

## Deleted Scenes

In the motion picture industry, directors commonly shoot much more footage than they anticipate using and edit from there. The unused footage is sometimes released on a commercial basis as part of premium DVD editions. None of *Brokeback*'s deleted scenes has been released. Both Ang Lee and James Shamus have stated that they will not be. What is known about *Brokeback*'s deleted scenes comes from three principal sources: Focus Features publicity shots, interviews, and various scripts.

For reasons which are unclear, the media promotional materials for *Brokeback Mountain* included many images which were not in the film. It is possible that these materials were prepared before the film's final edits were made or perhaps those responsible for the media materials simply did not concern themselves with the deleted scenes. One unusual and very useful resource in this regard is the Czech-based movie website [http://www.bioscop.cz/\\_web/film/zkrocena-hora#fotogalerie](http://www.bioscop.cz/_web/film/zkrocena-hora#fotogalerie). (To see all their *Brokeback* photos, click the "Zobrazit všechny fotografie" link near the bottom of the page.)

Of the scripts that we have been able to study, they were categorized as either not "official," "possibly official but very early," or "official and locked" by a person closely associated with the movie. All the script excerpts in our Deleted Scenes pages are from scripts that have been singled out as being authentic *Brokeback Mountain* scripts.

Most of the deleted scenes were "optional" from the start, inasmuch as they did not add crucial plot elements to the story. In some cases, the deletions served to further a specific directorial objective, such as to add ambiguity or to clarify a story point. In other instances, the reasons appear to be based upon the quality of the scene as it was shot.

Revised 18 November 2010

## Deleted Scenes - Ennis as Vet



Photo by Kimberley French.



Contributed photo

**Location:** Hwy 520 near Range Road 283, west of Claresholm, AB  
**GPS:** 49d 58m 38s -113d 44m 42s  
**Map / Satellite Image:** [Google Link](#)  
**Scene Name:** Ennis as Vet

### Travel Directions:

John and Kerry Hart farm, Hwy 520 and Range Road 283, 15.5 km west of Claresholm. From Claresholm, follow 43rd Avenue (also known as Hwy 520) west 15.5 km. (Beware: This road takes an abrupt and poorly marked curve at 7.2 km. Don't make the same mistake Ennis's parents did!) Turn left at Range Road 283 and go south 1.3 km. Turn left again and follow the driveway 0.6 km. The barn is ahead to your right.

### Remarks:

This brief shot of Ennis tending a sick calf was probably intended to emphasize both his abilities as a cowboy and the difficult, lonely nature of ranch life. It was originally positioned to follow the curious scene in which Alma Jr. suggests that she move in with her father.

138 EXT: RIVERTON, WYOMING: RANCH: DAY: 1981: 138

On the far side of a meadow, Ennis leans down: a sick, tiny calf.

ENNIS

Hey.

He sits down, lifts the animal to himself, tends to it.

[Script excerpt]

This fleeting scene was not shot in a meadow, but inside a barn at the Lonesome Ranch. Indeed, the outside of the barn is plainly visible in the film from Alma's kitchen (see Chapter 9, [00 46 54](#)).

Although this small scene was eventually deleted, it was made with great care. Not just any calf

would do. Even *Brokeback's* animal cast had to meet high standards of attractiveness and authenticity. Local Angus calves were passed over for this stunning Hereford, obtained from a ranch in nearby Longview.

**Important:**

Always obtain appropriate permission before entering private property. Exercise special caution in areas where livestock may be present. Driveway may require four-wheel-drive / high-profile vehicle.

**Pictures of surrounding area:**



**For more pictures taken at this location see  
DVD Chapter 9, [00 46 38](#), [00 46 47](#), [00 46 54](#).**

Revised 17 September 2008

## Deleted Scenes - Hippie Discovery



Photo by Kimberley French.



