

NASHVILLE

original screenplay

by

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INTRODUCTION

ORDER

AIRPORT

STUDIO

HIGHWAY

1. TRICYCLE MAN
2. MR. GREEN
3. NORMAN
4. CONNIE WHITE (Photo)
5. SUELEEN
6. DELBERT
7. WADE
8. HAVEN
9. BUD
10. PEARL
11. OPAL
12. LINNEA
13. BARBARA JEAN (Name on Plane)
14. BILL
15. MARY
16. TRIPIETTE
17. L.A. JOAN
18. TOM
19. GLENN
20. BARNETT
21. KENNY
22. TOMMY BROWN
23. ALBUQUERQUE
24. STAR

HIGHWAY LINEUP

1. TRICYCLE MAN
2. MR. GREEN & L.A. JOAN

3. NORMAN - BILL & MARY
4. BARBARA JEAN & BARNETT (Ambulance)
5. HAVEN & BUD & PEARL
6. SUELEEN & WADE
7. TOM & STEWARDII
8. DELBERT & TRIPLETTE
9. GLENN (Bus - Connie White Poster)
10. TOMMY BROWN
11. OPAL & LINNEA
12. KENNY
13. STAR & ALBUQUREQUE

FADE IN:

A TITLE SEQUENCE

Still photos of twenty-four principal actors.

1 CLOSE SHOT - SIGN

Nashville Airport.

2 EXT. NASHVILLE AIRPORT - DAY

TRICYCLE MAN drives into parking lot and parks next to GREEN'S old Chevy. TRICYCLE MAM: locks his machine and walks toward coffee shop. GREEN gets out of his car, locks it, starts in the same direction. NORMAN parks the limo, goes into main building.

3 INT. AIRPORT - DAY

NORMAN is attracted to large ,CONNIE WHITE, display.

4 INT. COFFEE SHOP - DAY

At the entrance is another "CONNIE WHITE" display and from the jukebox we hear one of her songs.

The waitress, SUELEEN, drops a fork, then gets another from an

overflowing sink and hands it to her customer, TRICYCLE MAN.

There are several people at the counter with him, including GREEN, who has just walked in. Another man enters, DELBERT REESE. SUELEEN waits on all of them.

A small black man comes out of the kitchen, carrying a tray full of dishes. This is WADE.

WADE

(to SUELEEN)

You want a ride into town?

SUELEEN

You bet.

REESE looks up, checking out SUELEEN, then WADE, then the TRICYCLE MAN, then his breast pocket to see if his wallet and checkbook are still there, then he buries himself in his newspaper.

SUELEEN

Got me an audition tonight.

WADE

Well, you just remember, if you can't kick front, kick back, 'cause at least you're kicking... Ten minutes, okay?

She nods and talks to the TRICYCLE MAN. REESE keeps sneaking looks at her.

SUELEEN

I've just been waiting for the right spot to sing in... I'm so nervous...

She laughs and starts to rinse the dishes in the sink.

SUELEEN

I'm good, though. There ain't but one Sueleen Gay -- I don't mean to be conceited, but really it's true. I've been taking special coaching lessons from Zeke Willard -- he's just wonderful. Teaches you how to phrase; that's really important. And breathing. Well, you know all about that. Anyway, I wrote this song.

She looks down and then begins to half whisper, sing, and half do all of the gestures for a song she has written as she wipes some glasses. The jukebox continues to play CONNIE WHITE, and every time someone walks by, Sueleen stops. She finally gets through the song and discovers REESE has been watching, too. She looks away from him to the TRICYCLE MAN, who smiles. He has finished his meal.

SUELEEN

Oh, listen, I really do go on.  
Here's your check. Sure has been  
nice talking to you.

As she removes her apron, a HAVEN HAMILTON song comes on the jukebox, "Keep on a goin'." The TRICYCLE MAN leaves.

CUT TO:

5 INT. CONTROL BOOTH - NASHVILLE STUDIO - DAY

We hear the last chorus or "Keep on a goin'" as sung by HAVEN, who is recording.

He is always dressed in white. In the booth are BUD and LADY PEARL. Also present are two engineers and a producer. HAVEN is accompanied by a long haired piano player with a white sweater. HAVEN is not too happy with him.

6 ANOTHER ANGLE

OPAL enters the booth, carrying a too-large English tape recorder. HAVEN Stops singing, mad at OPAL'S interruption and the piano player. Through the glass we see him pantomiming instructions for her to leave. As she does, HAVEN starts over.

7 INT. HALLWAY - DAY

OPAL wanders to the next studio. BUD follows, apologizing.

BUD

Sorry. He sees a tape recorder and  
gets upset.

She looks at him.

BUD

He's my father.

OPAL

Haven Hamilton is your father? Can

you arrange an interview?

8 INT. SECOND RECORDING BOOTH - DAY

They have entered a different control booth. In the recording portion, LINNEA and an all-black, male CHOIR sings a gospel song. OPAL asks BUD who this group is.

9 INT. FIRST CONTROL BOOTH - DAY

BUD returns. HAVEN has just exploded at the piano player and starts to leave, yelling at the producer.

HAVEN

Who the hell is playing piano? Get that hippie out of here... He's got a tin ear. I asked for Pig, dammit. I'm moving on 'cause I gotta get to the airport. When you get my backups straight, then we'll talk about cutting this tune here.

He heads for the hallway.

10 INT. HALLWAY - DAY

It is jammed with black singers from the CHOIR. HAVEN hates being crushed and moves through the congestion like a white knight. OPAL moves near.

OPAL

Excuse me, sir. I'm here putting together a film. I would like to ask some questions.

She has to fumble with the bulky tape machine and transformer.

HAVEN

Foreigner?

OPAL

I'm from BBC television.

HAVEN

Where the hell is that?

HAVEN nod a politely and leaves the crowded hallway with BUD and PEARL. He spots LINNEA.

HAVEN

Linnea.

LINNEA

How you doing, Haven?

HAVEN

oh, fine. Couldn't be better.

11 ANGLE TOWARD OUTSIDE

They all say goodbye and HAVEN'S group gets into a new white jeep

CUT TO:

12 EXT. AIRPORT - DAY

Barbara Jean's plane taxis to a halt.

13 INT. COFFEE SHOP - DAY

REESE leaves a tip and exits the coffee shop to greet the plane.

Page Missing

14A CONTINUED:

TOM spots stews and goes to them

TOM

You ladies got room for a spare?

STEW

Sure.

14B NEW ANGLE

L.A. JOAN is left in the dust.

L.A. JOAN

'Bye... nice talking to you.

GREEN sees his niece and walks over.

GREEN

Joan?

She turns.

L.A. JOAN

Did you see who that was?

GREEN

Glad to see you. Ester'll be glad,  
too.

L.A. JOAN  
He is just wonderful.

GREEN  
I'll get your bag.

CUT TO:

15 EXT. LANDING AREA - AIRPORT - DAY

GLENN has just deposited a postcard in a mailbox and approaches a gathering cluster of people. NORMAN and TRICYCLE MAN are nearby. Everybody is waiting for BARBARA JEAN to appear. GLENN steps close to NORMAN.

GLENN  
Am I late?

NORMAN  
Late! Oh, Jesus!

He runs off.

16 ANOTHER ANGLE

As NORMAN runs toward passenger loading, we see HAVEN'S jeep arrive with HAVEN, BUD and PEARL. It parks and all climb out. REESE and TRIPLETTE approach the 'Barbara Jean' plane. BARNETT is already on the runway, making arrangements. HAVEN'S group all shake hands.

HAVEN  
Delbert, how are you?

REESE  
I'm fine. This here is John  
Triplette. Triplette, like you to  
meet the Honorary Mayor, Haven  
Hamilton.

HAVEN  
Good to meet you.  
(turns to BUD)  
Bud, have them move the horses.

TRIPLETTE  
Pleasure

REESE

Where is she?

HAVEN

Still inside the plane posing for pictures and signing autographs. She's got a new album cut again. She'll be down in a minute. But she'll be late for the Opera if she doesn't hurry. Bud, get the plane on the walkie-talkie.

BUD fumbles on his walkie-talkie telephone, but can't seem to get anything.

BUD

They don't seem to be answering. The ambulance boys are here, though. Barnett always expects them to get there like a shot. That thing only goes a hundred fall bore with the sirens going.

HAVEN

Thank you, Bud.

BUD nods like he has been complimented.

#### 17 ANGLE TOWARD PLANE

A wave of noise begins from the fans. The band and majorettes and horses and ropers go into a rendition of one of her hit tunes as BARBARA JEAN appears. Everyone is breaking their neck to see, especially GLENN. HAVEN and REESE give her the first round of applause, then go back to talking. TRIPLETTE has never been exposed to anything quite like this before and stands a little in awe of the situation.

When the twirling and tricking and music stop, BARBARA JEAN descends the stairs.

HAVEN

Bud, tell them to move the horses. Promised this strip would be spic and span.

He smiles and winks.

REESE

Listen, we'll go get the car and come back. This'll be going on for



a while.

HAVEN

You bet. She's probably talking to somebody about their sick child. You know how she is.

They wave goodbye and head in the direction of the loading zone. Behind them, the horse people disperse and get into their cars and horse trailers, preparing to return to Nashville.

18 ANOTHER ANGLE

BARNETT comes over to REESE, TRIPLETTE, HAVEN, BUD and PEARL while BARBARA JEAN continues to greet fans.

19 EXT. AIRPORT NEAR PARKING LOT - DAY

While the BARBARA JEAN arrival takes place on the runway NORMAN finds BILL and MARY. NORMAN speaks softly and out of breath, trying to pretend he's on time.

NORMAN

Hi.

BILL slaps him on the back and engulfs him.

BILL

Hi, Norman.

NORMAN looks relieved. BILL and MARY have been arguing.

NORMAN

Sure is nice to see you all again.  
I never thought I'd see you again  
after the last time.

BILL

Oh, Norman, you worry too much.

MARY takes NORMAN'S hand.

MARY

Norman, how are you?

She kisses him and he blushes. BILL and MARY are glad to talk to someone else.

NORMAN

Fine. Just fine.

As they walk to the limo, we see a car with loudspeakers on top of it and clearly written door signs that read: "Replacement Party" in red, white and blue. REESE and TILIPLETTE are walking toward it, shaking hands with several people.

NORMAN

Sure have missed you all, though.  
Oh, where's Tom? Isn't he with you?

BILL

Don't worry about old Tom.

## 20 ANOTHER ANGLE

TOM and the stews walk to a VW with a sun roof.

Nearby REESE and TRIPLETTE get into their Cadillac, behind it the Replacement Party car. Coming from the loudspeakers a tape-recorded VOICE:

VOICE

Have you thought about your future  
and what America needs to examine...

Behind the Replacement Party car is an airport bus with "Connie White" posters on the side. GLENN is one of the passengers. He cranes his neck to continue watching the runway and BARBARA JEAN.

## 21 EXT. PARKING LOT

NORMAN'S limo, with BILL and MARY, follows traffic as the TRICYCLE MAN fires up his machine. WADE'S car with SUELEEN also joins the procession.

## 22 ANGLE TOWARD RUNWAY

The orange ambulance has moved into the area near the plane and there seems to be a great deal of activity.

REESE and TRIPLETTE'S car stops, and they rush out and run into HAVEN, who is shouting for people to get the hell out of the way.

## 23 NEW ANGLE

Two ambulance ATTENDANTS cut through the crowd. HAVEN, TRIPLETTE and REESE rush near. BARNETT is on his knees over BARBARA JEAN, who has collapsed. The ATTENDANTS lean over her with ammonia. They test her reflexes, etc..

ATTENDANT

How long was she out?

BARNETT

Not too long. But she keeps  
passing out.

She comes to and looks at them all.

BARBARA JEAN

(oblivious)

Just give your manna that vitamin  
E. Makes a world of difference.

HAVEN

Here she is again.

She resists the ammonia, looks around and passes out again.

ATTENDANT

Okay, let's get her to the wagon.

A stretcher is brought in and she is placed under oxygen. BARNETT  
climbs into the ambulance with BARBARA JEAN, slamming the door on  
DELBERT and TRIPLETTE. HAVEN stands there, yelling at people.  
DELBERT and TRIPLETTE rush back to their car as the ambulance  
speeds off, siren wailing.

CUT TO:

24 EXT. FREEWAY TO NASHVILLE - DAY

25 TRICYCLE MAN

leads the procession.

26 INT. GREEN'S CAR

GREEN

Eater's been asking for you.

L.A. JOAN is trying to find a station she likes on her transistor  
radio.

L.A. JOAN

Uh huh.

GREEN

She's been in the hospital two  
weeks yesterday.

L.A. JOAN can't find anything she likes.

L.A. JOAN

You know anything about the stations here?

GREEN

(hasn't heard)

It's hard to say. Doctors thought she'd come home a week ago. All it was was appendix.

L.A. JOAN

All they got is advertisements. Just like L.A.

GREEN

Did an exploratory and according to them, she needed an overhaul.

He chuckles at his prepared joke.

L.A. JOAN

Well, I could use one, especially if I'm pregnant.

GREEN

What did you say?

L.A. JOAN

I said, maybe I'll change my name again.

GREEN

I see... Well, those doctors are real miracle workers.

L.A. JOAN

But not unless Nashville really inspires me.

GREEN

Maybe you can look after me a little.

L.A. JOAN

That Tom sure is cute.

