheryl's face saddens a bit.

PHIL
(o.s.)
One of 'em is Father Thom...
Maybe you know him.

167 CLOSE SHOT - OFFICER 167

OFFICER
From the Orphanage --? Sure --
He built this?

168 BACK TO MED. ANGLE - PHIL, SHERYL AND OFFICER 168

OFFICER
(continuing)
Why, that son of a gun -- I'm
gonna have to talk to him --
thank you very much -- be care-
ful now.

The Officer goes to his car and gets in and pulls a U-turn and is gone.

SHERYL
That!... just don't happen.

PHIL
He seemed like a nice guy...

Phil starts the ENGINE.

SHERYL
I still don't believe him...

Phil turns to her.

PHIL
Do you ever believe anybody?

SHERYL
He must be on Pot or some-
thing --

PHIL
Come on --

She starts to laugh. Phil picks up on her and starts to laugh with her. They continue laughing as Phil pulls the bike on the Highway.

CUT TO:

169 EXT. HIGHWAY #11 - DAY - WIDE ANGLE - PHIL & SHERYL 169

Phil and Sheryl on the cycle crossing a picturesque bridge that links the highway to a small town.

170 MED. SHOT - PHIL AND SHERYL ON BRIDGE - (TRUCKING) 170

The girders of the bridge give the background behind Phil and Sheryl a strobeing effect.

171 CLOSE TWO SHOT - PHIL AND SHERYL ON BRIDGE - (TRAILER RIG) 171

PHIL
How much further?

SHERYL
It's right on the other side of _____, that's the town we're coming to.

PHIL
What's the name of this place?

SHERYL
The Orge!

Phil turns back to Sheryl. She shrugs as if to say, "Don't look at me; I didn't name it."

172 MED. ANGLE - PHIL AND SHERYL - (TRUCKING) 172

CAMERA is SHOOTING THROUGH the girders on the bridge, making a STROBEING EFFECT as the CAMERA FOLLOWS Phil and Sheryl moving across the structure.

CUT TO:

173 EXT. RAILROAD CROSSING - DAY - MED. ANGLE - TRAIN 173

A high-speed train is passing in front of CAMERA as it thunders through a crossing on the highway. The caboose passes through and reveals Phil and Sheryl sitting on the cycle waiting for the gate to lift. It does, and they move forward, across the tracks. CAMERA PANS with them 180° as they continue up the Highway a few hundred yards and pull into the parking area in front of the BAR called "THE ORGE". There are several cars and trucks already parked.

CUT TO:

174 EXT. FRONT OF ORGE CLUB - DAY - CLOSE TWO SHOT - PHIL AND SHERYL 174

Sheryl is off the bike first and Phil is next, after turning off the engine and setting the kick stand. The CLUB is a simple square building that one pictures as a sleepy town bar, pool hall and town drunk sanctuary. Another chopper is parked outside.

SHERYL
Looks like Al's workin' today.

PHIL
Who's Al?

SHERYL
The owner -- He's outa sight --

Phil looks at Al's bike and then at the sign.

PHIL
(sarcastically)
I'm sure he is.

Sheryl takes him by the arm and leads him into the bar.

SHERYL
Come on -- no put-downs, remember... That's his bag... what can I tell yah?

Phil smiles as he follows her inside.

CUT TO:

175 INT. ORGE BAR - DAY - WIDE ANGLE - PHIL AND SHERYL 175

Phil and Sheryl enter.

The interior of the bar is quite large with the bar itself lining the wall closest to the door. Two pool tables separate the Bar from eight or ten four-place tables. Several PEOPLE are seated, eating and drinking. There are TWO WOMEN in the place besides the WAITRESS; One is with TWO MEN at a table; the Other is at the far end of the bar with a MAN in a tin construction hat. An OLD FARMER sits a few stools away, having a beer. The BARTENDER (AL) is listening, without enthusiasm, to say the least, to a LOUD, HALF-BOMBED MANURE SALESMAN, JASON, spouting his story of how he would run the Country and what's wrong with it. The man is large both in stature and fat. His white shirt has absorbed the perspiration from his shoulders and back.

(CONTINUED)

175 CONTINUED: 175

Al is dressed casually and sharp. He looks to be in his late fifties, but his beard and moustache defy any quick guesses. He wears glasses and if not for the surroundings, might be taken for an actor or a perennial student.

JASON
-- You think the manure I sell stinks... that's nothin' compared to this damn government -- if it wasn't for my kids, I'd get the hell outa here -- an' that wife of mine, can go to hell, too... All she knows how to do is spend money --

Al notices Sheryl and Phil walk in. He waves them down to the center of the bar. CAMERA PANS and MOVES with Phil and Sheryl to the center of the bar.

Al is waiting for a break in the patter.

JASON
(continuing)
The only word she knows is 'gimme', 'gimme', 'gimme'.

AL
Yeah -- I know what you mean, man -- Hey -- I'll be right back.

Al moves over to Phil and Sheryl.

AL
Sheryl, baby -- what's happenin' -- long time no see.

SHERYL
Too busy workin' --

AL
We miss yah at the parties.

Phil is disturbed by Al's dialogue. He looks at Sheryl; she is a little embarrassed at Al's insinuations.

SHERYL
... This is Phil -- a friend of Lenny's.

Phil reaches over the bar to shake Al's hand. Al nods in Hippy fashion.

(CONTINUED)

175 CONTINUED - (2): 175

AL
That's too much about Lenny -- When I saw that in the paper -- it was a heavy scene for me -- wow!

Sheryl has a moment and then makes an obvious change of subject.

SHERYL
You wouldn't happen to know where we could scratch up Big Red, would you?

AL
They were here yesterday -- a few of the cats talked about gettin' some work done on their choppers ~~up in Eagle~~ in Downey

JASON
(o.s.)
Hey, Al... need a refill.

AL
Oh, man, is he a pain in the ass! He's good for at least fifty clams a week, but the motha won't drink unless I listen to him -- You guys want a drink?

Phil looks at Sheryl.

SHERYL
Cold beer sounds good.

PHIL
(nods)
... Two of 'em.

Al goes back to Jason o.s.

176 MED. CLOSE SHOT - JASON AND AL 176

Al pours Jason a refill from a bottle of bourbon.

JASON
You know, I keep thinkin' about the money I pay the Government in taxes -- an' they take it an' blow it -- you got any idea what puttin' a man --

(CONTINUED)

176 CONTINUED: 176

Al pours two glasses of draft beer.

JASON
(continuing)
-- on the moon is costin' us --

AL
Lotta bread, man --

Al takes the beer and brings them to Phil and Sheryl o.s.

177 NEW ANGLE - PHIL AND SHERYL 177

Al puts the beer in front of them. Jason is in the b.g.

JASON
Those nuts in Washington are gonna make beggars out of all of -- Hey, Al -- Al -- you know Randall, don't yah?

AL
Yeah, I know him, Jason -- I'll be right there, man.
(to Phil and Sheryl)
Diarrhea of the mouth -- what I put up with to make a buck...

Al goes back to Jason and starts to tidy up the bar as Jason continues to talk:

JASON
What was I sayin' -- oh yeah, Randall's got a kid -- he's goin' in the Army...

178 CLOSE TWO SHOT - PHIL AND SHERYL 178

Phil and Sheryl are tuned in to Jason's dialogue.

JASON
(continuing o.s.)
... so I told him, if it was my kid, I'd shoot the son of a bitch before I'd let 'em send him over to Viet Nam --

179 CLOSE SHOT - PHIL 179

Phil's jaw tightens with anger.

JASON
(continuing o.s.)
What the hell's the difference -- they're just gonna blow his ass off over there, anyway --

180 CLOSE SHOT - SHERYL 180

Sheryl is watching Phil's reaction.

JASON
(continuing o.s.)
I was right, Al -- you know I'm right -- instead of spending all that money over there --

181 CLOSE SHOT - PHIL 181

Phil is cool but disturbed.

JASON
(continuing o.s.)
They oughta take it, build some camps like the Commies are doin' -- we wouldn't have all those riots and big money people around --

182 CLOSE SHOT - SHERYL 182

Sheryl is perturbed.

SHERYL
Let's leave --

183 BACK TO NEW ANGLE - PHIL AND SHERYL 183

Phil and Sheryl get up. Phil puts a dollar on the counter. Jason continues in the background.

JASON
(continuing o.s.)
I may be a stinkin' manure salesman, but I know a little what's goin' on --

(CONTINUED)

183 CONTINUED: 183

Phil and Sheryl start for the door. CAMERA FOLLOWS.

PHIL
I'm going to the john -- I'll meet you outside.

Sheryl waves to Al as she goes OUT OF FRAME.

SHERYL
Later, Al...

CAMERA has moved to HOLD Phil, Jason and Al. Phil stands watching Jason.

AL
(to Sheryl)
Easy, baby.

JASON
I'm not so sure those reds ain't better off than we are...

Jason takes a long swallow of his drink. Phil walks up to him.

PHIL
Hey -- you mind if I talk to you a minute?

Jason half turns around.

JASON
What!!

PHIL
I just wanna talk to you -- man.

JASON
Hey, Al -- you know this guy?

Phil answers before Al can:

PHIL
He don't know me --

Jason gets indignant and swivels around on his stool and, as he gets up:

JASON
What are you -- some kinda nut -- what the hell do --

(CONTINUED)

183 CONTINUED - (2): 183

Phil catches him with one right cross. Jason crashes off some stools and onto the floor. He is out cold. Phil looks at him for a moment, and then at Al. Al is smiling broadly and gestures a salute of thanks to Phil.

Phil exits. CAMERA PANS him out the door.

CUT TO:

184 EXT. ORGE BAR - DAY - MED. ANGLE - SHERYL AND PHIL 184

Sheryl is seated on the back of the bike. Phil comes out of the building and gets on the bike.

SHERYL
I'm sorry, but I had to get out of there --

Phil is cool. He seems to be upset. Sheryl thinks it's because of her and Al's remark about her involvement with his parties.

PHIL
Al bring back memories? -- Where to?

SHERYL
(angry)
Bernie's Custom Shop, [redacted] --

PHIL
(upset)
Just tell me which way and how far?

SHERYL
(pointed)
Is there something you want to ask me?

Phil is upset but does not answer.

SHERYL
(continuing; curt)
You turn right on the highway -- It's about 80 miles --

(CONTINUED)

184 CONTINUED: 184

PHIL
We'll go 'til it gets dark -- and then stop somewhere.

Phil kicks off the engine and pulls out onto the Highway.

CUT TO:

185 EXT. HIGHWAY #12 - SUNSET - WIDE ANGLE - PHIL AND SHERYL, CYCLE 185

SONG #5: "DON'T PUT ME DOWN"

The sky is a fiery orange as the day's end approaches. CAMERA PANS across a magnificent sunset. The mountains on the horizon appear in relief and great detail. The Highway stretches for seemingly endless miles through buttes and rocky flatlands. Phil and Sheryl are but a speck approaching CAMERA, but soon they are PANNED and moving away.

CUT TO:

186 EXT. HIGHWAY #12 - MED. SHOT - PHIL AND SHERYL - (TRUCKING) 186

Phil and Sheryl on Baby.

187 CLOSE SHOT - PHIL AND SHERYL - (TRAILER RIG) 187

Sheryl is hurt more than upset. Phil keeps fighting his own drive toward Sheryl and the obvious circumstances that she could be nothing more than a tramp. He half-turns to her, as if to refer his thoughts and confusion. CAMERA PANS OFF of them to the background and then to the White Line of the Highway.

CUT TO:

188 EXT. MOUNTAIN ROAD #13 - SUNSET - CLOSE SHOT - WHITE GUARD RAIL - (TRUCKING) 188

CAMERA FRAMES the white top ribbon of a guard rail. The FRAME WIDENS revealing a panoramic view of a valley below and mountain ranges below. The Highway is winding and trecherous. CAMERA PANS BACK to Phil and Sheryl as they maneuver around the curves.

