



Scripts.com

Don ' t Come Knocking

By Sam Shepard

HOWARD:

Come on.

What are you telling me,
"He's not there"? He's
not in his trailer, or what?

A.D. 2:

A.D.

1:

A.D. 2:

A.D. 1:

A.D. 2:

A.D.

1:

He's gone, Mickey.
I'm telling you, man,
he is gone.
Well, that's interesting.
Where do you think
he's gone off to?
Because look around.
What do you see?
I see sand and
big fucking rocks.
There's nowhere to go.
Camera's ready.
I need him now. You copy that?
Yes, I copy that. I copy--
Don't yell at me, Mickey.
I can't take that right now.
Howard, are you in there?
You are killing me, buddy.
Camera's ready,
I need you out here now.
He's not in there, man--
Shut up.
Who are you?
What do you mean, who am I?

Who are you?
Where's Howard?
Oh, my God,
don't push me
around like that.
Oh, my God.
All right,
what the fuck is going
What Where's Howard?
Howard
Oh, Jesus. He's not in here.

A.D. 2:

A.D. 1:

Will you shut up.

ANTHONY:

Action!

Cut! Cut! No good.

WOMAN:

MAN 1:

WOMAN:

MAN 1:

Let's go.

MAN 2 :

We've got a problem, Anthony.
The assistants tell us that
Howard Spence is gone. Over.
What do you mean, he's gone?
I mean he just...
disappeared.

DIRECTOR:

Disappeared?

Good boy.

Easy.

Hello?

Hello?

Hey, you want these?
Huh?
What?
You want this set of spurs?
Free, like?
Yeah.
What's wrong with them?
There's nothing
wrong with them.
If you give me your shirt
and your vest,
I'll give you that set
of spurs, okay?
We'll-- We'll swap.
I'll give you these boots too.
Okay?
My shirt
Yeah.
Is it a deal?
You'll give me the spurs?
Yup.
Yeah, I'll give you
that fancy jacket
and the chaps.
You want those?
All right. But-- But
you can't have my hat.
Because I've had this
30-some-odd years.
No, I don't want your hat.
I just want-- I just want
your shirt and vest, okay?
Is it a deal?
All right.
Ain't any good anyway.
Appreciate it.
You bet.
Warm out here.
Yeah.
Thank you. And--
And you can have
this horse too.
He's a pretty good gelding.
You must be getting

out of ranching altogether.

Yeah.

Is there a car rental place
around here?

What?

Place to rent cars?

Ain't seen any.

Uh, train?

Oh, now and then.

Well, thanks.

Appreciate it.

You bet.

Who the

fuck is that?

Some big shot

from the bond company.

Let's go check him out.

I'd like to see Mr. Spence's
trailer, please.

Uh, his trailer?

That's right.

It's still here, isn't it?

A.D. 1:

Yes. Yes,

the trailer's still here.

Wouldn't you like

to come down, meet the

director, the producer first?

No,

I'd like to see his trailer.

His mobile home.

"Mobile."

"His mobile home."

Sure.

Right away.

I got the producers

on the line. You wanna

talk to them?

No.

Let me have

the director come down.

I'm sure he'd be more than

happy to come right on down--

I don't want to
see the director.
I don't want to see anyone.
I want to be left alone.
Is that clear?
Nice talking to you.
What a dick.
[INDISTINCT CHATTERING
OUTSIDE]

WOMAN:

I'm on my way.
There is every indication...
that Mr. Spence is engaged
in totally irresponsible,
self-indulgent, immoral
behaviour.
Not unlike many members
of his profession.

WOMAN :

Let me have 7-0-1-7...

OFFICER:

Hey, pull up there a second.
Let's see some ID.
ID? You gotta be joking.

HOWARD:

LULU :

LULU:

HOWARD:

Yeah, it's me.

LULU:

Where in the world are you?
I'm not sure.

LULU:

Yeah, I'm fine, Mom.

LULU:

Are you far, far away?
Well, no. I think--
I think I'm somewhere in Utah.
Near the border.

LULU:

What border is that, now?
Nevada. The Nevada border.

LULU:

You haven't been that close
since you went away
to do that movie years ago.
Yeah.
Listen, Mom, would you mind...
if I came by and spent
a couple days with you?

LULU:

Well, if you're that close...
and you don't come
and stay with me...
you'd better not ever,
ever call me again. I swear--
Mom, you're breaking
up on me, Mom.

LULU:

Can you hear me?
["A LONELY MAN"
BY You're breaking up on me.
[SINGING "A LONELY MAN"

BY MAN :

Attention, all passengers.
The bus to Elko
is now boarding
and departing immediately.
[PEOPLE CHATTERING
INDISTINCTLY]

MAN :

The bus to Elko

is now boarding.

Adios!

Hey!

You must be Sky.

Your mother will be very
much missed around here.

Oh, John, do you
really have to leave?

I'm sorry.

I'm sorry.

Okay, I can't do this.

DIRECTOR:

What's going on now?

What's wrong?

Sorry, I-- I can't do this.

What can I get you.

I can't do this.

What's wrong, Monica?

I'm having

a very difficult time
pretending that he is
supposed to be Howard.

I mean...

I can't kiss that guy.

Who is that guy?

That's not Howard.

It's just a temporary
thing, Monica.

Temporary, my ass.

Where is Howard?

