COAL MINER'S DAUGHTER

Screenplay by
THOMAS RICKMAN

Based on the Book
"Loretta Lynn: Coal Miner's Daughter"
By LORETTA LYNN
with
GEORGE VECSEY

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COAL MINER'S DAUGHTER

FADE IN

1

EXT. BUTCHER HOLLER, KY. - DAY (TITLES BEGIN)

Down a mountain trail Loretta Webb, 13, rides a mule, which is pulling a little wooden sled. On the sled is her brother Herman, 10, with a glob of white salve on his forehead.

2

INT. VAN LEAR COAL MINE - DAY

Pitch black except for the miners' headlamps. Ted Webb, 40, drills a hand auger into the coal face. Powder is tapped in — "Fire in the hole!" — and explosion. Miners crawl back through the dust and shovel coal into a mule cart. A foreman shouts "Payday today, let's go!" The miners shovel faster.

3

EXT. RIDGE ABOVE VAN LEAR MINE - DAY

Loretta and Herman move down the ridge toward the mine.

3-A

EXT. MOUTH OF THE MINE - DAY

A dozen miners come out of the mine, including Ted. His trousers are torn at the knees, which bleed slightly.

4

EXT. ROAD LEADING FROM MINE - DAY

Loretta and Herman are waiting for Ted as he comes down the road.

LORETTA

Hi, Daddy -- boy, look at your knees, Daddy. Why ain't you a-wearin' your kneepads?

TED

Aw, Loretty, that ol' shaft is so low, if you wear your kneepads, you skin your back. Don't wear 'em, you skin your knees.

(grins)

Wear 'em tomorrow, I reckon. Give my back a turn.

They continue on down the road.
EXT. ROAD THROUGH VAN LEAR COAL CAMP - DAY

A muddy red jeep flies over the ruts toward the company store, driven by a young soldier with a plump, sexy girl beside him. The jeep careens into the storefront drive causing several miners to leap out of the way, laughing and cussing.

EXT. ROAD FROM MINE APPROACHING STORE - DAY

Ted looks at the salve on Herman's forehead. The little boys' jaws are clenched tightly shut.

TED
What you so sulled up about, Herman?
What's that stuff on your head?

LORETTA
Herman's scared to open his mouth. We was playin' up by Prod Bottom and a ol' green snake bit him right on the head. Daddv, ain't it true that if a green snake bites you, you laugh yourself to death?

TED
That's what I always heard.

LORETTA
That thing bit Herman two hours ago. He's been clampin' his jaws shut ever since so he won't start laughin'.

Ted looks at Herman and smiles to himself. Loretta sidles up to Herman and says quietly:

LORETTA
Be careful, Herman. One little smile's liable to start it. And you'd just never stop.

Herman glowers furiously at her. They are approaching ---

EXT. COMPANY STORE - DAY

The young soldier -- Doolittle Lynn, 19 -- holds forth cockily from the jeep as the girl, Lizzie, looks on. The others listen as a jar of moonshine makes the rounds.

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DOOLITTLE
Boys, there ain't no place this
ting can't take me -- no gully she
can't jump, no creek she can't ford,
no hill she can't climb.

FIRST MINER
By God, I know one thing you can't
climb -- that heap of red-dog past
the mine up yonder.

DOOLITTLE
Hell, buddy, I can climb that damn
mess backwards.

TED
(going up steps
with the kids)
You boys watch your language with
these children here.

Doolittle salutes apologetically; Lizzie giggles. Ted glowers
and continues on to the pay window which is part of the store.
He gets in line. Loretta hangs back, listening.

DOOLITTLE
Who wants to bet me I can't climb
that red-dog?

SECOND MINER
Backwards, you say?

DOOLITTLE
Hell, yeah, backwards!
(to Loretta)
'Scuse me, little girl. Backwards,
right up to the top -- I got fifty
dollars says I can do it! Who'll
bet me?

The others boisterously get up the money. Doolittle grins and
winks at Loretta. Flustered, she runs to Ted who is at the
pay window getting paid in scrip.

TED
Come on now. Let's get in the store
and give the company their money
back.

Frowning in Doolittle's direction, Ted goes into the store.
Loretta watches interestedly as Doo loudly covers all bets
(ad lib). Then she goes in the store.
INT. COMPANY STORE - DAY

Loretta watches the action outside through the front window. Ted is at the counter with the Storekeeper.

TED
Who's that soldier boy out yonder struttin' like a banty rooster?

STOREKEEPER
That's ol' man Red Lynn's boy, Doolittle. Come back from the army just as wild as a hearthern. That Germany war's just ruint these mountains -- boys come back here don't want to do nothin' but cut shines and act wild.

TED
He'll calm down some when they slap a coal shovel in his hand. That Sears-Roebuck I ordered come in yet?

Storekeeper nods and moves off to the rear. Loretta watches as out front Doolittle's jeep races off toward the mine, the others scrambling after on foot, her eyes glowing with subdued excitement. Ted notes this.

TED
Loretty -- get you a can of vy-annies for you and Herman.

Her face lights up; she instantly forgets Doo and the jeep and gets a can of Vienna sausage from the shelf. The Storekeeper returns with a large brown mail-order package.

LORETTA
(eagerly)
What's that, Daddy?

Ted grins and says nothing.

EXT. THE PILE OF RED-DOG - DAY

At the foot of the smoldering heap of waste Doo revs his jeep as Lizzie and the others watch. A few of them are buying jars of moonshine from a man in a clump of trees nearby -- Lee Rainey, with a mule loaded down with bags of shine. Seeing Ted, Loretta, and Herman approaching -- the mule-sled loaded with groceries and the large package -- he waves and shouts:

LEE
Hey, Cousin Ted! Come here and get in on this bet -- it's a sure thing.

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LEE (Cont'd)
Ol' Doolittle never get up there without rollin' over and killin' hisself!

Ted comes up, nods. Lee grins at Loretta. She grins back but is more interested in Doo and the jeep.

Doo roars backwards up the red-dog pile, gets a little way, slips, slides, spins wildly -- showering burning ash on the spectators who scatter laughing. Then, just as he's about to tip over, the tires catch and the jeep seems to spurt to the top of the mound. The crowd cheers as Doo poses triumphantly.

LEE
(whooping)
Lord-a-mercy -- that sumbuck Doolittle don't know what quit means, does he?

TED
(dryly)
He sure went to a lot of trouble to get on top of a heap of trash.

But Loretta is watching with bright, excited eyes....

EXT. WEBB CABIN - BUTCHER HOLLER - DAY

As Ted and the kids climb toward the cabin more kids burst from the house and run toward them -- Junior, 16; Jack, 12; Peggy Sue, 6; Donald Ray, 9. At the door is Clara, 35, holding Betty Ruth, 11 months. The kids converge on the package as Loretta races to a wooden well and begins drawing a bucket of water.

TED
You young'uns take that stuff inside -- and don't open that package til I get there.

They rush inside with supplies. Loretta empties the water into a battered wash pan and Ted washes the coal dust off his face and hands. Loretta waits with a towel.

INT. CABIN - LIVING ROOM - DAY

The kids look on eagerly as Ted opens the package. Clara -- "Mommie" -- looks on from the kitchen door, holding the baby.

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The package is opened -- new shoes. Kids gasp happily and clamour for them.

**CLARA**

You all kids hush -- you ain't a-touchin' them new shoes 'till you washed them dirty feet.

The kids all slam out of the house toward the well. Ted stops Loretta.

**TED**

Wait a minute, Loretty -- try this on first.

He takes a blue dress with little flowers out of the package. Loretta gasps happily -- races into the bedroom to try it on.

**CLARA**

Them others gonna be wantin' to know why she's a-gettin' treated so special.

**TED**

Loretty's thirteen, Clary. She orta have her one dress that ain't made out of no flour sack.

---

**INT. BEDROOM - DAY - LORETTA**

She undresses to her homemade underclothes. On the walls of this room she shares with her parents, are plastered newspaper and magazine pages -- with sepia photos of Loretta Young, Gregory Peck, Clark Gable, Scarlett O'Hara, visible. The other kids are heard pounding back inside as she pulls on the new dress, thrilled and excited.

**INT. LIVING ROOM - THE KIDS**

Putting on their new shoes, walking around looking at their feet, etc. Loretta enters in her new dress -- a size too big.

**TED**

Well, looky here. Right pretty, ain't it, Mommie?

**CLARA**

I reckon she'll grow into it fast enough.

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JACK
How come she's a-gettin' a new dress?

TED
Loretty's a woman, Jack. Women got to have pretty things to wear.

HERMAN
Aw, she ain't no woman. She just a dad-burn kid.

Herman laughs -- the other kids join in.

LORETTA
You're a-laughin', Herman. Reckon that's true about the green snake after all.

Horrified, Herman remembers his snakebite. Loretta laughs and runs into the bedroom.

INT. BEDROOM - LORETTA

looks at herself in a tarnished mirror, primping in her too-large dress, pulling the loose material as tightly across her fledgling bosom as she can.

OMITTED

EXT. RIDGE OVERLOOKING BUTCHER HOLLER - SUNSET

Lee Rainey is working his moonshine still. Hearing a noise in the bushes, he snatches up a rifle.

DOOLITTLE
(from bushes)
Lee Rainey! It's Doolittle Lynn.

LEE
Come on in here, Doo. I's just about to blast you one.
(gets a jar)
Here, take you a sip. Rest yourself. 'Member when you used to work for me, Doo? Sellin' my goods down't the mines?

DOOLITTLE
I 'member you used to pay me a nickle ever jug I sold.

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LEE
How'd you like to come back and work for me again?

DOOLITTLE
Not for no nickel a jug.

LEE
I'm talkin' about real money, Doo. Business is good, see. I'm sellin' more whiskey than I can make.

DOOLITTLE
Yeah, I heard you been stealin' whiskey from them boys over in Greasy Creek.

LEE
Aw, just when I run shy of my own.

Pause. They become aware of singing in the distance -- a girl's voice, young, clear, singing a mournful ballad: "In the Pines." Both men freeze and listen.

LEE
That's my little cousin, Loretty Webb. She sits down there on her daddy's porch, a-singin' her little sister to sleep. I be up here workin' and hear her and I think, Lord, let me die if angels sing that sweet...

(beat)
I'm fixin' to make me another run on Greasy Creek. You got that jeep, you know how to use a gun, and you need you a job. I'll go fifty-fifty with you.

DOOLITTLE
Sounds like a good way to get killed to me.

LEE
Doo, ol' Uncle Nat Ramey used to say, if you born in the mountains, you got three choices: coal mine, moonshine, or move it on down the line.

DOOLITTLE
(gets up)
I ain't sayin' no. But I gotta study on it first.

He gives back the jar and goes into the woods.
EXT. RIDGESIDE - SUNSET

Doo looks down into the holler at Loretta in the porch swing with the baby, singing. He stands listening, thoughtfully, to the sad ballad....

INT. WEBB KITCHEN - EARLY MORNING

Loretta tunes an old battery-powered Philco radio: Ernest Tubb's "Walkin' the Floor Over You." At the table Clara upturns her coffee cup into the saucer and "reads" the grounds as Loretta watches. The baby cries in a homemade cradle. Ted comes in holding his head in pain; a bloody handkerchief to his nose.

TED
Don't run the batteries down on that radio, Loretty -- can't afford no new ones.

LORETTA
You got one of your bad headaches, Daddy?

CLARA
I'll mix you up some medicine ---

TED
It don't do no good, nothin' does. Just this family weakness, have to suffer it.

CLARA
Take the baby out and rock her, Loretty.

LORETTA
(getting baby)
What do you see in the grounds, Mommie?

CLARA
Woman cryin'. A man cryin', too.

LORETTA
Who are they? What are they cryin' about?

TED
Clary, I swear it's bad enough you bein' an ol' squaw medicine woman without makin' Loretty one, too.

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CLARA
She's Indian much as me. We can see things other folks can't. Take the baby on out, Loretty.
(looks back at grounds)
Some bad times comin'....

TED
Don't need no fortune teller to know that.

EXT. CABIN - FRONT PORCH - EARLY MORNING

Loretta in the porch swing, sings to the baby: "I come to the garden alone, etc." Her clear voice soars up the ridge in the still morning air...

EXT. RIDGESIDE - EARLY MORNING

Lee Rainey on the run, pulling a mule loaded with stolen whiskey. His pistol in his hand, he looks behind him desperately. Then, hearing Loretta's voice, he stops, smiles. A twig snapping spins him around in terror ---

POINT OF VIEW - LEE RAINEY - EARLY MORNING

The sun shining down through the trees...shadowy figures among them...one of them raises a rifle....

EXT. CABIN - PORCH - EARLY MORNING

Loretta, singing, hears a shot -- then a volley of shots. On the ridge a flock of crows caw raucously. Loretta peers up the ridgeside. Silence. Emptiness. She stands on the porch, clutching the baby, looking up, curious and frightened.

EXT. CABIN YARD - DAY - LEE RAINEY'S DEAD FACE

The face is caked with blood and dirt, the body riddled with

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bulletholes. An old woman wails piteously nearby, pacing up and down. The body is carried into the yard by several men, including Doolittle. They lay the body on the grass as Ted, Red Lynn, relatives and neighbors look on.

DOOLITTLE
He wanted me to go with him. I should've gone, I might could of helped him....

Others say nothing; stare at the body.

20-A EXT. THE PORCH - DAY - LORETTA AND CLARA

Loretta cowering in Clara's arms, staring at the body. Her eyes meet Doolittle's briefly; then Clara leads her inside.

21 EXT. YARD - DAY - AROUND THE BODY

Doolittle looks up and sees Loretta; their eyes meet briefly. Then Clara leads her back inside.

RED LYNN
Maybe we orta get our guns and go visit Greasy Creek.

TED
(shakes his head)
It wasn't nothin' but Lee's craziness caused this. Hadn't a'been this, it'd been another thing.

RED LYNN
(to Doolittle)
Good thing you wasn't still a-workin' for him, son. You'd be layin' there aside him.

(beat)
'Course if you'd been workin' for
RED LYNN (Cont'd)
Lee at least you'd a-been workin' somewheres.

Red cackles; the others frown. Doo looks thoughtfully at the corpse.

21-A INT. COAL MINE

Explosion: Smoke clears. A miner crawls through it: It is Doolittle. He begins shovelling coal into the mule cart. He looks trapped and frustrated.

22 EXT. ONE-ROOM SCHOOLHOUSE - LATE AFTERNOON

Wintertime; a light coat of snow on the little school. Inside it's brightly decorated for Christmas. A fiddle and banjo and guitar play "Cumberland Gap." Several horses are tied outside. Doo drives up in his jeep, parks, goes in.

23 INT. SCHOOLHOUSE - LATE AFTERNOON

A cakewalk in progress (like musical chairs), with Loretta playing. Doo enters and spots her right away; she is very pretty in her new dress -- which now fits nicely. Doo decides he's going to meet her. He ambles near a table with several pies on it, with name cards. One is Loretta's. Nearby, a Churchwoman is talking distraughtly to the Teacher, a sour-faced chain-smoking man.

CHURCHWOMAN
Preacher Banks was supposed to auction off these pies for the girls, but he's sick and I can't do it ---

TEACHER
Well, I sure ain't got time to auction no pies! Besides, if them girls wants a boy to eat a

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TEACHER (Cont'd)
pie with 'em, they'll do it auction
or not!

He stalks off. Churchwoman looks desperate.

DOOLITTLE
Hey, lady? I'll auction off your
pies for you.

CHURCHWOMAN
(great relief)
You will? The Lord'll bless you
for this, son.

DOOLITTLE
(glancing at
Loretta)
Maybe he will. Never can tell.

ANGLE - THE AUCTION - LATER - DOOLITTLE

At the pie table.

DOOLITTLE
Six bits, six bits, who'll gimme
a dollar -- dollar once, dollar
twice -- sold to the man for a
dollar.

He's enjoying being center of attention. A boy collects a
pie and a girl, and Doo picks up Loretta's pie. She watches
nearby, blushing.

DOOLITTLE
Got one more left, a chocolate pie
here, belong to Loretta Webb --
who's gonna bid first?

A large boy named Flop Murphy, looks bashfully at Loretta and ---

FLOP
I bid two bits.