189 CLOSE SHOT - PHIL AND SHERYL - (TRAILER RIG) 189

Phil and Sheryl are unanimated.

CUT TO:

190 EXT. WINDING HIGHWAY #14 - SUNSET - MED. SHOT - ASCENDING MOUNTAIN 190

(ZOOM) CAMERA is high. The Highway comes from nowhere behind a steep rise up from the road. Phil and Sheryl appear and CAMERA ZOOMS BACK OPENING UP a steep winding, snake-like highway to the valley below. CAMERA FOLLOWS PHil and Sheryl down.

(NOTE: Extend sequence with various cuts if necessary to cover background SONG.)

191 EXT. WINDING HIGHWAY #14 - SUNSET - MED. SHOT - PHIL AND SHERYL - (TRUCKING) 191

CAMERA is trucking alongside of Phil and Sheryl as they move around the curves.

192 CLOSE SHOT - PHIL - (TRAILER RIG) 192

CAMERA HOLDS Phil's face only.

193 EXT. WINDING HIGHWAY #14 - SUNSET (BLUE TINT) - WIDE ANGLE - PHIL'S P.O.V. 193

The Highway is winding and dangerous. CAMERA suddenly veers off the Highway to a rest stop and stops almost at the edge of the precipice.

CUT TO:

194 EXT. HIGHWAY #14 - CAR REST - CLOSE TWO SHOT - PHIL AND SHERYL 194

Phil and Sheryl are on the bike. Sheryl gets off immediately and walks to the edge of the flat area BEYOND CAMERA. Phil takes off his glasses and looks at the valley below and the sunset.

195 WIDE ANGLE - PHIL'S P.O.V. 195

CAMERA PANS a beautiful sunset and the valley above. The CAMERA CONTINUES AROUND revealing Sheryl standing, looking out across the background. The back light accentuates every curve and line of her body. The wind plays with her hair.

196 CLOSE SHOT - SHERYL 196

Sheryl is beautiful with the half-shadows and her hair dancing around her face. She turns to Phil.

197 CLOSE SHOT - PHIL ON THE BIKE 197

Phil is stimulated by her sensuous look. He has forgotten, for the moment, any other thoughts. He slowly gets off the bike.

198 MED. SHOT - PHIL AND SHERYL 198

Phil slides off the bike and goes to Sheryl. She has been watching Phil and then turns back to the view. He has come up behind her.

199 CLOSE SHOT - SHERYL AND PHIL 199

Phil stands for a moment behind Sheryl as she seems to be waiting. He turns her around and kisses her. She responds overwhelmingly. CAMERA MOVES AROUND and up to an OVER-THE-SHOULDER on Sheryl. Phil breaks the kiss and looks at Sheryl strangely. Sheryl feels uneasy.

SHERYL
Don't turn me on -- unless I'm what you want.

Sheryl walks out of FRAME. Phil turns into CAMERA as he watches her o.s.

CUT TO:

200 EXT. CAMPSITE NEAR LAKE - TWILIGHT - CLOSE SHOT - SHERYL 200

Sheryl is lying on her sleeping bag. She takes a deep draw on a joint, holding the smoke in. She opens her eyes slowly. She is obviously high. Her eyelids are heavy as she looks at Phil standing in back of a fire o.s.

201 CLOSE SHOT - PHIL 201

Phil is standing behind the fire looking down at Sheryl.

PHIL
Coffee?

202 NEW ANGLE - PHIL AND SHERYL 202

Phil has a cup in his hand and there is a pot on the fire. He kneels down and takes the tail of his shirt and uses it to grab the pot and pour the coffee into the cup.

SHERYL
You take a drag -- and I'll drink your coffee.

Phil doesn't answer. He puts the coffee pot back on the fire and walks around to his sleeping bag, a few feet beyond hers. He sits down and lights a cigarette. CAMERA has moved into a position putting Sheryl in the f.g. and Phil behind her. He sips his coffee.

SHERYL
(continuing; loose)
The word is, everybody was on Pot over there.

PHIL
It was there if we wanted it.

SHERYL
But you're too cool to use it -- right?

Phil doesn't answer. He takes a drag on his cigarette. Sheryl takes a long drag on the joint.

203 CLOSE - PHIL 203

Phil looks at Sheryl but he's thinking hard about something.

PHIL
I wonder if Grady is still lookin' for me.

SHERYL
Not up here, he isn't --

204 CLOSE SHOT - SHERYL 204

SHERYL
(continuing)
Nobody's chasin' us -- I know -- I was there when he and Red tangled ass --

205 NEW ANGLE - PHIL AND SHERYL 205

Phil is looking at her with distaste.

SHERYL
(continuing)
We all used to run together -- Red beat him bad -- He told him if he ever caught him over twenty miles out of Logan, he'd kill 'im -- he meant it, too --

Sheryl looks over to Phil, who stares at her.

SHERYL
(continuing)
So you got nothin' -- What are you staring at me for?

206 CLOSE SHOT - PHIL 206

Phil looks for a beat and answers with a slow shake of his head.

207 CLOSE SHOT - SHERYL 207

Sheryl becomes vicious.

SHERYL
(continuing)
You really have a hang up, don't you? -- One part of you thinks I'm a bummer, and the other wants to ball me --

208 MED. TWO SHOT - PHIL AND SHERYL 208

SHERYL
(continuing)
I'm not letting a dude like you put me down for anything I've done -- If you want me, you take the whole package baby, or nothing --

Sheryl gets up and kicks her shoes off. Then she takes off her shirt; then her bra.

209 CLOSE SHOT - PHIL 209

Phil is watching Sheryl, his eyes move from her bust to her mid-section and down.

210 CLOSE SHOT - SHERYL 210

CAMERA is on her legs as she slips her pants off. Sheryl is in profile. CAMERA moves up her body to her face. She looks down at Phil.

211 CLOSE SHOT - PHIL 211

Phil is taken by her figure.

212 CLOSE SHOT - SHERYL 212

Sheryl knows she has turned Phil on and she flaunts it. She then turns and walks slowly into the lake.

213 CLOSE SHOT - PHIL 213

Phil is watching and thinking.

CUT TO:

214 EXT. LAKE - TWILIGHT - CLOSE SHOT - SHERYL IN LAKE 214

Sheryl is standing waist-deep in the water, her back to the CAMERA. She pushes back her wet hair and then turns around into CAMERA. She looks at Phil as he steps from behind CAMERA and grabs her, kissing her passionately. She responds. CAMERA MOVES into BLACK.

CUT TO:

215 EXT. HIGHWAY #15 - SUNRISE - CLOSE SHOT - PHIL AND SHERYL - (TRAILER RIG) 215

THE FRAME IS BLACK.

PHIL
Why can't we just call these places?

CAMERA OPENS UP from one of the lenses of Phil's GLASSES to a TWO SHOT of Phil and Sheryl moving along the Highway. A bright red sun is just above the horizon.

PHIL
(continuing)
... instead of running all over the State?

Sheryl has her head pressed against Phil's back and her arms clamped tightly around him.

216 CLOSE SHOT - SHERYL - (TRAILER RIG) 216

Sheryl is happy.

SHERYL
I'm beginning to enjoy it -- Besides they don't take calls and nobody will tell you anything about them over the phone... they figure the only ones who would be looking for 'em would be the cops --

Sheryl comes up, CAMERA RISES with her to include Phil. She talks right into his ear.

SHERYL
(continuing)
... or a sexy man like you --

Phil smiles.

CUT TO:

217 EXT. HIGHWAY #16 - EARLY MORNING - WIDE ANGLE - PHIL AND SHERYL 217

Phil and Sheryl moving away, down the stretch of open Highway.

218 MED. ANGLE - P.O.V. - (TRUCKING) 218

Rear moving countryside.

219 MED. ANGLE - P.O.V. - (TRUCKING) 219

3/4 MOVING COUNTRYSIDE.

220 MED. WIDE SHOT - PHIL AND SHERYL - (TRUCKING) 220

3/4 ANGLE MOVING WITH BIKE.

221 CLOSE SHOT - SHERYL - (TRAILER RIG) 221

Sheryl enjoying the ride and Phil.

222 CLOSE SHOT - PHIL - (TRAILER RIG) 222

CAMERA is at a LOW ANGLE SHOOTING across the forks, and UP at Phil.

CUT TO:

223 EXT. SMALL ROAD - SOFT SHOULDER - DAY - EXTREME CLOSEUP - THROTTLE HANDLE 223

CAMERA PULLS BACK from throttle handle. Phil is working the gas and trying to start the machine. The area is wooded beyond the soft shoulder. The sleeping bags are gone and Sheryl comes out of the forest to the bike. Phil is unscrewing the gas cap and checking the tank. Phil is sweating from cranking.

PHIL
There's gas in there -- It's just not getting any.

THERE'S OF GAS PLENTY!

SHERYL
(happy)
Come on, I got everything spread out, just like a picnic.

PHIL
I don't suppose you packed any tools with those sandwiches?

224 CLOSE SHOT - SHERYL 224

Sheryl smiles and shakes her head.

225 CLOSE SHOT - PHIL 225

Phil is not really angry.

PHIL
It won't be so damn funny when we have to push this thing.

226 NEW ANGLE - PHIL AND SHERYL 226

SHERYL
We'll worry about it after lunch.

PHIL
Lunch?
(smiles)
You sure you didn't plan this?

Sheryl smiles and takes his hand and leads him into the forest.

CUT TO:

227 INT. OLD CAR - SMALL ROAD - DAY - MED. SHOT - FIVE TEENAGERS - (PROCESS) 227

FIVE YOUNG TEENAGE BOYS are riding in an old sedan. They are passing liquor and beer around and probably a joint. All of them are a little high. NICO is driving. JOHNNY is on the passenger side. STAN, RICHIE and HOBO are riding in the back seat.

Hobo is leaning over behind Nico. He spots the bike up in front of them.

HOBO
Dig the bike, man!

228 WIDE ANGLE - P.O.V. HOBO AND OTHERS - (TRUCKING) 228

CAMERA is approaching the bike.

229 NEW ANGLE - BIKE AND CAR 229

CAMERA is SHOOTING over the bike as the car passes by. The boys in the car all strain to look at it as they go by.

230 INT. CAR - NICO AND BOYS - (PROCESS) 230

JOHNNY
Hey -- that's a chopper.

HOBO
(in Nico's ear)
... and wherever there's a chopper, there's grass, man!

CUT TO:

231 EXT. FOREST - DAY - CLOSE TWO SHOT - PHIL AND SHERYL 231

Phil and Sheryl are lying on the sleeping bags. They are locked in a passionate kiss. Sheryl's shirt is open and Phil's hand is underneath it. They break softly.

PHIL
I still say you planned it.

Sheryl pulls Phil close to her. She moves sensuously.

SHERYL
You're right --

(CONTINUED)

231 CONTINUED: 231

Sheryl forces another kiss.

Suddenly, the SILENCE is broken by the skidding of tires and the slamming of doors and off-stage dialogue:

HOBO
(o.s.)
How much bread you think he's got in it --

JOHNNY
(o.s.)
That front end's too much, huh!

NICO
(o.s.)
I wonder where they are?

CUT TO:

232 EXT. FOREST - DAY - BACK TO CLOSE SHOT - PHIL AND AND SHERYL 232

Phil is up like a shot and out of FRAME. Sheryl quickly tries to put herself in order.

CUT TO:

233 EXT. SOFT SHOULDER - DAY - NEW ANGLE - PHIL AND BOYS 233

The boys are grouped around the bike. Hobo is just getting on the cycle. Richie is sipping from a large beer bottle. They see Phil coming out of the forest.

NICO
Hey, Hobo, cool it!

Phil comes into FRAME from BEHIND CAMERA.

NICO
(continuing)
We were just checkin' out your bike, man.

The boys tense up.

234 CLOSE SHOT - PHIL 234

Phil sees that they are all high. He decides to take the strong approach.

(CONTINUED)

234 CONTINUED: 234

PHIL
Okay, you've checked it -- now take off.