When's he supposed
to get here?

Howard's coming. I mean,
he's going to be here soon.

What we've got to do
is try to continue until
he gets here.

Why? I am supposed
to be acting with

Howard Spence...

not some stand-in jerkoff.

The bond company

wants us to keep shooting!

Hey.

Mom.

Howard.

What in the wide world
has become of you?

Are you my son?

Yeah, it's me, Mom.

Is that all your luggage?

Yeah, I'm travelling light.

You didn't have to bring
any flowers.

I didn't. These aren't
for you.

What would you do
with a bunch of plastic roses?

Come on, let's get going.

Sold the old ranch house?

Oh, I had to when
your father died.

So you're not living
in the country anymore?

Oh, no, I moved
10 years ago.

SKY:

I don't know
what to do with you, Mom.

It all happened so fast.

I mean, I remember, uh...

I remember you
talking about that place.

That place out near
where you grew up.

You were always
talking about that
like you were happy
there or something.

When I was a kid.

You remember that?

Always seemed like
you liked that place.

I thought maybe I'd,
uh, take you up there.

Hmm?

Well,
what were you thinking about?
Nothing.
So now they'll be
looking for you,
is that it?
Yeah, I guess.
And you want me
to hide you out
or something?
Just like Jesse James?
Yep, just like Jesse James.
Well,
I suppose I could do that.
You are my son,
aren't you.
Just need a place to
rest for a while, Mom.
Might as well be
the place you grew up in.
Yeah.
You know...
I always have the
same damn problem...
finding your
father's gravesite.
Well, don't you recognize
the stone, Mom?
Well, they're all alike.
I mean, they used up
all the pretty little white
arches during Vietnam.
Then, by the time your
father died, all they had
were these simple
slabs of granite.
Just a slab,
flat on the grou--
Here it is.
That it?
Yup.
I never thought it
was appropriate.
Flat slab on the ground.

People just walk
right on top of it.
Dogs pee on it.
Just isn't right.
Gentlemen, I can shoot
around Howard for
another day or two--
That doesn't solve
the problem, Anthony.
Well, you know,
Mr. Daily, sir...
I, uh, I don't see exactly
how the director, or any
of us, for that matter,
can be held totally
accountable for
Howard's actions.
Well, somebody has
to be held accountable,
don't they, Jim?
I mean, Mr. Daily's
company's insured us
for 30 million dollars.
Thirty-two-point-five.
Yes, of course, but
Howard has a long history
of this kind of behaviour.
I don't think he's ever
completely disappeared
before, though, has he?
No, no.
He's never done that before.
We gave the guarantee
of completion, didn't we?
Yes, we did, Mr. Sutter.
Well, then, we'll find him.
There's no question,
we'll definitely find him.
What kind of trouble
are you in, Howard?
Trouble?
Oh, it's nothing, Mom.
I mean, I might end up...
owing them a little

bit of money, is all.
I don't--
I don't mean that.
Then what?
Well, a man doesn't
go off for nigh 30 years
without a word...
then show up at
his mother's door
unless there's some
kind of serious trouble.
No, I just-- I just
needed to see you.
Well, I understand that part.
I mean, I thought it'd do me
some good to come back here
and just stay for
a while, you know.
You been doing all that
stuff what they said about
you in the magazines?
What stuff?
You know, that stuff.
No, I don't.
Like carousing around.
You know the magazines
are just full of gossip.
I don't give two
hoots about it,
I'm just curious.
No, I haven't been
doing anything. I haven't
been doing any of that stuff.
Because if you were doing
all that stuff, it's no wonder
you're not feeling so hot.
I feel fine.
I mean, just the
sheer exhaustion of it.
I wasn't doing anything.
It's just that-- That--
That things came up
and they kind of
snowballed and--

What
Well, you know, opportunities.
Opportunities are supposed
to be a good thing,
aren't they?
Yeah, but not always.
Sometimes--
What the hell are
you staring at?!
Come on, Mom,
let's get out of here.
Well,
I haven't finished my coffee.
I just gotta get some air.
You'll have to excuse my son,
he's lost his manners.
That happens sometimes
when people stray too
far from home, Susie.
Don't worry about it, Lulu.
I don't know why
you're so upset
about this, Mom.
Rudeness is one
thing I've never
been able to tolerate, Howard.
I mean, I--
I don't understand rudeness.
I know, Mom.
I mean,
it's nothing, it's over.
The man was staring at me.
It's rude to stare.
Well, so be it, you didn't
need to take his head off.
Well, I apologize.
Well,
it's embarrassing, Howard.
Just embarrassing.
Well, I'm sorry. Sorry.
So I--
I prepared a room
for you downstairs.
I hope it'll

fit you, I just...
I just don't
have all the space
we had in the old ranch house.
No, it'll be fine, Mom.
Mm-hmm.
It'll be fine.
Well,
it's handy to the kitchen,
and there's a bivvy right
Where do you sleep?
Just down the hall.
Hmm.
So if you need anything,
you just holler.
Well, thanks, Mom.
Yeah, sure.
Good night.
Night.
Oh, where is the basement?
Right through the kitchen.
Okay.
Nighty-night.
Night.

MAN 1 :

Here's the wind-up.
And the pitch. Ball two.
--and the pitch.
There's a smash up
the middle.
Off Garrett's glove,
fielded by Scott near
the bag, the throw.
They got him.