DOOLITTLE
Two bits? Man, that's a insult.
Who'll start it off for a dollar?

CONTINUED
FLOP
(waits; no
one bids)
I guess I get it then.

DOOLITTLE
I bid a dollar.

FLOP
You the auctioneer -- you ain't
supposed to bid.

DOOLITTLE
Dollar once, dollar twice --

FLOP
(hastily)
Hey -- dollar'n a dime!

DOOLITTLE
Three dollars.

FLOP
That ain't fair -- he's cheatin'!
As Doo says "once, twice,"

FLOP
Three and a dime!

DOOLITTLE
Three seventy-five.

FLOP
(in agony)
Three seventy...seven.

DOOLITTLE
Five dollars.

Flop flops heavily into a chair, stunned.

DOOLITTLE
Once, twice, sold to Mr. Doolittle
Lynn for five dollars.

Crowd applauds; Doo claims the pie and Loretta -- slightly
dazed, blushing furiously -- and goes to a corner where he
cuts a piece with a pocket knife.

LORETTA
(rattling
nervously)
Ain't nobody ever paid five dollars
for a pie before, I bet. Mommie said,
CONTINUED - 2

LORETTA (Cont'd)
girl, ain't nobody gonna buy a pie of you cause everybody knows you can't cook no better 'n a day-old heifer. Wait'll I tell her, she just gonna die! Five dollars!

She watches expectantly as Doo takes a large mouthful. As he chews, his eyes bug out, he chokes, he gets to his feet and looks around desperately. Loretta watches in alarm as he frantically throws open a window, thrusts his head out and spews out the pie. He then grabs a pitcher of lemonade and washes his mouth out.

DOOLITTLE
You made a lotta chocolate pies before?

LORETTA
(nervously)
Not too many...'cept for that one.

DOOLITTLE
How much salt does your receipt call for?

LORETTA
Shoot, you don't use no salt in a chocolate pie -- just sugar, and
(beat)
Oh, no....

DOOLITTLE
Guess you got 'em mixed up. Understandable, they both bein' white and all.

LORETTA
(moaning)
Oh, no...! You gotta get your five dollars back.

DOOLITTLE
I don't want no five dollars back. I just want you.
(she looks alarmed)
I mean, I want to take you home.

EXT. SCHOOLHOUSE - LATE AFTERNOON

Doo leads Loretta to his jeep.

CONTINUED
DOOLITTLE

No use walkin' when you can ride. Get in.

LORETTA

(looks at jeep nervously)
I ain't gettin' in that thing.

DOOLITTLE

You ain't never even rode in a car before, have you? I be damn.

LORETTA

(embarrassed)
That thing ain't no car anyway -- looks like somethin' come from Mars.

DOOLITTLE

What do you know about Mars? Bet you ain't never been past the foot of the holler. Come on, get in ---

LORETTA

I said I ain't gettin' in that thing and I ain't! You just walk it home if you think so much of it!

DOOLITTLE

(slightly taken back)
Whoo. You pies ain't the only thing salty about you, is they? Let's walk then.

EXT. TRAIL ABOVE VAN LEAR MINE - NIGHT

They walk, Doo holding a pine-torch. Below them the mine is brightly lit as the night shift works.

DOOLITTLE

I had my eye on you a long time. I told myself, sooner or later me and that little gal's gonna get together.

Loretta, thrilled, gropes desperately for a response, but nothing comes out. Doo goes on.

DOOLITTLE

You're different from the rest of 'em around here. Special. Like me. The kind of person that's gotta have more out of life.
LORETTA

...More what...

DOOLITTLE
More'n what Butcher Holler's got to offer.

(indicates mine)
More'n this.

LORETTA

(trying to flirt)
I saw you, too. In that little ol' soldier suit. I thought, he looks just like a little toy soldier.

DOOLITTLE

(angry)
Listen here -- I joined the army to feed my Mamma and nine brothers and sisters. I went ashore at D-Day plus four and I'se in combat til the day the war ended. I wasn't no little toy soldier, lady.

Frightened by this outburst, Loretta draws back. Doo glowers at her a moment, then grins. They walk on.

EXTERIOR - APPROACHING WEBB CABIN - NIGHT

They walk slowly toward the lights of the cabin.

DOOLITTLE
The army showed me it's a whole big world out yonder -- and I ain't about to spend my life buried in no damn coal mine. Ain't a damn bit of future in it. That's what I'm interested in -- the future. What's your plans for the future?

LORETTA
Ain't got none that I know of.

(beat)
You sure cuss a lot, don't you?

DOOLITTLE
Yeah. Cuss, drink, and chase after wild women.

Suddenly he pulls her toward him; she's alarmed.

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LORETTA

What're you doin' --

DOOLITTLE

Fixin' to kiss you goodnight. You ever been kissed before?

She hasn't; quickly decides she likes it. They do it again. They break, Doo grins, hands her the torch, she awkwardly runs for the cabin.

DOOLITTLE

I'll bring my jeep up here and take you for a ride.

LORETTA

(breathless)

You'll never get that thing up the holler.

DOOLITTLE

There ain't nothin' I can't do, once I put my mind to it.

She smiles uncertainly, rushes into the cabin. Pleased with himself, Doo turns jauntily and smacks into a fence post, careens downhill through bush and stones, splashes into a small, rushy creek where he lies moaning but happy.

EXT. WEBB CABIN - DAY

Clara, making lye soap; Loretta dreamily adding wood to the fire beneath the rendering kettle. Ted is plowing with the mule in the garden. A shout from down the holler (from Junior): "Stranger comin' up!" followed by a shout from Herman a little closer; "Stranger comin'!" Everybody stops working and looks toward the trail: A faint sound, an engine straining uphill...Loretta recognized it's Doo's jeep, her face lights up...The rest of the family looks puzzled, a little frightened, as the sound gets louder and closer...Suddenly Herman and Junior burst through the foliage into the yard yelling and pointing behind them where ---

Doolittle's jeep seems to leap out of the foliage and into the yard. He stops proudly, his face bruised and cut from last night's accident.

DOOLITTLE

Told you I could make it up here.
Now you're gonna take a ride with me!
CONTINUED

Loretta excitedly clambers in -- and Doo roars off instantly, before Ted and Clara can make a move or speak. Ted is furious.

SEVERAL ANGLES – THE JEEP – DAY

Loretta hangs on, frightened and excited, as Doo speeds down the bumpy mountain trail. She looks at his battered face.

LORETTA

What happened -- was you in a fight?

DOOLITTLE

Yeah -- me and this fence post got into it.

LORETTA

What?

Doo just laughs. They speed up a steep mountain road, passing slow-moving coal trucks; through the drab streets of Van Lear now decorated for Christmas, with people staring. Loretta gets more and more excited and breathless until:

EXT. EDGE OF A CLIFF – DAY – THE JEEP

screeches to a halt. Loretta looks down at the drop, excited, dizzy. Doo grabs her and kisses her.

LORETTA

I can't breathe...I feel like I'm a-gonna faint....

DOOLITTLE

That's how you're supposed to feel when you're in love.

LORETTA

It is...?

They kiss again; she throws her arms around his passionately.

INT. CABIN – LIVING ROOM – NIGHT – TED

sits grimly, a willow switch in his hand, watching the door. Clara and the other children are all there, waiting...Loretta comes in. Stops guiltily, seeing them:

CONTINUED
TED
Where you been, Loretty...?

LORETTE
Doolittle...took me ridin'....

TED
You just run off. Didn't ask or nothin'....

He begins switching her around the legs; she whimper and tries to hop out of the way; the other children scatter. Ted has tears in his eyes, hating what he's doing. Finished, he breaks the switch and goes into his bedroom. Loretta is drawn up in a corner, rubbing her legs, sobbing.

CLARA
(to other children)
Y'all get to bed -- right now.

They quickly vanish. Clara examines the welts on Loretta's legs.

CLARA
(continuing)
Don't you know he'd rather cut his arm off than to whip you? What did you mean, runnin' off like that with that wild boy?

LORETTE
(sobbing)
I love him, Mommie.

CLARA
(angrily)
You don't do no such thing. I'll mix you some salve for your legs.

(starts for kitchen)
You stay away from Doolittle, Lynn -- or I'll give you worse what your Daddy did.

Clara exits. Loretta sniffs miserably, but a faint look of defiance is in her eyes.

INT. CABIN - LIVING ROOM - NIGHT - CHRISTMAS EVE

The family sits listening as Clara reads the Nativity story

CONTINUED
from the Bible (Luke 2ff). Loretta hears Doo's jeep pull up outside; then his footsteps on the porch and knock on the door. She watches Ted nervously as he answers.

DOOLITTLE
Evenin' Mr. Webb. Loretty here?

TED
We're havin' our family Christmas, Doolittle.

DOOLITTLE
Yessir. I just brought this present for Loretta, and if she'll step out here. I'll just give it to her and go.

Ted hesitates, then nods. Loretta runs eagerly onto the porch as Clara resumes reading.

EXT. FRONT PORCH - NIGHT

They kiss. Doo gives her a package -- she opens it -- it contains a large doll baby.

LORETTA
(angrily)
What are you givin' me this for?
You think I'm just a little kid or somethin'?

DOOLITTLE
That's just for now.

LORETTA
What do you mean?

DOOLITTLE
I mean by next Christmas, me and you'll have us a real little doll.

She looks confused.

DOOLITTLE
Me and you is gonna be married pretty soon.

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He kisses her, grins, jumps off the porch and runs back to his jeep. Loretta stands incredulous, holding the doll...Inside Clara continues reading the Bible.

EXT. MOUNTAIN SIDE BEHIND CABIN - DAY - TED

leads the mule and sled; Loretta follows with a carbide lamp.

INT. COAL BANK

A vein of coal in the mountainside which families have tunnelled into over the years for their private coal. Loretta holds the lamp while Ted chops the coal. Everything is black except their two faces, close together.

TED
(after a moment)
Loretta, you know I don't like to boss you, don't you? But I got to, now.

LORETTA
Daddy ---

TED
Just lemme talk. I don't want you to see Doolittle no more. You promise me that.

LORETTA
I can't, Daddy.

TED
(chopping at the coal)
You're just a little girl. He's a growed-up man -- a wild one.

LORETTA
I love him, Daddy -- he's a-wantin' me to marry him.

TED
(shocked)
You ain't even fourteen yet. Y'all ain't even knowed each other a month ---

LORETTA
I know, but I just love him.

CONTINUED
34 CONTINUED

TED
Lord, Lord, don't do this, Loretty
-- don't throw all your young years
away. I worked hard all my life,
got very little to show for it except
you. You're my pride, girl, my
shinin' pride ---

LORETTA
(tearfully)
I just can't help it, Daddy ---

Ted can't speak; chops at coal face, jaws clenched shut.

35 INT. WEBB CABIN - NIGHT - THE WHOLE FAMILY

assembled. Loretta aloof from the others, sad and depressed.
Ted tunes the Philco to a familiar voice:

RADIO
From the Ryman Auditorium in
Nashville, Tennessee, this is the
Solemn Ol' Judge speakin' and this
is the Grand Ole Opry -- let 'er
rip, boys!

Bill Monroe and his Bluegrass Boys cut loose with "Blue Moon
of Kentucky." Ted claps his hands, trying to cheer Loretta
up.

TED
Get up and do your squaw dance,
Mommie -- see if you can't get a
smile out of ol' sourpuss here ---

Clara hesitates, then throws down her sewing and does an
energetic hoedown. The others clap and shout. Ted watches
Loretta but she remains sadly aloof. Suddenly, the door opens
and Doolittle steps in, awkwardly. Everything stops.

DOOLITTLE
I knocked, but reckon y'all couldn't
hear me.

Loretta runs to him, instantly happy. Ted looks at her; some-
thing seems to drain out of him. He clicks off the radio and
goes out onto the porch. Clara goes into the kitchen.

DOOLITTLE
Looks like I broke up the party.

LORETTA
(takes his hand)
Don't matter. Come here and sit
down ---

The other kids begin to giggle.

CONTINUED
LORETTA
Y'all get outta here or I'm gonna
smack the tar outta ever one of you!
They scatter in various rooms, sniggering and smirking.

DOOLITTLE
(as they sit
on the sofa)
Look here at this.
He pulls out a wad of money.

LORETTA
My gosh -- where'd you get all that?

DOOLITTLE
Paycheck. Been savin' 'em. You
know what tomorrow is? Our anni-
versary.
Loretta spots Herman making a face around the corner.

LORETTA
Herman, I'm gonna kill you!
She leaps up and smacks him hard, chasing him around the room
until he can escape into the kitchen. Then she returns to
the sofa.

LORETTA
What was you a-sayin', Doo?

DOOLITTLE
I said tomorrow is our anniversary
-- we met a month ago tomorrow. I
think it'd be a good day for us to
get married. Specially since I just
got all this money.

LORETTA
(stunned)
You'll...you'll have to ask Daddy....

Doo nods and goes out on the porch.

EXT. PORCH - NIGHT - TED

He is hunkered on the steps, smoking a cigarette. Doo comes
up.

DOOLITTLE
Uh, Mr. Webb...? I'm fixin' to marry
Loretty. If it's all right with
you. Tomorrow.

CONTINUED
CONTINUED

TED  
(also stunned;  
long pause)  
Go ask Clary.

INT. LIVING ROOM - NIGHT - LORETTA  
watches as Doo comes back in and crosses to the kitchen.

INT. KITCHEN - NIGHT - CLARA  
sits reading the coffee grounds in her saucer.

DOOLITTLE  
Miz Webb, me and Loretty want to  
get married, tomorrow.

CLARA  
(pause)  
Go ask Ted.

INT. LIVING ROOM - NIGHT - LORETTA  
She sees Doo cross back out to the front porch. Her brothers  
and sisters continue tormenting her as she waits in suspense.  
After a moment Doo comes back and starts for the kitchen again.

LORETTA  
Doolittle, what are you doin?  

DOOLITTLE  
Aw, Ted says ask Clara and Clara  
says ask Ted and ---

LORETTA  
Come here. Just sit down and wait  
till they go to bed, then you can  
catch 'em together. Else, they'll  
keep you runnin' back and forth all  
night.

Doo sits with a sigh.

INT. BEDROOM - NIGHT - LATER - DOO AND LORETTA  
They are half asleep on the couch when Ted and Clara finally  
start getting ready for bed. When they are both under the  
covers, Doo comes to the doorway.
DOOLITTLE
Mister-Miz Webb, I know how you feel.
Everything's happened real fast.
And I know she's young, and I know
how much y'all love her. But the
deal is, I love her, too -- as much
you do. I seen a lot of the world
and I grew up pretty fast, but
the minute I seen Loretta, I knew
she was all I'd want in this life.
And I swear to you -- I'll bust my
back workin' to make her happy.

CLARA
Reckon you're set on it, no matter
what we say.

DOOLITTLE
I don't wanna go against y'all,
Miz Webb, but...yeah. We're set
on it.

TED
You promise me two things, boy.
Don't you never hit her. And don't
you take her off far from home.

DOOLITTLE
I promise you that.

He goes. Through the door he can be seen kissing Loretta good
night. Then she comes in to get ready for bed.

LORETTA
Mommie, Daddy -- I'm so happy I
don't think I'm gonna be able to
sleep!

(silence)
Are y'all still awake?

An odd, muffled sound from their bed; both are crying softly.
Loretta stands in the dark, listening.

INT. COURTHOUSE - PAINTSVILLE, KY. - DAY

A Judge performs the ceremony in the cold empty courtroom.
Angie Lynn, Doo's mother is there, a few others, but no Clara
or Ted. As the ceremony goes on, Loretta looks around for
them. Ted comes in at last, doesn't sit, leans on the wall at
the rear.

CONTINUED
CONTINUED

JUDGE
Who gives this woman to be wed?

Loretta looks around at Ted. After a long pause, he nods, once.

JUDGE
(to Doo)
Do you have the ring?

DOOLITTLE
I ain't got no ring, Judge.

Judge pronounces them man and wife. They kiss. Loretta looks up just in time to see Ted duck out the door....

EXT. CHANDLER'S TOURIST CABINS - NIGHT

Doo's jeep with a canvas cover pulls up in front of one of the plain wood cabins. He and Loretta jump out -- it's freezing cold -- and dash for the door.