235 CLOSE SHOT - NICO 235

NICO
Hey -- no use gettin' up tight about it.

236 CLOSE SHOT - JOHNNY 236

JOHNNY
Yeah -- we didn't hurt nothin'.

237 CLOSE SHOT - HOBO 237

HOBO
You wouldn't have any grass you wanna sell, would yah?

238 CLOSE SHOT - PHIL 238

PHIL
No -- I don't.

239 MED. SHOT - NICO AND THE BOYS 239

The boys look and nudge each other at the sight of Sheryl, o.s.

NICO
Maybe your chick has some.

240 CLOSE TWO SHOT - PHIL AND SHERYL 240

Phil turns back as Sheryl comes out of the forest and stands next to him. She looks at him and then at the boys.

SHERYL
(tough)
Whadda you guys want?

241 ANOTHER ANGLE - PHIL, SHERYL, NICO AND THE BOYS 241

NICO
We're lookin' to buy a little grass, that's all.

SHERYL
What makes you think we have any?

HOBO
You bike people always have grass.

Nico starts to move toward Sheryl. The others follow suit. They approach in a half circle.

NICO
Maybe you just don't want to sell us any --

242 CLOSE TWO SHOT - PHIL AND SHERYL 242

Phil is really up tight.

ALL RIGHT COOL IT RIGHT THERE

PHIL
Just stop where you're at!

Sheryl sees there's going to be trouble.

SHERYL
Forget it, Phil...

She reaches into her pants pocket.

243 CLOSE SHOT - NICO 243

Nico is watching her.

NICO
You're a wild lookin' chick, you know that?

244 MED. SHOT - SHERYL, PHIL, NICO AND THE BOYS 244

Sheryl hands Nico a small leather pouch. The rest of the boys are almost surrounding Phil. Nico pulls a switchblade and grabs Sheryl. Phil instinctively moves forward. Nico has the blade at Sheryl's throat.

NICO
Keep comin' and I'll cut her.

(CONTINUED)

244 CONTINUED: 244

Phil stops in his tracks but his attitude keeps the other boys at a distance. Sheryl is helpless.

NICO
(continuing)
See if he's got anything on him.

Hobo, Johnny, Stan and Richie close in. Phil sets himself and tries to counter-move. Johnny bumps him from behind. Hobo comes straight in; Phil kicks him and flips Johnny off. Stan is on Phil. Sheryl is yelling:

SHERYL
He hasn't got any -- stop it!

Nico grabs her hair violently to quiet her. Richie hits Phil from behind with a beer bottle and Phil goes down. Hobo keeps pounding Phil as he lies on the ground unconscious.

245 CLOSE TWO SHOT - NICO AND SHERYL 245

SHERYL
Tell 'em to stop! I'll give you anything you want -- only let him go!

Nico has lust in his eyes. Hobo is still beating on Phil, off stage. Nico lets Sheryl's hair go.

SHERYL
(looking at Phil, o.s.)
Please...

NICO
Let 'im alone --

246 MED. SHOT - HOBO, PHIL AND BOYS 246

Stan, Johnny and Richie are having a hard time pulling Hobo off. Hobo is caught up in the act of violence.

STAN
Cool it, man --

Hobo finally slackens as he comes back to normal.

247 NEW ANGLE - NICO, SHERYL, BOYS AND PHIL 247

Johnny, Richie, Stan and Hobo move toward Nico and Sheryl. Nico lets Sheryl go and she starts for Phil, but Nico blocks her, holding the knife in front of her.

NICO
She says she'll give us anything we want.

JOHNNY
Any more grass --?

HOBO
How about some uppers?

STAN
Hey -- we could make some real bread, if they got some speed stashed away.

248 CLOSE SHOT - SHERYL 248

Sheryl has a determined, animal-like look.

SHERYL
You got everything we had.

She starts to unbutton her shirt.

249 CLOSE SHOT - NICO 249

Nico has a smirk on his face.

NICO
I figured that's what you had in mind.

250 CLOSE SHOT - SHERYL 250

Sheryl keeps undressing.

SHERYL
That's what all of you want, isn't it?

251 MED. SHOT - NICO AND BOYS 251

Nico is cool. He's caught up in her action. The other boys are hesitant.

(CONTINUED)

251 CONTINUED: 251

JOHNNY
Hey, Nico, we can't do that, man -- They could get us for rape --

RICHIE
Pot's one thing -- but they could snuff us for that --

Phil is coming to in the b.g. He groans.

252 CLOSE SHOT - SHERYL 252

Sheryl has slowed down her undressing. She looks toward Phil.

STAN
(o.s.)
Come on -- we got the grass -- The hell with them.

253 CLOSE SHOT - NICO 253

Nico is firm but aware of what his boys are saying.

HOBO
(o.s.)
It ain't worth it, Nico -- let's go --

Phil is still lying prone but groaning. Nico slowly drops the knife and closes it and turns around.

254 BACK TO MED. SHOT - NICO, SHERYL, THE BOYS AND PHIL 254

Nico and the boys get into the car. Sheryl moves quickly to Phil. She then gets the canteen off the bike and goes back to him. The car pulls out.

255 CLOSE TWO SHOT - PHIL AND SHERYL 255

Phil is just coming to. He tries to sit up. Sheryl helps him. She takes the water and wets the bottom of her blouse and starts to wipe his face.

PHIL
Wow -- my head --

He puts his hand on the back of his head and then looks at it. No blood.

(CONTINUED)

255 CONTINUED: 255

PHIL
(continuing)
Dirty bastards -- how'd you get 'em to leave?

Sheryl is ~~at a loss~~ for a moment. She tries to be light.

SHERYL
You know me -- and my big mouth -- I just mother'd 'em -- that's all --

Phil takes the canteen and takes a drink.

PHIL
I'll bet I'm a real mess, huh? Now what do we do -- start pushing?

Sheryl doesn't quite know how to say it:

SHERYL
There's a reserve valve -- all we gotta do, is turn it.
(starts to choke up)
I'm sorry, Phil -- I -- was -- just trying to be -- cute.

Sheryl can't help herself and starts to cry. Phil looks at her sympathetically.

PHIL
(smiling)
Hey, I'm the one who got beat up.

Sheryl looks up and tries to smile.

256 WIDER SHOT 256

A Forestry truck pulls up in the b.g. They turn quickly. The RANGER stays in his seat.

RANGER
You folks all right?

PHIL
(under his breath)
Where the hell was he?

(CONTINUED)

256 CONTINUED: 256

SHERYL
He had a little fall -- but he's all right. Just a few bruises.

RANGER
You sure?

PHIL
Thanks -- I'm okay.

RANGER
You gotta be careful on these small roads.

The Ranger pulls off.

Sheryl and Phil look at each other.

PHIL
That was the statement of all time.

SHERYL
(serious)
Phil... Why don't we go back to Logan?

Phil looks up. He thinks for a moment.

PHIL
Yah -- You're right -- I've taken more in two days than I did in a year in ~~Viet~~ Nam.

CUT TO:

257 EXT. GAS STATION - DAY - WIDE ANGLE - PHIL & SHERYL 257

An ATTENDANT is just pulling the nozzle out of the back end of a car. The car he has filled blocks the highway.

DRIVER
(o.s.)
Put it on the tab, Frank.

The Attendant waves compliance as the car pulls out, revealing Phil and Sheryl coming off the highway. They pull up to a pump in the f.g. The Attendant hangs up the hose and starts marking his account ledger as Phil and Sheryl dismount in front of the pump.

(CONTINUED)

257 CONTINUED: 257

PHIL
Ethel -- leave it about an inch from the top.

The Attendant tries hard not to notice Phil's battered face.

ATTENDANT
Sure thing --

PHIL
Thanks -- can you tell me where your john --

Sheryl starts to ask the same question simultaneously:

SHERYL
Do you have a ladies rest --?

The Attendant picks up on the question quickly.

ATTENDANT
(half-pointing)
On that side -- all the way back.

Phil and Sheryl half smile at each other and start walking back toward the rest rooms. The CAMERA moves in front of them.

PHIL
(light)
I can see if you ride one of those things long enough -- you can spend half your time in one of these places.

SHERYL
You talking about a gas station, or the john?

CAMERA PANS 180° with them as they both go in opposite sides of what appears to be a glorified out-house. CAMERA holds on the structure.

PHIL
(o.s.)
Hey, Big Red signed his name to a poem here -- you wanna hear it?

SHERYL
(o.s.)
No, thanks -- I've heard 'em.

CUT TO:

258 EXT. HIGHWAY #16 - DAY - WIDE ANGLE - PHIL & SHERYL 258

The FRAME is put OUT OF FOCUS as Phil and Sheryl cruise by CAMERA and continue down the highway into the b.g. CAMERA is in a low position.

CUT TO:

259 EXT. HIGHWAY #17 - DAY (BLUE GOOSE) - WIDE ANGLE - PHIL AND SHERYL 259

CAMERA is high as it TRUCKS DOWN the Highway searching the cumulus sky and the horizon of tranquil mountains and lush valleys. A waterfall THUNDERS OFF the top of a sheer cliff. CAMERA DESCENDS and PANS OVER to a MED. SHOT of Phil and Sheryl cruising along.

260 CLOSE TWO SHOT - PHIL AND SHERYL - (TRAILER RIG) 260

Phil is thinking hard. Sheryl can sense the vibrations.

PHIL
I can't believe we've only been riding two days.

Phil is tortured by his decision to go back to Logan.

PHIL
(continuing)
This is the first time I've ever run from something in my life.

SHERYL
Going back to Logan isn't running --

Phil seems to have made a decision.

261 BACK TO MED. ANGLE - PHIL AND SHERYL (BLUE GOOSE) 261

Phil pulls the bike onto the soft shoulder. CAMERA MOVES into a CLOSE TWO SHOT as he stops the bike.

Phil takes off his glasses. He is troubled as he turns back to Sheryl.

PHIL
I'm turning around -- I can't bury Lenny without at least trying all the way.

(CONTINUED)

261 CONTINUED: 261

SHERYL
You call what you've been through not trying?

PHIL
I've still got five days.

Phil turns away from her.

PHIL
(continuing)
I guess you think I'm an ass.

SHERYL
No, I don't think that -- I was probably thinking of myself --

Phil turns back to her and then straight ahead again. He puts on his glasses.

PHIL
So was I --

He puts the bike in gear and makes a wide U-turn. CAMERA PANS completely around with them BLURRING THE FRAME as they complete the turn and head in the opposite direction.

CUT TO:

262 EXT. STREET (OGDEN, UTAH) - DAY - WIDE ANGLE - PHIL AND SHERYL 262

The FRAME is BLURRED by a passing car revealing Phil and Sheryl coming up to an intersection from the other direction of the traffic passing in the f.g. They pull up and wait for a stop light to change.

263 CLOSE SHOT - PHIL AND SHERYL - (TRAILER RIG) 263

Phil and Sheryl waiting for the light to turn green.

SHERYL
It's in the middle of the next street -- on this side.

The SIGNAL changes and Phil moves out, they continue up the street.

264 NEW ANGLE - FRONT OF BERNIE'S CUSTOM SHOP - PHIL AND SHERYL 264

Phil pulls the bike into the parking area in front of Bernie's Custom Shop. Several bikes are parked in front and some riders are standing around.

CUT TO:

265 INT. BERNIE'S SHOP - DAY - CLOSE SHOT - WILD JOE 265

WILD JOE, a bearded, long-haired, wild-eyed character, sits on his chopper. He's high on something, probably everything. CAMERA HOLDS on a FULL HEAD CLOSE-UP and PULLS BACK:

WILD JOE
I told yah, man -- I want those mother's up here -- so I can look like Jesus on the Cross... I'm gonna blow their minds...

PULL BACK reveals Wild Joe's arms outstretched. He's sitting on a way-out chopper. The handle bars are already abnormally high. JACK, the mechanic, is standing in the f.g. He's thin with a goatee and long hair. He's exasperated.