MAN 2:

What a play by the
second baseman, Craig.
There was no way
to make that play.
But what are you gonna say?
He showed you
why he's regarded

as being the best
in the business.
I tell you, it was amazing.
You know, I thought that...
Do you believe...
Hey, Ma?
Think I'm gonna go out
and get some air, all right?
Have a nice time.

MAN :

Fly ball,
way back, to the wall.
And it's gone, a home run.
[SLOT MACHINES WHIRRING
AND RINGING]
[CASSANDRA WILSON'S
"LOST PLAYING]
What'll it be, buddy?
Um...
Let me have a Coke, please.
Hey! Hey!
Are you in the movies?
My friend says
you're in the movies.

MAN 1:

DEALER:

Let's see your hand.
What's that

MAN 2:

All right, knock it off.
Let's go. Outside.
Let's go.

DEALER:

And no more bets.
No more bets, please.
Anything for you?
Uh, let me have a
Jim Beam on the rocks.
I'll be right back.

DEALER :

Thank you, sir.
What is so goddamn
fascinating about me?
Howard! Howard!
Why do you keep
dogging me around?
Howard, Howard, it's me.
It's me, Cliff. Cliff Ormsby.
Cliff Ormsby?
Yeah. Yeah.
Plains High, 1959.
1959?
Yeah, don't you remember me?
I don't remember anything!
Nothing that happened
back then happened to me.
Okay?
All right.
Goddamn it.
Hey, I was looking for you.
There you are. I thought
you may have
skipped out on me.

WOMAN :

Mr. Spence seems
to have done a good job
cutting himself off completely
from family and friends.
I have no traces to immediate
family except his mother.
She lives in Elko, Nevada.
That's very good, Ms. Rontz.
Thank you, sir.
That's excellent work.
Thank you.
Mothers are always
the last refuge, aren't they?
Sure are, sir.
Just a tick.
Uh, sir, are you there?
Are you still there

And you can contact
the car rental company
and tell them we've located
Mr. Spence's car.
Very good.
At the Rio
Grande bus terminal.
Rio Grande. Where's that, sir?
In Salt Lake City.
All right.
I'll be back in touch shortly.
[CASSANDRA WILSON'S
"LOST" PLAYING]
Bah!

AUTOMATED VOICE:

Round one.
All right.
I'm ready. Are you ready?
Get ready.
I'm ready. Ready? All right.
Fight!
Uppercut. Left hook.
Uppercut. Jab. Jab.
Come on.
Right. Right jab.
Left hook. Uppercut.
Get up! Get up!
What's the matter with you?
What do you
think you're doing?
Get up!
Take it easy. Take it easy.
Take it easy.
Take it easy.

GUARD:

Hey. Take it easy.
Take it easy.
Hang on!
What, this second?

GUARD:

Give me your arm.

Goddang it!

GUARD:

HOWARD:

Just hang on a
second, would you?
I need to take a pee.
You can pee at the station.
I've been having
to pee for a long time.
All right. Wait, wait.
Morning, Charlie.
Morning, Mrs. Spence.
What's happened to Howard?
Well, he was having
a little too
much fun last night.
Weren't you, Howie?
Hmm.
You keep an eye on him, now,
Mrs. Spence.

LULU:

Oh, I will. Don't you
worry about that, Charlie.

CHARLIE:

To tell you the truth,
I didn't hardly
recognize him at all.
I haven't seen
him in so long.
Of course, I guess
we've all gotten
a bit little longer in
the tooth, now, haven't we?
I guess so, Charlie.
It happens.
Bye-bye.
Yes, it happens.
Did you have any fun
out there last night?
Fun, yeah.

Nah.

Girls? Drinking
and gambling?

No, Mom.

Well, it's supposed
to be fun, isn't it? I mean,
that's what they claim.

People come from miles
around to have fun.

That's what I thought
it was, anyway.

It's just designed
to be fun.

Yeah, I don't know.

I don't know what to
do with myself anymore.

Aren't you gonna
eat your eggs?

Yeah, I'm not feeling so hot.

Well, hand them over then.

No sense in wasting them.

They look good.

Mm-hmm.

Thank you.

Fork.

You don't happen to
have any pictures of
your little family, do you?

My family?

The child you never told
me about. My grandson.

I mean, I had to find
it out from his poor
mother back then.

What child?

Now, don't tell me
you gave it up for adoption
or something stupid like that.

I don't know about any child.

You don't know?

No.

How'd you get to be
such a mess, Howard?

A woman called me years ago--

Back,
just after you'd finished
that big motion
picture of yours
up there in Montana,
the Western.
--said she was pregnant
with your baby.
What woman was this?
I don't know. A woman.
You're the one who got
her pregnant.
I ne-- I never got
anybody pregnant!
Well, she said that you did.
She had a pretty
strong notion about it.
What did she want?
She wanted to
know if I'd seen you.
Of course, I hadn't.
I never saw you
again after that.
You were just
a total stranger.
She called from
somewhere up in Montana.
I remember that.
Montana?
I got-- I gotta lie down, Mom.
Oh, uh-- Don't you want
your orange juice, then?
No. Thanks.

SUTTER:

Mrs. Spence,
I'm looking for your son.

LULU:

My son? I haven't seen
him in over 30 years.
Ever since he became
a big movie star.
You'd think he'd at least

drop his mother a card
now and then, wouldn't you?