INT. THE ROOM - NIGHT - DOO

He goes to a radiator and turns it on.

Loretta in a teddy bear coat stands shivering. Doo flips open his suitcase.

DOOLITTLE
She'll warm up in a minute. Hey --
I got a present for you from Mama.

He tosses her a nightgown, then goes into the bathroom. Shivering with fear and cold, she sits on the radiator, clutching the nightgown. Hearing the toilet flush, she looks mortified. In a moment Doo comes out in his undershirt and army skivvies. She quickly averts her eyes.

DOOLITTLE
(indicating
bathroom)
Go on and get ready for bed, baby.

She nods numbly and goes in as Doo turns back the bed.

INT. BEDROOM - NIGHT - LATER

The lights are out, Doo waits in bed, she steps cautiously out of the bathroom, in the nightgown, and gets into bed. Doo embraces her, then:

CONTINUED
CONTINUED

DOOLITTLE

(laughs, says
tenderly)
Loretta? You ain't supposed to put
your nightgown on over your clothes.

LORETTA

I'm freezin', Doo.

DOOLITTLE

(patIENTly)
Go on back in the bathroom and take
off everything but your gown. Go
on, now.

Embarrassed, she goes.

INT. BATHROOM - NIGHT

She clicks on the light and we see how completely scared she
is. She dutifully removes all clothing from beneath her gown.

INT. BEDROOM - NIGHT

She comes and gets into bed again. Doo moves....

LORETTA

Doo -- hey, don't, that ---

DOOLITTLE

Take it easy now, just relax ---

LORETTA

No ---

DOOLITTLE

Relax, now -- first time's a little
rough sometimes. Just hang on.

She struggles. Sound of gown being ripped -- thrown out of bed
on the floor. It is a rape.

EXT. TOURIST CABINS - MORNING - DOO

with a breakfast tray, slipping in the snow, goes into ---
sits in bed in her teddy bear coat, miserable. The door opens and Doo comes in with a tray which he brings to her. She looks at the congealed ham and eggs.

LORETTA
This stuff's cold.

DOOLITTLE
That's because by the time I can carry it back here from the restaurant, it's damn near froze. From now on, you're goin' with me.

LORETTA
I ain't goin' in that restaurant, have all them people lookin' at me, knowin' what we been doin' in here.

DOOLITTLE
Hell's bells, Loretta, you think this is somethin' the rest of the world ain't caught on to yet? They don't give a damn.

(softens)

Aw, look, baby. I told you the first time was a little rough.

LORETTA
Sure didn't seem like it was rough on you.

DOOLITTLE
Well you better learn to like it. Because that's what marriage is all about.

LORETTA
I ain't never gonna like you gettin' on me and a-sweatin' and ---

He slaps her; she jerks back, more startled than hurt.

LORETTA
You promised Daddy you wouldn't hit me and look at you already!

DOOLITTLE
Aw, hell. I'm sorry. But you drove me to it.

LORETTA
You're pushin' me too fast! You just gotta gimme a little time, that's all.

CONTINUED
CONTINUED

She gets up and storms into the bathroom, slamming the door. Dispiritedly, Doo jabs at the congealed egg yolks with a fork.

INT. COAL MINE - DAY - DOO

sits slumped against the wall; finishes a sandwich, starts another. Three other miners nearby.

FIRST MINER
Ol' Doo must be pregnant. He's been eatin' enough for two lately.

SECOND MINER
Hell, Doo don't need to have no babies. He married him one.

Doo instantly jumps the miner: the others laugh and jeer.

EXT. FIRST HOUSE - VAN LEAR - DAY

A modest, weatherbeaten house. Doo pulls up in his jeep, grimy with coal dust, he goes inside. He has a small package.

INT. HOUSE - KITCHEN - DAY - LORETTA

sitting at the table, looking at a newspaper. Smiles at Doo who comes in glowering, looks into a pot of beans steaming on the stove, shakes his head sadly.

LORETTA
Hi, hon. Looky here at this.
(indicates newspaper)
These radios are on sale cheap. You reckon we could get us one?

He says nothing, tosses the package in front of her. She opens it eagerly: a book, "Sex for Newlyweds." She opens the book, her eyes go wide.

LORETTA
My gosh...it's got pictures in it...!

DOOLITTLE
That book's supposed to've helped millions of couples the world over. Thought it might help us.

LORETTA
(turning pages)
I can't read this thing, Doo...It's got all these big words in it...Like look here at this one: that doggone word's a foot long, Doo! What in the world could a foot long word mean?

CONTINUED
Doo gives her a discouraged look. Goes to the pantry, pulls out a bottle of whiskey, takes a healthy drink.

LORETTA
Aw, Doo...I don't need no book to tell me what's wrong. You just need to be a little more gentle and patient with me, honey. You just got to give me a little more time....

DOOLITTLE
Give you a little time...Lemme add up how many things I'm supposed to give you a little time on; a little time to learn how to cook; a little time to learn how to clean the damn house; a little time to learn how to love your man the way you're supposed to -- dad-dammit, woman, is there anything you know how to do right now?

Pause: She sighs and looks down at her hands -- which reminds her:

LORETTA
Doo? When you gonna get around to gettin' me a weddin ring?

Doo stares at her, can't believe. Starts pulling on his jacket, making a low, threatening, gutteral growl....

LORETTA
Are you a-makin' that noise...? Sound like a ol' bear or something'.
(see him starting out)
Doo, where you goin'? Are you a-leavin'?

DOOLITTLE
(stops short)
Naw. I ain't leavin'.

EXT. WEBB CABIN - BUTCHER HOLLER - DAY - CLARA

at the old washing machine in the yard, Ted in the garden. They look up to see Loretta coming up the trail with her little suitcase. They run to greet each other.

LORETTA
Doo threwed me out, Mommie.
CLARA
Thank the Lord. Thank the Lord!
Maybe it ain't too late to save
you from ruinin' your life!

TED
(coming up)
What in the world -- Loretty! Have
you come back home?

She laughs as he swings her around happily.

TED
Lord, girl -- look at you! I believe
married life done made you fat!

Clara's smile fades abruptly; she looks closer at Loretta's stomach.

CLARA
(sinking feeling)
Oh, Lord, no....

OMITTED

INT. DOC TURNER'S OFFICE -- DAY

Doc Turner, 30, pulls on rubber gloves as Loretta, a sheet
wrapped around her, climbs on an examination table.

DOC
Last time I seen you I was givin'
you a shot for the chicken pox.
Now you're an ol' married woman.
How you like it?

LORETTA
Fine, doc. But... me and Doo is
separated.

DOC
Things happen pretty fast with you
and Doolittle, don't they?

Doc begins his examination. Loretta is so embarrassed she
pulls the sheet over her head. He smiles to himself, begins
the examination.

EXT. DOC'S OFFICE -- VAN LEAR STREET -- DAY -- LORETTA

comes out and starts walking home, miserable. She begins to
sniffle, then cry -- and suddenly she sees ---

CONTINUED
CONTINUED

-- Doolittle's jeep pulled up at the curb down the street, his back to her. Leaning suggestively on the jeep, talking and smiling, is Lizzie. Enraged, Loretta picks up a stick and runs to the jeep.

LORETTA
Doolittle Lynn -- what's this sow doin' a-wallerin' all over your jeep!

LIZZIE
What'd you call me?

LORETTA
A sow -- which is a woman pig!

Loretta swings the stick. Lizzie makes a quick retreat, with Loretta right after. Doo watches apprehensively as Loretta starts back for him. He steels himself for the blows, but she walks right past him. He jumps out and runs after.

DOOLITTLE
Loretta, wait a minute -- I was just comin' to see you ---

LORETTA
Was you a-gonna bring your girl friend with you?

DOOLITTLE
Aw, she just flagged me down, it didn't mean nothin'. I got somethin' to tell you.

LORETTA
I got somethin' to tell you, too.

DOOLITTLE
I'm leavin' Kentucky, Loretta.

She stops dead, incredulous.

DOOLITTLE
I'm goin' out west, to Washington. Get me a job on a ranch or somethin'. That coal mine's buryin' me alive, Loretta.

LORETTA
You was just gonna leave me...?
DOOLITTLE
Just long enough to get set up, then I'll send you the money to join me.

LORETTA
What makes you think I'm gonna come?

DOOLITTLE
You're my wife, baby.

LORETTA
I'm your wife! Boy, you better think of a better reason than that! Maybe Mommie and Daddy's right, maybe I ain't ready for no marriage -- but if what we got is a marriage, I'd just as soon not have one noways.

DOOLITTLE
Aw, you're right. Maybe we should've waited, I don't know. Deal is, I loved you too much to wait. I love you too much to lose you now. If we could just start over, away from our families, and -- there ain't nothin' for me here, Loretta, nothin' but a chestful of coal dust and bein' a old man by the time I'm forty. And it's so pretty out in Washington. I was there as a kid, pickin' fruit. You gotta come with me.

LORETTA
You promised Daddy you wouldn't take me off from home....

DOOLITTLE
You gotta make up your mind, Loretta -- where you're his daughter or my wife. Come on. I'll drive you home. What was you doin' down here anyways?

LORETTA
I came to see Doc Turner.

DOOLITTLE
You ain't sick, are you?
CONTINUED - 3

LORETTA
I'm gonna have a baby.

DOOLITTLE
(stunned, pleased)
Well, I be damned...You know, maybe you finally found somethin' you know how to do.

They drive towards the holler in the jeep.

EXT. WEBB CABIN - DAY

Loretta's brothers and sisters play an energetic game of tag in the yard. Loretta sits on the steps, watching. Her stomach is very large now. She watches the children with a sad thoughtful expression as if knowing her childhood is gone forever.

Ted comes up the trail in his work clothes. He, too, has a sad expression. He somberly hands Loretta a letter -- her face lights up instantly. She tears it open and some money falls out. Clara comes onto the porch and she and Ted watch sadly as Loretta eagerly reads the letter:

LORETTA
He's sent for me...Doo's sent me the money to come to Washington...!

EXT. VAN LEAR TRAIN STATION - DAY

Small station, deserted platform, except for Ted and Loretta, with her suitcase and a sack lunch. Ted walks to the edge of a platform and looks up at the empty tracks.

TED
She's late...Reckon she might of jumped the tracks up the line somewheres.

LORETTA
(nervously)
Aw, them trains don't do that....

TED
Been known to.

CONTINUED
Ted paces, Loretta watches him. He stops at the scales.

TED

Get on here. See what you weigh.

LORETTA

(she does)
A hunnerd and seventeen! This baby's gonna be a big 'un, ain't it, Daddy? You weigh now.

TED

(shakes his head)
Wouldn't do no good. I wouldn't know how much was me and how much was all that coal dust I swallered.

He looks up: the train appears down the tracks.

LORETTA

(suddenly throws her arms around him)
Oh, Daddy. Don't be sad. I gotta be with Doo -- I'm fixin' to have his baby. I'm growed up now, Daddy.

TED

I ain't never gonna see you again.

LORETTA

Yes, you will, Daddy! I'll come and visit as much as I can -- me and Doo and the baby. And you and Mommie can come and visit us.

TED

Maybe. But I ain't never gonna see my little girl again. Them years has been robbed from me. Just like a thief broke in and robbed 'em....

He tells her tightly, trying to keep from crying. The train noisily pulls into the station.

SLOW FADE TO YELLOW
FADE IN - YELLOW SCREEN

KITTY WELLS' RECORD

of "It Wasn't God Who Made Honky Tonk Angels." Pulling back slowly, we see the yellow is the dial face of a Zenith table model radio; we hear Loretta singing along with the record. Panning slowly we see we are in a modest kitchen; we pass (1) a window -- it's raining hard outside; (2) a gas stove with boiling kettle full of mason jars; (3) another pot full of boiling apples; (4) Loretta, stirring the pot, singing, holding a three-year-old girl in her arms, Cissy....

Continuing the pan we see (5) four-year-old Ernest Ray on the floor; (6) five-year-old Jack Benny nearby; and (7) six-year-old Betty Sue at the kitchen table. They all play boisterously around the kitchen as Loretta cooks and sings to herself.

EXT. SMALL LOGGING OPERATION - RAIN - DAY

In the pouring rain, Doo drives a D-4 Caterpillar down a wooded trail, dragging a large log on a chain. Two other Loggers are trying to keep dry in the cab of a truck nearby.

FIRST LOGGER
(shouts at Doo)
Hey, Mooney! Let's dog off! It's rainin' if you ain't noticed!

DOOLITTLE
Hell, it's always rainin' out here. I ain't gonna melt.

SECOND LOGGER
I thought hillbillies was supposed to be lazy.

FIRST LOGGER
Not that one. That sunbitch never stops workin'.

Doo expertly spins the Cat in the mud, grinning.

EXT. LYNN HOUSE - WASHINGTON - DAY

A small wooden house on the edge of a large field. Another larger farmhouse in the distance. Doo pulls up in the yard in a '55 Ford. The kids come out to meet him and they all go inside.
INT. KITCHEN - SUPPER TABLE - NIGHT

Still cornbread and beans, but cooked to perfection now. The whole family at the table, Doo eating with gusto.

LORETTA
Pass your daddy some more cornbread, Jack Benny.

DOOLITTLE
What'd you do today, baby?

LORETTA
I put up seventeen quarts of apple butter. And -- Ernest Ray stop makin' that noise -- and all that rain made the doggone sink stop up -- stop a-hittin' him, Jack Benny -- and I spent half the mornin' a-fixin' that and -- dad blame it, I'm gonna smack the jaws off both of y' ll -- and then I had this doctor's appointment ---

Doo looks up with alarm.

LORETTA
-- and he said it was just a false alarm but we better start bein' a whole lot more careful -- wipe your chin off, Betty Sue. And then I come home and fixed supper and I'm 'bout ready to die. And how was your day?

DOOLITTLE
Wet.

He grins and goes on eating.

EXT. HOUSE - NIGHT

Doo wanders out, smoking, into the adjoining field to relieve himself. From the farmhouse across the field, a man's voice shouts over:

NEIGHBOR'S VOICE
Hey, Mooney --!

DOOLITTLE
Yo!

CONTINUED
58-A CONTINUED

NEIGHBOR'S VOICE
Your mama called long distance from
Kentucky today -- said Happy
Anniversary and why don't you call
her sometime?

DOOLITTLE
Much obliged.

NEIGHBOR'S VOICE
Why don't you have a phone put in
sometime, Mooney?

DOOLITTLE
I don't like telephones.

He starts back for the house, hears Loretta singing a sad
ballad, "The Great Titanic."

58-B INT. HOUSE - NIGHT

Doo in the doorway, listening to Loretta sing to the children.

DOOLITTLE
I just remember we got an
anniversary comin' up, baby. What
kind of present you want?

LORETTA
I still ain't got no weddin' ring.

DOOLITTLE
(indicates kids)
Hell, woman, if you don't know
you're married by now, you ain't
never gonna know.

She gives him a look, resumes singing. Doo listens, a very
thoughtful expression on his face.

59

EXT. MAIN STREET - LYNDEN, WASHINGTON - LATE AFTERNOON

Some working men lounging at the door of a tavern. Doo,
getting off from work, pulls up, waves, goes to the window
of a nearby jewelry-pawn shop, looks at the display of
wedding-engagement rings. Then his eye goes to a row of
guitars....

60

OMITTED
asleep. Doo comes in carrying a guitar, turns on the light, plops down on the bed. Loretta's eyes are open.

DOOLITTLE
Happy anniversary, baby.

LORETTA
Looks like you had a happy anniversary. You somethin', Doo? Most couples celebrates their anniversaries together.
(see guitar)
What's this thing?

DOOLITTLE
It's your present. Happy anniversary.

LORETTA
My present -- ? Sometimes I think you're missin' a washer in your brain, Doo -- I can't play this thing ---

DOOLITTLE
Most people can't without they learn how first. You ain't too ignorant to learn, are you? If you don't want it, I'll bust it up for firewood -- give it here....

LORETTA
(grabs it away)
Don't you do no such a thing!

(beat)
Boy. I never know what you're gonna do next. I just don't understand why you got me a guitar ---

DOOLITTLE
Because when I was listenin' to you singin' to the babies I thought, Loretta sings a helluva lot better'n any them women on the radio. She orta have her a guitar.