CUT TO:

27 AMBULANCE

speeding by each vehicle. BARBARA JEAN and BARNETT are alone.

28 REPLACEMENT CAR

being very piggish in its driving habits.

29 INT. HAVEN'S JEEP

PEARL

We had these two city boys come in last week. One of them said his Ford truck had cut off his foot. The other one said that wasn't true. Then the first said he looked just like Eddie Black when he said that...

HAVEN

Bud, would you be sure to get the oil changed?

BUD

Ya... where do you want me to take it?

PEARL

Do you remember Eddie Black? He had those blue eyes.

HAVEN

Where you always take it. There's nothing special about this time.

PEARL

And they started pounding on each other. But the one without the foot was strongest.

HAVEN

Bud, you're going to have to show up at the hospital tar me I gotta get back to that session.

BUD

Okay. Anything you want me to say?

HAVEN

Say I had to get back to the session. ~ God -- All school did for you, you can put in a thimble.

PEARL

The cops came through and broke it up. I finally just had to call Chet and say, 'Chet, get over here. There are two old bays here breaking up the furniture...'

CUT TO:

30 INT. WADE'S CAR-TRUCK

SUELEEN in doing some vocal exercising. WADE listens for awhile.

WADE

Is that what you're going to sing?

She laughs.

SUELEEN

No -- That's exercises. My coach says you have to do exercise because the vocal chords are muscle and need to be stretched. Every time you stretch them, the middle part sets stronger. That's the place where I sing.

WADE

You think I got any kind of a voice?

He breaks into a scale.

SUELEEN

You sure do it loud.

WADE

Is that good?

SUELEEN

It's not bad.

WADE

You think I should take lessons?

SUELEEN

If you're serious. Being serious is real important.

WADE

You serious?

SUELEEN

Wade -- I've been working toward this audition for years.

WADE

Well, honey, I sure hope it comes your way then.

SUELEEN

You think it will?

WADE

Sure thing.

CUT TO:

31 INT. STEWS' CAR

STEW #1

I just knew that was you when you got on.

TOM

You did, huh?

STEW #1

Ya - I even recognized them.

STEW #2

How long have you been together?

TOM

(laughing)

Too long.

STEW #3

Is your rather really an actor?

TOM

(laughing)

All his life.

STEW #3

Really?

TOM

Me, too.

They all laugh. STEW #4 has been driving over-cautiously because of the cargo. TOM leans over and kisses her ear.

TOM

You having any fun?

She shrieks and practically drives off the road. They all laugh.

TOM

That's the most important thing --  
to have -- fun

STEW #2

How long are you going to be here?

TOM

Long enough to have fun.

They laugh.

CUT TO:

32 INT. CADILLAC

TRIPLETTE

What do you think of him?

REESE

Hal? Well, Hal and I have been  
friends for a long time.

TRIPLETTE

You go to school together?

REESE

No, we never did that

TRIPLETTE

Oh --

REESE

We're connected by a relative. One  
time, one of his aunts married one  
of my uncles. That was a long time  
ago, though. How'd you come to work  
for him?

TRIPLETTE

Well, I really think he's got a  
chance.

REESE

You do?



TRIPLETTE

Oh yea -- There has never been a better time for something new.

REESE

He ain't really new.

TRIPLETTE

He is to a lot of people.

REESE

He was a good Judge, but that was a long time ago.

TRIPLETTE

You know, I'll bet you he makes it with a majority.

REESE

Where are you from?

TRIPLETTE

Southern California.

REESE

You always live there?

TRIPLETTE

Spent time in Arizona. Why?

REESE

Well, I admire your optimism, and I just wondered if it was regional. You ever see any movie stars?

TRIPLETTE

I know a couple.

REESE

No kidding -- Wait till I tell Linnea. Who?

TRIPLETTE

Ah... Peter Finch.

REESE

Who?

TRIPLETTE

Peter Finch -- he's English.

REESE

I never heard of him. Name  
somebody else.

TRIPLETTE

Ryan O'Neal.

REESE

You really do? ~ God -- How come  
you know them?

TRIPLETTE

Oh, you meet them at parties and  
stuff.

REESE

I'll be damned. Boy, if you could  
get Ryan to say something about Hal  
Phillip Walker, wouldn't that be  
something?

TRIPLETTE

Well -- maybe. Let's see what  
happens here.

REESE

I'll be dammed.

CUT TO:

33 AIRPORT BUS

GLENN is at the window. "Connie White" ads are present.

34 MOBILE HOME

Part of normal traffic. It belongs to TOMMY BROWN, who lounges  
with four very black associates, playing serious poker.

35 INT. LINNEA'S CAR

Joining the procession from an auxiliary route. With her is  
OPAL, who interviews LINNEA.

OPAL

Have your children been deaf since  
birth?

LINNEA

Yes -- yes, they have. It was a  
real shock at first, especially

since my daddy's a preacher, but Delbert and I have been blessed by their being here.

OPAL  
When did you start singing?

LINNEA  
When I was little, in church.

OPAL  
Isn't it unusual for you to be working with a black choir?

LINNEA  
Yes, it is --

OPAL  
Well, can you tell me why?

LINNEA  
It just is.

OPAL  
(not getting the answer she wants)  
How long have you been with them?

LINNEA  
About three years.

OPAL  
And before?

LINNEA  
Just my church and my boys. We all had to go to school and learn hand talking. I just thank the Lord they can see.

OPAL  
Do you ever do any writing?

LINNEA  
No, I don't.

OPAL  
Are you a close friend of Haven's?

LINNEA  
No, mostly his wife's. She's in

Paris, France, right now. My husband Delbert is real friendly with him. Delbert's in law. Does work for him.

OPAL

Do you like him?

LINNEA

He's a member of our congregation.

CUT TO:

36 KENNY'S NASH

KENNY is caught up in the crowd entering Nashville.

37 EXT. STAR'S PICKUP TRUCK

STAR

You got the money?

ALBUQUERQUE

Right here.

STAR

Well, don't lose it. Last time I gave you twenty-five dollars, you lost it.

ALBUQUERQUE

Well, that just happened that time.

STAR

Well, it better not happen again.

ALBUQUERQUE turns and looks out the window. They ride in resentful silence.

STAR

You lost twenty-five dollars once before that, too, near Christmas time -- I remember that real well now. December 9th, to be exact.

ALBUQUERQUE

You got a real good memory, Star.

STAR

I remember when I just saw you. Skinny Winnifred. Jesus, you were

skinny.

ALBUQUERQUE

(ignoring him)

What do you have to buy?

STAR

Feed, mostly. Thought we'd get something for the kids.

ALBUQUERQUE

Okay by me - I'd sure like to see that Opryland.

STAR

What?

ALBUQUERQUE

Grand Old Opera --

STAR

I hate that music.

ALBUQUERQUE

I know that, Star.

CUT TO:

38 EXT. FREEWAY

Near a bridge, a huge diesel truck almost collides with the Replacement car, which has just made a greedy move.

To avoid collision, the diesel jackknifes, blocking all traffic behind it, except for one narrow lane.

39 INT. LIMO

MARY sits erect.

NORMAN

Oh, my God!

BILL climbs out.

BILL

Norman, just sit there and don't puke.

He runs toward the truck. At this point, the TRICYCLE MAN appears through all the cars.

40 ANGLE AT BRIDGE

The TRICYCLE MAN works his way through traffic. STAR has climbed from his truck and goes to help. ALBUQUESQUE takes advantage and runs off.

41 ANGLE NEAR KENNY'S CAR

It overheats and explodes. KENNY gets out, carrying his violin case and starts to walk. ALBUQUERQUE spots him and steps near.

ALBUQUERQUE

Hey, mind if I walk with ya?

She looks at his violin case.

ALBUQUERQUE

You a musician?

KENNY

No.

ALBUQUERQUE

Do you have people in Nashville?

KENNY

No -- Just coming to Nashville,  
that's all.

42 INT. AMBULANCE

BARNETT is in a rage. The ATTENDANTS administer oxygen to BARBARA JEAN

BARNETT

I don't care. I pay you people  
twenty-five bucks an hour and keep  
you working steady. Now either go on  
or turn around. But move.

43 EXT. HIGHWAY

The ambulance passes all the vehicles, including the horse rigs. As he passes NORMAN'S limo:

MARY

Don't worry, Norman. There's no  
blood. Nobody's hurt.

She climbs out of the car and moves to the freeway rail and yells

for some workmen below to call the police.

44 ANGLE AT DIESEL

The driver is hurt badly. TRICYCLE MAN and STAR are there. STAR looks up, relieved an ambulance is coming. His face drops as the ambulance speeds past and toward the city.

45 ANGLE FURTHER BACK IN TRAFFIC

ALBUQUERQUE is walking with KENNY. She sees STAR returning to his truck. She ducks into the ivy.

ALBUQUERQUE

Hurt my foot...

STAR approaches his truck, sees ALBUQUERQUE is gone and spots KSNNY.

STAR

Have you seen a woman about so high?

KENNY

No.

STAR

She had on high heels?

KENNY

No.

STAR

Need a ride?

KENNY nods "yes" and climbs in the pickup.

46 ANGLE AT BRIDGE

People are helping the injured driver. TRICYCLE MAN climbs on his machine and leaves, heading toward Nashville.

CUT TO:

47 INT. BAPTIST HOSPITAL - AFTERNOON

BARBARA JEAN is in bed. A DOCTOR is there, along with a crowd of publicity people and well-wishers, including: TRIPLETTE, REESE, BUD. BARNETT hovers over BARBARA JEAN. The atmosphere is stifling.

DOCTOR

Barbara, I'd like to talk to you  
and Barnett alone.

BARNETT

Anything you say.

He turns to the visitors.

BARNETT

Doctor says you'll have to go on  
out now

There are tones of disappointment, most of them are very involved  
in their own conversations. TRIPLETTE walks toward the bed, but  
can't really get close enough. He finally captures BARNETT as  
the people start to leave.

TRIPLETTE

Excuse me, Barnett, how's she  
doing?

BARNETT turns and studies him for a moment as though he remembers  
who he is. He doesn't.

TRIPLETTE

I'm sorry. I feel as if I know you.  
I'm John Triplette... a friend of  
Del Reese... I was at the airport.  
I just wanted to introduce myself.  
I'm a great fan of hers. If there's  
anything you need, just give me a  
call. I'm at the Sheraton South.

BARNETT

She's going to rest now.

TRIPLETTE

Okay, I just wanted to see if I  
could help out at all.

The crowd is almost out of the room now. We see GLENN there as he  
steps into the hallway.

BARNETT

I appreciate your concern, but she  
has to rest, so you can go on home.

TRIPLETTE

Oh, sure.



He stands there too long.

BARNETT

What do you really want?

TRIPLETTE

Not a thing, Barnett, really. I need a little information. But, ah, it can wait.

BARNETT

You bet.

TRIPLETTE

Okay. Thanks.

BARNETT says "you bet" again and closes the door after TRIPLETTE. BARNETT returns to the bed with BARBARA JEAN and the DOCTOR.

DOCTOR

Well, it's exhaustion, pure and simple, and you're going to have to take a rest or you're going to be in big trouble.

BARNETT

She has to be at the opera tomorrow night and then she can go home.

DOCTOR

She's not going anywhere, Barnett. This is precisely what I'm talking about. She is collapsing. She cannot go on without a rest or she will have to stop altogether for a long time.

BARBARA JEAN

Well, I have to go: It's too late to be replaced, and, besides, I just can't do that. Those people get disappointed. They've come in from all over, you know, and this Miss Foxy who's been writing to me for years is going to be there from Michigan.

DOCTOR

You cannot leave this bed until I say so. The two of you have to understand that. Barnett, you've

got to stop this dovetailing and give her some rest. You don't need to make that much more money.

BARNETT

It's not the money. The friends and neighbors love her and they want to see her. We got a debt to the public.

DOCTOR

Well, they are not going to see her tomorrow night, and I suggest you get on the phone and make the necessary arrangements.

CUT TO:

48 INT. HOSPITAL CORRIDOR

A few of the people still remain, among them GLENN, who has just finished another postcard. Near BARBARA JEANS' hospital room in MRS. GREEN'S. GREEN is visiting her now and LA. JOAN waits in the hall, smoking a cigarette. BUD is talking with a few people. L.A. JOAN brings out a new cigarette and asks GLENN for a light. He doesn't have one, so she moves to BUD. She scares him, but he lights her fresh cigarette anyway. She asks him for a ride, and they leave together as GREEN comes out. GREEN begins to look for L.A. JOAN.

CUT TO:

49 EXT. DEMON'S DEN - NIGHT

TRICYCLE MAN parks in front. He enters.

50 INT. DEMON'S DEN - NIGHT

SUELEEN is auditioning. The TRICYCLE MAN goes to the bar and listens. He is one of the few people who do. SUELEEN directs her performance to him.

Also at the bar is TOM, being interviewed by OPAL.

TOM

We just got a gold record.

OPAL

Do they have a show to give it to you?

TOM

No Hell, some secretary in New York just hands it to you. Only this one kept dropping it out of the box.

OPAL

Did it break?

TOM

Dent it a little. Boy -- just she couldn't even find it. She had a hamburger on her desk that looked three weeks old.

OPAL

How long have you been together?

TOM

Probably a little too long.

OPAL

Do you study at all?

TOM

Depends on what I'm studying.

STAR is down at the end, drinking alone and looking for ALBUQUERQUE. The phone rings and the MANAGER answers it.