SUTTER:

Yes, you would. So you haven't
heard from him in 30 years?

LULU:

Not a phone call?
Not an e

LULU:

What's an e
Oh, you must be
from the movie-company
outfit, is that it?

SUTTER:

Sort of.
Well, uh, Mrs. Spence,
here's my card.
And if you do happen
to hear from your son,
could you give me a call?
My numbers are all there.

LULU:

LULU:

SUTTER:

Bye-bye.
Goodbye, now.

LULU:

Howard, the coast is clear.
I remember your father
barrelling down those long
dusty roads in this thing...
heading back from
the cattle auctions.
You could see him
from miles away.
Just a plume of dust

like a giant rooster.
It was quite exciting,
actually.
It's a beauty, Mom.
Does it still run?
Oh, I use it every week
for shopping. But I can
walk just as easy.
You sure?
Mm-hmm.
Well, let me know now
and then where you're staying.
Keep in touch.
I will, Mom.
Oh.
Oh, I packed some things
of your father's for you.
Thanks, Mom.
Don't be a stranger.
No, I'll give you a call.
Runs like a top.
You look good.
Bye, Howie.
Bye, Mom.
Have you seen this man?
Yeah, yesterday.
Thank you.

LULU:

Good evening, Mrs. Spence.
It's you.
Yes, it's me.
Sorry to be such a nuisance.
Would you like
to come in and have
some cookies and milk?
Cookies?
Mm-hmm.
What kind?
Peanut butter, with little
chips of butterscotch.
I'll try one.
Oh, just come on in then,
and help yourself.

I've just baked them.
Well, that's very kind
of you, Mrs. Spence.
Are you staying in Elko,
Mr., uh
Sutter, Mr. Sutter.
Uh,
no, I'm just passing through.
That's about all
you can do here,
isn't it?
Just pass on through.
Here.
You lied to me, didn't you,
Mrs. Spence?
I beg your pardon?
You deliberately lied to me
about your son. He was
here all along, wasn't he?
I don't know what in the world
you're talking about.
I've never told anything
but the truth
in my whole life.
Lying is for cowards,
Mr. Sutter. Hmm?
Excellent cookies.
[PEOPLE CHATTERING
INDISTINCTLY]
["DON'T COME KNOCKING"
BY BONO PLAYING]
You want me
to freshen that up?
There you go.
Thank you.
Can I help you, sir?
Um, just a cup
of coffee, please.

WAITRESS:

You want
Coffee
Yeah, sure.

WAITRESS:

[PEOPLE CHATTERING
INDISTINCTLY]

MAN:

Hi, Terry.
Scotty didn't come in.
I gotta pull a double.
I'm probably not gonna
get out of here till midnight.
Can I get a room
for a couple nights?
Yes, sir. No problem.
Would you fill
this out, please?

MAN:

HOWARD:

Here. Here's your room key.
You're in 201,
just down the hall.

DOREEN:

Ancient history now.
This place is
just full of ghosts.
Are you from out of town?
Uh, yeah, sort of.
My mom was from Butte.
She was?
What was her name?
Oh, you wouldn't know her,
she kind of...
She came and went a lot.
Mmm, yeah, well,
she's not alone.
There are only a few of us
die-hards left here.
What movie was this?
It's a Western?

DOREEN:

Yeah.

It was shot right
around here, wasn't it?
Right here, yup.
Must have been
really exciting.
Yeah, well, for
about five minutes...
and then real life came
back and took its place.

SKY:

Yeah. I don't know.
I think, uh...
I think I like the
movies better.
Than what?
Than real life.
Well...
You let me know if
you want some coffee or
something, huh, hon?
Thanks.
Excuse me.
Oh.
Um, ginger ale, please.
Well...
Well, it took you long enough.

EARL:

Thank you.
Thank you, folks.
This next song is
for everybody...
who's ever been shaken,
rattled and rolled.
He's got a pretty good
voice, don't you think?
Yeah.
Dedicated to Bill Haley.
Okay, guys.
How have you been, Howard?

EARL:

[BAND PLAYING]

"SHAKEN, RATTLED AND ROLLED"
BY Where in
the world have you been?
I don't know.
[SINGING "SHAKEN,
RATTLED AND ROLLED"]

DOREEN:

You just kind of fell off
the face of the earth, huh?
Yeah.
You know,
I looked for you for a while.
I tried to find you.
I looked everywhere.
I even tracked
down your mother.
My mother?
Yeah, didn't she tell you?
No. Haven't seen her
for a good, long while.
That's too bad, Howard.
You should never lose
track of your mother.
So, what are you doing
back up here?
Oh, you know, just
kind of passing through.
"Just passing through."
On a whim.
Yeah, I just thought
I'd drop back through.
Well, if you're
looking for your son...
that's him, right there
in front of you.
It's really good to see
you again, Howard.
Well, wait a second.
Can I get you a drink or
Doreen!

EARL:

Thank you, guys. Thanks.

We're gonna
take a short break,
come back. Tip the bartender.

WOMAN:

MAN:

[PEOPLE CHATTERING
INDISTINCTLY]

MAN 1:

Honestly, I'm not sure
if I am gonna do it or not.
I mean, it depends if she,
you know...
she lets me come in
without it bothering her,
you know.