JACK
I keep tellin' yah -- It's against the law -- you're gonna get busted.

WILD JOE
Yeah -- Well, Jack baby, I don't care about the man -- I'm gonna blow his mind, too.

Jack turns away to compose himself and then walks across the shop. Phil and Sheryl are just coming in the door, deep in the f.g. Jack stops next to BERNIE, who is working on a drill press. CAMERA has TRUCKED with Jack and winds up on a CLOSE TWO POSITION.

Bernie is a bald-headed man with a bushy moustache and has a cigar constantly hanging from his mouth.

JACK
He's too much, man -- I got those bars up to the limit now.

Bernie doesn't break his concentration.

(CONTINUED)

265 CONTINUED: 265

BERNIE
Don't hassle with him -- make sure he gives you cash -- no receipt.

Jack goes back to Wild Joe, o.s.

JACK
(o.s.)
It'll cost yah another ten bucks --

WILD JOE
(o.s.)
You got it, man -- no sweat.

Sheryl and Phil move into the FRAME.

SHERYL
Hi, Bernie...

Bernie turns to her and then back to his work.

BERNIE
Sheryl -- how goes it, sweetie?

SHERYL
I'm lookin' for Big Red -- has he been around?

BERNIE
You two split, huh?

Sheryl uneasy in reference to Phil.

SHERYL
Yeah -- a few months ago -- do you know where I can find him?

BERNIE
They were in here this morning -- you know me, the only thing I ask about is the bread --

Sheryl and Phil start ouf of the frame. Bernie continues drilling.

CUT TO:

266 NEW ANGLE - SHERYL AND PHIL 266

Sheryl leads Phil from Bernie to the front of the shop. CAMERA PANS with them. Sheryl stops in front of a large poster advertising a MOTORCYCLE HILL CLIMB. Phil stops with her.

267 INSERT - POSTER 267

A bike and rider flipping over on a steep hill:

"TWO DAYS - SATURDAY AND SUNDAY"

268 CLOSE TWO SHOT - SHERYL AND PHIL 268

They both are looking at the poster.

269 INSERT - POSTER 269

The poster is actually a HOLD FRAME with copy (MATTE).

After a beat the copy is OUT and the BIKE CONTINUES into FULL ACTION (STOCK).

CUT TO:

270 VARIOUS CLOSE SHOTS - CUTS OF BIKES & RIDERS (STOCK) 270

Trying to climb the treacherous hillside.

271 EXT. HILL CLIMB AREA - DAY - WIDE ANGLE - PHIL AND SHERYL (BLUE GOOSE) 271

CAMERA is HIGH, overlooking the mass of cars, trailers, motorcycles and people watching the hill climb in the b.g. Phil and Sheryl are cruising in and out of cars and people, looking for Big Red and his riders.

They finally move toward a pick-up in the f.g. that has several bikes in it and THREE RIDERS alongside of it. One of the riders is a Negro, sitting on his chopper (FLOYD). The other two (RICE and BENNY) have number cards on their backs.

As Phil and Sheryl pass them, Rice turns around and recognizes Sheryl:

RICE
Hey, Sheryl --

Sheryl turns and waves and motions Phil to turn around and go to them.

272 MED. ANGLE - RICE, FLOYD AND BENNY 272

RICE
Check the front end...

FLOYD
You talkin' about the broad, or the bike, man?

Sheryl and Phil PULL INTO THE FRAME.

RICE
Where yah been --? The scooter is still lookin' good.

SHERYL
(changing the subject)
Yeah -- This is Phil.

Rice nods.

RICE
Floyd and Benny...

Benny nods.

FLOYD
Hi --

RICE
I thought you were workin' in Logan.

SHERYL
I am -- you haven't seen Red, have yah?

RICE
He left this morning -- they should be at the river by now -- We're splittin' as soon as we hang it up here.

SHERYL
Thanks -- maybe I'll see you up there.

RICE
Why don't you stick around, we'll ride up with you --

SHERYL
No -- we better take off -- see yah...

(CONTINUED)

272 CONTINUED: 272

Phil pulls the bike out and starts toward the highway.

(NOTE: Throughout the scene Floyd has been eye-balling Sheryl.)

273 BACK TO WIDE ANGLE - PHIL AND SHERYL (BLUE GOOSE) 273

Phil and Sheryl move away toward the Highway. CAMERA is still HIGH.

274 CLOSE SHOT - FLOYD 274

Floyd is watching Sheryl and Phil o.s.

FLOYD
I've seen her around -- she used to go with some colored cat, didn't she --?

275 CLOSE SHOT - RICE 275

RICE
Yah -- a few months before you came with us. A guy named Lenny -- he got himself snuffed in Viet Nam -- that's his bike --

276 MED. ANGLE - RICE, FLOYD AND BENNY 276

RICE
(continuing)
A ballsy chick -- even ole Red was chasin' her ass for a while --

FLOYD
I wonder who the dude is --

RICE
Probably some local stud she picked up -- check it out, man.

Floyd kicks his engine over and takes off.

BENNY
He must think he's got it made.

RICE
Could be -- she digs the color, man --

CUT TO:

277 EXT. HIGHWAY #18 - DAY - WIDE ANGLE - PHIL AND SHERYL 277

The CAMERA is at the bottom of a grade, SHOOTING UP the highway. Phil and Sheryl come over the rise and start down to CAMERA.

Floy comes into FRAME about one hundred yards behind them.

278 MED. SHOT - PHIL, SHERYL AND FLOYD - (TRUCKING) 278

Phil and Sheryl are aware of Floyd coming up behind them fast. He pulls up alongside of them.

279 CLOSE SHOT - FLOYD - (TRAILER RIG) 279

FLOYD
I'm going up to the river myself -- you mind if I run with yah?

280 CLOSE SHOT - SHERYL 280

Sheryl looks disturbed as she looks at Floyd and then at Phil.

281 CLOSE TWO SHOT - PHIL AND SHERYL - TRAILER RIG) 281

Phil is looking for a reaction from Sheryl but she doesn't commit. Phil looks at Floyd.

PHIL
Suit yourself.

282 CLOSE SHOT - FLOYD - TRAILER RIG) 282

Floyd smiles and then ends up with an expression of deliberate intention.

CUT TO:

283 OMITTED 283

284 EXT. HIGHWAY #18 - DAY - NEW ANGLE - PHIL, SHERYL AND FLOYD 284

The bikes cruise through rocky gorges and mountainous areas.

285 MED. ANGLE - PHIL, SHERYL AND FLOYD - (TRUCKING) 285

The FRAME is FILLED with the two bikes as they move down the highway.

286 CLOSE SHOT - PHIL, SHERYL AND FLOYD - (TRAILER RIG) 286

CAMERA is on a SIDE ANGLE of Phil and Sheryl. Floyd is in the b.g. CAMERA MOVES FORWARD and then CRABS ACROSS to Floyd.

CUT TO:

(NOTE: Various cuts and P.O.V.'S can be added of their progression to the river, including cruising through an Indian Reservation.)

287 EXT. HIGHWAY #19 - TWILIGHT - WIDE ANGLE - PHIL, SHERYL AND FLOYD 287

Phil, Sheryl and Floyd come down the Highway. They turn off onto a dirt road, and under a sign reading:

"APACHE CAMP - FISHING AND BOATING
FOOD AND DRINK"

288 EXT. DIRT ROAD #20 - TWILIGHT - CLOSE TWO SHOT - PHIL, SHERYL AND FLOYD - (TRAILER RIG) 288

Phil and Sheryl are in the f.g. Floyd is alongside of them.

SHERYL
Pull over -- I have to tell you something...
(she turns to Floyd)
You go ahead -- we'll meet you there...

Floyd waves acknowledgment and pulls ahead. Phil pulls the bike over and stops. Sheryl sits for a moment.

289 PHIL - TURNING AROUND 289

PHIL
(lightly)
Okay -- what's so important?

Sheryl doesn't know how to start.

(CONTINUED)

289 CONTINUED: 289

PHIL
(continuing)
Well, tell me!

SHERYL
Lenny must of told you we grew up together --

PHIL
No -- but what's the difference?

SHERYL
Before my mother died, she owned Mom's -- Lenny used to wash dishes after school -- I was always around -- I guess we fell in love -- I don't know --

Sheryl has started to choke up.

290 NEW ANGLE - SHERYL AND PHIL 290

Sheryl quickly gets off the bike and walks to CAMERA crying. Phil turns off the engine and goes to her. He turns her to him and embraces her. CAMERA is now SHOOTING OVER Phil.

PHIL
(softly)
Hey -- I'm not puttin' you down for that --

Sheryl holds Phil, almost desperately:

SHERYL
(crying)
But after he got -- I wanted to be hard -- not to feel any more --

291 CLOSE TWO SHOT - OVER SHERYL TO PHIL 291

Phil seems to understand that in her own way, she's trying to tell him how she feels about him.

292 CLOSE TWO SHOT - OVER PHIL TO SHERYL 292

SHERYL
(continuing;
crying)
I think I'm getting hung up
but I don't wanna be --

Phil breaks the embrace and pulls her in front of him.

PHIL
(loving)
Is that what you wanted to
tell me?

Sheryl looks at Phil. She tries not to cry. She wants to kiss him but turns quickly away. Phil now realizes that she's trying to tell him something more

PHIL
(continuing)
Honey, I don't --

Sheryl is now determined.

SHERYL
I used to go with Red!

Phil is taken aback by her statement. He just looks at her. After a beat:

SHERYL
After Lenny left -- and my
Mom went, I needed somebody --
an' he was always comin'
around -- I didn't really
care anything for him -- I --

PHIL
(hard)
How come you're not still
with him?

Sheryl turns to Phil:

SHERYL
After a couple of months --
He -- told me -- I'd have
to turn on to anybody who
wanted me --

Phil just looks at her and walks back to the bike.

Sheryl watches him. She somehow expected him to react differently and now she feels put down. She composes herself and starts toward the bike.

293 CLOSE TWO SHOT - NEW ANGLE 293

Phil gets on the bike. Sheryl comes up to him and seems to be waiting for him to forgive her. She starts to say something. Phil is angry.

SHERYL
I left one night wh --

PHIL
Don't tell me any more details -- I'm only interested in getting him to the funeral -- if he wants you, that's your problem.

Sheryl looks at Phil in disbelief. He sees that he really has hurt her.

SHERYL
That isn't why I told you --

Sheryl turns away.

294 CLOSE SHOT - PHIL 294

Phil's face reflects an unsaid line: "I'm sorry! I didn't mean that."

CUT TO:

295 EXT. APACHE CAMP ON THE RIVER - TWILIGHT - WIDE ANGLE 295

There are about TWELVE RIDERS and EIGHT GIRLS in the throes of a wild scene.

The camp is situated right on the river. A small frame house has an office sign on it and there are a couple of old trailers and cars parked around the camp.

A boat dock extends into the river with a few row boats tied to it.

A couple of riders have piled up some wood in the f.g. and are pouring some gasoline on it. A RIDER is nude swimming and a NUDE GIRL sits on the dock. Bikes are parked throughout the area. A NUDE RIDER and GIRL have just come out of a trailer. They run through the FRAME in the b.g. and dive into the water. OTHERS are dressed and are lying and sitting on bedrolls or sleeping bags. They are drinking and passing joints around. ONE GIRL is with TWO RIDERS. One of them is kissing her. He then goes to a beer cooler near the shack.

(CONTINUED)

295 CONTINUED: 295

BIG RED'S GRANDFATHER stands next to the cooler. The Other Rider grabs the girl and kisses her, pulling her down to a prone position. She is most willing.

TWO COUPLES are dancing to a soft rock beat.

The mood of the scene is lusty and funky with the effect of pot and drugs evident. Most of the riders have long hair; some with beards and moustaches. All are dressed shabbily, mostly in leather and levi's. The girl's wardrobe is almost identical. One of the Riders who has been preparing the fire, throws a match into it and the flames EXPLODE -- blotting OUT THE FRAME.