LORETTA
I didn't know you ever paid any attention to me singin'. You really think I sing good?

CONTINUED
CONTINUED

DOOLITTLE
That's what I said, ain't it?
(clicks out
light, puts arm
around her)
Now. What kind of present you got
for me?

61-A
EXT. THE HOUSE - BACKYARD - DAY

Loretta trying to master a G-chord as an old washing machine
chugs next to her. The kids run around playing nearby. She
concentrates hard. The washing machine gets stuck and makes
an awful grinding sound. Without missing a beat Loretta
kicks the machine hard. It resumes working and she resumes
practicing.

61-B
INT. THE HOUSE - LIVING ROOM - DAY

Guitar continues from previous scene but a little improved
now. She sits on the sofa, playing and singing "Cold Cold
Heart" to the kids on the floor, playing audience.

61-C
INT. KITCHEN - NIGHT

Singing and playing (still more improved) continues. Doo
and the kids eat supper, listening. Doo is very thoughtful
again....

DOOLITTLE
Hey. How bout Saturday night we
get us a baby-sitter and go out
somewheres.

LORETTA
(stops playing)
You mean together?

DOOLITTLE
Hell, yes, together. Keep on
playin'. Sounds good.

She resumes playing, he resumes eating....

62
INT. CAR - MOVING - NIGHT

Both dressed for a night out. Doo pulls up in front of the
Grange Hall with a mysterious grin.

CONTINUED
CONTINUED

LORETTA
What do you keep grinnin' about...?
What're you up to?

Doolittle says nothing. They go inside.

INT. GRANGE HALL - DANCE - NIGHT

"Steel Guitar Rag" being played by the Westerneers, a local band. The hall is packed with noise and smoke. Doo deposits Loretta at a table and goes for drinks at the bar. She sits watching the people as a slick cowboy comes up grinning.

SLICK
How bout a dance, darlin'?

LORETTA
Uh...I can't. I'm married.

SLICK
Must not be too married. You ain't wearin' no ring.

Loretta embarrassedly covers her hand. Doo returns and Slick moves off. Loretta looks miserably at her ring finger and suddenly brightens:

LORETTA
Hey! I bet I know what that surprise is!

DOOLITTLE
(winks)
You guessed it, huh? You wait right here and I'll go fix it up.

He moves off towards the bandstand. Puzzled, she sees him corner the bandleader, John Penn, and start talking energetically, gesturing in her direction. Suddenly she realizes what he's doing and panics. Doo beckons her to the bandstand; she shakes her head frantically. He frowns and starts for her. She leaps to her feet, truly frightened, and rushes through the crowd, heading for the ladies room. Doo pushes his way through the crowd, searching for her. He bumps into Slick, talking to a pal.

SLICK
(winking)
Keep your eyes open, hoss. Lotta
CONTINUED

SLICK (Cont'd)
mommed stuff here tonight done
took off their rings.

Doo sees Loretta heading into the ladies room and follows.

INT. LADIES ROOM - NIGHT

In the small room, two Ladies are startled as Loretta rushes in, looking as if she's about to be sick.

FIRST LADY
You all right, honey? You look sick.

SECOND LADY
Maybe she's pregnant...Are you expectin', honey?

Doo suddenly slams the door open; the two Ladies are trapped in the corner and watch wide-eyed.

DOOLITTLE
What's the matter with you? Why'd you run off like that?

LORETTA
Don't make me get up there and sing, Doo, please -- I'm sick, Doo!

DOOLITTLE
Aw, you ain't gonna sing. That ol' boy wouldn't allow it.

LORETTA
(relieved)
Thank the Lord...!

DOOLITTLE
But he said he'd listen to you tomorrow. Turns out they need a singer real bad, so tomorrow, you're gonna go audition for 'em ---

LORETTA
(panics again)
I ain't no singer, Doo! I can't sing for no strangers!

CONTINUED
CONTINUED

DOOLITTLE
Yes, you can. I done fixed it all up for you.

LORETTA
You didn't ask me nothin' about it —

DOOLITTLE
How could I when you was runnin' off and hidin' like a stupid hillbilly.

LORETTA
(furious)
Don't you call me no stupid hillbilly! I may be ignorant, but I ain't stupid! Why are you wantin' me to sing so much, anyway?

DOOLITTLE
(calmly)
Because I'm proud of you when you sing. I want everybody to know how proud of you I am.

LORETTA
(melting)
Oh, Doo... I'm glad I make you proud, but, I can't sing in front of people. I just can't....

DOOLITTLE
You damn sure can and you're damn sure goin' to — and you're gonna sing for them boys tomorrow and next week you're gonna be singin' right here if I have to kick your stupid hillbilly butt ever inch of the way!

He slams the door hard; the two Ladies jump; Loretta looks sick again.

INT. GRANGE HALL DANCE - NIGHT - A WEEK LATER

Loretta still looks sick, at the edge of the bandstand in a home-made western dress, holding her guitar. She can't bring herself to look at the large, rowdy audience. On stage the Westerners finish "Take Me Back to Tulsa."

CONTINUED
CONTINUED

JOHN PENN

Now, folks, y'all give a big
welcome to the newest addition to
the Westerneers, Miss Loretta Lynn!

ANGLE - THE BAR - DOOLITTLE

sports a new cowboy hat, leans on the bar, studying the
audience as Loretta steps uncertainly to the microphone.

ANGLE - LORETTA SINGING

She sings "There He Goes," awkwardly at first, not daring to
look at the audience. When she finally does, she sees them
listening, looking up at her with enjoyment. She takes heart,
relaxes a little, begins to enjoy it. We see her in the pro-
cess of realizing the possibilities of a new life as a
performer; a warmth flows from the audience that fills her
and in turn flows back to them. As the song goes on, she
looks at some of them: young couples dancing, older people
listening with a smile, rowdy cowboys with bottles in their
hands grinning up at her, and at the bar, alone, a middle-aged
woman crying to herself, drunk. Loretta's eyes linger a
moment on her.

When the song ends, Doo is at the edge of the bandstand. The
applause is warm and genuine. She goes to Doo, a little
dazed.

LORETTA

They like me, Doo....

DOOLITTLE

They gonna like you a whole lot
more 'fore I'm finished. Go on,
do another one.

She starts back to the mike, is stopped by the Drunk Woman
from the bar, mascara streaking down her face.

DRUNK WOMAN

Bu'ful, honey...jus' bu'ful...you
sang th' story my'life....

Loretta smiles uncertainly and continues to the mike, looking
back at the woman staggering off into the crowd.

EXT. FIELD BY HOUSE - DAY

Loretta on her hands and knees setting out tomato plants by
hand. Nearby the youngest child sleeps on a blanket with an

CONTINUED
CONTINUED

old umbrella propped up. Loretta grubs in the dirt, unintelli-
gibly talking-singing to herself; mumbling, frowning trying to
make up a song about the woman at the bar. We hear the words,
"Honky Tonk Girl." She sets another tomato plant, something
seems to click, she sits back on the dirt, smiles happily and
says to the baby:

LORETTA
I wrote me a song...I wrote me a
song -- your mama is a doggone
songwriter, too!

INT. 1955 FORD - DAY - HIGHWAY

Doo driving, Loretta feeding cookies, etc., to kids in back.

DOOLITTLE
(holding forth)
Thing is, you can sing in ever
little honky-tonk in the country --
there's thousands doin' it ain't
gettin' nowhere and never will.
What gives you the edge is gettin'
yourself a record. And the next
step is even more important -- that's
gettin' people to play the thing.
But right now the thing to worry
about is for you to make the best
doggone record you can -- it all
depends on that.

LORETTA
(admiringly)
Boy, Doo, I sure didn't know you
knew this much about the music
business.

DOOLITTLE
I don't. I'm just figurin' it out
as I go.

INT. SMALL RECORDING STUDIO - DAY

Cluttered, dingy. The kids wander around with bottles of
Coke and baloney sandwiches. Loretta is on the floor with
CONTINUED
two duck-tailed sidemen (lead and bass) who look as if they'd rather be somewhere else. She's scared to death. Doo is behind the control panel with Speedy West who runs the studio.

SPEEDY
What you gonna sing for us, honey?

DOOLITTLE
She's gonna do this song she wrote herself, 'Honky Tonk Girl.'

SPEEDY
Uh-huh. What key's that in, honey?

Loretta looks helpless.

DOOLITTLE
Y'all just play and she'll follow you all right.

SPEEDY
She does talk, don't she, partner? Usually, if you can sing, you can talk, too.

DOOLITTLE
She can talk up a storm when she wants to.
(to kids) Y'all keep out of the way now -- find a place to sit.

Speedy and the sidemen exchange glances: They've seen everything.

ANGLE - LORETTA AND SIDEMEN
She nervously shows them chords. Doo comes up.

LORETTA
(aside, nervously) I don't think these boys like me, Doo. They ain't very friendly.

DOOLITTLE
Forget about 'em. Just sing.

She nods. Speedy cues them and they begin. She misses her cue and everything stops. She looks wretched, trembling.

CONTINUED
CONTINUED

Speedy calls for take two but Doo motions him to wait. He turns Loretta away from the sidemen, facing the kids who are in chairs at the wall.

DOOLITTLE
Sing to them, baby. Just like you was home.

Second take begins. Loretta is more relaxed but the sidemen sound awful. Doo is angry, but helpless. After a moment, Speedy hits the intercom.

SPEEDY
(on intercom)
Hey, people? Tell you what. Let's hold it for a while and lemme see if I can find a few more pickers.

DOOLITTLE
Man, I spent ever last penny I had -- I can't afford no more pickers! And as bad as them two are, what do you want more for?

SPEEDY
(covers intercom)
I mean more better, pardner.
(beat; smiles)
That little gal sings her hind end off.

INT. RECORDING STUDIO - LATER

A professional five-piece band backs up Loretta as she sings "Honky Tonk Girl" to the kids, never taking her eyes off them. Everybody else is smiling, knowing it's good. Doo is so happy he can't keep still.

INT. WASHINGTON HOUSE - FRONT DOOR - DAY

Doo staggers in under the load of heavy cardboard boxes. Sets them on the living room floor where already a dozen boxes are stacked. One of them is open and Loretta is removing the contents; freshly pressed 45 singles of "Honky Tonk Girl." She puts one on the record player, listens, shaking her head, unable to believe it's actually her.

INT. HOUSE - BEDROOM - DAY

Doo tacks up a chenille bedspread on the wall. He brings

CONTINUED
in a floor lamp, removes the shade for use as a photographic light. He goes out and returns with an old graphlex on a tripod. Meanwhile Loretta is in her slip painstakingly sewing sequins and stars on a plain black dress. The kids are scattered around -- the boys running through the house, the girls, Betty Sue and Cissy watching Loretta sew.

DOOLITTLE
Get your dress on. I gotta take this picture and get to work.

LORETTA
I ain't got all these doodads sewed on yet.

DOOLITTLE
It's just gonna be your head and shoulders. Stand over there in front of that backdrop.

LORETTA
You mean this bedspread? Wait a minute -- I orta put on some lipstick or somethin'.

DOOLITTLE
You look better natural. Don't you ever put no makeup on your face. I don't like it.

BETTY SUE
Mama...?

DOOLITTLE
Just a minute, darlin'. Let me finish this up -- Smile, now.

She does; he snaps the picture.

DOOLITTLE
I gotta go. Where's my lunch bucket?

Lightly kisses her, hugs Betty Sue and Cissy and hurries out. Loretta resumes sewing sequins.

BETTY SUE
Are you and Daddy goin' out again tonight. Mama?
LORETTA
Yeah, honey, I'm a-singin' over in Lynden.

BETTY SUE
Can I go with you?

LORETTA
It's this rough ol' honky-tonk, honey. You can't be goin' there.

From the living room comes the sound of the record: Doo put it on as he was leaving.

LORETTA
Hear that? That's Mommie's record.

Betty Sue sulks unhappily. Loretta continues sewing as the record plays.

EXT. LOGGING SITE - DAY

Doo on his D-4 moving up a steep grade. Beside him is a copy of Cash Box magazine, with a comprehensive list of every country DJ in America, complete with addresses. He folds the page over and concentrates on his work.

INT. KITCHEN - DAWN

Doo, bleary-eyed, yawning, pecks at an old typewriter. The Cash Box list of DJ's is tacked to the wall in front of him. He types: "Dear Mr. DJ. Here is the new big hit from Zero recording star Loretta Lynn..." He places the letter, a record, and the photo he took of Loretta in front of the bedspread into an envelope, addresses it, and marks another DJ off the list -- three quarters of them are marked through now. He looks at the clock -- 6:30 A.M. Stretches, gets his lunch bucket and hat and starts out. Loretta enters in her nightgown.

LORETTA
(worried)
You work all night again, honey...?

DOOLITTLE
I'll grab me a nap later on. Gotta go, baby --

LORETTA
Doo...all this leavin' the kids so much, and you spendin' all your

CONTINUED
LORETTE (Cont'd)
money and workin' so hard...
well, it's kind of scarin' me....

DOOLITTLE
Can't be scared if you want to
make anything out of yourself.

LORETTE
I thought I had made somethin' out
of myself, Doo. A wife for you, a,
mother to them kids. We ain't
never thought this through, Doo.

DOOLITTLE
(putting arm
around her)
Look, baby. We're started on it,
now. Let's see it through. If it
don't work out, we'll still have
all this. I gotta go now.

He scoops up the envelopes and starts out.

LORETTE
(smiles slightly)
Who knows? 'Maybe we'll get lucky.

DOOLITTLE
You make your own luck in this life,
good, bad, or indifferent. Be
ready when I get home. We gotta
drive all the way to Spokane.

He goes. Loretta looks at the photo of herself, smiles. Feels
better. Doo's car drives away outside. Seeing his coffee
cup, she turns it upside down in the saucer and "reads" the
grounds. She hears someone faintly calling her name as if
from a long distance. She goes to the backdoor and looks out.

EXT. THE FIELDS - DAWN

Misty, wet fields. She listens, hears nothing, steps out into
the cool air, shivering in the nightgown. She sees a figure
in the mist at the edge of the field. She looks at him closely.
The figure turns....

It's Ted. He wears his mining clothes, his face and hands
grimed with coal dust. He smiles sadly at her. A voice
shouts through the mist, from a distance.
Loretta.

Starts toward Ted, but he disappears in the mist. She stands petrified, frightened. The voice calls her name again, and suddenly a figure moves out of the mist -- her Neighbor.

NEIGHBOR
Loretta? Long distance, Loretta.
Your mother calling, from Kentucky.
Emergency, she says.

She gasps, knowing instantly what it is. She runs barefooted into the mist, across the field, sobbing....

INT. BUTCHER HOLLER CABIN - NIGHT - TED IN OPEN COFFIN

Candles at head and foot of coffin; Ted "prepared" by an undertaker's art. Several friends, relatives, move in and out of the house: there is food, drink, etc. -- a wake.
Clara and Loretta stand looking at the body.

LORETTA
He come to me, Mommie...when he died. I saw him...just as plain....

CLARA
He wanted to be with you so much.
You and them grandkids....

LORETTA
Oh, Mommie, I shouldn't have gone away -- I should've been here.
This is my home, Mommie.

CLARA
I'm gonna have to leave here too, Loretty. Can't keep this place up by myself. I'm gonna move up north, me and the young'uns. Get me a job.

LORETTA
I won't have no place to come home to...Who's gonna look after Daddy?

She cries into Clara's shoulder.

EXT. FRONT PORCH AND YARD - NIGHT

Shadowy figures scattered around, the glowing of cigarettes,
CONTINUED

subdued conversation. In the yard, a group of men pass a bottle around, including Doc Turner, Red Lynn, Doolittle.

DOC
Ted had the black lung, and them nervous headaches of his, but the plain fact is he just worked hisself to death. It's a mystery to me how men can work so hard, and still not get nowhere.

Doo listens, drinking.

EXT. FRONT PORCH - NIGHT

Loretta comes out to the porch railing. Her uncle, Corman Webb, a shy mountain man comes up.

CORMAN
Loretta, your man was a-tellin' me you're one of them singers now. Ted always used to say what he missed most was you a-singin' to them babies. Lord, you could hear you all over this holler.