INTERCUT WITH:

51 INT. LINNEA'S HOUSE - NIGHT

Establish the REESES' relationship with their children. DELBERT speaks to TRIPLETTE

MANAGER

When do you need her?

DELBERT

Monday night.

MANAGER

You want her to sing, too?

Sueleen has finished her song and eavesdrops blatantly.

SUELEEN

I can do benefits

MANAGER  
(into phone)  
How much?

DELBERT  
Twenty dollars for her and ten for  
you.

The MANAGER keeps looking at SUELEEN

MANAGZR  
Well, do you want a blonde?

DELBERT  
How does she look?

MANAGER  
You know... blonde.

DELBERT  
Okay, I'll get you your money.

Both hang up the telephones.

52 INT. DEMON'S DEN

The MANAGER carefully looks at SUELEEM.

MANAGER  
I can only give you fifty a week  
here and ten bucks for the benefit.

SUELEEN  
Money's no object.

She kisses his cheek. He hates it. He writes on a piece of  
paper.

MANAGER  
You go here Monday night and be  
there at eight sharp and look flashy  
you know what I mean?

She nods "yes" and takes the paper.

MANAGER  
Are you sure you know what you're  
doing?

SUELEEN  
Hundreds of times.

MANAGER

Well, there's a couple of girls in Printers Alley if you got any questions. I know I've seen that G-string stuff for sale someplace around.

SUELEEN

Don't you worry about Sueleen Gay.

She isn't convincing.

MANAGER

That's for sure. At the airport - that's where it was. At the airport, there in one of those gift shops... Anyway, you better take a break.

SUELEEN

Thanks. You are just a wonderful person.

53 ANOTHER ANGLE

ALBUQUERQUE enters. STAR sees her and chases her outside.

54 EXT. DEMON'S DEN

STAR hits the pavement, but there is no sign or ALBUQUERQUE. He stands there as BUD and L.A. JOAN enter.

55 INT. DEMON'S DEN - NIGHT

BUD and L.A. JOAN go to the bar as SUELEEN sings another song. TOM has moved away from OPAL to the telephone.

56 INT. LINNEA'S HOUSE - NIGHT

DELBERT, TRIPLETTE, LINNEA and the kids are eating. The phone rings. LINNEA answers it.

INTERCUT:

LINNEA

Hello.

TOM

Linnea?

LINNEA

Yes. Who's this?

TOM

I'm here.

LINNEA

Who is this?

TOM

Tom. You remember?

LINNEA

(concealing her  
laughter)

I'm not sure. Where?

TOM

Remember, about a month ago, your  
church choir cut a record?

LINNEA

Yes.

TOM

Well, I met you that afternoon in  
the control room and we...

LINNEA

Oh, Tom, of course. What are you  
doing in Nashville?

TOM

Cutting a record.

Pauses.

TOM

I'd really like to see you.

LINNEA

Or course. You should come over to  
the house. The boys would love to  
meet you.

TOM

(laughs)

That's not quite what I had in  
mind.

She tries not to hear what he's saying.

LINNEA

Well...How have you been?

TOM

Well, they removed my heart last week, but I'm doing fine except my nose fell off. Looks a little funny.

She laughs.

TOM

Look, I find you attractive and I want to see you, so I'll call you when I get to my place.

He hangs up the phone. LINNEA looks at the dinner table and DELBERT and the kids.

57 INT. DEMON'S DEN - NIGHT

TOM moves back to the bar and OPAL. L.A. JOAN has found the TRICYCLE MAN more interesting than BUD and slides close to him. BUD takes the opportunity to sneak out.

CUT TO:

58 INT. NASHVILLE LOUNGE - NIGHT

NORMAN is on stage doing his routine, a series of imitations and jokes, with help from Bluegrass pickers, who introduce him to the audience. BILL and MARY are in the audience, watching NORMAN. At another table sit BARNETT, TOMMY BROWN, PEARL, HAVEN negotiating a deal and watching NORMAN as a potential warm-up act. They think he stinks

59 ANOTHER ANGLE

KENNY enters with his violin case and sits. Near the back WADE is drunk, leaning against the wall. ALBUQUERQUE enters from the back door. She hangs around the kitchen, stealing food. WADE notices her and starts to talk to her.

WADE

Hey, what are you doing?

ALBUQUERQUE pretends she's fixing her purse.

ALBUQUERQUE

Just fixing this strap here

WADE

I know what you're doing. I've done it too long not to know. But if you're going to hunt down food, get enough so you won't have to do it again right away. Peanut butter's good. Man can last a long time on peanut butter.

ALBUQUERQUE can't find any, so she grabs whatever she can that will fit into her purse.

60 ANOTHER ANGLE

NORMAN caters his material to TOMMY BROWN, hoping to get the Job.

WADE

(quite drunk and yelling)

Tommy Brown, you are the whitest nigger I have ever seen.

TOMMY turns in his chair and looks at WADE. BARNETT leans into TOMMY.

BARNETT

Let's go --

TOMMY

I don't think Norman's done yet.

BARNETT

We've heard enough. Come on.

WADE

Hell, you're whiter than that old boy up there.

TOMMY and BARNETT leave.

WADE

Where the hell are you going, Oreo cookie?

The Bluegrass players pick up the tempo by playing music. KENNY tries to calm WADE down, but WADE belts him. NORMAN sings the National Anthem. PEARL gets mad and tosses WADE out the back door. ALBUQUERQUE goes after WADE to soothe him. BILL, MARY and NORMAN leave together out the front. ALBUQUERQUE watches from the alley.



61 EXT. NASHVILLE LOUNGE - NIGHT

MARY mothers NORMAN. BILL, MARY and NORMAN enter the limo, leaving KENNY behind. STAR drives up. He recognizes KENNY from the freeway

STAR

Hey, there - You seen my Winifred?

KENNY

No.

STAR

You got a place to stay?

KENNY

No. Probably stay at a motel tonight.

STAR

(looking at  
violin case)

You in music?

KENNY

No.

STAR

Get in.

KENNY climbs in.

CUT TO:

62 EXT. BAPTIST HOSPITAL - NIGHT

TRICYCLE MAN drives L.A. JOAN to the hospital. She climbs off his machine.

L.A. JOAN

I hope he's still here. I don't know where he lives.

GREEN comes out of the hospital and walks over. He is hurt

GREEN

You should have stayed. Ester's been wanting to see you.

They walk off to GREEN'S car. TRICYCLE MAN drives off.

63 EXT. HOSPITAL - NIGHT

GLENN is in the middle of the rose garden gathering a bouquet of flowers. When he finishes, he enters the building.

64 INT. HOSPITAL - NIGHT

GLENN walks past the desk, holding the bouquet so no one will see it. He enters the elevator.

PAGE MISSING

71 INT. GAS STATION BATHROOM - MORNING

in the most despicable kind of condition. ALBUQUERQUE wades through the waste, uses the John, then discovers it won't flush. She goes to wash her hands but there is only a trickle. She takes some Kleenex from her purse and dries her face and hands, exiting the bathroom with the key still in the door.

CUT TO:

72 INT. BARBARA JEAN'S HOSPITAL ROOM - MORNING

GLENN eases out of the chair where he has been sitting all night. He has been writing a letter and puts it near the glass of flowers. He looks at BARBARA JEAN for the last time, puts the chair back, and leaves, bumping into an entering NURSE.

NURSE

Who are you?

GLENN is too scared to say anything and takes off down the hall. The NURSE checks BARBARA JEAN and lets it go at that.

CUT TO:

73 INT. TOM'S MOTEL ROOM - MORNING

TOM is in bed with OPAL. He gets up and goes to the window. We see the TRICYCLE MAN'S machine parked outside.

OPAL

Come on back to bed.

TOM

Yeah, you bet. You're really terrific. You know what I mean?

OPAL

Come on.

TOM

Just a minute.

He goes to his Jacket and pulls out a phone number, then starts to dial.

REESE (V.O.)

Hello.

TOM

Hiya. Listen, is Linnea there?

There is a long pause.

LINNEA (V.O.)

Hello.

TOM

Hi.

Another long pause.

TOM

Listen, I'm sorry I didn't call a little sooner. I sorta got tied up. Listen...

OPAL is getting dressed and gathering her things.

LINNEA (V.O.)

Who is this?

TOM

Who is this? It's Tom.

LINNEA (V.O.)

I don't know who you are.

TOM

What do you mean? You said you wanted to see me.

OPAL is almost ready to leave. She sees the tricycle parked outside. LINNEA has hung up on TOM and he dials again.

TOM

What the hell is going on?

REESE (V.O.)

What is this?

TOM

I would like to talk to...

REESE (V.O.)

You call again and I'm calling the police.

The phone is hung up in TOM'S ear. TOM studies the phone number for an instant, then tosses it in the ashtray. OPAL has left and perhaps we even HEAR the ROAR of the tricycle.

CUT TO:

74 EXT. ROOMING HOUSE - MORNING

KENNY stands on the front porch or one of the many rooming houses near Music Row. GREEN opens the front door. He is with his dog. We HEAR L.A. JOAN SINGING from another room.

GREEN

Yes, air.

KENNY

Yes, sir.

GREEN

Can I help you?

KENNY

Yes, sir. I need a room

GREEN

I think we can do that. Come in.

75 INT. GREEN HOUSE - MORNING

KENNY follows GREEN down the hall.

GREEN

Green's the name.

They shake hands.

KENNY

Kenneth Fraser. Glad to meet you...

L.A. JOAN'S VOICE gets louder.

GREEN

My wire's been in the hospital so

things might be a little dusty, but the sheets are clean and the bath's down the hall.

(looks at Kenny's violin case)

You're in music, I guess, aren't you? 'Cause my niece sings most of the day. That won't bother you, will it?

KENNY starts to answer.

GREEN

I didn't think it would. She's calling herself L.A. Joan this-week. Last week it was Dakota. Guess if you have to change your name a state's as good as anything.

KENNY

She sure sings nice.

GREEN

My wife and I think so, but we're family. Your family's always good or bad depending on how you look at your family. What do you do, pick or sing?

KENNY

Oh... a little of both. Just thought I'd look around at Nashville for a while.

GREEN doesn't hear him. L.A. JOAN wanders in and out, catching KENNY'S eye.

GREEN

When you run out of money, 'cause you will here, you can go sing at Bishop's Pub. They let you pass the hat. All these kids do that. Most every place doesn't want to bother with you.

KENNY

I'm not really a musician.

GREEN smiles.

GREEN

Well, don't be shy. I got the address here. Anytime you need it. Room's twenty-five dollar! a week and you can have breakfast with me if you like.

KENNY  
Suits me.

He hands over the money.

KENNY  
Listen, do you know anything about cars?

GREEN  
A little. What do you need?

76 ANOTHER ANGLE

As KENNY starts to explain, L.A. JOAN appears.

GREEN  
(to Joan)  
Get ready. We're going to the hospital.

JOAN eyes KENNY and moans that she doesn't want to go. GREEN gets firm.

GREEN  
we're going.

CUT TO:

77 INT. VARSITY RECORDING STUDIO - DAY

We are inside a recording studio LOOKING INTO the glass booth. There is an ENGINEER in the booth.

ENGINEER  
You'll have to stand closer to the mike.

ALBUQUERQUS stands with some papers.

ENGINEER  
You've only got time for one more take, unless you've got another twenty-five dollar!.

she shakes her head, "No" and moves closer to the mike.

ALBUQUERQUE

Oh, don't you worry. You sure done your best. It'll be fine. I just know it.

ENGINEER

Okay, you're on.

She smiles at the backup trio: bass violin, piano, violin.

ALBUQUERQUE

Hi... This here is Albuquerque speaking. You don't know me yet but ya will after I sing you this song that I've wrote called...

We HEAR the intro and she begins.

After the song finishes, the trio ends and the red light goes out. The PLAYBACK BLARES.

ENGINEER

Okay, come in the booth. You'll have to wait for the disc.

CUT TO:

78 EXT. BAPTIST HOSPITAL

STAR drives past, looking for ALBUQUERQUE as GREEN'S car parks and he and JOAN enter the hospital.

79 INT. HOSPITAL - DAY

GLENN is there writing yet another post card. GREEN and JOAN enter. JOAN eyes GLENN. GREEN talks to the NURSE. He carries flowers.

NURSE

HI. Look at those flowers. Did you grow those.

GREEN

Ester and me did; My niece picked then. She's just here from California.

NURSE

That's good, I've never seen

anything so healthy.

He hands one to her.

NURSE

You sit there for a moment and let me see if she's sleeping.

GREEN goes over and joins GLENN and JOAN in the waiting area.

80 ANOTHER ANGLE

JOAN is coaxing GLENN into going to the Opera.

GREEN

(to Glenn)

Excuse me. Are you in music?

GLENN

No.

GREEN

Well, neither am I. But my niece is.

CUT TO:

81 BARBARA JEAN'S ROOM - DAY

BARNETT enters with a basket of fruit.

BARNETT

Wake up. You'll sleep the day away.

BARBARA JEAN rolls over and opens her eyes. She sees GLENN'S flowers and the note that says, "When I die I want you to come along and be an angel with me."

BARNETT

I called Connie and she said not to worry, She'll fill in for you.

BARBARA JEAN

I see.

She gets out of bed and goes to the bathroom.

82 INT. BATHROOM - DAY

BARBARA JEAN suddenly starts to cry loudly. She covers the SOUND



by FLUSHING the TOILET. When that cycle fades, she FLUSHES again.