MAN 2:

Yeah, I hear you.

MAN 1:

I mean, you think I can crash
at your place or something?
Hey!
What?
What's your story?
What are you talking about?
What are you doing, you
following me or something?
No, I'm not following you.

AMBER:

Who is this joker, baby?
You know this joker?
He's been following me.
I'm not following you.
Don't be ridiculous.
If you've been--
Get your hands off me.

AMBER:

He's a narc. He's a narc.

I bet he's a narc.

HOWARD:

AMBER:

Who are you then?
Who the fuck are you?
I'm your father!
Well, shit-howdy,
I didn't know you
had no daddy.

EARL:

AMBER:

Out of the blue:

Kablammo!
Your daddy's a narc, Earlie.

HOWARD:

What in the world
did you expect?
What?
I wanna go to bed now.
I know, baby. Come on.
What are you doing?
Who are you?
Can I talk to you
for a second?
What for?
Who the hell are you?
I need to talk to you.
What about?
It's just something.

AMBER:

What's going on, Earlie?
Look, I got somebody
up here now.
It doesn't matter.
What is it? Can't you just
tell me from down there?
It's about your father.

AMBER:

What is wrong with you?
You allowed to sit down
with customers?

Yeah, sure.

Kind of...

running the place now, huh?

Yeah.

Yep, I stepped up
in the world.

So, what are you
doing back here in Butte,
Howard?

What's going on
with you?

Well...

I don't know,
I just kind of came
to the end of something,
I guess.

Of what?

Just a whole...
string of little disasters,
little train wrecks.

Was I one of them?

You? No.

No, it was--

It was after that.

After I left.

Everything just kind
of went downhill.

Wow. That was
a long time ago.

Yeah.

Wasn't it?

Yeah. Yeah, it sure was.

Did you...?

Did you talk
to Earl last night?

Ear

Oh, that's his name

Yeah. Yeah.

I don't get it, Howard.

I mean, what did you
come back up here for?
You knew all about him,
about Earl. You knew
I had your kid.
No, I didn't-- I mean,
I just found out.
I just now...
Well...
my mother did tell me.
Yeah, I figured that.
That's the kind of thing
a mother would find hard
to keep from her son.
So isn't that why you
came up here, to meet him?
I mean, isn't that
the only reason?
Yeah. Yeah,
of course it is.
I just didn't know
it was gonna be so...
"So" what?
Hard.
Looking in his face,
his eyes.
I don't know.
What?
I didn't know I was gonna
recognize him like that.
Like what?
Seeing myself in him.
And...
And he was seeing
me the same way too.
I could tell.
And what way was that?
I don't know.
Just scared, I guess.
Just plain scared.
Hmm.
I don't know, baby.
Why can't we just be
how we used to be, Earl?

Why is that?
Why is that, Earlie?
You remember how
we used to be, how come
we can't be like that?
You remember, baby.
Well, you just don't even
want a woman, do you?
That's it, isn't it?
You don't even
want a woman.
Why don't you
want a woman, Earl?
Why is that?
I mean, what is
up with that?
Baby.
Is it just because you're
so messed up in your mind,
you're just so fucked up,
that you don't even know
how lucky you might be
to have a woman like me?
Hello?
Hello?
[T-BONE BURNETT'S "I WISH
YOU COULD HAVE SEEN HER
DANCE" PLAYING ON RADIO]
I need to talk to you.
Huh? Oh.
Okay.
Now.
It's important, Mom.
All right.
Where?
Well, let's go out back.

MAN:

There you go.
Read them and weep.
What's going on?
What?
This guy,
this man who came

to the bar last night.
What about him?
You know him?
Yes, I know him.
Yeah.
He says he's my father.
Did he tell you that?
That's what he told me, yeah.
Yeah.
Is he?
Is he my father, this--
This guy?
Yes, he is.
He is?
Yes.
Are you sure?
I'm sure.
Well, who the fuck is he?
Why'd he come back here?
Why did come back here?
I told you.
You watch your language.
No, you told me nothing.
You told me jack shit.
What did you tell me?
When did you tell me?
I told you a long time ago.
You told me nothing.
You just told me...
there was some
actor, something,
you never said that--
There was.
What?
An actor.
Him
Yes.
I don't believe this.
I don't fucking believe this.
You know, I tried
to tell you, but...
Why'd he come
back here, Mom?
What?

Why'd he come back here?

I don't know.

I don't know.

Didn't you talk to him?

Yes.

Maybe-- Maybe

he wanted to see you.

What's his name?

Howard.

Howard?

What a dumb fucking
name that is.

Howard Spence.

Sounds like a dentist.

Well...

that's his name.

And he's an actor?

Yes.

Movie actor.

That's where you met him,
when he did

that movie up here?

And you just...?

Just fucked him?

He doesn't look anything
like me, does he?

Mom?

Huh?

No, honey.

Not at all.

I liked it better when

I never knew who he was.

I liked it a whole lot better.

Thanks, Mom.

Thanks a lot.

Well, well, well.

[T-BONE BURNETT'S

"THE POWER OF LOVE"

PLAYING ON RADIO]

You still winning, champ?

MAN:

I'm putting these guys
in the poorhouse.