Contributed photo

**Location:** Jumping Pound Creek, AB, Nicoll Ranch

**GPS:** 51d 4m 31s -114d 33m 22s

**Map / Satellite Image:** [Google Link](#)

**Scene Name:** Hippie Discovery

### Travel Directions:

From Hwy 1 (Trans-Canada Hwy), take Exit 156, "Jumping Pound Road." Go south on Jumping Pound Road to a "T" intersection. Turn right (west) on Township Road 244, go 1.9 km, crossing a bridge. Turn right at the intersection marked by the "501 31 No Exit" sign and proceed 0.6 km to a rustic barbed wire gate on the right side of the road. (Do not go as far as the cattle guard.) Do not open the gate. Instead, park nearby and climb the fence to the right side of the gate. Follow vehicle tracks 0.3 km downhill to the clearing. The site is atop the hill to your left on the north side of the creek.

### Remarks:

Of the deleted scenes, the Hippie Scene is by far the most imaginative. It is the creative contribution of producer James Shamus, who is also co-president of Focus Features. We have been told that its principal purpose was to show that the adult Ennis and Jack were "competent cowboys."

109 EXT: BIGHORN MOUNTAINS, WYOMING DAY: CONTINUOUS:  
1973: 109

ENNIS and JACK see a brightly painted VW bus going along a narrow little mountain road.

ENNIS

If it's a hippie, we ought to scalp him.

Up ahead of the bus, they see a creek, swollen from runoff. But the bud [sic] doesn't slow ...

JACK

Can't that fool see the creeks in flood?

ENNIS

Probably high on drugs. May not have even noticed the creek, music's too loud.

[Script excerpt]

This is a scene of contrasts. The 1960s are long gone and, in their place, Jack and Ennis now find themselves in the era of loud music, drugs, and flower power. No longer a timid 19-year-old, Ennis has assumed a conservative redneck persona. The Bighorns, once the province of rugged ranchers and cowboys, have been discovered by very different, very gentle, visitors. Most interestingly, the scene contrasts a generation which boldly espoused free heterosexual love, and liberal sexual mores, with the secret, confined world of two deeply closeted *Brokeback* cowboys.

**Important:**

Always obtain appropriate permission before entering private property. Exercise special caution in areas where livestock may be present.

**Pictures of surrounding area:**



Revised 08 December 2007

## Deleted Scenes - Hippie Rescue

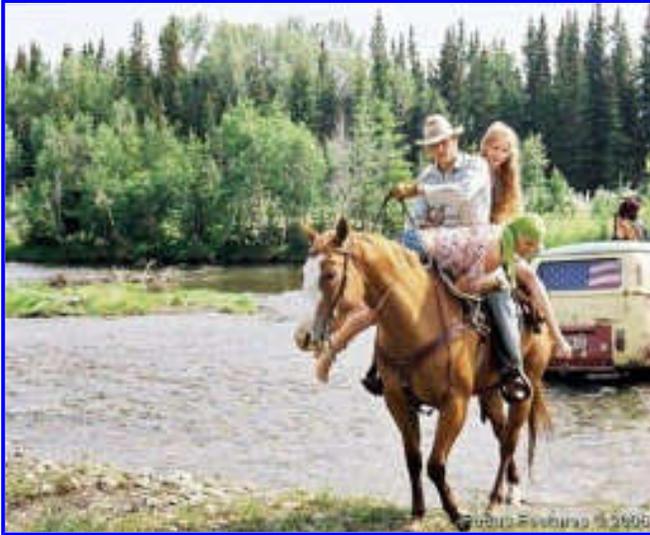


Photo by Kimberley French.



Contributed photo

**Location:** Jumping Pound Creek, AB, Nicoll Ranch  
**GPS:** 51d 4m 30s -114d 33m 18s  
**Map / Satellite Image:** [Google Link](#)  
**Scene Name:** Hippie Rescue

### Travel Directions:

From Hwy 1 (Trans-Canada Hwy), take Exit 156, "Jumping Pound Road." Go south on Jumping Pound Road to a "T" intersection. Turn right (west) on Township Road 244, go 1.9 km, crossing a bridge. Turn right at the intersection marked by the "501 31 No Exit" sign and proceed 0.6 km to a rustic barbed wire gate on the right side of the road. (Do not go as far as the cattle guard.) Do not open the gate. Instead, park nearby and climb the fence to the right side of the gate. Follow vehicle tracks 0.3 km downhill to the clearing. The camera was on the south side of the creek.