CUT TO:

83 EXT. KING OF THE ROAD - AFTERNOON

NORMAN drives up and enters.

84 INT. KING OF THE ROAD - AFTERNOON

NORMAN picks up the house phone, then sees MARY.

NORMAN  
Sorry I'm late.

MARY  
You're not.

NORMAN  
Where's Bill?

MARY  
Sleeping.

NORMAN  
Where are you going?

MARY  
Out.

She exits without stopping.

CUT TO:

85 EXT. HAVEN'S HOUSE - AFTERNOON

OPAL is driven up to the house by the TRICYCLE MAN.

86 INT. HAVEN'S HOUSE - AFTERNOON

BUD gives OPAL a tour of the house. She carries her big recorder.

BUD  
He got killed at a turkey shoot.

OPAL  
Your brother?

BUD

Yes. I was in my Sophomore year at Harvard.

OPAL  
Harvard?

BUD  
Business School so I can run Haven's business.

OPAL  
What is a turkey shoot.

BUD  
You go out in the woods and shoot targets -- Whoever shoots the most wins a live turkey

OPAL  
How in the world did he get shot?

BUD  
Some guy was drunk and hit him.  
Accident. Haven almost killed him.

DELBERT enters after having had a meeting with HAVEN in another room.

REESE  
Sorry to bother you, Bud.

BUD  
Yes, sir. Like you to meet Opal.

They nod.

REESE  
Need to have you check these out before he goes on that Walker benefit.

BUD  
Sure thing. Put them here... I'll take them.

REESE  
Thanks... I'll... go say hello to your mom.

BUD  
She's in Paris.

REESE

Oh... Well... Have you heard from  
Barnett?

BUD

Not yet.

REESE

Let me know when you do, all right?

REESE starts for another room.

BUD

You bet.

REESE

I'll just be in here.

He catches OPAL'S eye and doesn't leave.

OPAL

Do you know Barbara Jean?

BUD

Sure do. Good friend of Haven's.

OPAL

Haven's not going to talk to me.

BUD

Sure he will.

REESE looks at OPAL.

CUT TO:

87 INT. TOM'S MOTEL ROOM - NIGHT

We SEE TOM and MARY make love. Not a word is spoken.

CUT TO:

88 EXT. OPERA-LAND - NIGHT

TRICYCLE MAN arrives. So do REESE and OPAL. She records  
everything he says, more for him than her. He talks about being  
counsel for all the Western stars and WALKER, too -

89 INT. OPERA-LAND - NIGHT

L.A. JOAN and GLENN are in the audience. KENNY sits near them. STAR is present also.

90 INT. OPERA - BACKSTAGE - NIGHT

ALBUQUERQUE sneaks in as the guards check TRIPLETTE'S ID. TOMMY BROWN is backstage, next to perform. An ANNOUNCER introduces the acts.

91 NEW ANGLE - TOWARD AUDIENCE

ALBUQUERQUE looks to see who is present.

92 ANGLE BACKSTAGE

CONNIE WHITE and her entourage are gathered. HAVEN, BUD and PEARL talk. OPAL and REESE arrive. As TOMMY BROWN performs, TRIPLETTE makes the rounds. OPAL comes near. They are handed pieces of anniversary cake.

OPAL  
Hi.

TRIPLETTE  
Hello.

OPAL  
I'm Opal.

TRIPLETTE  
Oh yes, I'm John Triplette.

OPAL  
I'm gathering information about the characteristics of music people. I just finished a documentary on Gandi.

He looks puzzled.

OPAL  
The architect His buildings are drippy. You know, like sand and castles. Then I got this assignment. They want to start in two weeks.

TRIPLETTE  
Why?

OPAL

Why?

TRIPLETTE

What?

OPAL

What? Oh. A film.

At this point, HAVEN walks up.

BARNETT

Where'd you get the cake?

They are taken quite off guard.

TRIPLETTE

Someone gave it... Here, you want this... I'll...

HAVEN

No.

Somebody walks by and asks HAVEN how the PRESIDENT is.

HAVEN

A little worried. Fine, though.

TRIPLETTE clears his throat and turns his back to HAVEN and continues to talk to OPAL. HAVEN walks off.

ANNOUNCER'S VOICE

Ladies and gentlemen, Haven  
Hamilton.

93 NEW ANGLE

HAVEN grabs the mike and bursts into one of his more famous songs, then overlaps it with another. At the finish, he accepts applause and begins to speak about BARBARA JEAN.

HAVEN

We want to send special wishes to Barbara Jean who is in the Baptist Hospital. She collapsed yesterday morning at the plane christening. Send your prayers and letters to Baptist Hospital, Nashville, Tennessee. Barnett said she wept because she couldn't be here with you friends and neighbors. But your faith in the great Almighty will

bring her back here just to be what you want her to be... And her good friend, Connie White, has given up some time with her own mother, who is sick with a kidney disorder, to fill in and send her warmth to you wonderful friends and neighbors so you won't be too disappointed after this message from teeth-sticken, good, gooey clusters.

94 ANGLE TOWARD GLENN

GLENN politely leaves when CONNIE WHITE is announced. The TRICYCLE MAN takes his seat, next to L.A. JOAN.

CUT TO:

95 INT. OPERA - ANGLE BACKSTAGE - NIGHT

ALBUQUERQUE talks to two POLICEMEN.

ALBUQUERQUE

I know it's here somewhere. I had it when I walked in, but you weren't here. My name's Albuquerque, and I'm here cutting a record. My people said it would be all right.

POLICEMAN

Sorry, miss. No pass, no entrance. Your people should have given you a pass.

ALBUQUERQUE

They did. I know I'll find it here.

We HEAR HAVEN'S VOICE from the stage.

96 NEW ANGLE

CONNIE WHITE passes ALBUQUERQUE and the POLICEMEN on her way to the bathroom. ALBUQUERQUE rushes up.

ALBUQUERQUE

Sister Connie... Connie. Hi, I saw you out there. I just think you're so beautiful. What do you think? I can't find my pass. I'm here cutting a record, you know, and these policemen here...

The POLICEMEN standing right behind her. They all know she is lying.

CONNIE

I'm so glad you come for a little while, and thank you.

ALBUQUERQUE

I could just sit where I was. I wasn't bothering anybody. That guy asking everybody questions made more noise than I ever did. You saw me there. You signed this program.

A MAN walks into the group.

MAN

Miss Connie, you're next.

CONNIE smiles and squeezes ALBUQUERQUE'S hand.

CONNIE

Oh, honey, I gotta go. Thanks for coming. You read what I wrote you now.

ALBUQUERQUE

I did. You said, 'your friend, Connie.'

CONNIE has disappeared and the POLICE start to usher out ALBUQUERQUE. She tries to see and hear as:

97 INT. OPERA - STAGE AREA - NIGHT

Connie White starts to sing. She does a few of her tunes.

CUT TO:

98 EXT. OPERA - NIGHT

TRICYCLE MAN is the first to leave. He's with L.A. JOAN. After they drive away, there is an exodus.

99 INT. OPERA - NIGHT

After everyone else has gone, KENNY sits alone in the audience.

INTERCUT WITH  
SEQUENCE IN OPERA:

100 INT. SUELEEN'S MOTEL APARTMENT - NIGHT

SUELEEN is in her mirror applying a whole face based upon the stars of the forties. She is listening to the OPERA ON the RADIO and eating pork and beans and tuna from cans. Her room is tilled with photographs of herself and Catholic symbols. She goes to the closet and selects a gown. She is preparing an outfit and face for the benefit.

CUT TO:

101 INT. BAPTIST HOSPITAL - BAAHARA JEAN'S ROOM

We HEAR the tail end of CONNIE WHITE'S SONG on the radio. BARNETT is intently listening.

BARBARA JEAN

Would you turn that off

He continues to listen until the end.

BARBARA JEAN

Barnett, please -

BARNETT

What's wrong honey.

BARBARA JEAN

I don't want to listen to her sing

-

BARNETT

Don't feel that way, honey.

BARBARA JEAN

Then why are you listening to her -

BARNETT

Well, I have to go thank her for filling in and it's nice to know the tune she sang.

BARBARA JEAN

You have to what?

BARNETT

Go to the King Of the Road and thank her.

BARBARA JEAN gets up out of bed.



BARBARA JEAN

Well here, why don't you take her  
some of these flowers while you're  
at it.

She begins pulling flowers from various vases.

BARBARA JEAN

Maybe you'd like to work out  
something with her, too... Split us  
up... Her on the road and me in town  
or in the hospital --

(she wails)

Barnett!

She sits down on the floor at the foot of the bed and begins to  
cry. BARNETT backs off. If she was hoping for understanding,  
she is not about to receive it.

BARNETT

What the hell is wrong with you?  
Huh?

He bends down and looks at her with the eyes of a race horse  
owner whose investment Just collapsed in the stretch.

BARNETT

Wait a minute. You're not going  
nutsey on me, are you? Huh...?  
You're not going to have one of  
those nervous breakdowns or  
anything, are you?

Afraid she has gone too far, BARBARA JEAN stops crying and tries  
to make everything all right. But she is still choking in her  
own panic of being left.

BARBARA JEAN

A... No... No, I'm just... I'm  
really fine... I just.

(she gets up)

don't want you to think I'm giving  
up or anything like that...

BARNETT looks at her as if from now on he will suspect her of  
secretly being crazy. He begins to pick up the flowers from the  
floor.

BARNETT

I'll just take these on over to

her. Show her your appreciation.

BARBARA JEAN crawls numbly back into her bed, nodding affirmatively.

BARBARA JEAN

Sure... you go on and do that.

She begins to shiver. BARNETT looks at her, but he makes no attempt to come any closer.

BARBARA JEAN

(very small)

Barnett?

He leans in and pats her arm gingerly.

BARNETT

I'll tell her thank you, for you.

BARBARA JEAN nods affirmatively, still shivering.

BARBARA JEAN

(please hold me  
voice)

Barnett?

BARNETT

What?

She senses he can't go any further.

BARBARA JEAN

Bye, bye.

He looks at her again and leaves.

BARNETT

Bye. bye.

He is not out the door before the tears begin again and she turns into her pillow so he won't hear her.

102 INT. HOSPITAL CORRIDOR

GREEN has come from his wife's room. He sees BARNETT walk down the hall. After a moment's deliberation, GREEN enters BARBARA JEAN'S room.

103 INT. BARBARA JEAN'S ROOM

We SEE GREEN come in the door. BARBARA JEAN is still trying to control herself, but is not having much luck with it.

BARBARA JEAN

(to the pillow)

I just get so afraid sometimes.  
Then I get more afraid. : Just want  
you to hold me.

MR. GREEN can't bear what she's saying. He hesitates for a minute and then figures what the hell.

GREEN

Hello.

She freezes, thinking BARNETT has come back and she will be discounted as totally insane.

GREEN

Am I disturbing you?

BARBARA JEAN

I'm really all right, Barnett.  
Don't you worry really... I just  
don't want you to leave me that's  
all.

She turns and screams at GREEN.

BARBARA JEAN

Oh, my God.

She scares GREEN, too, but he recovers better.

GREEN

Oh, honey, I didn't mean to scare  
you.

BARBARA JEAN

How did you come in here?

GREEN

Well, my wife, Ester's down the  
hall. I saw Barnett leaving and I  
was just talking to Ester about your  
being here. She loves you so much,  
I just had to come down and say  
hello. We've been following you  
since you were a girl. Well, I just  
scared you to death. I didn't mean  
to do that.

She listens to him. The words somehow comfort her and she begins to laugh.

BARBARA JEAN

Well, I guess you caught me at a weak moment.

GREEN

You'll have to speak up.

Realizing he can't hear too well makes her feel a little more secure.

BARBARA JEAN

(louder)

I said, I've been real tired.

GREEN

Eater says she doesn't see how you do it.

BARBARA JEAN

(loudly)

What's wrong with her.

GREEN

Oh just about everything, I guess. Those doctors started on an overhaul and don't want to quit. They keep taking things out. She's going to come home an egg shell. Tough, though.. She's tough.

BARBARA JEAN

What did you say your name was?

GREEN

Green.

BARBARA JEAN Well, Mr. Green, you tell those doctors to stop that whittling and get her some Vitamin E. Have her take that three times a day, along with some good meals. If I could cook for her, she'd be well in a minute.

A NURSE enters.

NURSE

Well, Mr. Green.

GREEN

Hi, Sherry.

NURSE

How'd you get in here.

BARBARA JEAN

It's fine. We were just talking  
about Vitamin S.

GREEN

I'll go on. Ester'll be very glad.

BARBARA JEAN

You remember what I said about the  
Vitamins.

She watches as he leaves, sorry to see him go.

CUT TO:

104 INT. LINNEA'S HOUSE - NIGHT

LINNEA is getting ready for bed. She wishes TOM would call. The  
PHONE RINGS.

LINNEA

Hello.

WOMAN'S VOICE

Linnea?

LINNEA

(disappointed)

Yes.

WOMAN'S VOICE

You sound different. Is that  
really you?

LINNEA

It's me. What is it?

WOMAN'S VOICE

Can you make a rehearsal in the  
morning...? Courtland wants to...

LINNEA

What time?

WOMAN'S VOICE

Eight-thirty in the chapel.

LINNEA

I'll be there.

She hangs up and sighs.