(NOTE: Intercut scene (above) establishing camp with hand-held coverage.)

296 CLOSE SHOT - RED'S GRANDFATHER (LITTLE HORSE) 296

Red's Grandfather is a full-blooded Apache in his late 60's. His name is LITTLE HORSE. He stands in front of the Office watching the party. He's not happy with what he sees.

297 MED. SHOT - LITTLE HORSE'S P.O.V. OF THE PARTY 297

The party is in full swing. The fire burns fully in the b.g. Floyd has already pulled up and has parked his bike. He has been talking to a few of the guys and walks toward Little Horse puffing on a joint.

298 CLOSE TWO SHOT - LITTLE HORSE AND FLOYD 298

Floyd comes up to the cooler and grabs a can of beer, then takes a last puff on the joint and throws it away, after which he reaches into his pocket for some change and gives it to Little Horse. The old man nods his thanks.

FLOYD
Hey, Little Horse, where's Red?

LITTLE HORSE
(peeved)
My grandson is where he is always at when he comes here -- in town with the whores.

(CONTINUED)

298 CONTINUED: 298

FLOYD
Yah... he never gets enough, does he?

Little Horse looks at Floyd with distaste as Floyd guzzles down a swallow of beer.

299 NEW ANGLE - LITTLE HORSE, FLOYD AND PARTY 299

Phil and Sheryl have just pulled in. A few of the riders feebly attempt to wave and yell, but they are too high to really make a big deal out of it.

RIDER
Hey, Sheryl.

(NOTE: Ad Libs in reference to her and to the bike.)

300 CLOSE TWO SHOT - PHIL AND SHERYL 300

Phil and Sheryl get off the bike. Sheryl looks around.

301 SHERYL'S P.O.V. OF PARTY 301

Everybody is doing his own thing.

302 CLOSE TWO SHOT - PHIL AND SHERYL 302

Sheryl continues to look for a beat, while Phll puts the bike on its stand. She spots Little Horse:

SHERYL
... I don't see him -- we can ask his grandfather.

She walks off camera, Phil follows her.

303 BACK TO NEW ANGLE - LITTLE HORSE, FLOYD, SHERYL & PHIL 303

Sheryl comes up to Little Horse. Phil is behind her. Floyd is very aware of Sheryl.

SHERYL
(warmly)
Hello, Little Horse...

The old man smiles for the first time, and is truly glad to see her.

(CONTINUED)

303 CONTINUED: 303

LITTLE HORSE
Sheryl -- it is always nice to see you.

SHERYL
Phil -- this is Big Red's grandfather... Little Horse.

Phil shakes the old man's hand.

SHERYL
(continuing)
We're looking for your grandson.

FLOYD
He's in town -- at Shannon's.

Sheryl looks at Floyd and then at Little Horse. She seems to have been disturbed by Floyd's statement.

PHIL
(to Sheryl)
Let's go.

SHERYL
(hesitantly)
I've never been there --

FLOYD
It's a whore house, man -- it wouldn't be a wise move to take her with yah.

Phil looks at Sheryl for a moment.

PHIL
(to Floyd)
Can you take me there?

FLOYD
I gotta stick around -- but I'll get one of the guys to take you up.

Phil turns to Sheryl to say something, but she stops him:

SHERYL
I'll stay here!

Phil looks at her and Floyd and then goes to his bike. Floyd moves into the party scene toward one of the riders who is dancing.

(CONTINUED)

303 CONTINUED - (2): 303

FLOYD
Hey, Meyers --

CUT TO:

304 EXT. HIGHWAY #20 - TWILIGHT - WIDE ANGLE - MEYERS AND PHIL 304

SONG #6: "SHANNON'S HOOK SHOP"

CAMERA is LOW as the two bikes roar toward it and past on each side.

CUT TO:

305 EXT. MATCH CUT ON THE HIGHWAY - TWILIGHT - WIDE ANGLE 305

Phil and Meyers come from each side of CAMERA and continue away into the distance.

306 MED. ANGLE - MEYERS AND PHIL - (TRUCKING) 306

Meyers' bike is also a beautiful chopper but by no means as way-out as Baby.

(NOTE: Add various other shots of Phil and Meyers on the highway to equal time of background song.)

CUT TO:

307 EXT. HIGHWAY #21 - TWILIGHT - MED. SHOT - MEYERS AND PHIL - (TRUCKING) 307

CAMERA is travelling in front of them.

308 CLOSE SHOT - PHIL -(TRAILER RIG) 308

Phil, ever so often, looks over at Meyers.

309 CLOSE SHOT - MEYERS - (TRAILER RIG) 309

Meyers is out of it. His eyes are heavy and he moves his head to a beat within his own mind.

MEYERS
Hey, you never been to Shannon's, huh -- a wild scene, man -- too much.

310 CLOSE SHOT - PHIL 310

Phil looks away from Meyers. He seems worried.

CUT TO:

311 EXT. APACHE CAMP - ON THE DOCK - TWILIGHT - SHERYL 311

Sheryl is seated on the dock, leaning against a power pole or light pole. She's looking out across the river. In the b.g. the party is in full swing. The fire is still high as riders keep throwing wood on it.

312 CLOSE TWO SHOT - LITTLE HORSE AND FLOYD - BY THE SHACK 312

Floyd pays for two beers and takes them from the cooler. Floyd walks off camera toward the dock. CAMERA HOLDS on Little Horse as he watches.

313 LITTLE HORSE'S P.O.V. - FLOYD, SHERYL AND PARTY 313

Floyd is making his way through the party toward the dock.

314 MED. SHOT - SHERYL AND FLOYD ON THE DOCK 314

Sheryl is in a troubled mood as Floyd comes up the dock and leans against the pole. He hands her a can of beer. Sheryl takes it.

FLOYD
They tell me your chopper used to belong to a guy named Lenny -- one of my people --

315 CLOSE SHOT - SHERYL 315

SHERYL
(sharp)
If you mean he was colored... they told you right.

316 CLOSE SHOT - FLOYD 316

FLOYD
I mean black and beautiful, baby.

(CONTINUED)

316 CONTINUED: 316

Floyd slides down the pole to a seated position. CAMERA descends with him to INCLUDE Sheryl. He takes a small bottle of pills out of his pocket.

FLOYD
(continuing)
You want one --?

Sheryl looks at them and turns away.

FLOYD
(continuing)
Go on -- take one -- it'll loosen yah up.

SHERYL
No, thanks.

Floyd takes one and washes it down with a swallow of beer.

FLOYD
Who's the dude with yah?

SHERYL
(curtly)
A friend of mine --

FLOYD
Just somebody you're makin' it with, huh?

SHERYL
That's none of your business.

FLOYD
They got the right fixtures -- but they aren't as good as us... are they, baby?

Floyd has moved around, very close to Sheryl. She reacts quickly and slaps him.

SHERYL
I didn't dig Lenny just because he was black -- now get the hell outta here!

Floyd is angry.

FLOYD
You little bitch --

316 CONTINUED - (2): 316

He grabs her and starts to force his intentions on her. He tries to kiss her as his hand starts to wander. Sheryl resists.

LITTLE HORSE
(o.s.)
Leave her alone!

Floyd turns up to the old man.

317 CLOSE SHOT - LITTLE HORSE 317

Little Horse is carrying a shot gun. His face is hard.

LITTLE HORSE
Get off my property!

CUT TO:

318 EXT. SHANNON'S WHORE HOUSE - NIGHT - MED. ANGLE - PHIL AND MEYERS 318

Meyers leads Phil down an old street of large frame houses of the pre-1920 era. They approach the front of perhaps the largest home on the street. Big Red's bike is parked right in front. Numerous cars and pick-ups are parked in the immediate area. The house is well-lighted, except for the second floor bedroom. LOUD HARD ROCK MUSIC eminates from inside. This is Shannon's.

CUT TO:

319 INT. SHANNON'S - BEDROOM - NIGHT - CLOSE ANGLE - BIG RED AND WHORE (VERA) 319

The bedroom is dingy and low-key. BIG RED and VERA are in bed. Red has heard the choppers come up the street. He gets up bare ass nude and goes to the window. He pushes aside the curtain. He is high on drugs or liquor and he looks older than his 26 years. He is husky and tall with long, black hair.

BIG RED
What the hell is Baby doin' here?

320 BIG RED'S P.O.V. - OUTSIDE SHANNON'S (NIGHT) 320

Phil and Meyers pull up to the house.

TALK TO BURT

321 CLOSE SHOT - BIG RED 321

BIG RED
You wanna see a wild machine?

322 NEW ANGLE - VERA AND BIG RED 322

VERA
Why would I wanna look at
any machine --

BIG RED
'Cause I'm tellin' yah to --
Now get your ass over here.

Vera gets up and we see she's no youngster, a little plump, but sensuous. Her blonde hair is long and stringy. She goes to the window. Big Red pulls up the window.

VERA
You crazy --? It's cold.

He holds her.

BIG RED
Shut up -- Hey, where'd you
get that chopper?
(to Phil)

323 MED. ANGLE - OVER BIG RED AND VERA 323

Phil and Meyers are looking up at Big Red and Vera.

PHIL
My name is Phil --

MEYERS
This guy wants to talk to yah.

324 EXT. OUTSIDE SHANNON'S - NIGHT - CLOSE TWO SHOT - MEYERS AND PHIL 324

PHIL
I was with Lenny in Viet Nam.

CUT TO:

325 CLOSE TWO SHOT - BIG RED AND VERA IN THE WINDOW (NIGHT) 325

BIG RED
What the hell's that got to
do with me --

CUT TO:

326 EXT. OUTSIDE SHANNON'S - NIGHT - CLOSE TWO SHOT - PHIL AND MEYERS 326

Phil is concerned about Big Red's indifference.

PHIL
He wanted me to talk to you about the ~~chopper~~ -- 13 K 12

327 MED. ANGLE - OVER PHIL AND MEYERS 327

BIG RED
Okay -- come on up --

Phil and Meyers start to the front door.

Big Red and Vera are at the window.

CUT TO:

328 INT. BEDROOM - NIGHT - CLOSE TWO SHOT - NEW ANGLE - VERA AND BIG RED 328

BIG RED
I might have myself a new bike.

VERA
I don't want them comin' up here.

BIG RED
Stop jabberin' -- I paid for you and the room, didn't I --? Now get me a towel.

CUT TO:

329 INT. SHANNON'S LIVING ROOM - NIGHT - CLOSE SHOT - FAG 329

A heavily made up FAG is sitting at a small bar. He watches Phil and Meyers o.s. (Hard Rock Music OVER.)

330 CLOSE SHOT - ORIENTAL WHORE - STANDING 330

watching -- waiting.

331 CLOSE SHOT - CAUCASIAN WHORE - STANDING 331

watching -- waiting.

332 CLOSE SHOT - OLDER WHORE - SITTING 332

watching -- waiting.

333 CLOSE SHOT - NEGRO WHORE - SITTING 333

watching -- waiting.

334 CLOSE TWO SHOT - MEYERS AND PHIL 334

They are standing at the entrance to the large living room.

MEYERS
You name it -- it's here, man -- Any color -- any way -- Twenty-five bucks for the room -- and you got your choice -- they even show stag movies if you want 'em --

Meyers starts for the stairs o.s. Phil follows him.

335 NEW ANGLE - SHANNON'S LIVING ROOM - PHIL AND MEYERS 335

The living room is furnished fairly plush, but old. The Fag is sitting at a small bar at the far end of the room. The Oriental whore is standing by the fireplace. The Older whore is sitting on an over-stuffed chair. Another whore is sitting on one side of the couch and the Negro whore is on the other. An OLDER, but refined-looking GENTLEMAN is seated next to a small desk near the couch. He's on the phone.

OLDER GENTLEMAN
As soon as the meeting's over I'll be home -- Okay, honey.

He gets up and the Oriental whore joins him and they walk up the flight of stairs at one side of the room.