### Remarks:

The full Hippie Scene was one of the most technically demanding scenes in the film. The coordination of the vehicle, the horses, and the rescue logistics, as well as five actors in the water, consumed a tremendous amount of time. Originally scheduled for two days, the ill-fated Hippie Scene took almost a week to shoot. As a consequence, the shooting schedule (and budgets) ran over.

109 107 CONTINUED: 109 107

... and the bus, music blaring, heads right into the water. Makes it half way across ... stops, water at window-height. Yells are heard.

JACK  
(drawing rein)

Hell, better go down and see what's what.

ENNIS

See if you can get a rope on the bumper.  
I'll offload who I can.

The horses are none too keen to go into the water ... but ENNIS and JACK insist, spur them in.

JACK gets to the rear of the buss--when he bends over to hook his rope through his bumper, his hat falls off and floats away.

ENNIS expertly gets his horse alongside the bus, looks inside to see a bearded, beaded Dead-head at the wheel, and two beautiful hippie coeds giggling, crowded together in the front seat.

HIPPIE

Guess I overestimated the power of the bug, man!

ENNIS holds out his arms.

ENNIS

Come on now, through the window, girls first ... I can take the two of you together.

The girls giggle at ENNIS'S unintended double-entendre.

GIRL 1

Thanks, man!

As she pushes her way out through the window, we see her braless profile fall into ENNIS'S arms.

(CONTINUED)

109 107 CONTINUED: 109 107

ENNIS ferries the girls back to shore, heads back to the van.

JACK, frustrated, rides back to the shore, takes off his boots and wades back in with the rope, manages to get it over the bumper.

ENNIS goes over to help JACK, who is wading out.

JACK  
(annoyed)

My hat's probably to Laramie by now.

ENNIS  
(smile)

Top hands ain't supposed to love their hats.

JACK ignores this.

ENNIS rides around to the driver's side of the VW bus.

ENNIS

You might want to make sure you're in reverse, mister.

The MAN gives ENNIS the peace sign.

HIPPIE  
(sense of humor)

Sure, partner.

110 EXT: BIG HORN MAOUNTAINS [sic], WYOMING: CREEK: DAY:  
A FEW MINUTES LATER: 1973 110

The man and women are unpacking a picnic.

HIPPIE

Hey, break bread with us, western heroes.

ENNIS

Thanks, but we gotta make camp by sundown.

(CONTINUED)

110 107 CONTINUED: 110

GIRL 1

You sure? (seductive) We love to share.

HIPPIE

They do man. I'm cool with it.

GIRL 1

Whaddy think?

ENNIS

I suppose not. We'd best be goin'.

GIRL 2

You don't have to be hung up around us.

JACK

Thanks, but Ennis here, he's just pretty well hung up.

ENNIS shoots JACK a glance.

JACK

But you all take care now.

[Script excerpt]

Subtlety be damned. Beads, beards, a VW bus, the American flag in the rear window, the “peace” sign, no bras; this is really the 70s! To many, the superficial puns (“taking both girls,” “well hung,” and “love to share”) seem very much out of place here in a film where sex is never taken lightly. This incongruity was undoubtedly a consideration in deleting this scene.

Heath Ledger said publicly that he hoped the Hippie Scene “never sees the light of day.” Ang Lee has reportedly said, “If I’d wanted people to see it, I would have put it in my film.” Others who were involved in its production have shared similar reservations.

**Important:**

Always obtain appropriate permission before entering private property. Exercise special caution in areas where livestock may be present.

**Pictures of surrounding area:**



Revised 03 February 2008

## Deleted Scenes - Hippie Departure



Photo by Kimberley French.