CLARA
(coming out)
Sing somethin' now, honey...for us.

Loretta chokes, tries to gather herself, and begins "Precious Memories." All listen, spellbound.

EXT. THE YARD - NIGHT

The men passing the bottle around.

RED LYNN
Caddamn, if that ain't the prettiest thing I ever heard. You reckon ol' Ted can hear it somewheres?

DOOLITTLE
He never got over me takin' her away from home....

DOC
You done the right thing, Doo, leavin' here. Anyhow, over and done now, I reckon.
CONTINUED

DOOLITTLE

Naw, it ain't, Doc. It ain't never
gonna be over.

He looks at Loretta singing, tears in her eyes, her voice
filling the night.

EXT. GRAVEYARD - TED'S GRAVE - MORNING - LORETTA

She kneels at the grave, placing some yellow flowers on it.
In the b.g. a bulldozer is working noisily.

EXT. GRAVEYARD ROAD - MORNING - DOO ON BULLDOZER

He expertly makes a road from the graveyard down the steep,
wooded trail. He stops, gets off and goes toward ---

EXT. TED'S GRAVE - MORNING

Loretta kneeling at the grave as Doo comes up, hunkers beside
her.

DOOLITTLE

I finished widenin' that trail.
Next time it won't be so hard to
get up here.

She says nothing. He idly fingers the yellow flowers. They're
plastic.

DOOLITTLE

All these real flowers growin'
around here, why'd you get these
plastic ones?

LORETTA

Because they don't die! The real
ones just die, like everything else!

DOOLITTLE

Honey....

LORETTA

Daddy's gone, Mommie's moving away
-- I ain't gonna have no home left ---

DOOLITTLE

(reaches for her)
We got our home, honey ---

LORETTA

Get away from me! Leave me alone!
CONTINUED

Stung, Doolittle pulls back. He walks back to the bulldozer, hurt and angry. She cries at the grave a moment. Then comes to him. He helps her onto the bulldozer and starts it off down the trail.

EXT. GRAVEYARD ROAD - BULLDOZER - MOVING

DOOLITTLE
(over the engine)
Listen. We gotta decide somethin' now. All them pictures and records I sent to them radio stations -- most of 'em are right here in this part of the country. If we're really gonna do this thing, we gotta go see 'em -- in person -- make sure they play that record! I already talked to your mama -- she said she'd take care of the kids! But we gotta move now -- understand?

She says nothing; turns away.

DOOLITTLE
All right. I ain't gonna push you into nothin'. It's your choice. If you don't want it, we'll just go back to what we was doin', that's all....

She slowly looks at him as he steers the tractor down the grade.

LORETTA
(softly)
I want it, Doo....

DOOLITTLE
Can't hear you.

LORETTA
I want it -- I want to be a singer!
I want it real bad, Doo!

Doo says nothing; just nods and steers the bulldozer....

Doo and Loretta getting into the car; the kids crying and clinging to them. They pull away; the kids all clinging to Clara now. Loretta looks back waving as long as she can... until the car disappears down the trail away from Butcher Holler.
EXT. HIGHWAY - DAY

The car speeds along; the Radio is being tuned, stations skipping by, static, etc., until:

RADIO
...your voice of country music in the tri-state area. And now here's that big number one hit by Miss Patsy Cline, 'Walkin' After Midnight.'

Loretta leans in and turns it up. Doo checks the Cash Box list of stations and DJ's taped to his sun visor.

DOOLITTLE
All right. Station WCBL. DJ's named Bobby Day. Keep your eyes open for the transmitter.

LORETTA
The what?

Doo gives her a look.

ANGLE - STATION TRANSMITTER - DAY

looming over the landscape, a small station at the foot.

INT. CAR - MOVING - DAY - DOO

drives the car into the parking lot. Loretta's in the back in panties and bra hurriedly trying to pull on her dress with the sewed-on sequins and a pair of white boots.

LORETTA
Doggone it, Doo, wait -- people can look in here and see me!

DOOLITTLE
Hurry up, then -- we're there.

LORETTA
I don't know what to do once we get in there -- what am I supposed to say?

DOOLITTLE
Don't even think about it -- just talk.

He parks; she frantically tries to pull her boots on.
Small operation; nobody there except the DJ, Bobby Day, eating a sandwich at his microphone while a record plays and an engineer in a control booth. He is startled to see Loretta in her dress and Doo in his white hat stroll into the studio.

BOBBY
Uh -- hey -- sorry, folks -- no visitors in the studio ---

LORETTA
(gamely)
Uh, hi, Bobby! Uh, my name is Loretta Lynn. And. Uh. I sent you a picture and my brand new record on the Zero label. And.

BOBBY
(hastily)
What? Look, folks, no kiddin', you can't be here while I'm doin' a show -- okay?

Engineer signals "stand by" -- record is ending.

LORETTA
(sweating)
It's a song I wrote myself called 'Honky Tonk Girl'. I got the idea from ---

BOBBY
(thinking fast)
Yeah, right -- I got it and played it. Just sort of laid there -- now thanks for comin' in y'all --

(on the air;
signals Doo and Loretta to be quiet)
You're listenin' to tri-state country with your Deejay, Bobby Day right here til six o'clock, neighbors -- and now, here's a word from our good friends down at Hutchen's Hot Pig.

A recorded commercial begins. During the above Loretta has spotted her record -- unwrapped, in a stack of others. Distraught, she waves it at Bobby.

CONTINUED
LOРЕTTA
You played it, huh? You ain't even
took it outta the wrapper!

BOBBY
(as commercial
continues)
Look, you know how many do-it-
yourself records I get ever day?
If I played them all I wouldn't
have time to play anything else ---

LOРЕTTA
But why'd you lie to us? Why'd you
say people didn't like us? Doolittle
worked so hard to get us that record
and ---

She cries loudly.

BOBBY
(frantically)
Hey, shut her up, willya? I'm goin'
back on the air ---

DOOLITTLE
(nonchalantly)
Ain't nothin' I can do, pardner.
Once she gets wound up....

"On the Air" sign comes on; only one thing for Bobby to do.

BOBBY
(shielding mike
from her sobs)
Folks, we got a special treat for
you here today -- a young lady who
I predict is gonna go all the way ---

Loretta stops crying and looks at him.

BOBBY
Tell the friends and neighbors all
about yourself, darlin'.

He thrusts the mike in her face; she panics, goes totally blank.
Looks around desperately for Doo -- just in time to see him
bolting out the front door. She looks back at Bobby and tries
to speak.

EXT. STATION PARKING LOT - DAY - DOO

bursts out the front door, dives into the car and turns on the
radio, nervously waiting for it to fade in; finally ---

CONTINUED
LORETTA
(on radio, sounding very at home)
-- and then I sung it for Doolittle
-- that's my husband -- but every-one else calls him Mooney on
account of he used to sell moonshine
back in Butcher Holler ---

BOBBY
(laughing)

Where?

INTERCUT - CAR AND INTERVIEW - DOO

can't believe it; she sounds like a pro.

LORETTA
Butcher Holler -- that's where me
and Doo is from back in Kentucky --
anyway I wrote this song and Doo
said that's about as good a song as
I ever heard, good as Patsy Cline,
and I said, aw, ain't nobody good
as Patsy.

BOBBY
Well, folks, let's give it a listen
-- brand new, on the Zero label,
Miss Lorene Lynn singing 'Honky
Tonk Girl' ---

LORETTA
(as record
starts)

In the car, Doo laughs out loud.

INT. CAR - MOVING - HIGHWAY - DAY

Both laugh, happy -- Loretta peeling off baloney slices, making
sandwiches for them both.

DOOLITTLE
You sure got over bein' bashful fast.

LORETTA
I done what you said -- just opened
my mouth and out it come. I
couldn't stop -- and I didn't have
no more notion of what I was gonna
say than a rabbit!
DOOLITTLE
Well, you just keep on bein' a rabbit, then.

LORETTA
Where's the next one -- want me to watch out for that transmitter?

DOOLITTLE
Yeah -- watch out for that transmitter.

They speed on down the highway.

MONTAGE

Lonely transmitters against the sky; the car speeding down two-lane country highways; highline poles; the call-letter signs of small country radio stations; and close shots of the car radio as the dial skips across it. We hear snatches of widely-ranging music: Pat Boone "Love Letters in the Sand", Ray Charles, "What'd I Say?", Kingston Trio "Tom Dooley", Peter, Paul and Mary "Blowin' in the Wind", Buddy Holly "Not Fade Away" and finally, loud and clear, Loretta's record.

OMITTED

EXT. COUNTRY HIGHWAY AND SMALL ROADSIDE GROCERY - TWILIGHT

The car pulls up to the pumps in front of the store. They get out and go inside.

INT. SMALL GROCERY - TWILIGHT

A radio is playing behind the counter: Lefty Frizzell's "Please Release Me." Doo points to a roll of baloney in the freezer and a fat, old woman starts slicing it. Loretta wanders around looking at a display of candy and toys.

LORETTA
Doo, can we send the kids some suckers or somethin'?

DOOLITTLE
We ain't got a cent to spare, baby.

Loretta nods, resigned, watches as the old woman wraps the baloney in paper.

LORETTA
I sure am gettin' sick of eatin' baloney.

CONTINUED
DOOLITTLE
You know what they say about baloney, don't you? Makes you horny.

LORETTA
What's that mean?

DOOLITTLE
Are you so ignorant you don't know what horny means?

LORETTA
No. What's it mean?

Laughing loudly, he pays for the baloney and goes out the door. Loretta follows, imploring.

LORETTA
Come on, Doo -- what's it mean?

DOOLITTLE
(laughing)
Just fix me a baloney sandwich, will ya, baby?

Through the screen door we watch them get into the car and drive off. The radio behind the counter is still playing:

RADIO
Here's a brand-new record by a brand new artist that's startin' to catch on with all you country music fans -- Loretta Lynn singin' "Honky-Tonk Girl".

The fat woman listens, idly beating time as she reads her newspaper.

EXT. HIGHWAY - DAY

The car whips down another highway; radio skips over the dial again, more music of the era. The highway seems empty and endless....

EXT. ANOTHER TRANSMITTER - DAY

Long pan down it as "Honky Tonk Girl" plays. The car pulls into the parking lot and Loretta gets out in her cowgirl outfit, looking eager. Doo stays in the car, sleepily turning on the radio.
A kindly DJ named Hugh Cherry interviews Loretta.

HUGH
With all these months of bein' on the road, have you hit Nashville yet?

LORETTA
No, sir, but I'm a-dyin' to. I'm gonna get on the Grand Ole Opry, too, soon as I can.

HUGH
Well, sometimes you have to pay a lotta dues to get on the Opry.

LORETTA
Pay dues?

HUGH
For most people it takes years and years of hard work. Still, from the looks of thing
(reaches for a copy of Cash Box)
-- you're off to a real good start ---

LORETTA
(oblivious)
You reckon? Shoot, we been drivin' so much I don't even know where I am half the time -- oh, it's fun, we just talk and sing and Doo, that's my husband, he'll get to actin' horny ---

Doo's head jerks up.

HUGH
(startled)
What -- ?

LORETTA
(oblivious)
And the more I laugh the hornier he gets ---

The station goes dead. Doo slides down in the seat.

An irate Station Manager storms around at Loretta as Doo and Hugh Cherry look on.
CONTINUED

STATION MANAGER
I don't know where you think you are, lady, but that kind of smut don't go in this part of the country.

LORETTA
I didn't know it was dirty! I thought horny just meant cuttin' up and actin' silly--

STATION MANAGER
Come off the dumb hillbilly act, lady.

DOOLITTLE
Mister, if you knew Loretta, you'd know that ain't no act.

LORETTA
(stauchingly)
Thank you, Doo.

STATION MANAGER
I'll be damned lucky if the FCC don't lift my license for this. I can you one thing: I'll never play any record of yours on this station!

He slams out. Loretta is miserable.

DOOLITTLE
Dad-dammit, Loretta -- don't you ever stop to think what you're sayin?

LORETTA
You told me not to! And stop a-growlin' at me!

HUGH
Don't worry about him, Kids. If you're on the charts, you'll get played all right.

LORETTA
What charts?

HUGH
You got a hit -- don't you know that? (sees their confusion)
That really isn't an act, is it?

CONTINUED
HUGH (Cont'd)
Look here -- Cash Box magazine came out today, "Honky-Tonk Girl" by Loretta Lynn. You really didn't know? You're number fourteen, nationwide.

DOOLITTLE
(embarrassed)
Hell, mister, we're new at this....

He looks at Loretta; she looks at him, then both burst out laughing and hugging each other. The Station Manager glowers suspiciously through the window....

INT. CAR - MOVING - NIGHT
Doo drives along at a rapid clip, a little smile keeps playing around his lips, he hums along with a staticky song on the radio. We assume Loretta is asleep in the backseat. Then her head appears behind Doo's. She begins to nuzzle him, run her hands through his hair, onto his chest. Doo gets more and more distracted.

LORETTA
I love you, Doo....

His eyes cut back and forth, desperately searching for an exit.

EXT. ROADSIDE REST AREA - NIGHT
The car is parked in the shadows. The rest area is deserted; semi's whine down the interstate nearby. After a moment, Doo gets out of the backseat, looking very contented. Loretta sits up, they look at each other. Smile. Doo drives on as she lies down to sleep.

INT. BACKSEAT OF CAR - PARKED - LORETTA - DAWN
She is asleep. Silence. She stirs, awakens. Looks in the front seat -- no Doolittle. A little alarmed, she sits up. Looks out the window and discovers they are parked on a city street. She looks around and sees something that makes her gasp ---
EXT. GRAND OLE OPRY HOUSE - DAWN

The ancient crumbling Ryman Auditorium. In the rising sun, it seems infused with a golden glow...She gets out of the car. The streets are deserted, quiet. She stands in the middle of the street gazing at the old building in awe.

Doo comes around the corner with a bag of coffee and doughnuts. Seeing her awestruck expression, he grins.

DOOLITTLE
That ol' buildin' would sure hold a lotta hay, wouldn't it?

LORETTA
That's the Grand Ole Opry, Doo!

DOOLITTLE
You want chocolate or glazed?

LORETTA
The Grand Ole Opry...
(suddenly frightened)
Doo. What if they won't let me in there?

DOOLITTLE
They better let us in. I just spent our last livin' cent on these doughnuts.
(pause)
Besides, how they gonna keep us out? We're number fourteen.
(beat)
Nationwide.

DISSOLVE TO

INT. RYMAN AUDITORIUM - NIGHT

A huge crowd roars, whoops, whistles; Grand Ole Opry Saturday Night. On stage, an announcer, Grant Turner, introduces:

TURNER
And now, the Grand Ole Opry presents the Pet Milk Show, with Ernest Tubb and his Texas Troubadours!

CONTINUED
The crowd goes wild as Ernest sings "Walkin' the Floor Over You."

INT. BACKSTAGE - NIGHT

Dozens of people milling around, spilling onstage as the show goes on -- friends, relatives, hangers-on, sidemen, and stars. HANK SNOW, ROY ACUFF, MINNIE PEARL, BILL MONROE, Lester Platt, etc.

In the midst of this glamour are Doo, hiding his nervousness, and Loretta in her homemade dress, looking lost and terrified. A nervous little Stage Manager (who stutters) is calling Loretta's name repeatedly, but it can't be heard over the din. Finally she hears it -- her head jerks up in fright -- and she hurries nervously to the little man.

STAGE MANAGER
You Loretta Lynn? I been a-callin' and a-callin' and -- now Mr. Devine said to put you on Ernest's show; now you you go stand right yonder and keep your eyes on Ernest, and he'll introduce you. If the show ain't runnin' too long.

He moves off quickly to find somebody else. Loretta, flustered, goes to the wings and waits, very frightened, uncertain.

DOOLITTLE
What's the matter?

LORETTA
I'm scared, Doo -- scared I don't belong here.

DOOLITTLE
You belong here as much as anybody -- stop complainin' and relax.

LORETTA
Nine months ago I hadn't never sung for nobody 'cept you and the kids -- I ain't ready, Doo. I ain't paid my dues to be here!

DOOLITTLE
Then by God, we'll pay 'em later on.

He starts off.
CONTINUED

LORETTA

Where you goin' --!