CUT TO:

105 INT. KING OF THE ROAD LOUNGE - NIGHT

NORMAN and BILL are there. An ENTERTAINER is singing the CONNIE WHITE song that CONNIE is doing at the Opera. BILL is eager to know where MARY is.

NORMAN

Maybe she's at the Opera.

BILL

Why the hell would she be there?

NORMAN shrugs.

106 NEW ANGLE

BILL

You know goddamn well where she is.

BARNETT, with the flowers, enters and sits in the lounge.

107 ANOTHER ANGLE

It is getting crowded by people returning from the Opera.

OPAL is on one of the house phones, talking to Paris. We can also HEAR the HOUSE PHONE OPERATOR behind the switchboard desk. OPAL speaks in a combination of English and French. She isn't saying much in one language and she might just be talking to the OPERATOR, but it sounds impressive.

108 NEW ANGLE

CONNIE WHITE and her group step into the lobby. The MC in the lounge, spots her and coaxes her into taking the stage and singing one of her hits. When she finishes, BARNETT walks up and thanks her, handing her the flowers. Meanwhile, HAVEN, who is there with BUD and PEARL, tells TRIPLETTE that CONNIE and BARBARA JEAN will replace each other, but never appear on the same bill. After BARNETT exits, CONNIE leaves with HAVEN, BUD, PEARL and TRIPLETTE. OPAL is still on the phone, now speaking in Italian.

109 NEW ANGLE

As CONNIE and group step out of the lounge, MARY enters. BILL and NORMAN see her. BILL reacts.

END OF TUESDAY.

CUT TO:

110 VARIOUS SHOTS - MORNING

CHURCH BELLS RINGING.

111 EXT. STREETS - MORNING

TRICYCLE MAN drives past the different churches.

112 EXT. BAPTIST CHURCH - MORNING

DELBERT enters with his two kids. ALBUQUERQUE watches.

113 INT. BAPTIST CHURCH - MORNING

DELBERT sits. HAVEN and BUD are among those in attendance.

CUT TO:

114 EXT. BLACK CHURCH - MORNING

TRICYCLE MAN drives by as TOMMY BROWN enters.

115 INT. BLACK CHURCH - MORNING

TOMMY sits. LINNEA sings in the all-black choir. OPAL is there with her tape recorder doing research.

116 INT. CATHOLIC CHURCH - MORNING

We SEE the TRICYCLE MAN outside. Present inside are SUELEEN, STAR, PEARL and WADE.

117 INT. BAPTIST HOSPITAL - MORNING

A small chapel service for patients and families. FEATURED are BARBARA JEAN, BARNETT, GREEN and GLENN.

CUT TO:

118 INT. KING OF THE ROAD MOTEL ROOM - MORNING

BILL and MARY are having a violent fight, broken dishes and all. BILL throws something else.

BILL  
Bastard

MARY  
Stop it!

She spins him around, but he tosses her onto the bed. He calls her all kinds of things. The PHONE RINGS. BILL wants it to be TOM, so he can yell at him, too.

BILL  
Tom!

TRIPLETTE'S VOICE  
No, ah, Bill?

BILL  
What?

TRIPLETTE'S VOICE  
I'm with ABC-TV. Like to come up  
and talk to you for a minute if I  
could.

BILL starts to laugh. TRIPLETTE starts to laugh. BILL stops

BILL  
Sure.

He hangs up the phone and goes to the mirror, yelling at MARY. Momentarily, there is a KNOCK on the door.

119 NEW ANGLE

BILL walks to the door and opens it on TRIPLETTE'S sincere smile and extended hand.

TRIPLETTE  
Hi. I'm John Triplette.

BILL  
Hi. Come on in. Mary!

TRIPLETTE enters the room and starts to take it in. MARY comes from the bathroom, her face swollen. BILL and MARY act as if nothing has happened.

TRIPLETTE  
Hello. John Triplette.



MARY  
Hello.

TRIPLETTE  
Glad to meet you.

BILL  
You want anything? A drink?

TRIPLETTE  
Oh, no, listen, I don't want to  
take up too much of your time.

BILL  
Don't you worry. We're just having  
a quiet Sunday at home.

TRIPLETTE laughs nervously.

TRIPLETTE  
Well, I'm here putting together a  
show. It's a benefit really.

BILL  
Whose?

TRIPLETTE  
Hal Phillip Walker.

MARY  
Oh, no.

TRIPLETTE  
He's pretty well known down here.

BILL  
He's pretty well known all over.

TRIPLETTE laughs again. BILL and MARY will be tough to convince.

TRIPLETTE  
I was wondering if you'd like to be  
in it. It's going to be televised  
and...

BILL lights a cigarette and takes a shot of tequilla out of the  
bottle on the floor.

BILL  
What's he running for?

TRIPLETTE  
President.

MARY  
(horrified)  
President?

BILL  
When is it?

TRIPLETTE  
Wednesday at the park. We've got a  
lot of names coming in...

MARY  
For him?

TRIPLETTE  
Yes.

MARY smiles.

MARY  
Well, we can't. We're registered  
Democrats.

BILL ignores her.

BILL  
National television?

TRIPLETTE  
ABC.

BILL  
How much?

TRIPLETTE  
Minimum.

MARY looks at BILL.

MARY  
We can't support him We're  
registered Democrats.

BILL begins the fight again.

BILL  
It's an appearance. It has nothing  
to do with support. I don't even

like him.

MARY

Bill, he's a crazy man.

TRIPLETTE moves in fast.

TRIPLETTE

Well, he- expressed a particular wish to have you on.

They stop and look at him suspiciously.

MARY

What for?

TRIPLETTE

You're real favorites of his.

They seem to change viewpoints in a moment.

MARY

You're kidding.

BILL

How come?

TRIPLETTE settles in like they were old friends.

TRIPLETTE

First you have to understand how much he admires you.

MARY and BILL get caught up in the sincerity.

TRIPLETTE

You sing for people and that's what he's about. He wants to help people. Especially now, you know.

BILL bypasses all the talk about WALKER.

BILL

Where'd he ever see us?

TRIPLETTE

(bluffing)

D.C.

BILL

D.C.? Tammany Hall? He came

there?

TRIPLETTE  
Sure thing.

MARY  
What National TV...?

TRIPLETTE  
You're doing some recording here,  
aren't you?

MARY  
An album.

TRIPLETTE  
Might be good for you.

BILL takes another shot of tequilla.

BILL  
We'll sing.

TRIPLETTE shakes his hand.

TRIPLETTE  
You don't know how pleased he'll  
be.

MARY  
(can't believe  
it)  
What!

BILL ignores her.

BILL  
Okay.

TRIPLETTE  
Okay.

They shake.

CUT TO:

120 INT. TOM'S MOTEL ROOM - DAY

TOM is having a serious attack of too much of everything. He takes a handful of vitamins, some aspirin and follows it with a couple of uppers. Then he looks for LINNEA'S phone number.

There is a KNOCK on the door.

TOM  
Come on in.

NORMAN enters and they shake.

TOM  
How's your stomach?

NORMAN  
Pretty good. Sure was surprised to hear from you. You talk to Bill?

TOM  
Not yet. Listen, Norman, I want...

NORMAN  
They're looking all over for you. Do you have a copy of the album.

TOM hands over a copy of their last album.

NORMAN  
You know Bill is really mad at you.

TOM  
Oh?

NORMAN  
I mean...

TOM  
Mary?

TOM looks NORMAN down. NORMAN cheerfully changes the subject.

NORMAN  
You know, I've got my own act now. I'm going on tour.

TOM has found the phone number and dials.

TOM  
Good...

121 INT. LINNEA'S HOUSE - DAY

The PHONE RINGS but no one answers.

122 INT. TOM'S ROOM - DAY

NORMAN

Listen, Tom, I have a tour to drive.

CUT TO:

123 INT. KENNY'S ROOM - DAY

We HEAR JOAN singing from her room. GREEN'S dog is on the bed. KENNY finds a dime, then steps into the hallway.

124 INT. HALLWAY

KENNY calls his MOTHER collect in Indiana. After the rundown with the operator, they finally speak.

KENNY

Mom?

MOTHER (V.O.)

I've been so worried, dear. where are you?

KENNY

Nashville.

MOTHER (V.O.)

Oh... Well.

KENNY

The car broke down.

MOTHER (V.O.)

Oh, well, I knew that before you-even left. I told you, 'Kenny, that old Nash won't make it down the road.' But you had to go.

KENNY

Well, I got to Nashville. That's pretty far.

MOTHER (V.O.)

Next you'll be sick.

KENNY

I feel really good.

MOTHER (V.O.)

How are you going to pay when you

get sick?

KENNY

I'm in a rooming house with Mr. Green.

MOTHER (V.0.)

Green? Not Owen Green. Owen Green embezzled money from your grandfather

KENNY

I don't know his first name.

MOTHER (V.0.)

Bet the sheets are grey.

KENNY

No. No, they're white. He's got a nice dog.

MOTHER (V.0.)

Worst time at year for dogs is when they get fungus.

KENNY

Fungus?

MOTHER (V.0.)

He doesn't have fungus, does he?

KENNY

I don't think so.

MOTHER (V.0.)

Well, you'll get it, skin as sensitive as yours.

KENNY

How do you know if they do?

He looks suspiciously at the dog in his room.

MOTHER (V.0.)

Weather's been awful. All those bombs dropping. It changes our weather. Sure not like the good old days.

KENNY

(still looking at

the dog)  
Does their hair fall out?

MOTHER (V.0.)  
Your hair fell out? Just like your  
father. Weak hair.

KENNY signals the dog to get off the bed. He's getting worried.  
L.A. JOAN will have wandered in and out during this phone call.

KENNY  
Listen. Maybe I should go...

MOTHER (V.0.)  
I've been a Little dyspeptic.

KENNY  
I want to get the dog off my bed.

MOTHER (V.0.)  
But, I'll take some of that  
Nyquil... you know it puts you right  
to sleep no matter what's wrong, you  
go right off...

KENNY is really impatient to get the dog off his bed.

KENNY  
Okay. I'll be talking to you.

MOTHER (V.0.)  
Keep warm, dear. Let me hear from  
you.

KENNY  
Bye.

MOTHER (V.0.)  
Bye.

125 NEW ANGLE

KENNY hangs up the receiver and starts for his room and the dog.  
L.A. JOAN comes from her room and interrupts. She asks him where  
he's going.

KENNY  
I have to try to get my car  
running.

L.A. JOAN



I'll go with you.

KENNY

Well, okay...

CUT TO:

126 EXT. BAPTIST CHURCH - DAY

LINNEA has come to join DELBERT and the kids. They enter an ante room where coffee and snacks are served.

127 INT. ANTE ROOM - DAY

ALBUQUERQUE is eating everything in sight. LINNEA approaches.

LINNEA

This your first time?

ALBUQUERQUE'S mouth is full and she nods, "yes."

LINNEA

You're from out of town?

ALBUQUERQUE

Yes. I'm cutting a record.

LINNEA

We have a Bible study meeting tonight if you'd like to come.

ALBUQUERQUE

Is there food?

LINNEA

No.

ALBUQUERQUE

Well, I just wondered 'cause being from out of town I wouldn't be able to make anything.

LINNEA

No, those are socials you're thinking of... Saturday's usually.

The MINISTER is nearby.

MINISTER

This is your first time, isn't it?

ALBUQUERQUE

Yes sir. I'm from Tallahassee.

MINISTER

I see.

ALBUQUERQUE

And I want you to know I round  
Jesus today, right here.

MINISTER

Bless you. I hope we see you  
again, then.

He walks to the next person. ALBUQUERQUE passes LINNEA and  
DELBERT and goes to the street.

CUT TO:

128 INT. LIMO - afternoon

NORMAN is giving TRIPLETTE a tour.

NORMAN

Now in the cemetery Roy already has  
his stone, it's a fiddle... right as  
you drive in you can see it in front  
there.

TRIPLETTE

Oh?

NORMAN

Lot of them do. Fans start  
chipping at them, though.... Johnny  
cash has a \$100,000 fence around his  
house. Well, the fans are stealing  
the rocks right out of it. Haven  
Hamilton has a \$700,000 fence. It  
has spikes.

129 NEW ANGLE

They pass a house with a red pickup truck in the driveway.

NORMAN

That house over there is where I  
live. The one with the red truck.  
My aunt drives the school bus. 600  
kids a day.

TRIPLETTE cranes to look as a car with "Just Married" and "We've only just begun" painted on it drives by them. Norman looks at it, too.

NORMAN

Some black folks wanted to paint this car once. I didn't let them. They also wanted me to kiss the bride. I declined.

130 NEW ANGLE

He makes another turn on to a street that looks like a series of parks strung together. He slows down.

NORMAN

In the city of Nashville, there are a total of hundred and twenty millionaires some of them inhabit these beautiful home sites to make Nashville known as the Athens of the South. Here on the right you see the home of Haven Hamilton's mother. He built it for her after his Daddy passed away three years ago of lung cancer. Haven contributes time and money to the cancer foundation, now. You can see some of his records handing there in the living room.

TRIPLETTE struggles to see. NORMAN pulls up a little further and stops.

NORMAN

Look, now you can see it.

Sure enough you can.

NORMAN

He got that one in 1962. Song called 'Smokey Heart.'

131 ANOTHER SECTION OF ROAD - DAY

The limo passes OPAL and continues down the road.

132 INT. STAR'S TRUCK - INTERSTATE 40 - AFTERNOON

We SEE OPAL hitching a ride. He starts past, but she yells, forcing him to stop.