Phil and Meyers give way to them and then follow them up.

CUT TO:

336 INT. SHANNON'S BEDROOM - NIGHT - MED. ANGLE - BIG RED & VERA 336

Vera is sitting up in bed with a sheet covering her.

(CONTINUED)

336 CONTINUED: 336

Big Red is sitting on the bed with a towel wrapped around his middle. He's drinking out of a wine bottle.

VERA
You shoulda gone downstairs!

BIG RED
Will you shut up!!

MEYERS
(o.s.)
Red?

BIG RED
Yeah -- it's open.

Meyers and Phil come in.

MEYERS
I'm goin' down to play a little grab ass -- see yah later.

Meyers exits and closes the door.

Big Red gets up and offers Phil a drink as he passes him on the way to the window.

BIG RED
Drink?

PHIL
No, thanks.

VERA
I'm Vera.

Phil nods and smiles. Big Red is at the window looking down at the bike.

BIG RED
How'd you latch onto the bike?

PHIL
WENN'S left it to me --

Big Red takes another swallow from the bottle. Phil walks over to him.

PHIL
(continuing)
-- He also wanted you to be at his funeral.

337 CLOSE TWO SHOT - BIG RED AND PHIL 337

Big Red is taken aback by Phil's statement.

BIG RED
Funeral -- I ain't goin' to his funeral, man.

338 CLOSE SHOT - PHIL 338

Phil doesn't understand Red's attitude:

PHIL
He told me you were good friends.

LENNY TOLD ME YOU GUYS WERE PALS

339 CLOSE - BIG RED 339

BIG RED
We were nothin', baby -- the only reason I had him around was for the chopper and his broad -- How'd you find me, anyway.

340 CLOSE SHOT - PHIL 340

Phil is angered and disillusioned.

PHIL
Friend of yours -- Sheryl...

341 CLOSE SHOT - BIG RED 341

Big Red smiles.

BIG RED
She's got a lotta guts.

He again looks at the chopper and takes another swallow of wine. He looks at Phil and walks OFF CAMERA.

342 NEW ANGLE - BIG RED, PHIL AND VERA 342

Vera is smoking a cigarette. Big Red goes to her and takes the cigarette and moves away from the bed.

BIG RED
You wanna sell it?

(CONTINUED)

342 CONTINUED: 342

Phil walks slowly toward him. He's thinking hard:

PHIL
I've got the pink on it -- You bring your boys to the funeral, an' I'll give it to yah.

343 CLOSE SHOT - BIG RED 343

Big Red's eyes light up.

BIG RED
You puttin' me on?

344 CLOSE SHOT - PHIL 344

PHIL
If you want the bike, that's the deal --

345 CLOSE SHOT - BIG RED 345

BIG RED
Groovy --

CUT TO:

346 EXT. ROAD TO APACHE CAMP - NIGHT - WIDE ANGLE - PHIL, BIG RED, MEYERS 346

CAMERA PANS DOWN from the lighted sign: "APACHE CAMP" as Phil, Big Red and Meyers turn from the Highway toward the camp. CAMERA PANS with them.

CUT TO:

347 EXT. APACHE CAMP - NEAR SHACK - NIGHT - CLOSE - LITTLE HORSE 347

Little Horse is still standing at the beer cooler as Phil, Big Red and Meyers ride in...

348 LITTLE HORSE'S P.O.V. - MED. ANGLE - BIG RED, PHIL AND MEYERS - PARTY (NIGHT) 348

The party is still going on. Phil, Meyers and Big Red are putting their bikes up on their stands.

349 CLOSE SHOT - BACK TO LITTLE HORSE 349

The old man opens the door to the shack and we see Sheryl resting and waiting on a couch.

LITTLE HORSE
Sheryl?

Sheryl has turned to the old man.

LITTLE HORSE
(continuing)
They are here.

Sheryl gets up and comes out and stands next to Little Horse. She seems frightened.

350 CLOSE SHOT - GROUP - PHIL, BIG RED AND MEYERS 350

Meyers takes off to the party o.s.. Big Red has spotted Sheryl. Phil is behind him.

BIG RED
You don't know it, but you did me a favor, man.

He walks toward Sheryl o.s. Phil is behind him.

PHIL
When do you wanna leave?

Big Red has Sheryl on his mind.

BIG RED
~~Tomorrow mornin'~~ DONT SWEAT IT

CAMERA has been TRUCKING with them and then PANS to INCLUDE a GROUP SHOT as Phil and Big Red reach Little Horse and Sheryl.

BIG
(continuing;
to Sheryl)
Come back to see me, huh?

He puts his arm around her and forces her to walk with him toward the dock.

BIG RED
(continuing)
We got a lot to talk about.

SHERYL
Please, ~~Red~~ -- let me go.

(CONTINUED)

350 CONTINUED: 350

Red forces her OUT OF FRAME. CAMERA HOLDS on Phil and Little Horse. Phil is trying to hold back his anger.

LITTLE HORSE
He makes me curse my own daughter.

SHERYL
(o.s.)
Please -- I don't want to go -- Don't you understand... I --

PHIL
Hey, Red --

Phil starts toward them.

351 NEW ANGLE - BIG RED, SHERYL, AND PHIL 351

Big Red has stopped. He still holds Sheryl as he turns around and watches Phil come toward him.

PHIL
(continuing)
Leave her alone!

Phil is now standing in front of Big Red and Sheryl...

352 CLOSE TWO SHOT - BIG RED AND SHERYL 352

BIG RED
What are you tryin' to lay on me, man? I've been there before -- I know what she wants --

He starts to turn.

353 CLOSE SHOT - PHIL 353

Phil is determined.

PHIL
I don't think you do -- let her go!

354 CLOSE SHOT - BIG RED 354

Big Red is surprised at Phil's boldness.

(CONTINUED)

354 CONTINUED: 354

BIG RED
You're not tellin' me you're gonna stop me, are yah?

355 NEW ANGLE - BIG RED, SHERYL AND PHIL 355

Phil throws a right cross, knocking Big Red back on his ass. Phil is quick and on top of him immediately. Sheryl moves out of the way. She is not frantic, since this is the way it has to be. The rest of the people at the party start to crowd around as the desperate struggle continues. They fight on the beach, and onto the dock, then in the row boats and finally into the water. Phil and Big Red are an even match for each other. Even Little Horse does not try to stop it.

They fight on and on, until exhaustion settles in. They are both bloody messes as they each throw their last feeble punches, before falling near each other in the shallow water of the shoreline. Neither one has out-done the other.

(NOTE: Use TWO CAMERAS PLUS HAND-HELD AIREFLEX to cover fight and reactions.)

356 CLOSE SHOT - BIG RED AND PHIL 356

Both men are gasping for air. Phil looks toward Big Red. He tries to speak:

PHIL
(gasping)
You gonna --

Big Red puts up his hand as if to say, "Don't say it, man."

BIG RED
(gasping)
You're a go'er - Man --

357 CLOSE SHOT - BIG RED 357

Big Red almost laughs. He now looks at Phil with new respect.

BIG RED
(gasping)
No -- broad -- alive -- is worth this -- kinda hassle --

358 CLOSE SHOT - PHIL 358

Phil does not answer but tries to smile at the remark. He too has a strange sense of respect for Red, like seeing a man who is guilty of a crime taking his punishment well.

CUT TO:

359 EXT. HIGHWAY #22 - DAY - CLOSE SHOT - PHIL, SHERYL, BIG RED AND GROUP - (TRAILER RIG) 359

SONG #7 - "THE FUNERAL RIDE"

CAMERA is out of focus on the rear wheel of Baby. After a beat, the FRAME IS SHARPENED and the wheel is in focus. CAMERA PANS UP to the group of riders and bikes. CAMERA THEN MOVES FORWARD revealing Phil and Sheryl, with Big Red on one side and Meyers on the other.

CUT TO:

360 EXT. HIGHWAY #23 - DAY - WIDE ANGLE - PHIL, SHERYL, BIG RED AND GROUP 360

CAMERA IS HIGH on an overpass. Phil and Big Red lead the group as they approach. CAMERA PANS them under and HOLDS on the riders as they pass through the FRAME.

CUT TO:

361 EXT. HIGHWAY #24 - DAY - NEW ANGLE - PHIL, SHERYL, BIG RED AND GROUP - (TRUCKING) 361

CAMERA is at a 3/4 ANGLE as IT MOVES PAST the group of riders and girl passengers. CAMERA HOLDS on Big Red in the f.g. and Phil and Sheryl beyond.

362 CLOSE ANGLE - PHIL AND SHERYL - (TRAILER RIG) 362

They both seem to be up tight.

363 CLOSE SHOT - BIG RED - (TRAILER RIG) 363

Big Red scans the highway and finally turns to look at Baby.

364 BIG RED'S P.O.V. OF BABY, PHIL AND SHERYL 364

CAMERA scans the bike from the rear wheel to the front end and PANS UP to Phil who is looking at Big Red.

365 CLOSE SHOT - BIG RED - (TRAILER RIG) 365

Big Red turns into CAMERA with a cynical grin.

CUT TO:

366 CLOSE SHOT - VARIOUS SHOTS OF INDIVIDUAL RIDERS - (TRAILER RIG) 366

CUT TO:

367 EXT. HIGHWAY #25 - DAY - WIDE ANGLE - PHIL, SHERYL, BIG RED AND GROUP 367

CAMERA PANS a backdrop of flat lands and a mountainous horizon. It finally reveals the Highway and the group of riders moving along rapidly. CAMERA CONTINUES to follow them.

CUT TO:

368 INT. GAS STATION - (SAME AS SC. 257) - DAY - CLOSE SHOT 368

Big Red is seated on the john, but of course CAMERA ONLY FRAMES from his shoulders up. He is writing on the wall o.s.

369 BIG RED'S P.O.V. AND WHAT HE IS WRITING 369

Big Red is writing on the wall the following:

"HERE I WAIT FOR WHAT'S TO BE"

370 BACK TO CLOSE SHOT - BIG RED 370

Big Red continues writing o.s.

BIG RED
(to himself)
I need Baby and Baby needs me --

CUT TO:

371 EXT. GAS STATION - DAY - CLOSE SHOT - BABY 371

CAMERA is at eye level (P.O.V.) of Big Red sitting on his own chopper o.s. some fifteen feet away, other riders are mounting up on their bikes in the b.g.

372 CLOSE SHOT - BIG RED - SITTING ON HIS CHOPPER 372

Big Red is admiring Baby. He then looks up at Phil who stands right behind Baby.

373 CLOSE SHOT - PHIL AND SHERYL 373

Phil is standing near Baby, ready to mount. Sheryl is behind him. He is looking at Big Red, o.s. He then looks at his bike and gets on. Sheryl is behind him.

374 CLOSE SHOT - BIG RED - (TRUCKING) 374

Big Red looking at Phil. He then moves his bike toward Phil. CAMERA PANS him into a position along side of Phil and Sheryl. Phil starts his bike.

BIG RED
I've been thinking about what I'd do, if you change your mind --

ANGLE WIDENS to include Phil taking the pink slip from his pocket as he says his line:

PHIL
(sarcastically)
Here's the pink -- you don't mind if I borrow it a couple a' more days, do yah?

Phil PULLS OUT and the CAMERA TRUCKS with him. Big Red has pulled out and is coming on. The other riders are following suit. The group is now formed up. Phil, Sheryl and Big Red lead the pack.

CUT TO:

375 EXT. HIGHWAY #26 - SUNSET - WIDE ANGLE - PHIL, SHERYL, BIG RED AND GROUP 375

CAMERA is at a LOW POINT, PANNING with the group as they ride on a road that runs along the top of a ridge. They are in silhouette as the sun sets behind them, leaving a fantastically beautiful sky.

376 MED. ANGLE - PHIL, SHERYL, BIG RED AND GROUP 376

CAMERA IS AT A 3/4 ANGLE MOVING with the riders. A multi-colored sky behind them.

