

‘URBAN COWBOY’

‘WES’ SIDES & NOTES

MUST HAVE SOME HORSEBACK RIDING EXPERIENCE.
PLEASE PREPARE SCENES WITH A STANDARD TEXAS
ACCENT.

ON TAPE WITH CASTING NOTES:

- PREPARE SCENE THREE ONLY

ON TAPE WITH P PRODUCERS NOTES:

- CHOOSE AND PREPARE TWO SCENES

SELF-TAPE NOTES:

- PREPARE & TAPE ALL SCENES
- TELL US A LITTLE ABOUT YOUR HORSEBACK RIDING EXPERIENCE IN YOUR SLATE

WES

Scene 1

WES MAHONE

EXT. GILLEY'S - DAY

The door to an OLD TRAILER on the side of the lot swings open and a woman in a barely there jean skirt and Gilley's tank steps out. A HAND grabs her ass, pulls her in for a kiss. Meet WES MAHONE (30, tough, sexy, and shirtless). Last night's conquest heads to a car, drives off. Gaby shakes her head. Wes stands in the doorway drinking a beer and enjoying the view. Gaby's hard not to look at.

WES

Well look at you. Big city girl's come to pay us a visit.

GABY

Hey, Wes. Mami and Pop around?

WES

Haven't seen 'em yet. Come over here and share a beer with me?

GABY

Better not. I got this thing.

WES

You mean like a headache?

GABY

No. Self respect.

Gaby smiles. They've been sparring for years. She crosses to the back door of Gilley's, pushes inside. OFF WES, charmed like we are CUT TO --

Scene 2

INT. GILLEY'S KITCHEN - DAY

No one's at Gilley's. It's not open for business just yet.

WES

He was late.

PABLO

There was an accident on I-45.

The two work quickly to open the produce crates. Carrots, corn, celery, tomatoes... Then we see it... bags of WHITE POWDER.

**START NEXT
PAGE**



GABY (O.C.)
Hey, Wes.

← START

Wes and Pablo SNAP AROUND -- Gaby stands in the doorway. Has she seen? Pablo's nervous but Wes keeps his cool. She comes closer, holds out a LEDGER, concerned.

GABY (CONT'D)
Who's been handling the books since I've been gone?

WES
Marshall wears the hat around here.

GABY
(shows him the ledger)
These your initials?

WES
Sometimes I sign for inventory. What are you doing going through the books? That's not your business no more.

GABY
My parents' welfare is always my business. There's more than a few things in here that don't add up.

WES
Like I said... Marshall wears the hat.

Gaby nods and begins walking away, troubled...

GABY
Right. ~~To see luego, Pablo.~~

PABLO
~~Okay, Gabriella. I'll see you later.~~

She's gone. Pablo moves the bags into Wes's duffle bag.

PABLO (CONT'D)
That was too close.

Wes takes out a KNIFE, pokes a bag and lifts a pinch of powder to his nose with the tip of the blade...

PABLO (CONT'D)
What are you doing?

WES
Having breakfast.

He snorts it. Cocaine.

AND THEY'RE SMUGGLING IT THROUGH GILLEY'S.

Scene 3

INT. WES' TRAILER - LATE

Wes comes out of the bedroom in his briefs, squints in the light. Spies Gaby in undies and his T shirt sitting at the table surrounded by the Gilley's books.

WES
Come back to bed.

GABY
(doesn't look up)
I can't make the numbers add up.

WES
They'll still be there in the morning.
(gets nothing)
Play your cards right, you might get lucky.

GABY
This isn't a joke.

WES
Who's jokin'?

GABY
Do you have any idea what's at stake here? If I can't pull a rabbit out of a hat, Gilley's could close in a matter of weeks. This is on me -- my Dad's business, my friends' jobs, *your* job.

WES
There are other jobs.

Like a smack. Gaby shakes her head, stands and grabs the books.

GABY
That's right - no ties, no tears - isn't that what you said? Guess if you never commit, you've got nothing to lose. I don't know why I thought you'd understand.

WES
Hey now.

Gaby pushes past him but he grabs her arm, holds her.

WES (CONT'D)

You think I don't get what it's like to lay it all on the line knowin' it might not be enough? To care about something so deep, you'd give anything to make it happen...I know this is my last chance to grab the ring - you don't think that keeps me up at night? Then you don't know me at all.

GABY

You and your goddamn bulls.

WES

I wasn't talkin' about the rodeo.

He holds Gaby's gaze long enough for her to realize he's talking about her before he pulls her in, kisses her. Gaby drops the books to the floor, folds into him and we CUT TO --