OPAL opens the door and gets in.

OPAL

You weren't really going to drive off?

STAR just looks at her. She smiles back.

OPAL

My name's Opal. What's yours?

STAR drives off.

OPAL

You going to Nashville?

He grunts.

OPAL

Good. I came out here to meet some underground singer. They say she only writes in those trees over there.

There is a long pause. STAR doesn't respond, so OPAL continues.

OPAL

She never came. I'm trying to gather some information about the characteristics of music people for English television. I started in San Francisco. Some friends were making an anti-war film about 'Nam, you know, and I just love marine movies. It is really the consummate art form, all those parts of the puzzle to make the whole. All that energy being collective, you know what I mean?

She removes some of her clothes because of the heat

OPAL

I've been all over the United States now except for Maine and Vermont.

STAR looks at her body and changes lanes.

OPAL

What did you say your name was?

STAR

Star.

OPAL

Star - oh! that's a fantastic name. Almost as good as Opal. I changed my name in Taos. This man that was really into low budget movies said my eyes were opalistic.

She reaches over and turns on the RADIO. He reaches over and turns it off.

OPAL

I'm going to make the consummate documentary as soon as I finish gathering information. You know it's so nice not to feel oppressed in a society that is male oriented.

STAR

Are you in music?

OPAL

No, I told you that.

134 EXT. HIGHWAY/STAR'S TRUCK The truck accelerates.

OPAL (O.S.)

Just living and then after that making the total documentary that will encompass everything.

We SEE them pass KENNY'S Nash. KENNY and L.A. JOAN are there.

135 ANGLE AT NASH

All the door handles have been stolen from the car. So has the radio and the steering wheel. There is a raw egg and a note that says, "ha-ha." KENNY is dumbfounded.

KENNY

What the hell?

He opens the trunk. There are several political posters and politically motivated materials for WALKER.

JOAN

What's this?

KENNY

Replacement party.

JOAN

Who's that?

KENNY

A guy named Walker. Amazing person. He's developed a huge following.

JOAN

How do you know?

KENNY

Well I've been following him around  
Just listening to him --He says he  
can really win -- I bet he can too -  
-

JOAN

You must really like him.

KENNY

Well, he's really amazing.

JOAN

I haven't gotten into politics yet.  
I'm still into music --except for  
you. You're into politics.

KENNY looks at her for a minute.

136 ANGLE ON HIGHWAY - SUNSET

The TRICYCLE MAN passes by the car.

END OF SUNDAY.

CUT TO:

137 TNT. GREEN'S BOARDING HOUSE - MORNING

KENNY is on the hall phone. Outside we HEAR the tricycle. KENNY has a stack of dimes and in calling wrecking yard people,

MAN (V.O.)

Wrecks.

KENNY

Ah, hello. My name is Kenneth  
Fraser... And I'm here from Terre  
Haute, Indiana. Ah, listen ...  
somebody stole my handles.

MAN (V.O.)

We don't mess with accessories.

KENNY

Oh, well, thanks. Ah, oh, maybe  
you know where...

The MAN has hung up. KENNY draws a line through his name and  
dials again.

138 INT. L.A. JOAN'S ROOM - DAY

During KENNY'S calls, JOAN is dressing in a hurry.

139 HALLWAY

MAN (V.O.)

Parts.

KENNY

Do you carry door handles?

MAN (V.O.)

What kind?

KENNY

Nash.

MAN (V.O.)

What year?

KENNY

Sixty-three.

Suddenly there is another person's VOICE on the line.

OPERATOR (V.O.)

Excuse me. I have an emergency  
phone call for 228-5128 from the  
Nashville Baptist hospital.

MAN (V.O.)

What?

KENNY

Sure. Ill take it. I'll call back  
on the handles.

The MAN hangs up. Nothing else happens.

KENNY

Hey, when do they come on?

OPERATOR (V.0.)

You have to hang up.

KENNY

Oh.

KENNY

He does and the PHONE RINGS. Hello?

DOCTOR (V.0.)

I'm sorry to break in, but is Mr.  
Green there?

KENNY

No, but I can give him a message.

DOCTOR (V.0.)

I see... Well, his wife just died.

KENNY

Oh my God!

DOCTOR (V.0.)

We're very sorry. Thanks.

As he hangs up, JOAN appears with her transistor. She is quite  
in a hurry.

KENNY

I thought you were at the hospital  
with your uncle!

She ignores him.

KENNY

Listen, your Aunt Ester just died.  
I'm... sorry... Listen, I really  
Feel bad now about last night...We  
had no...

JOAN

I'm in a hurry, gonna see this  
great group record at Woodland.



KENNY

I mean, Mr. Green was so nice to me. He took me in and...

JOAN

I don't really know what you're talking about.

And she is gone.

KENNY

(still dazed)

I've got to get a hold of Mr. Green.

CUT TO:

140 INT. WOODLAND STUDIOS -- STUDIO A - DAY

TOM is singing alone. L.A. JOAN enters the studio and begins talking to one of the engineers. when TOM finishes she enters the booth.

JOAN

Hope you don't mind me coming. I just love your music.

141 INT. HALLWAY

NORMAN, BILL and MARY enter the studio.

142 INT. STUDIO A

The studio door is burst open on TOM who is singing. BILL is forced to stand still. TOM doesn't look up until he is finished.

TOM

Howdy.

BILL

Where the hell have you been?

TOM and MARY bounce a look, her face is a little discolored.

TOM

You guys been having any fun?

He gets up and starts out the door. BILL is very anxious.

BILL

Where are you going?

TOM

To the bathroom.

He goes through the swinging door.

BILL

Hat!

143 INT. HALLWAY

TOM is on the phone. MARY makes her way toward his back. There is no answer to his call, so he hangs up and faces her.

MARY

Hi.

Long pause.

TOM

You look terrific.

Another pause. BILL sticks his head out from the studio room.

BILL

Hey!

TOM

It's the den mother.

MARY walks past TOM into the studio room. TOM holds up a finger to indicate he'll be a minute and walks toward the bathroom. MARY reaches BILL.

BILL

Come on, dammit. They want to check levels.

L.A. JOAN goes and waits outside the bathroom. When TOM comes out they exit together.

144 INT. STUDIO A

MARY is at her mike with her instrument. The engineer asks for a level so BILL and MARY sing their hit song. When they finish,

BILL

Where is he!

CUT TO:

145 INT. BAPTIST HOSPITAL - BARBARA JEAN'S ROOM - DAY

BARBARA JEAN is sitting at the foot of the bed. A NURSE in there talking to BARNETT.

NURSE

The doctor is out of town.

BARNETT

I know that and don't you worry,  
I'm going to get her right into bed.

NURSE

She must rest.

BARNETT

I have this release form signed by  
the floor doctor.

The PHONE RINGS.

BARNETT

Yes.

TRIPLETTE (V.O.)

Barnett, John Triplette. How's she  
doing?

BARNETT

She's fine.

TRIPLETTE

Well, I just thought I'd call.

BARNETT

Well, you did and she's fine.  
Thanks.

He hangs up. The NURSE is reading the forms. BARBARA JEAN is going through the flowers... She finds GLENN'S and reads the note.

NURSE

Well, I don't know.

BARNETT

I have a nurse waiting for her in  
the bus.

BARBARA JEAN

Who brought these?

NURSE

I don't remember seeing those.

BARNETT

Somebody brought them. Come on,  
honey, let's go.

She puts them on the gurney with the others.

BARBARA JEAN

Well, thank you all so much. You  
tell the other ladies thank you.

NURSE

Well all right.

As they start out, DELBERT enters.

REESE

How is she?

BARNETT

A little slow, but she'll be fine.

REESE

Have you talked to Triplette?

BARNETT

Who the hell is he?

REESE

He's lining up talent for Hal  
Phillip Walker.

BARNETT

Who the hell is he?

REESE

He's going to run for president.

BARNETT

Third party?

REESE

He has that sign with the tree.

BARNETT

What does he want?

REESE  
Barbara Jean.

BARNETT  
What!

REESE  
That's what he wants.

BARNETT  
You know better than that.

REESE  
It's on National television,  
Barnett.

BARNETT  
I don't care. She's always been  
neutral in politics and that's not  
going to change.

There is a pause. BARNETT and REESE have been talking away from  
BARBARA JEAN.

REESE  
Well, how about the shopping  
center?

BARNETT  
Yes. She's pretty rested up.

REESE  
Okay, then we'll see you there.

BARNETT  
Okay.

REESE leaves. BARNETT returns to BARBARA JEAN and the NURSE.

BARNETT  
Okay, come on, honey. How are you  
feeling?

146 INT. Hospital RECEPTION ROOM - DAY

BARNETT and BARBARA JEAN come from the elevator. GLENN is there  
writing. He sees her, As BARRETT and BARBARA JEAN leave, GREEN  
arrives with flowers for his wife. He sees BARBRA JEAN and hands  
her a flower.

GREEN

You going today?

BARBARA JEAN

(loudly)

Thank you-- Yes, I am.

GREEN

I'll tell Ester, she'll be thrilled

I saw you again.

BARBARA JEAN

(loudly)

You get her those Vitamin E right  
away.

GREEN

(shows her the  
bottle)

I got them right here.

BARBARA JEAN feels BARNETT'S impatience to go.

BARBARA JEAN

Well, Bye, Bye now. We have to go.

GREEN

Bye, Bye.

She goes on out the door as he walks to the desk.

146A NEW ANGLE

GREEN

Where have you got her hidden  
today?

He hands the NURSE a flower. She looks up in disbelief.

NURSE

Mr. Green?

GREEN

Yes, ma'am. How are you today?

NURSE

Didn't you get?... How are you?

GREEN

I'm fine. Can I go up?

NURSE

Let me see if I can get the doctor  
hold on one second.

She makes several phone calls and can't locate anyone. She sighs  
and hangs up.

GREEN  
You want me to wait?

NURSE  
No. Mr. Green, I don't know how to  
tell you this -- your wire passed  
away -- I thought they'd called you  
at home.

GREEN has and hasn't heard.

GREEN  
What?

NURSE  
(louder)  
Your wire Ester - she passed away.

He is stunned.

NURSE  
If you'll wait Just a minute I'll  
get everything from the business  
office.

146B ANOTHER ANGLE

He wanders to the waiting area. GLENN has been looking out the  
window at BARBARA JEAN getting into the bus. He comes back and  
begins to talk to GREEN so caught up in her he doesn't register  
GREEN'S grief.

GLENN  
(loudly)  
My mamma used to know her... They  
lived next door to each other... she  
said she was always nursing the sick  
animals.

GREEN looks at him and nods. He's still got the vitamins in his  
hand.

GLENN  
I really learned all about her from  
my Momma -- She's been saving this

scrap book about her since she got to be famous.

GREEN nods.

GLENN

The one thing she said to me when I joined was "When you're doing your travels you be sure you see Barbara Jean. You don't have to say anything about me but you be sure you see her." So that's what I've been doing. Now I'm going to hitch a ride so I can see her in Memphis.

GREEN nods.

GLENN

You give my test to your wifel

GREEN nods and puts the vitamins in his pocket as the NURSE calls from the desk.

NURSE

Mr. Green, the doctor is on his way and the business office has your bill ready.

CUT TO:

147 INT. LINNEA'S HOUSE - AFTERNOON

The PHONE RINGS SEVERAL TIMES before LINNEA answers it.

LINNEA

Hello.

148 INT. PHONE BOOTH

INTERCUT:

TOM

Wow!

LINNEA

What?

TOM

Who is this, right? I called you last night.



LINNEA

Oh.

TOM

I've got a gig tonight.

LINNEA

Oh?

TOM

End of Church Street. Next to a grocery store.

LINNEA

Doesn't it have a name?

TOM

I can't remember. In out/out in, something like that. Around eight.

149 INT. LINNEA'S HOUSE

Again she is left with a dead receiver.

150 INT. PHONE BOOTH

TOM exits. Behind him is Percy Warner Park and the Parthenon. L.A. JOAN is with TOM.

CUT TO:

151 INT. HALL - NIGHT

SUELEEN works her way through a crowd of men trying to get into the banquet hall. There is a sign that says "Benefit Banquet." SUELEEN finally makes it through the crowd and enters the room.

152 INT. BANQUET HALL - NIGHT

She walks past the tables and steps on the stage. She checks the curtain to find that there is no backstage. She enters the kitchen.

153 INT. KITCHEN - NIGHT

SUELEEN almost trips over REESE and TRIPLETTE and another man who are talking.

SUELEEN

Hi, I'm Sueleen Gay.

TRIPLETTE

I'm John Triplette. Excuse me. I got all caught up in looking at you. You'll be fine.

SUELEEN

Oh, why thank you.

TRIPLETTE

May I see your costume?

She removes her coat and exposes a costume that looks like a picture of a frosty glass or gin and tonic on a hot day. TRIPLETTE stares blatantly and REESE can hardly keep his hands off her. SUELEEN starts into her routine as a matter of survival.

SUELEEN

You like it? Listen, where is the pianist? I need to go over this with him.

She hands over a stack of music.

SUELEEN

You all didn't say what you wanted to hear.

TRIPLETTE smiles.

SUELEEN

Someday I'm gonna be a star like Barbara Jean.

TRIPLETTE puts his arm around her and walks off.

154 NEW ANGLE

TRIPLETTE

Sueleen, you're prettier and probably sing better. Besides, she is unusually sick. And tonight you have the opportunity to work in front of some grateful gentlemen.