[T-BONE BURNETT'S
"THE POWER OF LOVE"
CONTINUES PLAYING]
Get the fuck out.
When you calm your
ass down, you call me.
It's open.
You can go ahead
and make the bed.
I won't get in your way.
Oh,
you're not the maid, are you?
Sorry.
Weren't you over at the M & M?
Yeah.
You're staring at me.
What's the story?
You're an actor, right?
Look, this is a private room,
here, okay?
Would you just
get out of here?
I don't care if
you are or not.
I'm not a fan
or anything.
I don't have fans anymore,
honey. I'm all washed-up.
Seen better days,
you understand?
Now, look, would you
please just go away?
What are you doing
here, anyway?
What is that
you're holding?
That's my mother.
Look, I am not in the mood
for wackos right now.
You used to
know her, I think.
Will you please leave,
or do you want me
to throw you out?

I'll leave.
What are you doing?
What is that?
Bye.
What the fuck are
you doing here?
I was wondering if maybe
we could talk or something.
Talk?
Yeah.
Talk? What do you
want to talk about?
The weather, maybe?
Watch it, buddy.
What do you want?
What are you doing here?
What do you want from me?
I just...
You crazy?
wanted to see you, that's all.
See me?
Yeah.
Well, here I am.
This is me. You're seeing me
right now. Recognize anything?
My mother told me about you.
Your mother.
Yeah.
You got a mother?

HOWARD:

You shit.

EARL:

What'd she say
about me, huh?
What'd she say about me?
Not much.
You out of your fucking mind
or something?
I mean, I thought I was
fucked up. Your mother?
You're a full-grown man.
Yeah.

But I still got a mother.
Well, that's--
That's a miracle.
Yeah.
Who is your mother, anyway?
She's--
Never mind who she is.
She's supposed to be
my grandmother, I suppose?
Yeah, I guess she is.
You know,
I don't care who she is.
I don't care who you are.
This is so fucked up.
Fucking asshole.
I just thought maybe--
What?
You just thought what?
You just
thought you'd casually
drive back into town here?
Back to
the scene of the crime,
Just kind of
introduce yourself?
Thought maybe we'd slap
each other on the back?
Go have a couple
shots of tequila?
Crack a few jokes
about the old
lady or something
stupid like that?
Is that it, huh?
Is that what you thought?
Yeah.
You're not my father.
You never have
been my father and
you never will be.
You got that?
Go fuck yourself, man.
You're pathetic.
Fuck.

MAN:

Here, boy. Come here.

Come on, boy.

He didn't jump, did he?

Huh? Uh...

No.

Good.

That's good.

He wouldn't talk
to you, I guess.

No.

No, huh?

Uh-uh.

He wouldn't talk to me either.

He's scared, I guess.

Why would he be
scared of you?

Just the idea that
we might be related.

He doesn't wanna
be related, I don't think.

Guess not.

Do you?

What?

Wanna be related?

I thought I did.

Why?

Why, suddenly, when you
haven't been for so long?

Just started thinking
maybe I missed everything,
you know?

Maybe I...

threw everything away.

Cut myself off.

Why'd you let so
much time go by?

I didn't know it
was passing.

You gonna leave now?

Leave town? I mean,
since it didn't work
out with Earl?

I got nowhere to go.
Maybe you should
just stay here.
What do you mean,
live here in Butte?
Yeah, why not?
It's not a bad little town.
Lots of history.
What am I gonna do here?
Make it your home.
You need a home,
don't you?
I'll be back in a while,
okay?
Where are you going?
Don't go away.
Wait a minute,
where are you going?
Jake?
Hey.
Hi, Jake.
Got something for you.
Here you are, Doreen.
Thank you.
Have a good one.
Hey.

MAN 1:

No, he didn't show up.

MAN 2:

Nope, not today.
[SIRENS WAILING
IN DISTANCE]
Hey, Joe.
Hey, Doreen.
Oh, I was just
looking for you.
Howard.
You look great.
Thanks.
Yellow.
I remember you in yellow.
Hmm.

You always
looked good in yellow.
I never wore yellow.
Must have been
someone else.

DOREEN:

What are you
doing up so early?

HOWARD:

Well, I never went to bed.

DOREEN:

Must have a lot
on your mind, huh?

HOWARD:

Yeah.
You look awful.
I suppose.
So how are you two
getting along
Who
Your son, Howard.
How are you getting
along with your son?
It's hopeless,
I think.
Oh. Well, you haven't given
it much of a shot, have you?
In a couple of days you just,
what, give up?
I haven't given up.
No?
No. I just realized--
What?
That it's you.
It's you I came up here for.
It's you I wanted to see.
What's so funny?
You're unbelievable, Howard.
What do you mean?
How many years has it been?

What's that got to do with it?

Everything.

It's got

everything to do with it.

When time goes by...

you know, people slip

away from each other

if they don't have contact.

Yeah, but, I mean, we could

maybe get back together again.

What,

are you out of your mind?

No.

I mean, there's no reason

we couldn't have some kind

of a, you know--

What?

A reconciliation or something.

Reconciliation?

Yeah.

Reconciliation?

Now we got lawyer talk.

No, I mean, you know--

You know, we should have

got married.

We should have.

Don't you think?

Married?

Yeah.

Married?

Yeah. Yeah,

I realize that now.

That was my big mistake.

We should have got married

and settled down right here.

I did settle down

right here, Howard.

Yeah, I know, but--

Oh, stop it!

Just stop it!