Contributed photo

**Location:** Jumping Pound Creek, AB, Nicoll Ranch

**GPS:** 51d 4m 30s -114d 33m 19s

**Map / Satellite Image:** [Google Link](#)

**Scene Name:** Hippie Departure

### Travel Directions:

From Hwy 1 (Trans-Canada Hwy), take Exit 156, "Jumping Pound Road." Go south on Jumping Pound Road to a "T" intersection. Turn right (west) on Township Road 244, go 1.9 km, crossing a bridge. Turn right at the intersection marked by the "501 31 No Exit" sign and proceed 0.6 km to a rustic barbed wire gate on the right side of the road. (Do not go as far as the cattle guard.) Do not open the gate. Instead, park nearby and climb the fence to the right side of the gate. Follow vehicle tracks 0.3 km downhill to the clearing.

### Remarks:

The rescue complete, Jack and Ennis leave the hippies and their offer of casual sex.

Later: JACK and ENNIS ride off, the hippies in the background.

JACK

Hell, I guess I could a been a hippie. If I'd had more education.

ENNIS

I don't like damn hippies. Un-American if you ask me.

JACK

Yeah, you're pretty square, aren't you? If they only knew just how square you are!

They both laugh.

[Script excerpt]

The notion of Ennis as a redneck is repeated here, not only as fodder for Jack's "square" joke, but quite possibly with the intent of reminding us that Ennis was particularly vulnerable to adopting society's prejudices.

**Important:**

Always obtain appropriate permission before entering private property. Exercise special caution in areas where livestock may be present.

**Pictures of surrounding area:**



Revised 08 December 2007

## Deleted Scenes - Signal Gas Station



Photo by Kimberley French.



Contributed photo

**Location:** Carseland, AB, Hwy 24 and Range Road 260 (NE of RR track)

**GPS:** 50d 51m 0s -113d 27m 51s

**Map / Satellite Image:** [Google Link](#)

**Scene Name:** Signal Gas Station

### Travel Directions:

Take Hwy 24 to Carseland and turn north onto Range Road 260, crossing the railroad track. The site is ahead to your right (east).

### Remarks:

The Signal Gas Station scene was initially deemed a critical one. We are told that the decision to break the opening scene into a Cowley component (moving train, Aguirre's Trailer) and a Carseland component (Drop Off, Signal Gas Station, and Signal Bar) was largely motivated by the visual appeal of the Quonset building gas station in Carseland. Indeed, another gas station candidate in Rockyford was passed over to capture the "perfect" Carseland gas station.

Though it was subsequently cut, the Signal Gas Station scene was intended to establish the story's place, and tell us important things about both Ennis and Joe Aguirre.

3 3 EXT: SIGNAL, WYOMING: MAIN STREET: DAY (later): 1963: 3

Lighter still.

The truck stops with a screech of air brakes in front of a service station just opening for the day. An OLD MAN is rolling a tractor tire as big as he is into the garage.

Ennis steps out of the truck, no suitcase, just a grocery sack stuffed with his only shirt and pair of Levi's.

The truck moves again, almost before he hits the ground, spraying him with dust.

Tall, raw-boned, lanky, possessed of a muscular, supple body made for the horse and for fighting. He stretches. Looks at the OLD MAN, who looks back at him sourly. One of ENNIS'S boot heels is worn, has to adjust for the

turn of the heel as he walks.

No one is in sight on the streets of Signal. After a moment, carrying his sack, ENNIS walks (off) ... over to the OLD MAN, who is balancing the tractor tire against a pillar.

ENNIS

'Scuse me. Mightin' you tell me where the Farm and Ranch Employment Office is at?

OLD MAN  
(not as sour as he looks, points)

In that trailer house. Three blocks down. You'll see it.

Ennis nods, tips his hat, starts off.

OLD MAN

Don't let that goddamn Joe Aguirre send you up to Brokeback without no thirty-ought. There's coyote's up there, they'll eat your damn sheep and your damn jackass, too. With a thirty-ought, you might hold your own.

ENNIS, surprised by this torrent of words, clears his throat.