They continue to walk past the many places.

TRIPLETTE

Have you ever done this before?

She shakes her head, "no" quite caught up in air.

TRIPLETTE

Well, it's not too hard. You'll sing whatever it is you want to sing. They'll applaud like crazy 'cause I can tell them that you're really something and then the piano and drum will give you a little fanfare and you can sing and take off your clothes or not sing. It really doesn't make much difference, really. But since you've never done this before, singing might help.

They are near three enormous beef legs waiting to go into the oven.

TRIPLETTE

Now this is to raise funds for someone who can help people who are less fortunate than yourself. The more you take off, you see, more money we can raise.

SUELEEN

(like a robot)

I see.

TRIPLETTE

I know that you are an artist and I am sure you are very religious.

She nods "yes."

TRIPLETTE

Well, this is for people who have a kind of religious belief in the way they live.

155 NEW ANGLE

The waiters come in to serve the salad and the rolls and the chef starts to carve the meat. We FOLLOW one of the waiters into the banquet hall.

156 INT. BANQUET HALL - NIGHT

It is almost full. The pianist and the drummer are on the non-stage. At the far end of the room, we SEE someone enter from the street, go to the sign and read it.

157 NEW ANGLE - DOORWAY AND CORRIDOR

It is ALBUQUERQUE reading "banquet." The door to the room closes and she goes down another corridor and disappears.

158 INT. BANQUET ROOM - LATER THAT NIGHT

The men have finished their dinner and SUELEEN finishes her song. The applause is thunderous. SUELEEN looks to the kitchen door.

159 ANGLE AT KITCHEN DOOR

TRIPLETTE is applauding like crazy. REESE is beside him.

160 ANGLE AT SUELEEN

She blows kisses then runs to TRIPLETTE.

SUELEEN

Don't you think they'd just love another song instead?

TRIPLETTE

Now, Sueleen, you know that's not what we talked about right here in this very room.

It's too late. The ANNOUNCER speaks.

ANNOUNCER

We're ready to striiiippppp... for cash, gentlemen. The time has come to dig deep. Our little Sueleen is going to dig deep for you.

There are a few chortles. Suddenly she freezes. TRIPLETTE holds her and kisses her hair.

Page missing

165 NEW ANGLE

TRIPLETTE encases her in her coat. TRIPLETTE yells something about bringing her clothes as the audience goes crazy.

166 NEW ANGLE

ALBUQUERQUE is totally fascinated and delighted, applauding to the point of almost giving herself away. She picks up SUELEEN'S clothes.

CUT TO:

167 INT. CAR - NEAR DEMOW'S DEN - NIGHT

REESE drives SUSLEEN home. He is drunk. He double-parks.

REESE

Here we are, Sueleen.

She looks out the window and nods. He gets out and opens the door as LADY PEARL walks past them on her way to the lounge. STAR drives up behind REESE'S double-parked ear and has to move around it. SUELEEN starts for her room, but REESE follows very close. Finally, he turns her around.

REESE

Sueleen... Sueleen Gay.

His look says what he wants. She is terrified.

SUELEEN

Oh, no.

She starts to walk quickly, but he grabs her arm.

REESE

Wait a minute! I want to look at you. C'mon.

SUELEEN

Oh, please, Oh, God.

He pushes her against one of the storefronts.

REESE

C'mon! I Just wanna look...

He squeezes her arm and she screams.

167 CONTINUED:

REESE

Good. I wanna look really good.  
You know what I mean? Do you? Huh?

She is about to pass out from terror, when all of a sudden he eases off.

168 NEW ANGLE

The TRICYCLE MAN stands and watches a few feet away. SUELEEN'S

terror now is divided between the two men. REESE can't handle the way the TRICYCLE MAN looks at all.

REESE

Oh.

He releases SUELEEN, turns and runs up the street. She slides down and hugs herself. The TRICYCLE MAN doesn't move.

SUELEEN

It'll be okay... It'll be okay... I know it'll be fine...

After a while, she pulls herself up and starts up the stairs to her room. The TRICYCLE MAN watches until she is gone, then walks across the street.

((THE FOLLOWING IS INTERCUT WITH BANQUET))

169 INT. EXIT INN - NIGHT

TOM enters with L.A. JOAN. The place is crowded. WADE sits at a table with LINNEA. She hasn't seen TOM.

WADE

I was in prison for twenty-eight years.

LINNEA

Oh.

WADE

Premeditated murder.

LINNEA

Oh.

WADE

Just got out. Had me thirteen lawyers. Missed the electric chair twice. .. Been out three months. Are you heavy?

LINNEA

I'm not sure...

WADE

I'm forty-six. Do you like to go up or down?

LINNEA

What?

WADE

High? Do you ever get high? A walk on the wild side. Ever do dust?

Before TOM can sit down he is called on stage by the MC. Also present are BILL, MARY and NORMAN, talking about NORMAN'S act and OPAL, who interviews them. LINNEA sees TOM.

WADE

All I need is fifteen minutes a night.

LINNEA

Fifteen minutes?

WADE

Sleep. That's all I need. Don't want to waste no time sleeping. You married?

LINNEA

What...? Oh, yes.

WADE

Not me. Ain't never loved anybody. Ain't never been married. Won't either.

170 ANGLE TOWARD STAGE

TOM stands at the mike.

TOM

Good evening. Thanks. I used to be part of a group. You remember?

Everybody laughs.

TON

Well, they're here, Bill and Mary. We're cutting a record here. So far, they've done all the work. It's an accident they're here. I've been hiding from them for days now, right?

Everybody laughs.

BILL

You bet your sweet ass.

Everyone laughs.

171 ANGLE - LINNEA AND WADE

She is lost in the sound of his voice.

WADE

You know who that is?

LINNEA

Yea.

WADE

I see.

172 ANGLE - STAGE

WADE

TOM calls BILL and MARY to the stage. The three of them burst into: "Since You've Gone." When they finish, BILL and MARY sit down again.

TOM

I'd like to sing a new song for you. I threw away a good one I wrote yesterday. maybe it was the day before -- anyway.. Let's go here, 'I'm Easy.'

173 NEW ANGLE

TOM seems to know where LINNEA is sitting and directs the song to her. After he finishes, he gives the guitar back to its owner and Joins L.-A. JOAN to walk out.

174 NEW ANGLE

WADE starts in again.

WADE

Love, that's a word that's been overused. I'll say I sure like you. Maybe...

LINNEA is wiping her eyes with a hanky.

A large group of people starts out the door, among them TOM and L.A. JOAN. TOM steers himself and JOAN to LINNEA'S table. BILL and MARY catch him there. All the while he is talking to them, he writes a note and places it in LINNEA'S lap. OPAL walks past TOM. They look at each other.



BILL

Listen, we're suppose to sing on TV  
day after tomorrow. At the park...

TOM

National?

BILL

Yes. Percy Warner Park'.

MARY

Where are you staying?

TOM

Is that for that Walker guy?

BILL

Yes, but we're just singing.

MARY

Sue was trying to get hold of you.

TOM

Come on. He's a crook.

BILL

What crook?

WADE

I'm a Roman Catholic. You're  
Baptist, I bet. Catholic means  
universal, everything, know what I  
mean?

She nods again. She can't make out the writing with out her  
glasses and she doesn't want to put them now.

WADE

I'm a scholar of the Bible as well  
and we're all going to answer to  
God. Have you read the book of  
Revelations?

She nods 'yes.'

WADE

You ever read the 'Apocalypse  
Unsealed?'

She is too curious. She takes out her glasses and looks through

them lorgnette style as WADE continues to talk.

TOM

I'm not coming anywhere near that place. He's a rotten guy.

MARY

That's not true.

TOM

He's a politician.

BILL

He saw us at Tammany Hall.

TOM

The Hell he did. Look, I'll see you in the morning.

MARY

Really?

TOM

You bet. Nine, right? But count me out of that other thing.

175 NEW ANGLE

TOM takes L.A. JOAN and leaves. LINNEA panics, BILL burns, OPAL and MARY watch after TOM, NORMAN keeps silent.

WADE

My mother. died in '72. They told me after. They said they couldn't find me before, so they told us after.

LINNEA

What?

WADE

They said go see the chaplain.

LINNEA

I'm sorry but I have to go.

She gets up quickly and leaves. Everybody is gone, too.

WADE

(to self)

I'm a hundred years old and when

I'm two hundred, I'll die.

CUT TO:

176 EXT. EXIT INN -

As LINNEA hurries off, we SEE STAR sitting in his pickup truck, watching and waiting for ALBUQUERQUE.

END OF MONDAY.

CUT TO:

177 EXT. HIGHWAY - AT KENNY'S CAFE - MORNING

The TRICYCLE MAN is helping KENNY fix the car, changing tires, etc. KENNY is under the hood. When he comes out, KENNY tells the TRICYCLE MAN how grateful he is and that he wouldn't know what to do if he hadn't shown up. The TRICYCLE MAN just finishes the job.

CUT TO:

178 EXT SHOPPING CENTER PARKING LOT - DAY

A platform has been erected in the center of the parking lot. BARBARA JEAN'S bus is parked nearby. There is a large crowd, and several people gathered around the platform. GLENN is among them so is TRIPLETTE, REESE and OPAL. Radio station personnel and musicians prepare for the show. Finally, the bus door opens and BARNETT leads BARBARA JEAN to the platform. The musicians start and she sings. The sound comes from many huge speakers and people come from stores and shops to hear.

BARBARA JEAN segues from one song to another.

179 NEW ANGLE

BARNETT stands to the side, talking to various people TRIPLETTE pulls his sleeve.

BARNETT

Well, for heaven's sake. You're just about everywhere, aren't you?

TRIPLETTE

I came out to see how you all were doing.

BARNETT

I think I should tell you I know why you're here. The answer is no

... we don't get involved in politics.

TRIPLETTE

(laughs good-naturedly)

Well, that's not entirely true, Barnett. At least not according to Haven.

BARNETT

Haven? Hell, we've been playing poker together since we were fourteen.

TRIPLETTE

I guess that's why he thought you might want to help out.

BARNETT

He knows better.

TRIPLETTE

Well, it's probably because it would help him.

BARNETT

How is that?

TRIPLETTE

Everybody likes to be as good as their word.

BARNETT

Whose word?

TRIPLETTE

His Word.

BARNETT

His word? Are you telling me Haven promised you something?

TRIPLETTE

That's pretty close. He's going to be on the bill. Why not put Barbara Jean on with him?

TRIPLETTE'S last sentence is caught in silence as BARBARA JEAN has stopped singing in the middle of a phrase.

180 NEW ANGLE

She holds the mike and looks at Barnett.

BARBARA JEAN  
Barnett..

She faints. There in a moment of confusion, then GLENN is on the stage protectively as the musicians clear the people out

181 NEW ANGLE

BARNETT vaults through the crowd pushing TRIPLETTE aside.

BARNETT  
Get her feet up.

He pulls himself on the stage. She is coming to and sees GLENN'S face looking at her and rubbing her hands.

BARNETT  
Okay, honey.

He carries her to the bus. TRIPLETTE is forced to watch from a distance.

182 INT. BUS - DAY

BARBARA JEAN has come to and she and BARNETT are alone in the back of the bus. He studies her carefully for a minute and then decides she'll be all right.

BARBARA JEAN  
Oh, Barnett, I'm so sorry.

BARNETT  
Honey, it's okay... How do you feel now?

BARBARA JEAN  
All those people...

She fights back the tears.

BARNETT  
Don't worry, I'll take care of it

BARBARA JEAN  
You're so good.

He blows her a kiss and steps from the bus.

183 EXT. BUS - DAY

BARNETT sends the nurses inside. GLENN has pushed to front of the crowd. BARNETT grabs a hand mike.

BARNETT

She's fine now, folks. Just too soon after the hospital, I guess.

(he pauses)

She won't be able to continue and she's in the bus crying her eyes out, because she doesn't want to disappoint the people who love her the most.

There is a group groan. BARNETT looks for some understanding but there is none. There are several catcalls and GLENN, who is near BARNETT, becomes so enraged, he tries to find the caller. There is almost a fight, but TRIPLETTE intervenes. He glances to GLENN.

TRIPLETTE

Come on, come on. You don't want to waste your energy on that fool.

184 NEW ANGLE

Catcalls continue from other parts of the audience. TRIPLETTE shouts against GLENN, who has turned his intensity to the crowd

GLENN

She's frail. You never saw anybody so frail. I've seen her breathe hard just standing still, dammit. You're selfish. Worst selfish I've ever heard. What if she died? Would you like that? You'd probably say she faked it so they could make money. Well, you're just dumb.

185 NEW ANGLE

TRIPLETTE

We could invite them to the park.

BARNETT

What?

TRIPLETTE

They can come to the concert in the

park.

BARNETT

I said 'no!'

BARNETT studies the angry crowd then TRIPLETTE, who is holding back GLENN against them. The crowd is even more angry

BARNETT

(to crowd)

We're very Sorry... Please... If you'll listen.

(he makes the decision)

You can see her tomorrow at Percy Warner Park...

GLENN has disengaged from TRIPLETTE'S hold and pushed his way to the back.

BARNETT

Triplette, I want to talk to you.

Moves closer.

BARNETT

I got trapped and you know it, so let's have some rules.

TRIPLETTE

Absolutely. Listen, Barnett, I understand your position.