377 CLOSE SHOT - PHIL AND SHERYL - (TRAILER RIG) 3/4 ANGLE 377

Sheryl is resting her head on Phil's back.

378 CLOSE SHOT - BIG RED 378

Big Red watches the highway in front of him.

CUT TO:

379 EXT. CAMP #2 - NIGHT - CLOSE SHOT - PHIL - SITTING ON BABY 379

CAMERA is low and OUT OF FOCUS, shooting into Baby's headlights. The beams of light forming weird patterns. SHARPENING OF THE LENSE REVEALS Phil sitting on the bike, leaning forward on the handle bars. We assume he is nude, but cannot see below his waist. He watches Sheryl directly in front of him o.s. She is busy fixing the sleeping bags. The rest of the group are in the b.g., either sleeping, making love, drinking, smoking pot, etc. Their images are sketchy as the source of light is a small fire and moonlight.

AD LIBS O.S.:

MALE VOICE #1 (O.S.)
Hey, Meyers, bring me some weed.

MEYERS (O.S.)
You got hooks in your ass, man --
Come and get it!

MALE VOICE #1 (O.S.)
Where the hell are yah?

MEYERS (O.S.)
Over here...

380 CLOSE SHOT - SHERYL 380

Sheryl is nude but she covers herself as she zips the two bags together. (Source light is the headlight beam.)

MALE VOICE #1 (O.S.)
Boy, it's as black as a spade's
ass out here.

Sheryl reacts. She looks at Phil and then continues working the zipper.

GIRL'S VOICE #1 (O.S.)
Hey Charley, over here, yah dummy.

381 CLOSE SHOT - PHIL 381

Phil realts to the o.s. line and is just as sensitive as Sheryl, but he ~~lives with it~~.

PHIL
I didn't know you could zip 'em both together.

382 CLOSE SHOT - SHERYL 382

Sheryl has just finished and lies back. She then pulls back Phil's side of the bag. She has a very beckoning expression.

383 CLOSE SHOT - PHIL 383

Phil returns the look and flips off the light.

384 CLOSE SHOT - SHERYL 384

Sheryl imagines for a moment she sees Lenny. Phil is a very dark silhouette o.s.

385 CLOSE SHOT - PHIL 385

Phil starts to get off the bike and go toward Sheryl.

(NOTE: Subliminal cut of LENNY, duplicating Phil's movement.)

386 CLOSE SHOT - SHERYL 386

Sheryl is startled and turns away as if to blot the vision out of her mind.

387 CLOSE SHOT - PHIL AND SHERYL 387

CAMERA MOVES with Phil as he climbs into the bag and finally reveals Sheryl. She is still turned away as he leans on one elbow and turns her face to his.

(NOTE: The lighting is very sketchy and the source is the fire and moonlight).

Phil senses something wrong, but does not question her. He kisses her gently and rolls over next to her. They break and he starts kissing her neck, her face is to the CAMERA and she has tears in her eyes.

CUT TO:

388 EXT. CAMP #2 - DAWN - CLOSE SHOT - BIG RED - IN BED ROLL 388

Big Red is still asleep in his bed roll. He has a tee-shirt and pants on, no boots. The o.s. SOUND of an engine revving up and down wakes him up with a jolt.

389 BIG RED'S P.O.V. - CLOSE SHOT - PHIL AND SHERYL 389

Phil and Sheryl are dressed and sitting on Baby, looking down at Big Red.

390 CLOSE SHOT - BIG RED 390

Big Red yawns as he talks:

BIG RED
Wow -- I dreamt that son of a bitch was runnin' me over...

391 NEW ANGLE - BIG RED, PHIL AND SHERYL 391

The rest of the riders and their bikes are spread about in the b.g., a few riders are just shaking loose from their bedrolls, others just turn over.

AD LIBS:

MALE VOICE #3 (O.S.)
Where the hell is he goin'?

GIRL'S VOICE #2 (O.S.)
(sarcastic)
To Mass -- how do I know?

PHIL
We'll meet you at Mom's -- I gotta see Father Thom.

Phil takes off quickly.

392 CLOSE SHOT - BIG RED 392

Big Red yells at Phil, o.s.

BIG RED
You take it easy on my machine --

He then turns to the rest of the group:

(CONTINUED)

392 CONTINUED: 392

BIG RED
(continuing)
Everybody up -- come on --
Let's get with it!

The riders and the girls are getting up. Some undressed, others partially dressed. They begin to pack their possessions.

CUT TO:

393 EXT. HIGHWAY #27 - DAWN - CLOSE TWO SHOT - PHIL AND SHERYL - (TRAILER RIG) 393

Phil is concentrating on the highway. Sheryl has something on her mind:

SHERYL
Why did you give him the pink slip?

PHIL
It's the only way I could get him to come to the funeral.

SHERYL
I wouldn't have given them the satisfaction --

PHIL
Don't bug me -- that's the way I want it --

Sheryl takes the put down.

CUT TO:

394 EXT. DAMP #2 - DAWN - CLOSE SHOT - BIG RED AND RIDERS 394

(SONG #8 - "TO BURY AN ANGEL")

CAMERA is on an EXTREME CLOSE of a foot kicking the starter on a bike. The ENGINE ROARS.

395 INSERT - HAND TURNING AN IGNITION KEY 395

396 INSERT - HAND TURNING A THROTTLE 396

397 INSERT - FOOT KICKING THE STAND UP IN PLACE 397

398 INSERT - ANOTHER FOOT KICKING OFF AN ENGINE 398

399 MED. CLOSE SHOT - RIDER AND A GIRL 399

The rider is mounted. The girl gets on.

400 MED. SHOT - RIDERS AND GIRLS 400

Several riders are starting their bikes. Some wait for others to start. Riders mount up, followed by their girls. All are ready to roll.

401 WIDE ANGLE - BIG RED AND GROUP 401

All the riders are mounted. The ENGINES ARE RUNNING. Big Red is at the head of the group.

402 CLOSE SHOT - BIG RED AND GROUP 402

Big Red looks around to see that everyone is ready and then pulls out. The others pull out after him. The procession passes CAMERA.

CUT TO:

403 EXT. HIGHWAY #28 - DAY - WIDE ANGLE - PHIL AND SHERYL (ZOOM) 403

CAMERA is HIGH, PANNING Phil and Sheryl along the highway. Finally ZOOMING IN toward them.

404 MED. ANGLE - PHIL AND SHERYL - (TRUCKING) 404

Phil and Sheryl crusing along the highway. CAMERA is at a 3/4 ANGLE, HOLDING the full length of the bike.

405 CLOSE SHOT - PHIL AND SHERYL - (TRAILER RIG) 405

Phil and Sheryl cruising.

(NOTE: Add VARIOUS P.O.V.'s and OTHER ANGLES of Phil and Sheryl cruising through different b.g.'s.)

CUT TO:

406 EXT. HIGHWAY #29 - DAY - CLOSE ANGLE - BIG RED AND GROUP - (TRAILER RIG) 406

Big Red is leading the pack down the highway.

407 WIDE ANGLE - BIG RED AND GROUP - (TRUCKING) 407

Big Red leading the Pack.

(NOTE: Various individual CLOSEUPS of riders and girls, as needed.)

408 NEW ANGLE - BIG RED AND GROUP 408

Big Red leads the group down a grade toward CAMERA. CAMERA PANS with them as they pass.

(NOTE: Add various shots of Big Red and group. Some MOVING, and others should be SET SHOTS.)

CUT TO:

409 EXT. MOM'S RESTAURANT - DAY - MED. ANGLE - PHIL AND SHERYL 409

(MATCH CUT to Sc. 406).

Phil and Sheryl pass THROUGH CAMERA. Their movement BLURS THE FRAME as they pull up in front of Mom's Restaurant. The place is quiet. Mike's pick-up is parked in front. Sheryl dismounts as Phil puts the stand down and shuts down the engine. They both go inside.

410 INT. MOM'S RESTAURANT - DAY - CLOSE ANGLE - MIKE 410

Mike is changing the coffee bags for the two large urns.

MIKE
(half mad)
You couldn't call to tell me you weren't comin' in, huh?

411 NEW ANGLE - SHERYL, MIKE AND PHIL 411

Sheryl is seated at the counter. Phil is at the phone. He has just gotten a telephone number from Information. Mike is working at the coffee urn.

PHIL
6 - 8 - 1 - 9258 -- Thank you.

Phil dials the number.

(CONTINUED)

411 CONTINUED: 411

SHERYL
I'm sorry, Mike -- I should have -- would you mind if I made some breakfast?

MIKE
(relenting)
There's some fresh sausages in the box.

Sheryl comes around the counter, kisses Mike on the cheek and goes into the kitchen.

PHIL
May I speak to Father Thom, please --

VOICE
(o.s.; phutts)
He's out at the moment -- I expect him back shortly -- May I tell him who's calling?

PHIL
Would you tell him that Phil said to go ahead with the funeral arrangements.

VOICE
(o.s.; phutts)
Yes... he said you might be calling about Lenny -- I'll tell him.

PHIL
Thank you -- I'll call him back later.

VOICE
(o.s.; phutts)
Thank you.

Phil hangs up the phone and sits down at the counter in front of Mike. Sheryl pokes her head out of the kitchen serving window.

SHERYL
How do you want your eggs?

PHIL
Over is fine --

(CONTINUED)

411 CONTINUED - (2): 411

MIKE
You know those idiots looked for you almost all night.

PHIL
Yah -- I know -- we could hear 'em -- Thanks for lettin' us know.

MIKE
I wouldn't hang around here too long -- Grady really has a hard on for you --

Phil just nods and lights a cigarette.

MIKE
You ever find Red?

PHIL
(thoughtful)
Yeah -- yeah, we did --

Mike pours a cup of coffee and puts it in front of Phil.

PHIL
(continuing)
Thanks.

O.S. the SOUND of six choppers pulling up breaks the comparative silence. Phil gets up and goes toward the door.

412 CLOSE SHOT - RALLS AND MOOCH 412

The door opens and Ralls and Mooch enter and stand looking at Phil. The other four riders, Eileen and another girl are behind them.

RALLS
You should of got your ass out of here, man --

413 CLOSE SHOT - PHIL 413

Phil is hard and tense.

414 NEW ANGLE - PHIL, RALLS, MOOCH, SHERYL, MIKE & GROUP 414

Phil backs off slightly as the four riders and girls come in.

(CONTINUED)

414 CONTINUED: 414

RALLS
Grady still wants to see you --

Sheryl has come out of the kitchen and Mike has come around the counter.

RALLS
(continuing)
Let's go before there's a big hassle, huh? -- You wouldn't want her to get hurt, would yah?

SHERYL
Big Red is due here -- you take him and you're in trouble --

Ralls pulls out a knife.

RALLS
Let's quit the horse shit -- and no tricks, or Sheryl gets sliced.

Phil moves out with Ralls behind him. The others move out behind them. One of the riders grabs Sheryl and takes her with him. Mooch moves over to Mike:

MOOCH
Mum's the word, Mike -- or you better have a lot of fire insurance, baby.

Mooch exits, leaving Mike standing, mulling over his words.

CUT TO:

415 EXT. MOM'S RESTAURANT - DAY - MED. CLOSE SHOT - PHIL, RALLS, SHERYL AND RIDERS 415

Phil is seated on Baby. Eileen is mounted on Rall's bike. Sheryl is being held by a rider sitting on his cycle, and Ralls is ready to get behind Phil. Ralls still has his knife, he turns to the rider holding Sheryl:

RALLS
Let her go --

Ralls then gets on behind Phil.

(CONTINUED)

415 CONTINUED: 415

RALLS
(continuing)
Now, we'll try your act.

Ralls puts the knife in Phil's gut.

RALLS
(continuing)
Take off!

Phil moves his bike out. The rest of the group follows, leaving Sheryl standing alone for a moment. She turns and goes inside..

CUT TO:

416 INT. MOM'S RESTAURANT - DAY - MED. ANGLE - SHERYL AND MIKE 416

Sheryl comes in the door and goes to the phone. She starts to dial for the police. Mike comes out of the kitchen and grabs the receiver and hangs it up.