DOOLITTLE

If there's one thing I can't stand, it's a nervous damn woman. I'm gonna get me some air.

She's left alone, terrified. Looks out at Ernest Tubb, hoping he'll never call her.

EXT. ALLEY BEHIND RYMAN AUDITORIUM - NIGHT

Doo comes out the stage door and lights a cigarette -- his hands are shaking wildly. In front of him is the rear entrance to Tootsie's Orchid Lounge -- he sees some musicians coming out of it. He hurries inside.

INT. TOOTSIE'S ORCHID LOUNGE - NIGHT

Packed with musicians and singers. Pushing up to the bar, he jostles against a sexy redhead who smiles at him drunkenly.

REDHEAD

What's your hurry, cowboy?

DOOLITTLE

I'm tryin' to get me a quick beer and get back to the Opry ---

REDHEAD

Well, you can't be shy -- Hey, Tootsie! Wait on this cowboy -- he's in a hurry!

INT. RYMAN AUDITORIUM - NIGHT

Onstage, Ernest Tubb finishes a number.

ERNEST TUBB

Thank you, neighbors. Folks, right now I want y'all to meet a little gal I think you're gonna like a whole lot -- let's make her feel real welcome now... Miss Loretta Lynn!

Applause: Tubb turns to her: she freezes. Grant Turner gives her a little shove and she's onstage and singing, growing more and more relaxed and confident as the audience responds.
INT. TOOTSIE'S - NIGHT

Doo still hasn't got his beer, and the Redhead is getting friendlier. Behind the bar a radio is tuned to the Opry but it can barely be heard above the noise.

**REDHEAD**
Well, if you ain't a picker, what are you?

**DOOLITTLE**
My wife's singin' on the Opry. I better forget about that drink ---

**REDHEAD**
Oh, I see -- you're one of the husbands. Well, I'm one of the wives, darlin'. How 'bout one fifth wheel buyin' another one a drink?

**DOOLITTLE**
(suddenly hears radio)
That's her -- she's on right now!
Goddammit!

INTERCUT - LORETTA PERFORMING - DOO IN TOOTSIE'S

Doo starts back, knows he'll never get there in time; leans over bar and tries to hear the radio. A large man -- Cowboy -- comes by and puts his arm around Redhead.

**COWBOY**
H'o, sweet thang -- where's that big ugly husband of yours?

**REDHEAD**
Out in the parkin' lot tryin' to get sober enough to do his show.

**DOOLITTLE**
(as they laugh loudly)
Hey, y'all -- I'm tryin' to hear the radio ---

**REDHEAD**
He's got a wife singin' on the Opry.

**COWBOY**
That right? Hell, you got it made, man. Just lay back and count it as the ol' lady rakes it in.

CONTINUED
DOOLITTLE
(getting mad)
I do my share of the work, mister.

COWBOY
Sure you do, hoss.

DOOLITTLE
I told you politely. I'm tryin' to hear the radio.

COWBOY
That's your job, huh? She sings and you listen.

Doo whirls and socks Cowboy across the room. In the sudden quiet, Doo hears Loretta finishing her song -- just as Cowboy recovers and leaps on Doo with a smash to the jaw.

INT. OPRY STAGE - NIGHT

Loretta blinks happily as the applause continues.

ERNEST TUBB
Miss Loretta Lynn, neighbors -- Loretta, how'd you like to come back and see us again next week?

LORETTA
Next week...? We-1...shoot, Mr. Tubb. I sure ain't got nothin' else a-goin'!

Audience laughs and applauds; Ernest does his closing theme.

INT. BACKSTAGE

People throng around her, congratulating her, as she looks around desperately for Doo. Finally, she spots him at the stage door hastling with the police guard who won't let him back it. She runs for him ---

EXT. ALLEY BEHIND RYMAN - NIGHT

She comes flying out the door and into his arms -- not notic- ing his jaw beginning to swell.

LORETTA
Did you hear 'em, honey? Did you hear 'em? They liked me!

CONTINUED
DOOLITTLE
I heard 'em baby —

LORETTA
They asked me to come back next week! It's like a dream, Doo!

DOOLITTLE
What we gotta do now is set down and plan real careful what to do next.

LORETTA
I'm too happy to even think about that now! I don't care if I die right now, Doo -- if I never sing another song -- it just ain't never gonna get no better than this! (sees his jaw)
You hurt yourself, honey? Your jaw's swellin' up ---

DOOLITTLE
Just from grinnin', baby. Just from pure happiness.

EXT. ERNEST TUBB'S RECORD SHOP - NIGHT

Loretta's voice on loudspeakers to dozens of fans clustered around the record shop door. Fans passing in cars blow their horns and shout, etc. She sings, "I Fall to Pieces."

INT. RECORD SHOP - NIGHT

Live radio broadcast ("Midnight Jamboree"); fans jammed in among record shelves, etc. After the first verse of "I Fall to Pieces" Loretta says:

LORETTA
Friends, this song is the number one hit by Patsy Cline, and I want to dedicate it to her, cause I guess y'all heard she's over here in the hospital 'cause she was in a car wreck. Patsy, if you're listenin' this song is for you.

Sings the last verse. In the audience is Doolittle, two children asleep in his arms, the other two drowsily hanging onto him. He listens, pleased, as she sings.
EXT. RECORD SHOP - LATER

Show's over: Loretta and Ernest Tubb sign autographs. Doo pulls the car up and double-parks. The kids are sleeping. A shiny new Cadillac suddenly double-parks in front of him and a man jumps out. Doo sees him go up to Loretta, take her arm and pull her aside, whispering in her ear. Doo growls, throws open the door and heads for the man.

LORETta
(excitedly)
Doo -- listen here to this! Patsy Cline heard me sing her song tonight! She's a-wantin' to meet me -- right now!

MAN
(offers hand to
Doo who is still suspicious)
I'm Charlie Dick. Patsy's husband.

LORETta
Boy, I'd give near anything to meet Patsy Cline --
(pleading look
at Doo)
But I reckon we gotta get them young 'uns home....?

DOOLITTLE
(beat)
I'll get the kids home. If Patsy Cline wants to meet you, then you go on and meet her. You can't pass up somethin' like this.

She happily kisses Doo and gets in Charlie's car and they drive away. Doo gets in his car and takes the kids home.

INT. HOSPITAL CORRIDOR - NIGHT

Charlie, with something tucked under his coat, leads Loretta down the corridor toward a room. From the room comes loud laughter -- and two nurses come out laughing and shaking their heads as they pass Loretta. Loretta, excited and thrilled as any fan, goes tentatively into ---

INT. HOSPITAL ROOM - NIGHT

Loretta draws back, shocked; in bed is a woman with her face bruised and bandaged, her eyes black -- Patsy Cline.

CONTINUED
PATSY
Charlie -- you get me beer like I told you?

CHARLIE
Right here, Patsy.

Pulls a six pack from under his coat; opens one. Patsy gropes for a hospital straw on her bedside table.

PATSY
(to Loretta)
Hand me that straw, willya, honey?

Loretta does and Patsy puts in the can and drinks the beer. Charlie kisses Patsy lightly winks at Loretta and exits. Loretta stands staring, speechless, at Patsy drinking the beer through the straw.

PATSY
(after a moment)
What's the matter? Ain't you never seen no glamorous star before?
(beat)
Want a beer?

LORETTA
(shakes her head)
Are...are you really Patsy Cline....?

PATSY
Are you really Loretta Lynn?
(Loretta smiles, relaxes a little)
You're stirrin' things up around this town, you know that? How many times you sung on the Opry now?

LORETTA
(proudly)
I been on seventeen straight times.

PATSY
Lotta gals been here a lot longer'n you ain't gettin' on near that much.
(beat)
They're askin' who you been sleepin' with to get on so much.

LORETTA
(shocked)
I ain't sleepin' with nobody to get nothin' -- that's the dirtiest doggone lie -- who's a-sayin' that?
PATSY

(smiles)
Gals that are sleepin' with everybody and still ain't gettin' nowhere. Whoo -- you got a temper big as your voice, ain't you? That's good -- they both come in handy in this business.

LORETTA

(suddenly)
I just can't believe I'm a-standin' here talkin' to Patsy Cline! Oh, Patsy, so many good things are a-happenin' so fast to me and Doolittle -- he's my husband only most people calls him Mooney -- and now, meetin' you -- Patsy, you ain't mad at me for doin' your song tonight, are you?

PATSY

(softly)
Mad? If anything, I'm scared -- you done it so good, I...
(stops; has tears in her eyes)
Well. Most people wouldn't've thought of singin' to me like that.
(wipes her eyes)
Listen: when I get outta here me and you gonna go out together and raise some hell -- okay? Us country gals orta stick together.

117 INT. GRAND OLE OPRY STAGE - NIGHT - PATSY

fully recovered -- very glamourous, smiling, very much a star, sweeps on stage to loud applause and sings "Back in Baby's Arms."

In the wings, Loretta stands watching, unconsciously imitating Patsy's movements. Patsy turns and smiles at her, Loretta smiles back happily. Song continues.

118 INT. TOOTSIE'S BACKROOM - NIGHT

Noisy, smoky, crowded with musicians and singers. Patsy bursts in the backdoor with Loretta, waves at acquaintances and heads for a booth where Charlie and Doolittle are drinking, pouring bourbon into "set-ups" under the table.

CONTINUED
PATSY
What've y'all two devils been doin' besides gettin' in trouble -- don't tell me. Hey, Tootsie -- bring us two co-colas!

CHARLIE
Hey, Patsy, Mooney says he's gonna take me squirrel huntin'.

PATSY
(trying Charlie's drink)
Don't you bring home no squirrels, Charlie Dick. When I left Virginia I swore I'd never eat another damn squirrel long as I lived.

LORETTA
Boy, I love squirrel meat. Don't you like squirrels, Patsy?

PATSY
Reckon I must. I married Charlie.

Charlie laughs loudly; Patsy hugs him affectionately.

PATSY
Charlie knows I love him -- but I have to remind him ever now and then he ain't nothin' but a damn tax deduction.

LORETTA
(picking it up)
Yeah, Doolittle Lynn, that goes for you, too. And don't you forget it!

Doo doesn't laugh. His eyes narrow.

118-A  INT. THEIR NASHVILLE HOUSE - DAY

small, modest house. Doo on phone setting up an appointment for Loretta; she making sandwiches for the kids. Through the window she sees Patsy's Cadillac roar into the driveway. Patsy gets out waving and bursts into the house.

PATSY
Little gal -- you and Mooney are comin' on the road with me. How soon can you get ready?

CONTINUED
The road...?

DOOLITTLE
We can't do it, Patsy. We got meetin's, record dates ---

PATSY
They'll be here when you get back. You can't be a country singer without you go on the road -- now you gotta go, it's all set.

LORETTA
We could get my brother to set with the kids -- aw, Doo, can't we go?

DOOLITTLE
Is Charlie goin'?

PATSY
Charlie don't like the road. Besides, he's got a day job.

LORETTA
Doggone it, I'm a-goin'. How about it, Doo. You comin', too?

He looks at her levelly, then nods. Patsy throws her arms around Loretta. Doo goes into the kitchen where the kids are eating, watching curiously.

EXT. PATSY'S BUS — TWO LANE HIGHWAY — DAY

An old model bus speeds down the highway.

INT. BUS — DAY

Patsy and Lorraine ride together, looking at sights along the way, laughing. Doo stares out the window nearby. Patsy's band is also aboard.

EXT. HONKY TONK — NIGHT

The bus pulls in behind it.

INT. HONKY TONK — NIGHT

The place is packed as Patsy finishes "Walkin' After Midnight."
CONTINUED

Doo and Loretta are in the crowd near the stage. Doo is drinking. Slick Cowboy Number Two comes up to Loretta.

SLICK NUMBER TWO
Hey, honey, how 'bout dancin' one?

LORETTA
(motions to Doo)
Ask my husband.

Slick moves off.

LORETTA
If you don't get me a weddin' ring soon I swear I'm gonna buy my own self one.

DOOLITTLE
I'll get you a weddin' ring, don't worry.

LORETTA
When? Our Golden Weddin' day?

Patsy is introducing her (ad lib) and she goes on stage.

LORETTA
This here's a song I wrote about my husband. That's him standin' right over there, boys, with that mean, jealous look.

She sings "Don't Come Home A-Drinkin" (With Lovin' On Your Mind.)

Doo at bar orders drink from the Bartender.

BARTENDER
That's your wife up yonder, ain't it?

(Doo nods)
She makes it and you spend it, huh?
Boy, you got it made.

Doo tenses, considers bashing his face in; doesn't. Turns back and watches Loretta, growling, drinking.

INT. BUS - MOVING - NIGHT

Doo's asleep. Loretta is a few seats away, a flashlight propped as she writes a song. Patsy wanders up, Loretta stops.
PATSY
Don't stop -- I'm just wanderin', can't sleep....

LORETTA
It wasn't comin', anyway.

PATSY
A new song? That's a gift. I wish I had, bein' able to write. How do you do it?

LORETTA
I just watch to see what me and Doolittle is gonna do, and write it down.

PATSY
(shows a piece of paper)
Here's a new one they sent me. See what you think....

Patsy sings a few bars of "Sweet Dreams of You."

LORETTA
Mm. That's pretty.

PATSY
Ain't it? First time I heard it I thought I was gonna cream my jeans.

LORETTA
What's that mean?

Patsy looks at her, then leans over and whispers in her ear. Loretta looks surprised.

LORETTA
Aw, women can't do that.
(beat)
Can they?

EXT. SMALL FAIRGROUNDS STAGE - NIGHT

The bus is pulling in behind the outdoor stage where a crew is running sound checks.
INT. BUS - PARKED - NIGHT

A curtain strung over the bus' backseats makes a dressing room. Mirrors propped on seats, etc. Patsy and Loretta are dressing. Sounds of show in b.g.

PATSY
Don't you ever wear no makeup?

LORETTA
Doo don't like it. He likes me natural.

PATSY
Ain't nothin' more natural than makeup. Here.

Tosses Loretta some lipstick, eye liner, powder which Loretta happily puts on with the air of doing something forbidden.

PATSY
(getting up)
I'm gonna bring you on right after my first song, so be ready.

Loretta nods; Patsy goes. Loretta continues making up.

INT. FRONT OF BUS - NIGHT

deserted except for Doo, slumped in a seat, sipping from a pint bottle. Patsy heard singing in the b.g. Loretta comes out of the back heading for the door. Seeing Doo, she is startled.

LORETTA
You scared me. What're you doin' sittin' there like that?

DOOLITTLE
(peers at her)
What you got on your face...?

LORETTA
I just thought I'd try it -- you like it?

DOOLITTLE
You know I don't like it -- get it off.

LORETTA
No.

DOOLITTLE
I said get it off ---

CONTINUED
CONTINUED

He lurches out of his seat for her but she quickly runs off
the bus toward the stage. Doo stands glowering angrily in the
dark.

EXT. THE STAGE - NIGHT

Loretta enters to applause and she and Patsy begin "Sweet
Dreams of You."

EXT. BACKSTAGE AREA - NIGHT

Intercut with above.

As the girls sing in close harmony Doo wanders, resentful,
drinking. Near the stage a few cars are pulled up, including
a late model convertible with an attractive blonde sitting
on the fender, watching the show. Doo looks interestedly at
her; she returns it....

OMITTED

EXT. AREA NEAR BUS - NIGHT

Show is over; crowds gone. Bus is running and loaded. Patsy
and Loretta walk toward it from the stage -- they've been
signing autographs. Loretta suddenly sees the convertible --
with Doo and the Blonde kissing inside. The blonde is wearing
Doo's hat. Loretta's throat catches; her eyes blaze. She
stalks furiously toward the car. The blonde looks up
startled:

LORETTA
Woman, if you wanna keep that arm
you better get it offa my husband ---

WOMAN
(defiantly)
Who you tellin' what?

LORETTA
I'm just about to stop tellin' and
start hittin' ---

WOMAN
Well, let me tell you somethin' --
if you was keepin' your man satis-
fied he wouldn't have to go nowhere
else!

Loretta starts for her; but the Woman quickly back-pedals
around the car. The bus horn honks in the b.g.