BARNETT

No, you don't, so don't say you do. Bunch of damn liars. What do you get out of this?

TRIPLETTE

Nothing; Barnett. It's my job.

BARNETT

Your job, huh.

He removes a pen and paper and writes down the following as he speaks.

BARNETT

She will not appear on the stage or support that Walker guy and you can't have any of his signs up while

she sings. She'll be on first and out of the park before he shows up. There will be no pictures, no questions, no answers or tying her name up with his now or in the future to come. Any money she makes will go to the President of the United States.

He calls over his secretary and makes TRIPLETTE sign the statement. Then the secretary signs.

BARNETT

We'll see you tomorrow. I'll send her three songs over this afternoon. She'll be done about ten minutes after she starts and Walker better not show up till she's through. Now, get out of here.

TRIPLETTE extends his hand expecting friendship. BARNETT ignores it. As TRIPLETTE leaves, a MAN who has been after BARNETT'S attention steps up. BARNETT turns to his secretary.

MAN

Barnett?

BARNETT

(sharply)

What?

MAN

Well, Barnett, I have this terrific song I've been working on. It would be a natural for Barbara Jean. Like you to take a look at it.

BARNETT looks at him suspiciously.

BARNETT

I'm very busy right now.

(to secretary)

Get me Haven.

MAN

It'll just take a minute. Here,

I'll even hold it for you.

BARNETT sighs and skims over the paper. Song stealing is the same as horse stealing to BARNETT. He becomes enraged.



BARNETT

I don't know where you got this,  
but something tells me you stole it  
and I hate thieves.

The MAN takes the paper back and tries to walk away from him --  
BARNETT yells after him.

BARNETT

Aren't you an engineer...? I know  
you -- Don't you work at one of  
those cut a record places...?  
Twenty-five bucks a shot, isn't it?  
Usually their last twenty-five...

The MAN backs up and BARNETT follows him. They have entered the  
crowd. The MAB starts to run. BARNETT runs after him. When the  
MAN gets into the car. BARNETT picks up a rock, throws it and  
hits the windshield with it. The car MISFIRES but finally  
starts.. As the MAN drives off, BARNETT stands watching until  
he's out of sight.

CUT TO:

((THE FOLLOWING IS INTERCUT WITH THE SHOPPING CENTER))

186 EXT. FAIRGROUND - DAY

We SEE a fairground, then a roller rink, and a wrestling ring,  
and finally a small portable stage in the center of a circular  
track. The grandstands are partially ruled and stock cars roar  
from another part of the field;

Around the stage -we SEE a sign that says, "Talent Show Tonight"  
and we see the contestants and the MC, and NORMAN doing a routine  
with an accordion player. After NORMAN finishes, the NC takes  
the mike.

MC

Thank you, Mr. Berguan. And now we  
bring you, 'Albuquerque.'

187 NEW ANGLE

ALBUQUERQUE walks to the mike.

ALBUQUERQUE

Hello, everybody. My name is  
Albuquerque.

There are-a few nasty remarks.

ALBUQUERQUE

I'm going to sing a wonderful tune.

She starts to sing, "You're an Old Smoothie," and as she does the stock cars leave the pit and drive to the entrance of the track. ALBUQUERQUE, disturbed at first, sings louder. The cars are waiting for the talent show to set off the track.

188 NEW ANGLE

Albuquerque starts to take off her clothes. The MC hasn't noticed, but the grandstand has. People shout, "Take it off..." ALBUQUERQUE loves it. Before ALBUQUERQUE can remove the last two garments, the MC rushes over and grabs the mike.

MC

We'd like to announce the winner of tonight's contest. Albuquerque, How about some applause for a darling little lady

ALBUQUERQUE

Oh, I'm not through.

MC

That's all, folks.

The stands are calling to have her take it all off and her fellow contestants are furious. RAVEN, BUD and PEARL are there and they discuss her act.

MC

Here is the twenty dollars first prize money and a seat in the grandstands and now let's turn the show over to Al Allen in the race stand.

He shuts off the mike.

189 NEW ANGLE - TRACK

The stock cars start around the track and stop in front of the race announcer.

AL

Congratulations to Albuquerque and welcome, everyone, to the Memorial Race for Billy Apple, who died a week ago in a wreck at this very

track, and we want you to know his last words were, 'Are the other fellows all right?'

A wave of applause and we SEE the talent show make its way across the track. The platform is already torn down and the MC is helping ALBUQUERQUE dress. As she passes the drivers, they cheer and she blows them a kiss and loses her first garment as she does. More cheers.

190 NEW ANGLE

The cars are dented. On the side of one car it says, "Haven Hamilton," and now we see him, BUD and PEARL in the stands. On the side of another car it says, "Connie White."

AL

Want you all to save a dime every day and next Saturday we'll take up a collection and give it all to Billy Apple's wife. Share. Their four kids will sure miss their daddy. Want to announce Bob Trilltree is out of the hospital now. Hope you'll be back with us soon. All right, would you stand, please?

The people stand to a scratchy record of the National Anthem. A '74 Pontiac circles the track with a man holding a medium-sized American flag which flaps as the convertible drive.. At the end of the song the Pontiac drives off the track.

AL

This is for Billy Apple. Okay, ladies and gentlemen, let's pick ourselves a winner.

191 NEW ANGLE

The drivers get into their cars and start up. The track man waves a flag which starts them around the track in pairs. We notice the TRICYCLE MAN, who has been there all the time. The race starts and the SOUND is deafening. ALBUQUERQUE is thrilled to death. Suddenly, STAR sneaks up on her as she whistles with her fingers in her mouth.

STAR

Winifred.

ALBUQUERQUE

Hi! Star.

STAR

Winifred, the kids want you home and so do I.

ALBUQUERQUE

I won first prize.

STAR

Come on.

She has no choice but to follow him out. Several people compliment her as she leaves the grandstand. She buys a bag of peanuts on the way out.

192 INT. TOM'S MOTEL ROOM

CUT TO:

There is some lovemaking going on in Tom's bed.

TOM

You're really terrific, you know what I mean --LINNEA rolls over and faces him.

LINNEA

I have to go.

TOM

Wrong.

LINNEA

I have to go. He sighs.

TOM

I know.

She makes a move to leave.

TOM

Stay.

LINNEA

I can't.

TOM

Car pool?

She laughs and eases out of the bed.

TOM

When did you think it would happen?

LINNEA

I'm not sure.

TOM  
I knew when I first met you.

LINNEA  
Oh.

She starts to go into the bathroom.

TOM  
How old are you?

LINNEA  
Older.

TOM  
Thirty?

LINNEA  
Well...

TOM  
I'm twenty-eight

LINNEA  
Oh.

TOM  
Older than thirty?

She nods.

TOM  
Terrific! Who was that black guy?  
A friend of yours?

LINNEA  
That's unkind.

TOM  
Come on, you ever been attracted to  
a black guy?

She looks at him close, then goes into the bathroom and shuts the door.

193 INT. MOTEL BATHROOM - AFTERNOON

We HEAR TOM making a phone call. LINNEA grabs a towel and wraps it around her head and throws back the shower curtain, only to find a huge black cockroach in the tub. TOM laughs as she shuts

the curtain in horror, then she proceeds to take a sponge bath. She leaves the bathroom quickly.

194 INT. MOTEL ROOM - AFTERNOON

TOM is still on the phone. LINNEA dresses, but can't find her slip. She finishes and heads for the door.

TOM  
(into phone)  
Just a minute.

He steps to LINNEA and puts his arms around her.

TOM  
I'll talk to you tomorrow.

LINNEA  
That's what you said before.

TOM  
I know. Goodbye.

He kisses her and walks back to the bed. As she gets to the door, she is hit with something, It is her slip.

TOM  
Maybe you better keep that.

He smiles and she walks out the door.

195 EXT. TOM'S MOTEL ROOM - AFTERNOON

Outside, LINNEA hangs the slip on the doorknob and leaves.

CUT TO:

196 INT. GREEN'S BEDROOM - NIGHT

GREEN is in bed. KENNY takes away a tray of cookies and hot chocolate.

You okay?

GREEN  
Sure... you're a fine boy, Ken, you really are.

KENNY  
Okay... you get to sleep. I'll see you in the morning. Good night.

GREEN

Good night,

KENNY turns out the light and calls the dog. GREEN settles into his pillow.

END OF TUESDAY.

CUT TO:

197 EXT. CEMETERY - MORNING

A small, empty last rite for MRS. GREEN. KENNY and GREEN are at the grave. In the distance, the TRICYCLE MAN watches.

GREEN

I guess she's not coming...

CUT TO:

198 EXT. PATHENON - MORNING

Preparation for the big televised rally.

CUT TO:

199 EXT. PERCY WARNER PARK - DAY

Outside the Parthenon, KENNY, with his violin case, waits for some food at the barbecue. ALBUQUERQUE'S who has fled STAR again, waits near him. BARNETT is talking to REESE.

200 ANOTHER ANGLE

TRIPLETTE is at the stairs. GLENN is trying to get past a guard and finally TRIPLETTE recognizing him from the shopping center, helps him in. They enter the stair area, near all the TV cables and equipment.

201 NEW ANGLE

They approach BARBARA JEAN, who is talking to musicians. BILL and MARY are there with NORMAN, and LINNEA is singing on stage with the black choir. TOMMY now steps up to talk to BARBARA JEAN.

202 NEW ANGLE

GLENN is lost in BARBARA JEAN'S magic. She smiles at him, but in talking to HAVEN, BUD and PEARL and looking for BARNETT. TRIPLETTE walks by GLENN.

GLENN

Listen, could you give her this for me?

TRIPLETTE takes a note from GLENN.

TRIPLETTE

Sure thing.

GLENN

Thanks.

TRIPLETTE

TRIPLETTE hands her the note as BARRETT angrily steps up. Someone calls "places."

BARNETT

They screwed up. You go on after the choir.

TOMMY BROWN joins LINNEA and the choir on stage. We SEE TOM wandering and avoiding BILL, but catching MARY'S eye. OPAL is near as is LA JOAN. BARBARA JEAN reads GLENN'S note: "If I die tomorrow, I lived today."

203 NEW ANGLE

The applause builds.

ANNOUNCER

Ladies and gentlemen, Miss Barbara Jean...

The audience is swept away.

204 NEW ANGLE

In the audience we see KENNY and the TRICYCLE MAN and WADE. SUELEEN is there, too.

205 ANOTHER ANGLE -- STAGE AREA

As BARBARA JEAN sings, GLENN stands next to BARNETT. She finishes the song and looks in GLENN'S direction.

206 ANGLE - BARBARA JEAN

She is leaning on a stool.



BARBARA JEAN

I want to thank you for all your good wishes. You are so important to Barnett and me. Now I want to sing a special song for all our soldier boys.

The orchestra starts. She calls for HAVEN to come out. The applause swells and, they start a song together.

207 EXT. FRONT OF PARK - DAY

A long black limo is parked near two ambulances, the attendants sitting on the ambulance fenders and joking.

208 ANGLE - STAGE

BARBARA JEAN and HAVEN have finished the soldier song. The choir comes out to back her now. The audience picks up the song they sing. After the song everyone claps loudly, and a large bouquet of flowers gets handed up to BARBARA JEAN. They hug as someone begins to unfurl a "HAL PHILIP WALKER" banner behind them. Photographers crowd in. Suddenly there is a sharp jolt in HAVEN'S body and BARBARA JEAN is down. There is brief confusion, but the choir continues to sing and everyone thinks BARBARA JEAN has fainted again.

209 NEW ANGLE

The confusion mounts as both HAVEN and BARBARA JEAN are down and there are flowers lying all over the place

HAVEN

Barnett! My God, Barnett I'm shot!

TRIPLETTE runs up the stairs and the choir continues. BARNETT yells for them to stop. He and BARNETT are over BARRARA JEAN, while guards and BUD attend to HAVEN.

TRIPLETTE

She's... oh, my God... there's blood here...

(taking mike)

Ladies and gentlemen, I don't know what to say.

210 ANGLE - AUDIENCE

There is a VOICE among the noise that shouts:

I could have got that Walker bastard before. I've been closer, closer than this, but my Nash broke down and somebody kept stealing my things. I wanted to get him the day before, then Mr. Green's wire died, so this was the right time. I love the President of the United States. I love him.

Guards grab the speaker, KENNY, in an instant. He shoots a policeman's foot by accident. Men swallow him up. Someone yells, "sing."

211 ANGLE - STAGE

The choir has no direction to go in. ALRUQUERQUE suddenly is with microphone.. She starts to do "It Don't Worry Me." The rest of the singers join in.

212 EXT. PERCY WALKER PARK - DAY

BARNETT leads the stretcher to one of the ambulances. He doesn't allow HAVEN to enter.

BARNETT

Have your friend Triplette take you  
to the hospital.

A man walks up from the limo. It is WALKER. TRIPLETTE is near.

WALKER

What'd she do, faint again? I'm getting tired of waiting in the car.

TRIPLETTE turns and belts him.

CUT TO:

213 INT. AMBULANCE - DAY

As it speeds to the hospital. BARNETT is calm. He knows none of it matters anyway.

214 EXT. STREETS - DAY

The TRICYCLE MAN follows the ambulance, then heads off onto the highway to Memphis. We SEE STAR'S truck going toward the Parthenon.

215 EXT. PARTHENON

We SEE STAR'S truck arrive and park. He gets out, as the music and chaos swell.

END CREDITS

FADE OUT.