You're

an absolute idiot, Howard.

You come back here,

supposedly wanting...

to meet up
with your abandoned son.
I don't know why exactly.
Maybe guilt.
Was that it, huh?
To relieve yourself
of some kind of guilt?
I don't know,
I don't care.
But, you know,
it might have made...
some little difference...
in Earl's life.
And that would
have been great.
But now that probably
won't even happen
because you're
just too gutless
to see this thing through.
You're a coward, Howard.
That rhymes, doesn't it.
But you are,
you're a total coward.
And now--
Now you wanna hide
and run away again,
don't you?
You wanna hide
and disappear into my life.
You want me to give you cover,
don't you, Howard?
No.
Don't lie to me.
Lie to yourself.
You just keep
telling yourself...
that there's some
remote possibility that
some pathetic woman
somewhere on this planet...
is gonna take pity on you
and save you from the truth.
But it's not me!

I am not that woman,
and I never will be.
Oh! Oh!

AMBER:

What if he actually
was your father?
I mean,
what's so
outrageous about that?
He just came to see you,
like a friendly visit.

EARL:

I don't need a father.
It's too late for a father.

AMBER:

You don't know that.
It might be really
nice to have a father,
you don't know.
Nice?
Yeah, he could be
a really nice guy.
He's not a nice guy.
He's a fucking jerk.
Hey, now, you just have
that in your head, Earlie.
Shut up, would you.
How do you know
what's in my head?
You know, you can't
just go around judging
people like that all the time.
Yes, I can.
No, you can't. You judge me
all the time and
I'm not so bad.
You're terrible.
You're like that stupid
cricket from Pinocchio.
What's Pinocchio?
Shut up.

You know, you really
made a mess here, Earl.
Yeah. He pissed me off.
You must have gone ballistic.
You threw all this
out that window?
What are you
looking for, anyway?
I found it.
How much power does that have?
Enough.
You know, you should
really see what he wants.
I mean, talk to him at least.
That can't hurt.
See if he wants to
give you, like, a jillion
dollars or something.
Ever thought about that?
Nope.
I have a question for you.
Yes.
How do you distinguish
between the hash browns,
the home fries...
and the red buds?
I'm not familiar with--
Oh, well...
there's three
kinds of potatoes
that you can
have with your eggs.
No, that's not my question.
What I'm trying to find out
is the difference
between the three.
Oh, sure. I'm-- I'm sorry,
You know, I was thinking
about something else.
The home fries...
well, they're pretty much
just your regular,
ordinary old home fries.
The hash browns,

those are shredded
and then fried in butter.
And, uh, the red buds,
we leave the skins on them.
You just serve them
with the skins left on,
is that right?
Yes, that's right.
I mean, they're boiled
and everything.
They're boiled?
Yes. And--
And then the, uh--
Then the skin kind of,
uh, peels off them.
It peels?
Well...
Um...
Blisters, kind of.
Can I have...
a glass of water, please?
And thank you
for your time.
Well, you're welcome.
Where's Howard?
Who?
Howard.
Just sitting here
on the sofa?
Howard.
You know who
I'm talking about.
Where's Howard?
Where's Howard?
Eh...
Earl?
Earlie!
There's somebody
here wants to know
where is Howard.
Who's Howard?
Where is Howard?
Who is Howard?
We wanna know

We wanna know
Where is Howard?
Who is Howard?
Where did he go?
Where did he go?
He's down in the ditches
He's down in the ground
Disappeared himself
He's nowhere to be found
Where is Howard?
Who is Howard?
He's long gone
He's long gone
Push it.
You need some help?

EARL:

Yes, we do.
We do need help.
Why can't you admit
we need help?
You just stay over
there on that sofa.
You wait for whoever it is.
You know who it is.
Why do you keep pretending
you don't know who it is?

AMBER:

Who Who Wha
Howard? Is that the guy
that was following us,
the narc?
Yeah. He knows.
He knows it's his father.
He knows who's
whose father?
Oh! Oh.
He's not my father.
Yeah, he is.
He told me he'd be here.
He told me he'd wait for me.
Reliable.
Isn't he the reliable type?

You know, there was a time
that I was curious about him.
A long time ago.
I don't remember
how young I was.
There was a hole.
Something missing.
I went around trying
to fill it. I felt...
desperate.
Like I couldn't
breathe sometimes.
Like I was falling
and I had to catch myself.
Like I couldn't stop falling.
Then one day it ended.
It just came to an end.
It just stopped.
And I don't ever wanna
go back to that.
Falling.
I don't ever wanna go back.
Mm-hmm.
I have something for you,
Mr. Spence.
"This is to inform you
that your presence
is required by law
of California
State Court to appear
on the set of
the motion picture
currently
shooting in Moab, Utah,
or face the consequences."
Mmm.
You understand
what I'm saying to you?
You are obliged by law
to fulfil your contract.
Yeah, obliged. Yeah.
Could you step out
of the car, please?
Well, wait a minute.

I understand,
but, you know-- Wait. Hold--
Could you come out of the car?
Step out. That's it, there.
All right, all right.
All right.
Now, if you could
just give me your arm.
That's not necessary.
I'm not gonna run or anything.
I understand.
No, I understand,
Mr. Spence.
I'm just wondering
if maybe you could
give me a little more time.
Time?
Yep.
Time for what?
You've had plenty of time.
Well, no, no. I've just
discovered I've got some
family here in town.
Family?
Yeah. I've just found them.
I've just been tracking
them down from a long
time ago.
I see.
Yeah, and I-- Just--
I need to say goodbye
to my children.