CONTINUED
LORETTA
(to Woman)
I ain't got time to fool with you now.
(to Doolittle)
You come on, if you can walk --
they gonna leave without us.

DOOLITTLE
(cls hurry
for the bus)
I can walk all right. What're you
gettin' in such an uproar about? I
wasn't doin' nothin' anyway.

LORETTA
Yeah, I saw you doin' nothin' ---

DOOLITTLE
I got tired of standin' around by
myself -- I need somebody to talk
to ---

LORETTA
That didn't look like no talkin'
to me ---

She gets on the bus; he follows.

INT. BUS - NIGHT

The others watch as they continue the fight.

LORETTA
I'm warning you -- I better not
ever catch you with trash like
that again ---

DOOLITTLE
Don't you warn me about nothin',
woman -- you hear me? Not about
nothin'!

They realize everybody is watching them. They sit in
separate seats, still furious. Patsy looks concerned. The
bus pulls out.

INT. BUS - DAY - MOVING

Doo slumps, glowering, hung over. Loretta is angry too,
scribbling furiously on a piece of paper. The rest of the
bus watches them as if they were about to explode.

CONTINUED
CONTINUED

LORETTA
(after a moment)
Doo? Listen here to this.
(reads from paper)
'Women like you are a dime a dozen
you can find 'em anywhere. For you
to move in I'd have to move over
and I'm gonna stay right here.
It'll be over my dead body so get
out while you can. 'Cause you ain't
woman enough to take my man.'

The others watch tensely as Doo growls, raises his bloodshot eyes.

DOOLITTLE
Where'n the hell you get the idea
for them things, I'll never know.

Loretta looks at him incredulously -- he grins. Then she grins. He puts his arm around her as the others look on in amazement.

INT. RECORDING STUDIO - DECCA - DAY

Owen Bradley supervises a large professional recording session of "You Ain't Woman Enough." Doo and the kids watch proudly from the booth.

EXT. NASHVILLE STREET - DAY

Patsy's Cadillac pulls up to the curb in front of an expensive women's store and she and Loretta get out, waving good-bye to Doo and Charlie in the car.

PATSY
Y'all go somewhere and get in
trouble -- me and Loretta gonna do
some heavy spendin'!

The car roars off and the women, dressed in western outfits and boots, go into ---

INT. EXPENSIVE WOMEN'S WEAR STORE - DAY

An "Old Nashville" store, staid and snobbish. Loretta is a little intimidated, but not Patsy.

CONTINUED
PATSY  
(to blue-haired  
Saleslady)  
Hey, honey? We need a major over-  
haul here -- I want you to turn  
this little heifer into a thorough-  
bred mare. Can you handle that?  

SALESLADY  
(stiffly)  
We'll need some measurements. I'll  
get my tape.  

She moves off.  

PATSY  
Nashville's just full of people  
that wishes there wasn't any country  
people in country music.  

LORETTA  
You was talkin' to her kind of smart.  

PATSY  
I talk to her the way I talk to  
everybody. She's the kind talks  
different dependin' on how much  
money she's talkin' to.  

(suddenly)  
Lord, look at that -- I gotta have  
me that!  

She rushes to a lingerie display and looks at a mannequin  
wearing a brief shortie nightgown -- bright red.  

PATSY  
I gotta have one. You get one,  
too -- give ol' Mooney a charge.  

LORETTA  
I need to give him somethin', way  
he's been actin' lately.  

The Saleslady returns, all smiles now, with a smiling Manager.  

MANAGER  
Miss Cline, it's a pleasure to  
welcome you to our store.  

PATSY  
Thank you, darlin'. Listen -- I  
want you to fix this little gal  
up right -- top to bottom, inside  
and out, the works, okay? Oh --  
and wrap up one of them red night-  
gowns for me. Red's the color
CONTINUED - 2

PATSY (Cont'd)
drives men wild -- you know that, honey?

SALESLADY
(graciously)
It surely is, yes indeed. Just come with me, miss.

She leads Loretta off to a fitting room as Patsy grins.

EXT. PARKING LOT - LATE AFTERNOON

In the Cadillac, Charlie dozes in the front seat. Doo seethes in the back with a bottle. Looks up and sees ---

PATSY AND LORETTA - PARKING LOT

coming towards the car, Loretta looking beautiful and cityish in a new dress, hairdo, and makeup. She steps up to Doo proudly. He looks up at her.

LORETTA
What do you think, Doo?

DOOLITTLE
Get that junk off your face.

LORETTA
No. I like it and it's a-stayin'.

DOOLITTLE
(getting threateningly out of the car)
You know I don't like that stuff. You just testin' me -- is that it?

PATSY
Hey, hold on a minute now -- look, Mooney, it was my idea, but just look at her -- she's beautiful ---

LORETTA
You don't have to explain nothin' to him, Patsy. If I want to wear makeup I'll wear it ---

DOOLITTLE
You'll do what I tell you -- by God, I raised you the way I wanted you and you ain't gonna change now ---

LORETTA
You can't boss me no more! I'll do like I want to -- you ain't my daddy!
Doo slaps her hard; she reels back, then goes at him with fists, feet, etc. They fight viciously as a crowd gathers recognizing her and Patsy, snapping away with cameras. Loretta swings her purse at his head -- Doo throws up his hand to block it -- and the purse hits his finger with an audible pop. He draws back, cursing, holding his finger.

PATSY
Get in the car y'all -- hurry ---

LORETTA
(worried as Doo clutches his finger)
Is it broke, Doo? Maybe we orla find a doctor ---

DOOLITTLE
I'll find all the damn doctor I need myself!

He stalks off across the parking lot. Patsy pulls Loretta -- looking regretfully at Doo -- into the car and they speed off.

INT. NASHVILLE HOUSE - NIGHT

Loretta, makeup gone from her face, folds the new dress into a box, to return it. She is in pain -- a migraine headache. She stops what she's doing, clutching her temples. Takes some aspirin. She hears a car in the driveway, looks out and sees ---

EXT. DRIVEWAY - HER POINT OF VIEW - NIGHT

A taxi cab lets Doo out. He comes slowly to the house.

INT. HOUSE - NIGHT

He comes in, avoiding her eyes. His finger is bandaged.

LORETTA
It's really busted, huh?

He starts for the bedroom.

LORETTA
Ain't you gonna talk, Doo? I know

CONTINUED
what happened today, it wasn't about me wearin' no makeup. Why don't you talk to me?

DOOLITTLE

(slowly)
I think what I'm gonna do...is get me a job somewhere. Truck drivin', mechanicin', somethin' I'm good at....

LORETTA
You're good at managin' me. I wouldn't be here if it wasn't for you.

DOOLITTLE
Gettin' here's one thing. Bein' here's another. My job's done. So I'll just find me another'n.

LORETTA
If this is gonna break us up then I'll quit, Doo. I mean it.

DOOLITTLE
Successful people can't quit, baby. (sees her holding her head) Got another one of your headaches?
She nods.

DOOLITTLE
Just like your daddy. Coal dust give him his headaches. I guess I'm what gives 'em to you...
(takes something from his pocket)
Figure it was about time.

It's a wedding ring. She looks at it, starts to cry. They hold each other.

141 INT. SERVICE STATION - DAY

Doo works on a car on a rack, favoring his still-bandaged finger. Radio plays "You Ain't Woman Enough." He smiles.

142 INT. PATSY CLINE'S LIVING ROOM - DAY

A modern, sunken room: Patsy's small son Randy rocks vigorously on a hobby horse. Patsy sits embroidering a tablecloth, listening to a tape of herself singing "Crazy." A knock at the door: Loretta.

CONTINUED
PATSY
You must be a mind reader! I was just gonna call you to come and listen to this new stuff I cut -- come on in.

Patsy goes to start the tape again; doesn't notice Loretta's worried expression.

PATSY
(cueing the tape)
I'm a little worried about maybe I'm gettin' too far away from country -- tell me what you think.
(see her mood)
What's wrong, honey?

LORETTA
Patsy...I'm pregnant again....

PATSY
(pause)
Randy...go play in the other room, darlin'...
(he goes)
I guess with four others, you're pretty sure....?

LORETTA
(nods)
I don't wanna have it, Patsy. I been haven' babies since I was fourteen -- I'm gettin' to be a stranger to the ones I already got ---

PATSY
(holds her)
Easy, little gal...there's ways of ...not havin' babies. Yours wouldn't be the first that come along at the wrong time. You understand, honey?

LORETTA
I ain't got no right not to want to have this baby. I'm just selfish, Patsy, just thinkin' of me.

PATSY
What's Mooney think?

LORETTA
I think maybe he's thinkin' it'll get us back like we used to be.
LORETTA (Cont'd)
(beat)
I gotta get home to the kids. I
didn't even get to hear your tape.

PATSY
Plenty of time later for that --
hey, wait a minute. I got some
stuff to give you.

She gets a cardboard box full of clothes from the closet.

PATSY
Somehow these doggone clothes has
just hung here in the closet and
shrunk. Includin' this.

She holds up the red shortie nightgown.

PATSY
(winks)
Red'd the color drives 'em wild,
honey.

LORETTA
Doo's wild enough all ready.

EXT. PATSY'S HOUSE - DAY

They walk to Loretta's car.

PATSY
Listen, I'm doin' a benefit over in
Kansas City this weekend but when I
get back, we'll go do some shoppin'
for the baby -- okay?

LORETTA
Thanks, Patsy. For everything.

She starts to get into the car.

PATSY
Hey -- ain't you gonna hug me
goodbye?

Loretta puts the box down and embraces Patsy.

LORETTA
You're the only friend I got, Patsy.
PATSY
Me and you, little gal, we're gonna stick together, no matter what.

INT. BEDROOM - MORNING

Doo and Loretta sleep, she's wearing the shortie nightgown. The clock radio clicks on playing Patsy's "Sweet Dreams of You." Loretta comes awake, smiles sleepily, hearing Patsy. Doo stirs.

RADIO
(as song ends)
We'll continue our special memorial tribute to the late Patsy Cline in a moment. Patsy Cline, dead at 29, in a plane crash yesterday.

Loretta stumbles out of bed to the phone, tremblingly tries to dial. Doo quickly comes after her.

DOOLITTLE
What are you doin', baby ---

LORETTA
She can't be dead -- we was goin' shoppin' ---

Doo gently takes the phone from her.

INT. PATSY'S LIVING ROOM - NIGHT - HER COFFIN

with Patsy's framed photograph on it, in the midst of dozens of mourners; acres of flowers. Charlie Dick is dissolved in grief. Loretta sits, isolate, in a folding chair, staring at the coffin. Doo looks at her from across the room.

DOO'S POINT OF VIEW

He sees her look up suddenly as if spoken to. Her lips move. She smiles. Doo gets very frightened.

INT. CAR - MOVING - NIGHT - HARD RAIN

Doo drives them home down a dark Nashville street.

DOOLITTLE
One thing we gotta do is find us a bigger house for when the baby
DOOLITTLE (Cont'd)
comes. You gotta think about how much time you're gonna take off.

LORETTA
I'm gonna get back to work soon's I can walk.

DOOLITTLE
All right....

Doo turns the car down a dark street.

DOOLITTLE
You gotta start makin' some prepara-tions for your baby ---

LORETTA
Your baby you mean.

DOOLITTLE
What do you mean by that?

LORETTA
You got me pregnant again so you can run me like you used to ---

DOOLITTLE
That's a damn lie!

LORETTA
All my life it's been people runnin' me -- Daddy, then you -- Patsy told me I gotta run myself, like she did, she said ---

She screams -- out of nowhere a train whistle blasts: Doo slams the breaks, skids -- as a freight train roars inches in front of them on a blind crossing. Both sit trembling as the train rumbles past in front of the rain-smeared windshield.

LORETTA
Patsy talked to me, she said we were gonna stick together, no matter what ---

DOOLITTLE
Stop that -- you listen to me! Patsy's dead and gone -- just like your Daddy's dead and gone! They can't talk to you, they can't do
DOOLITTLE (Cont'd)
nothin' -- they're dead! I'm the
one that's alive! I'm the one that's
here!

The train rattles past in the rain. Both calm themselves,
look tentatively at each other....

INT. HOSPITAL WAITING AREA - DAY

A nurse brings out a baby girl and hands it to Doo. He
cribles it happily. Then another nurse comes out with another
baby girl and gives it to him. He stands, shocked, holding
the twins. A doctor comes out and looks at him -- Doo's face
breaks into a large grin.

INT. RECOVERY ROOM - DAY

Loretta in bed holds the two babies. Doo is nearby.

LORETTA
I got the names, Doo. Peggy and
Patsy.

DOOLITTLE
Which one's which?

LORETTA
(looks at them,
puzzles)
I don't know.
(beat)
Reckon we'll just have to wait to
see who grows up to be who.

DOOLITTLE
One thing's for sure. We can't put
off no longer findin' us a bigger
house somewhere.

DOOLITTLE
But right now, you gotta get some
rest.

LORETTA
I ain't got time to get no rest.
I'm goin' back to work, Doo, quick
as I can. I'm started now, started
real good, and I'm gonna keep a-goin'.
I'm gonna work just as hard as I can
as long as I can. So when I die,
everybody's gonna know I been here....
CONTINUED

Doo listens, says nothing.

DISSOLVE TO

MONTAGE

Camera reveals the extent of Hurricane Mills inside and out: The ante-bellum mansion, the descending concrete steps with Loretta's and Mooney's name inlaid; the mill house and pond; and inside, the stairwell lined with dozens of framed album covers; walls lined with awards of all kinds. Mingled with these images are shots of Loretta's modern bus roaring down a highway; then a large auditorium, a cheering crowd, her band, the Coal Miners, on stage in orange jumpsuits, an introduction: "Ladies and Gentlemen, the First Lady of Country Music, the only woman to win Entertainer of the Year; one of the country's most admired women -- Miss Loretta Lynn!" Loretta sweeps on stage, a full-blown star now, in her characteristic long dress and long hair. She sings, enjoying herself. (Music over montage: "The Pill", "One's on the Way", and finally, Loretta performing "You're Lookin' at Country.)

INT. AUDITORIUM - LATER

Show is over, seats are empty -- but hundreds of fans are lined up for autographs, passing before Loretta like pilgrims at a shrine, as she leans down to them from the edge of the stage. Fans buy pictures, albums, at tables set up nearby and hold them up to be autographed. Many fans are in wheelchairs or elderly. Children are passed up to be photographed with her. There is genuine affection between her and the fans; she smiles and banters with each of them (ad lib) as the selling and packing up goes on around her.

FANS

(1) Loretta, next time you're here you gonna come and eat some catfish with us, you hear? (2) Will you hug my little girl while I take y'all's picture? I bet you miss your twins, don't you? (3) Old Man in Wheelchair: I had this stroke and 'bout near died and I said, no, sir, I ain't a-fixin' to die 'til I get Loretta Lynn to give me a big ol' kiss!

MIDDLE-AGED WOMAN

Loretta, where's that husband of yours, that Mooney?
Honey, he stayed home and went a-huntin'. But I don't know what he's a-huntin'.

SECOND WOMAN
I was readin' about him in one of them gossip papers -- drinkin' and cheatin'. Why in the world do you put up with it?

LORETTA
Well, darlin', there wasn't but one man ever perfect in this world, and they crucified him. Thank the Lord, I don't ever have to worry about Doolittle gettin' crucified.

A modern jeep roars up the driveway containing Doo and the twins -- now six years old. Jeep stops -- twins leap out and run for the house, Doo chases them and scoops them up under his arms and runs inside.

Doo kicks open the door, plops the twins down, turns on the bathtub as the girls start peeling off their dirty playclothes. Doo wears muddy farmclothes and caterpillar cap and is unshaven.

DOOLITTLE
Don't splash water all over the floor now -- Patsy, you scrub them feet good. You're dirty as a little pig.

PEGGY
She looks like a pig, too.

PATSY
Well, if I look like one then you do, too!

DOOLITTLE
Your Mama's comin' home soon and ya'll gonna act like ladies instead of heatherns.
CONTINUED

PEGGY
Aw, she'll just be sleepin' the
whole times she's here anyaw.

PATSY
Hey, Daddy -- can we have pork chops
for supper? We want pork chops!

They jump into the tub, splashing. Doo exits.