(CONTINUED)

3 3 CONTINUED: 3 3

ENNIS

Sir?

The OLD MAN kicks at the tractor tire a time or two, as if irritated it exists. Looks at ENNIS.

OLD MAN

Where was you raised, bud?

ENNIS

Uh, Sage.

OLD MAN

Why, that ain't hardly in Wyoming, that's nearly to Utah. You ain't a damn Mormon, are you?

ENNIS

No, sir. I just never heard a no place called Brokeback.

OLD MAN

Don't you let that damn Joe Aguirre send you up there with no twenty-two.  
Coyotes don't mind a twenty-two. Make sure he gives you a thirty-ought.

Too much talk for ENNIS, who nods his thanks.

Looks up at the mountain as he walks off.

[Script excerpt]

The scene establishes the location as the mountain country of Wyoming and tells us what Ennis is doing there. It emphasizes Ennis's youth and vulnerability, and explains Joe Aguirre's role. The image of the huge tire, which appears twice in the scene, is an example of the type of rich, sophisticated foreshadowing that makes the film deeply coherent and meaningful.

The Signal Gas Station, the old man, and the tractor tire are featured again in two separate places later in the script, in the brief scenes in which the Basque drives Jack and Ennis to, and from, the staging area. (These were also deleted.) David Trimble, who played the Basque, remembers that the most difficult part of shooting these scenes was driving the old truck, which had an archaic manual transmission.

What happened to the Signal Gas Station scene? The most compelling reason for omitting it is that it postpones some of the film's most artful imagery. The captivating encounter between Jack and Ennis outside Joe Aguirre's trailer is one of the film's jewels and, as such, deserved prominent placement. Additionally, the film, like the story upon which it is based, is masterfully tight. By removing this scene, Lee gave *Brokeback Mountain* added directness and impact.

#### **Pictures of surrounding area:**



**For more pictures taken near this location see  
DVD Chapter 1, [00 01 21](#); Chapter 2, [00 06 58](#), [00 08 17](#).**

Revised 20 March 2009

## Deleted Scenes - Sneering Mechanics



Movie trailer



Contributed photo

**Location:** Calgary, AB, Isaiah Diesel, 2422 9th Ave. SE

**GPS:** 51d 1m 49s -114d 0m 30s

**Map / Satellite Image:** [Google Link](#)

**Scene Name:** Sneering Mechanics

### Travel Directions:

From the corner of 17th Ave. SE and 9th Ave. SE, proceed SE on 9th Ave. SE approximately 1.4 km. The site is on the north side of 9th Ave SE, opposite Inglewood Wildlands Park.

### Remarks:

The Sneering Mechanics scene was placed between Ennis's meeting with Cassie and Carl in the bus station café and his second post office visit.

153 EXT: GAS STATION: ROAD OUTSIDE CHILDRESS, TEXAS:  
DAY: 1982: 153

JACK'S truck pulls up to the dirt lot next to the gas station. A MECHANIC, tire jack in hand, fiddling with a car, takes a beer from his BUDDY, who sits on a tire nearby. They both watch as RANDALL gets out of the truck and walks to his own truck parked in the lot, waving back at JACK. The MECHANIC trades knowing glances with his friend.

Their POV:

RANDALL'S truck pulls out of the lot, goes in one direction.

JACK'S pulls out after him, going in the opposite direction.

WIDE:

We hold on JACK'S truck, as it drives off into the distance.

[Script excerpt]

"It was removed to add ambiguity; Lee believes that the harder the audience must work, the better the result," says a reliable source. There are at least three other excellent arguments for deletion of the Sneering Mechanics scene.

1. It elevates “I wish I knew how to quit you,” and the Dozy Embrace, to their rightful place as Jack’s valediction. Absent the Sneering Mechanics scene, we remember Jack as a man deeply in love, who spent his unhappy life struggling to overcome the consequences of hatred and fear. Could there be a higher honor?