SUTTER:

HOWARD:

SUTTER:

Where are your children?

HOWARD:

HOWARD:

Well, I could show you.

HOWARD:

This used to be a boomtown.

Can you believe that?

I used to know my way--

Here it is.

This is it. Right here.

Hi.

I thought you were

gonna wait for me.

Well, I was, but then

you gave me an idea.

Idea about what?

Um, home,

remember?

Oh, excuse me,

this is, uh, my

daughter, I guess.

What's your name, honey?

My name's Sky.

Glad to meet you.

Sutter.

It's a pleasure.

He's a detective,

sort of.

No, I'm not a detective.

Oh.

Well, security, I guess.

No, I have nothing

to do with security.

Are you in some kind

of trouble, Howard?

No.

Yeah, he's in deep trouble.

AMBER:

Hey, is that Howard

down there?

You finally

showed up! Hey!

EARL:

What are you doing

back here again?

Who's that?

EARL:

You never give up, do you?
That's my son.

AMBER:

No!

AMBER:

I'm doing you a favour, Mr.
Spence.
Let's get this over with.
I don't have all day.
You arrested
him for something?
He's not arrested, ma'am.
Why is he handcuffed to you?
It's just a formality.
It's just a formality.
You a cop?
I'm not a cop, no.

EARL:

Get your ass back--!
Goddamn it.
Is that him for real?
Who's this now?
Is that Earl's father?
I have no idea.
Man, you don't look
a thing like Earlie.
Are you sure you're not lying?
Stand back, please.
Hey, what is
Step away from him.
Mr. Spence is in
breach of contract,
and I'm responsible
for returning him to
the injured parties.
Is he a criminal?
Is your daddy a criminal,
Earlie?

Shut up.
If you'd like
to say goodbye
to your father now--
He's not my father.
He's nobody's father.
He's my father.
All right. Let's go.
What's the rush? Come on.
Shit, I'm going back upstairs.

AMBER:

SKY:

No, you're not.
You're coming with me.

HOWARD:

I've gotta go.
Let go of me.
I gotta tell you something.

AMBER:

I wanna hear what they say.
I need to tell you this
before you leave again.
I used to wonder about
you all the time.
I'd study your pictures.
Old photographs.
I would stare at them
for hours.
I'd run my fingers
over your face,
tracing the bones.
Study your hands
under a magnifying glass.
Looking for veins,
knuckles...
some clue.
I'd stare at my own face
in the mirror.
Wondering.
Watching.

Hunting for some...
Some tiny twitch
of the eye.
Some wrinkle of the lip.
Anything that might suddenly
give the whole thing away.
Never revealed itself.
There was always
something...
halfway hidden.
Now you're here.
You're right here
in front of me.
You're standing
right here.
I'm still not sure.
Why is that?
How could that be?
Say goodbye,
Mr. Spence.
Time's up.
Goodbye.
Bye.
Howard.
Could you use a car?
It's a good one.
Belonged to
your grandfather.

HOWARD:

This my call sheet, huh?

SUTTER:

Makeup and hair at 8.

Costume, 9:

Everything's structured.
Nothing left to chance.
Think we'll make it?
We'll make it.
You know, I can
drive if you want--
If you wanna take
a break or something.

I like to drive.
I love to drive.
If you want.
I had a great car
for a while.
You have a family,
Mr. Sutter?

SUTTER:

No. No, I don't.
I don't need a family.
Some people do,
I'm not one of them.

HOWARD:

You mind if I
turn the radio on?

SUTTER:

Yes,
I do, as a matter of fact.
I don't like
outside influence.
"Outside"?
That's right.
The world at large.
It's a nasty place.
Why allow it in?
Livestock reports.
Navajo chanting.
Beheadings, bestiality.
Nothing's changed.
Black Death,
the Inquisition.
Crusades.
The conquest of Mexico.
What's changed?
I was thinking...
What?
I don't know.
Nothing's changed.
I guess not.
Hmm.
We need gas.

Yeah.

I'll pull up over there.

SUTTER:

Done.

Don't cry, Belinda.

Please don't cry.

The Staked Plains

is just no place for a woman.

And the Comanche

are thick as flies.

Oh, Johnny, I won't

get in your way.

MONICA:

Please. Please,

take me with you.

HOWARD:

for you, you know I will.

I always come back.

MONICA:

But how long, Johnny?

How long this time?

I can't wait forever.

Before the snow flies.

Oh, Johnny,

don't forget me.

You're always

in my heart, Belinda.

You always will be.

HOWARD:

Hyah!

SKY, AMBER & EARL :

Where is Howard?

Who is Howard?

Where did he go?

Where did he go?

He's down in the ditches

He's down in the ground

Disappeared himself

He's nowhere to be found

Wooh!

Where is Howard?

Who is Howard?

Where did he go?

Where did he go?

He's down in the ditches

He's down in the ground

Disappeared himself

He's nowhere to be found

AMBER:

Where is Howard?

Who is Howard?

He's gone away

["A LONELY MAN"

BY ["DON'T COME KNOCKING"

BY BONO PLAYING]