INT. LIVING ROOM - DAY

Doo goes to a large mantel which contains photos of the older
children: Ernest Ray in marine's uniform; Betty Sue with
husband; Jack and Cissy grown. From behind a photograph of
himself and Loretta he fishes a pint of Old Charter and drinks.
Then goes toward kitchen.

INT. BACKSTAGE CORRIDOR - NIGHT

Loretta, exhausted, being led by Jim Webb, her driver, towards
the exit. Dozens of fans hurrying along beside her. A
Sad-Faced woman stops her:

SAD-FACED WOMAN
Loretta, I wanted to tell you, when
you sing...I feel like you're talkin'
about my life. I made this for you.

Hands Loretta a doll made in her image. Loretta, touched, hugs
her.

SAD-FACED WOMAN
(solicitously)
You look so tired. Are you all right?

LORETTA
I'm beat, honey. Feel like I been
on the road forever.

She smiles and turns to go when suddenly a pair of scissors
flashes into her hair -- she screams. Jim Webb curses and
hurries her out the door. A fan -- a plump, gum-chewing
woman -- proudly displays a swatch of Loretta's hair to her
friends.

INT. BUS - LORETTA'S COMPARTMENT - MOVING - NIGHT

She is in the throes of a migraine headache. She finds some
pills, takes them, lies back and tries to sleep.
EXT. BUS - HIGHWAY - NIGHT

Bus whines down the dark, endless highway....

EXT. HURRICANE MILLS - DAY

Doo operates a backhoe making a drainage ditch at the foot of the yard; the twins ride with him. The bus passes on the road and turns up the driveway; Doo roars after it on the backhoe.

EXT. DRIVEWAY - DAY

The bus stops; Doo and the twins jump off the backhoe and move to the bus. Loretta gets off, looking tired and sick. Doo goes to her, the twins hang back.

DOOLITTLE

Hi, baby. How you feelin'?

LORETTA

Tired.

(see Peggy)

Hey, twin -- get over here and gimme a hug.

PEGGY

(sullen)

My name ain't twin.

LORETTA

When do you reckon I'm gonna be able to tell y'all apart?

PATSY

Prob'ly never.

DOOLITTLE

Y'all mind your manners or I'm gonna beat some little butts -- help Jim get Mama's stuff off the bus.

They start for the house.

DOOLITTLE

Got a lot to show you around here. Broke about fifty acres of that bottomland, ready for plantin'. Plus I finally got around to re-modellin' that kitchen -- wait'll you see what I done to it ---

Inside the phone rings. Doo curses under his breath.

DOOLITTLE

How they know the minute you're home beats the hell outta me.

CONTINUED
Continued

He storms inside to the phone. The twins dart past with some of her luggage. She stops them.

LORETTA
Listen...Mama could tell y'all apart...
'cept I'm just so tired....

They look at each other, turn and run into the house. Inside Doo is heard on the phone: "She just got home, give her a break, willya?" Etc. She stands looking at the house a moment, then goes in.

Int. Bedroom - Night

The doll from the Sad-Faced Fan is on a shelf with dozens of others. Loretta moves in and out of the bathroom getting ready for bed. Doo lounges, obviously hoping they'll make love tonight. He watches as she looks at her hair in the mirror.

DOOLITTLE
You do somethin' to your hair?

LORETTA
This fan cut it for me.

DOOLITTLE
Looks good.

She gives him a look.

DOOLITTLE
You look skinny. You eatin' enough on the road?

LORETTA
'Bout like usual. I been havin' my headaches like Daddy used to have.

DOOLITTLE
You takin' anything for it?

LORETTA
These pills. But they don't do no good. Ain't nothin' does no good. Just a family ailment, in our blood.

DOOLITTLE
Maybe you orta slow down some.

Continued
CONTINUED

LORETTA
If you slow down, they forget about you.

(starts for bed, sees him looking hopefully at her)
I gotta rest, Doo.

DOOLITTLE
I ain't gonna bother you. Don't worry.

He turns and goes. She takes some sleeping pills, turns out the light.

EXT. MILLPOND AND BRIDGE - NIGHT

Under the stream of the milldam is a row of spotlights: a gunshot; one explodes; another shot, another explodes...On the bridge is Doo with a rifle, methodically shooting out the lights.

INT. LIVING ROOM - NIGHT

Doo comes in with a bottle. The phone rings piercingly. Cursing he picks it up.

DOOLITTLE
It's one o'clock in the mornin' -- what the hell do you want?
(listens; sighs)
Loretta ain't here now, lady, she's on the road. How'd you get this number?
(listens; shakes his head sadly; continues soothingly)
Take it easy now, lady. Don't cry.
I'll give Loretta your message. You liked her last album a lot. She loves you, too. She'll pray for you, too. Stop cryin', now, honey. Will you? Just stop cryin'...and get yourself some sleep. It'll be better in the mornin'. Naw, you didn't wake me up. What? Yeah, that's right, darlin'. It's a lots of lonesome people in this world. Good night, now.
INT. LIVING ROOM - DAY

Loretta comes in in her bathrobe, sees Doo sleeping on the sofa in his clothes, the bottle nearby. She looks at him, disturbed. Hearing the twins outside, she looks out the window and sees them playing in the yard. Starts to go out when she sees a station wagon full of fans pulled up in the driveway, snapping pictures of the twins who blithely ignore them. The fans spot her, she ducks back inside, they wave and shout enthusiastically. Doo stirs, gets up, comes to the window.

DOOLITTLE
(wearily)
I'll go tell 'em they ain't supposed to be up here...I swear I'm gonna build another damn house somewheres. Just let 'em have this one.

LORETTA
Everything we got we owe them. Leave 'em alone.

DOOLITTLE
We're the ones have to live with it, not you. You ain't here long enough.

A female fan outside keeps yelling "Loretta?" over and over: "Can you come out, Loretta?"

LORETTA
Listen, Doo. I want you to come out on the road with me this time.

DOOLITTLE
You know what happens when I get out on the road.

LORETTA
It ain't just the road that's your problem. When I come in here this mornin', seen you a-layin' there like that...well, me and you gotta get together and see if we got anything left. Anyway, I need you out there. I'm gettin' run to death.

The fan keeps calling: Suddenly she goes outside. Doo stands thoughtfully looking out the window as she smiles and poses with the twins.
INT. BACKSTAGE AUDITORIUM - NIGHT

Doo bursts through a stage entrance leading Loretta, the usual backstage throngs converge on her, reaching for her. They move quickly through the backstage area to the wings of a large stage. They stop. She waits, poised as she's being introduced (by Don, the front man, onstage). Doo looks at her, but her concentration is on the audience. She enters, sweeping on stage, smiling, waving, become instantly her public self. Flashbulbs explode, audience roars.

Doo is left alone. He watches a moment as she begins a new song. Then he begins to wander, nothing to do. Old trapped feeling comes over him. He heads for the stage door and out ---

EXT. THE BUS - NIGHT

He walks to the bus and gets on.

INT. THE BUS - NIGHT

Bus empty except for two men at the drop-down table counting money, which they deal into stacks of ones, fives, tens, twenties. Doo lies down and pulls his hat over his eyes.

INT. THE STAGE - NIGHT

Loretta sings the new song, having trouble remembering the words. She turns to the leader, Dave, who calls out the lyrics to her. She goes on, stumbling, getting angry at herself.

INT. THE BUS

Doo half-asleep looks up quickly as Loretta storms on angrily, says nothing, stalks straight back to her compartment. Musicians file on. Dave, the leader, quietly gives Doo a roll of quarter-inch tape.

DAVE
Could you give this to her, Mooney?
It's the new song, she had some trouble with the words tonight....

DOOLITTLE
(looks back at closed compartment)
Yeah...I'll catch her with it later.

Jim Webb begins moving the bus onto the road.
EXT. INTERSTATE - DAY

Bus whooshes down the interstate.

INT. LORETTA'S COMPARTMENT - NIGHT

She sleeps restlessly; shades are drawn; could be day or night; bus could be moving or stopped (should be the illusion that this scene is continuous with the previous one). She suddenly jerks awake, peeks through curtains -- the bus is stopped, we are in anonymous, impersonal backstage area. A few fans see her and flash their cameras. She closes the curtains. Touches her head in pain.

LORETTA

Doo. Doo? What time is it, Doo?

No answer. She gets up and takes some pills for her headache. Starts getting dressed when she sees the tape marked "new song." Starts to put it on her tape machine when she drops it -- and the tape spills out everywhere. Upset she tries to rewind it, makes it worse.

LORETTA

Doo? Doo! Is it time for me to go on?

Her head is worse, she almost faints. Tangled in the tape she gets to her feet, can hardly stand. She opens the door to the bus -- it's empty, dark.

LORETTA

Doo! Doolittle...!

Closes the door, saeg back onto her bed, in great pain. She looks at the pill bottle -- can't remember whether she's taken any or not. Takes some more.

INT. BACKSTAGE CORRIDOR - NIGHT

Doo coming down the corridor towards the stage door. Loretta comes in, alone, her face looking drawn and sick.

DOOLITTLE

I was just comin' to get you. You ready?

LORETTA

Where you been... You're supposed to take care of me....

CONTINUED
DOOLITTLE
That's what I'm doin', ain't it?
Let's go.

He hurries her down the corridor through the usual throngs.

INT. THE WINGS - NIGHT

He escorts her to the edge of the stage; she is dazed, nervous.
He doesn't see.

DOOLITTLE
You learn that song?

LORETTA
What song...?

DOOLITTLE
That new song -- I give you the tape. You was supposed to learn it ---

LORETTA
(upset)
I don't know it, Doo -- I didn't learn it ---

DOOLITTLE
Take it easy. Drop it for tonight.

LORETTA
I can't sing tonight, Doo. Get somebody to tell 'em.

DOOLITTLE
You can sing all right. Them people out there paid good money to hear you. You ain't gonna let 'em down.

LORETTA
I ain't gonna sing, Doo!

DOOLITTLE
You wanted me to come along to take care of you -- well, that's just what I'm gonna do, just like I always done when you get like this. I may not can do anything else for you anymore but I can sure as hell kick your rear end out there and make you sing.
CONTINUED

She looks at him, says nothing. A little smile comes on her lips.

Onstage, Don the front man, begins his introduction.

LORETTA
   (quietly)
   You listen good now, Doo...you gonna listen...?

DOOLITTLE
   (puzzled)
   Sure I'll listen...I always do....

She goes onstage; Doo watches with a worried expression.

INT. THE STAGE - NIGHT

The Coal Miners vamp the intro to the new song. She goes to the mike, peers out: Flashbulbs explode in her face, as always. The audience is a dark, inextinguishable presence. She misses her cue, band looks worried. She turns and stops them.

LORETTA
   (in microphone)
   I had somethin' I wanted to come out here and tell y'all tonight...
   but Doo, now he don't want me to say nothin', but...I can tell you, friends...see, things are a-movin' too fast in my life, always have, I mean, shoot, one day I was a little girl and the next day I was a wife and a mother and...one day I was a-keepin' house and the next day I was out here in front of y'all...and Patsy, she's always sayin', little gal, you gotta run your own life, but...my life's a-runnin' me...and I....

Doo watches, helpless, from the wings. She stops talking, stares blankly out at the audience, which is absolutely silent, as if the hall were empty. Finally two band members gently lead her to the wings. She looks at Doo as if he were a stranger, then collapses. He catches her, picks her up in his arms. Confusion all around: "Get a doctor!" "Bring her this way!" etc. Doo starts down the corridor, faster and faster until he is almost running. His eyes are filled with tears.

DISSOLVE TO
174
INT. BEDROOM - HURRICANE MILLS - DAY - LORETTA

asleep, wakes up, looks around -- the dolls, the needlepoint, the pictures and fan-painted portraits of herself; finally, the twins standing at her bed, staring at her. She smiles, they smile, tentatively.

LORETTA
(to Peggy)
How ya' doin'...
(slight hesitation)
Peggy.

PEGGY
Just fine, Mama.

LORETTA
And how you doin', Patsy.

PATSY
That's Patsy -- I'm Peggy.

PEGGY
That's the biggest lie -- she is too Patsy, Mama!

Patsy laughs happily at her joke; both girls jump in bed and Loretta hugs them happily.

PATSY
Daddy says you gotta get up, right now.

LORETTA
Oh, he does, does he?

PEGGY
Yeah -- he says everybody's waitin' ---

PATSY
Blabbermouth -- you're gonna ruin everthing!

LORETTA
What's goin' on here...?

175
EXT. FRONT YARD - HURRICANE MILLS - DAY - LORETTA

comes out and sees a family reunion -- tables on the lawn, covered dishes, mounds of food of all kinds. Clara, Doc Turner, the Coal Miners Band, other friends and neighbors,
and all her children, grown, including Betty Sue (and husband) holding a baby. Loretta, touched, happy, hugs them all. Doo is nowhere in sight.

BETTY SUE  
(holding up baby  
to Loretta)  
Looks like Daddy, doesn't he, Mama?  
(to baby)  
Can you say hi to your grandma?

LORETTA  
(to baby)  
You better not call me grandma -- just say Loretta.

CLARA  
(worried)  
Are you gonna be all right now, honey?

LORETTA  
I think so, Mommie. Doctor says I was just wore out and if I didn't slow down some I was gonna work myself to death. That's what they said happened to Daddy, ain't it? Well, I ain't gonna let it happen to me. Where's Doolittle?

Someone yells "Come and get it" and they all gather around the tables. She looks around but can't spot Doo; then she sees him ---

EXT. CORRAL - DAY

Amid the huge Belgian horses Doo is barely visible, leaning against the stable in his dirty work clothes, watching. Loretta comes to the fence.

LORETTA  
Doo? Ain't you gonna eat?

He looks at her, says nothing. Then climbs over the fence, motions her to get in his jeep.

DOOLITTLE  
Come on with me. I wanna show you somethin'.

She hesitates, but gets in. They drive off.
INT. JEEP - DAY - MOVING

Silent, Doo drives down a gravel road, Loretta both curious and exasperated. Suddenly he turns off the road and goes cross-country up a wooded hill. She hangs on for life.

EXT. RIDGESIDE NEAR POND - DAY - DOO

drives up and stops, they get out. A beautiful spot with a vista of miles of woods and farmland. A small caterpillar with a grader sits nearby; signs of previous grading.

DOOLITTLE
What do you think?

LORETTA
It's real pretty...What are you up to, Doo?

DOOLITTLE
I'm gonna build a new house here, for us to live in. Hulluva view, ain't it? I picked this spot cause it's a little like Kentucky used to be.

Loretta listens with growing disbelief, saying nothing.

DOOLITTLE
I'm gonna put the bedroom in the front of the house, see, right here, so we can wake up and look out and see the sun comin' up. Now, over here's gonna be the kitchen ---

LORETTA
Doggone you, Doolittle Lynn! You never asked me nothin' 'bout no doggone house!

DOOLITTLE
I wanted to surprise you ---

LORETTA
Well, stop surprisin' me! Boy, you never ask me about nothin' -- never did -- you just say, Hey Baby, here's the deal, take it or leave it ---

DOOLITTLE
I thought you'd want a new house -- for the privacy if nothin' else ---
CONTINUED

LORETTA
I ain't said I don't want no new house -- I just said you ain't asked me nothin' about it!

Pause. Each stands silently smoldering. Loretta looks at the ground plan.

LORETTA
You put the bedroom here, that doggone sun's gonna be shinin' in the window at five o'clock in the mornin' -- how'm I supposed to sleep?

DOOLITTLE
Well are you too ignorant to pull the damn window blinds down?

LORETTA
I ain't too ignorant to know you don't put the doggone bedroom in the front of the house -- that's where the doggone livin' room orta be!

Impasse. Doo is growling.

LORETTA
Stop that growlin', Doo.

He stops, glares at her, growls louder. She glares at him -- and growls back. He stops, surprised. They both look at each other, slowly smile. They shake their heads in wonder at the thought of two such ornery people still being together. They start for the jeep, Doo throws his arm around her, hugs her tightly. She continues to talk about the house as we ---

CUT TO

INT. CONCERT HALL - NIGHT - LORETTA

sings "Coal Miner's Daughter." Doo listens backstage, smiling, sneaking a sip from a half-pint in his jacket. She continues the song until ---

FADE OUT

THE END