MIKE
They told me they'd burn the place down if I called anyone.

Sheryl is startled at Mike's attitude.

MIKE
(continuing)
I'm sorry, Sheryl -- but this place is all I got --

SHERYL
You got nothin' -- you're a son of a bitch!-- you got nothin' --

Sheryl turns and runs out. Mike is ashamed of his action and reflects it.

CUT TO:

417 EXT. HIGHWAY NEAR MOM'S - DAY - CLOSE SHOT - (TRUCKING) 417

Sheryl is running frantically. She is sobbing as she continues to run. She sees and HEARS Big Red and his group approaching o.s. The CAMERA PANS with her as she passes, CAMERA REVEALS Big Red and his group as they stop near her.

418 MED. CLOSE ANGLE - BIG RED, SHERYL AND RIDERS 418

Sheryl is out of breath.

SHERYL
(near hysteria)
They took Phil -- They're gonna kill him -- please -- you --

Big Red grabs her and shakes her.

BIG RED
Who took him?

SHERYL
Ralls -- to Grady -- you gotta help him --

BIG RED
The bike -- where's Baby? Did they take the chopper?

Sheryl screams hysterically.

SHERYL
Yes -- Yes, they took it -- they took your lousey bike -- is that all --

Big Red slaps Sheryl to her senses. She calms quickly.

BIG RED
Get on --

Sheryl gets on the back of the bike and Big Red leads the group down the highway.

CUT TO:

419 EXT. SALT FLATS - DAY - MED. CLOSE SHOT - PHIL, RALLS AND GROUP - (TRAILER RIG) 419

Phil and Ralls are leading the group as they move along the flats approaching camp.

420 WIDE ANGLE - PHIL, RALLS AND GROUP 420

The CAMERA is HIGH as they come to and past the CAMERA. CAMERA PANS with them revealing the bus camp in the distance.

CUT TO:

421 EXT. BUS CAMP - DAY - CLOSE SHOT - GRADY AND GROUP 421

Grady is seated in an over-stuffed chair. He gets up. A few of the group move toward the front of the camp from the b.g.

422 WIDE ANGLE - GRADY'S P.O.V. 422

Phil and Ralls are leading the group and deep in the b.g. Big Red and his riders have just moved from the access road to the flats.

423 CLOSE SHOT - GRADY AND RIDER 423

A rider has come up to Grady.

RIDER
Who's the bunch followin' 'em?

GRADY
How the hell do I know -- get everybody out here!

CUT TO:

424 MED. CLOSE SHOT - PHIL, RALLS AND GROUP - (TRUCKING) 424

Some of the riders have noticed Big Red behind them. Mooch pulls up alongside of Ralls and motions for him to look behind them. Ralls turns and looks. He then motions for everyone to speed up. They comply.

CUT TO:

425 MED. ANGLE - BIG RED AND GROUP - (TRUCKING) 425

Big Red signals for his group to stop. They do so.

426 NEW ANGLE - BIG RED, SHERYL AND GROUP 426

The group waits for Red's instructions.

BIG RED
Everybody spread out -- we'll go in --

CUT TO:

427 MED. ANGLE - GRADY, PHIL, RALLS AND GROUP 427

CAMERA is SHOOTING OVER Grady. Ralls, Phil and the rest of the group are approaching fast. Big Red is still talking to his boys deep in the b.g. Ralls and Phil pull up to Grady. Mooch and the others are near-by. They are all concerned about Big Red. Grady walks up to the bike:

GRADY
Who are they?

RALLS
I think it's the Indians.

Grady slaps Phil viciously.

GRADY
Put him in the bus -- and hide that bike.

RALLS
(to Phil)
Move it -- come on.

Phil moves the bike toward the bus, and disappears behind it. Ralls is with him.

GRADY
Everybody pick a man and stay with him -- tell the broads to do the same.

The riders spread out. Mooch stays with Grady.

428 CLOSE SHOT - GRADY AND MOOCH 428

MOOCH
He must want that dude's ass as bad as you do...

Grady is hard.

CUT TO:

429 CLOSE SHOT - BIG RED, SHERYL AND GROUP - (TRUCKING) 429

Big Red starts to move out. The rest of the group follow. They spread out in one line, on either side of Red -- about twenty feet apart. CAMERA MOVES AHEAD to a WIDE ANGLE in order to hold the entire line up.

CUT TO:

430 CLOSE SHOT - GRADY AND MOOCH 430

watching, waiting.

431 CLOSE SHOT - RALLS 431

watching, waiting.

432 CLOSE SHOT - EILEEN 432

watching, waiting.

433 CLOSE SHOT - ANOTHER RIDER 433

Rider is wrapping pipe around his fist.

434 CLOSE SHOT - RITA 434

watching, waiting.

435 CLOSE SHOT - PHIL 435

Phil's mouth is bleeding. He watches from one of the bus windows.

436 CLOSE SHOT - GRADY 436

Grady looks on both sides of him, then back towards Big Red.

437 WIDE ANGLE - GRADY'S P.O.V. 437

Big Red and his group are approaching at a slow pace.

438 CLOSE SHOT - BIG RED AND SHERYL - (TRAILER RIG) 438

Tense and watching.

439 CLOSE SHOT - MEYERS AND GIRL - (TRAILER RIG) 439

watching.

440 CLOSE SHOT - ANOTHER RIDER - (TRAILER RIG) 440

watching.

441 CLOSE SHOT - ANOTHER RIDER - (TRAILER RIG) 441

watching.

442 WIDE ANGLE - BIG RED AND GROUP - (TRUCKING) 442

CAMERA is at a 3/4 ANGLE MOVING with them. CAMERA then DROPS BACK and PANS with them, REVEALING the bus camp. Grady's riders and girls start to spread out to cover each on-coming bike.

443 WIDE ANGLE - BIG RED'S P.O.V. 443

CAMERA is MOVING at a SLOW SPEED toward Grady's camp.

444 CLOSE SHOT - BIG RED AND SHERYL - (TRAILER RIG) 444

CUT TO:

445 CLOSE SHOT - GRADY AND MOOCH 445

uneasy.

CUT TO:

446 CLOSE SHOT - BIG RED - (TRAILER RIG) 446

447 CLOSE SHOT - GRADY 447

worried.

448 NEW ANGLE - BIG RED AND GROUP AND GRADY'S CAMP 448

Big Red and his group approach the bus camp. CAMERA PANS them into the camp. Grady's boys have paired off with each of Big Red's boys. Big Red stops in front of Grady and Mooch. Red and Sheryl dismount as do the other riders.

449 MED. CLOSE SHOT - BIG RED, SHERYL, GRADY AND MOOCH 449

Big Red walks up to Grady. Sheryl is right behind him, Mooch stays at Grady's side. Grady looks on both sides and then to Big Red.

GRADY
Looks like you figure on a hassle.

(CONTINUED)

449 CONTINUED: 449

BIG RED
Where's the dude and the bike?

GRADY
I thought I'd keep 'em both out of the sun.

450 CLOSE SHOT - BIG RED 450

BIG RED
That's a good thought, man --

451 CLOSE SHOT - GRADY 451

Grady is hard.

GRADY
You're not takin' him, Red... if that's what you got in mind.

452 CLOSE TWO SHOT - BIG RED AND SHERYL 452

SHERYL
From what he told me -- you had it coming --

BIG RED
(to Sheryl)
Easy, baby --
(to Grady)
Now, if we start tangling ass, there's gonna be a lotta heads and machines busted --

453 CLOSE TWO SHOT - GRADY AND MOOCH 453

Both are listening.

BIG RED
(o.s.)
It looks to me like you want the dude more than the chopper.

454 CLOSE TWO SHOT - BIG RED AND SHERYL 454

BIG RED
(continuing)
All I want's the bike.

(CONTINUED)

454 CONTINUED: 454

Sheryl is livid.

SHERYL
You lousey --

Big Red slaps her and holds her.

455 CLOSE TWO SHOT - GRADY AND MOOCH 455

GRADY
Okay, a deal.

456 NEW ANGLE - BIG RED, SHERYL, GRADY AND MOOCH 456

Big Red is holding a beaten Sheryl:

BIG RED
There's one other thing --

Big Red takes out the pink slip.

BIG RED
(continuing)
Lenny signed it over to him -- I wanna see him sign it back to me.

Grady thinks on Big Red's words for a moment, then yells at Ralls who stands near the bus in the b.g.:

GRADY
Hey, Ralls -- bring him and the chopper out here.

BIG RED
We'll need a pen.

GRADY
There's a pen in the bus -- Bring it with yah --

CUT TO:

457 MED. SHOT - RALLS AND RIDER 457

Ralls and Rider walking to the bus.

(CONTINUED)

457 CONTINUED: 457

RALLS
What is he, nuts? -- What does he want a pen for?

RIDER #1
(put on)
He's gonna sign a treaty with the Indians.
(laughs)

RALLS
Shit!

Baby is on a stand alongside of the bus. Ralls is at the door of the vehicle. Another rider has escorted Phil from inside the bus. He hands Ralls a pen. Ralls grabs Phil and pushes him along toward Grady and Big Red.

RALLS
(to Rider #1)
Bring the chopper.

The rider starts to push Baby along behind him.

458 BACK TO NEW ANGLE - BIG RED, SHERYL, GRADY AND MOOCH 458

The group watches Ralls and Phil come toward them. Rider #1 is pushing Baby, not far behind them. Sheryl wants to go to Phil, but Red holds her.

Ralls moves Phil into position next to Grady. Phil looks at Sheryl and then at Big Red. Suddenly, without hesitation Big Red slugs Grady. Phil picks up on Ralls with some fast chops and Sheryl starts to battle Rita, as she comes from the b.g.

The rest of the riders from both sides are mixing it up. Grady and Big Red fight viciously. Phil is now battling Ralls and another rider. The battle grows in intensity as the fighting moves inside the camp area.

Riders are using clubs, bottles, knives, etc. Tents are coming down; chairs are being thrown. One of Big Red's boys stuffs a lighted rag into the tank of the pick-up and it GOES UP IN FLAMES.

Another rider lights off one of the tents. The riders are beginning to show signs of battle: bruises, blood and fatigue.

(CONTINUED)

458 CONTINUED: 458

The girls are pulling hair and ripping off clothes. The CAMERA FOLLOWS Mooch from an encounter to one of the small pup tents. He is badly bruised and bleeding from the temple. He goes inside the tent and comes out with a rifle and runs INTO CAMERA. He FIRES POINT BLANK INTO THE LENSE.

(NOTE: The battle should be covered by three CAMERAS. Two hand-held and one master, with extensive coverage on Phil and Ralls; Grady and Big Red; Sheryl and the girls.)

CUT TO:

459 EXT. CEMETERY - GRAVESIDE - DAY - CLOSE SHOT - RIFLE BREECH 459

The FRAME is FILLED with a hand working the bolt of a military rifle (Springfield 30-30) as the shell is slammed into the breech and the rifle is moved up to firing position. CAMERA PULLS BACK, revealing FIVE MEN dressed in American Legion uniforms, FIRING a military salute. CAMERA continues to OPEN UP as the men keep FIRING, and we see Big Red (arm in sling), Sheryl, Father Thom, Meyers, Cal, Frank, Mike, townspeople, kids from the orphanage, all of Big Red's riders and girls (bruised). They are looking o.s. at the grave. There are some bikes in the b.g.

It is obvious that Phil is not there. Sheryl is crying. CAMERA MOVES BACK further and we finally see Baby and TWO CASKETS (Lenny and Phil).

The cemetery attendants start to lower the caskets into the grave. CAMERA LOWERS and PANS with the caskets, as the o.s. SOUND EFFECT of two chopper engines starting up and taking off, shifting through the gears. The audible effect should FADE as the CAMERA is lowered with the caskets into the grave and the darkness.

FADE OUT.

F I N I S