2. It has given rise to literally thousands of hours of vigorous discussion and debate about Jack’s fidelity, and the issue of monogamy in general. Fan websites are awash in lengthy arguments over Jack and his “ranch neighbor friend.” Ennis never knew the truth with certainty, and neither will we.

3. Jack’s fate becomes the film’s much-celebrated mystery. Is Lureen telling the truth? When we witness the murder are we seeing what actually happened or is it Ennis’s imagination at work? Perhaps most intriguing of all, why does it matter to us so?

**Pictures of surrounding area:**



Revised 10 April 2010

## Deleted Scenes - Steer Wrestling



Photo by Kimberley French.



Contributed photo

**Location: Rockyford, AB, Rodeo Grounds**

**GPS: 51d 14m 10s -113d 8m 17s**

**Map / Satellite Image: [Google Link](#)**

**Scene Name: Steer Wrestling**

### Travel Directions:

From Hwy 1 (Trans-Canada Hwy), take Hwy 21 north to Township Road 263. Turn right (east) on 263. Rockyford is at the intersection of 263 and Range Road 233. From Main Street in Rockyford (where you will find three *Brokeback* buildings), walk approximately two blocks northeast on 1st Avenue E to the rodeo grounds.

### Remarks:

The Canadian production team, which was assembled to make the film, was pleased to learn that it would include rodeo footage. Alberta takes pride in its vibrant rodeo scene and has no shortage of highly qualified rodeo riders. Rockyford was one of many possible venues where suitable rodeo grounds, and plenty of rodeo cowboy talent, were available. See:

<http://www.FindingBrokeback.com/Rockyford/r08.htm>

First assistant director Pierre Tremblay was asked to coordinate a number of rodeo scenes for possible use in the film. Many of them failed to make it there, such as this scene which features steer wrestling. Also known as bulldogging, this is an event in which the horse runs alongside the steer and continues on as the wrestler grips the steer's right horn and hits the ground, bringing the steer to a stop. He then throws the steer off balance and wrestles it to the ground. See:

<http://rodeo.about.com/cs/steerwrestling/a/steerbasics.htm>

### Pictures of surrounding area:





**For more pictures taken at this location see  
DVD Chapter 9, 00 50 24; Chapter 10, 00 53 30, 00 53 36, 00 53 40, 00 53 47, 00 56 57.**

Revised 08 December 2007

## Deleted Scenes - The Rifle



Photo by Kimberley French.



Contributed photo

**Location:** Hwy 1X, Seebe  
**GPS:** 51d 6m 31.2s -115d 2m 48.42s  
**Map / Satellite Image:** [Google Link](#)  
**Scene Name:** The Rifle

### Travel Directions:

Access to this site is no longer possible due to road closure. To reach the general area: From Hwy 1 (Trans-Canada Hwy), take Seebe Exit 114A, pass the “Leaving Bow Valley Provincial Park” sign, cross the bridge, and take an immediate right (hairpin) turn, cross the one-lane bridge and go as far as the security gate.

[Alternately, from Buffalo Paddock, turn left (west) onto 1A, proceed 8.8 km, turn left (south) onto 1X, go 2.1 km, turn left at the “Seebe” sign, cross the one-lane bridge, and proceed as above.]

### Remarks:

The Rifle Scene is set at the picturesque Seebe Cliffs, the same place where Ennis and Jack made their memorable reunion plunge in 1967. Only a short bit of it (the best part) made it into the film.

107 EXT: BIGHORN MOUNTAINS, WYOMING: CAMPSITE: NIGHT:  
1973: 107

ENNIS

Look what I brought.

He offers a small brown paper bag.

JACK weighs it in his hands, opens it: a couple cans of

(CONTINUED)

107 107 CONTINUED: 107 107

beans.

JACK

Beans.

ENNIS

And I'm gonna fix 'em just the way you like 'em, spoon 'em cold straight from the can.

JACK smiles.

JACK

I'll eat 'em from your hand, if you're willin' to breath the consequences after that tent gets zippered up tonight.

A beat.

JACK

I got somethin' for you too. I was gonna wait till our last morning.

He gets up, opens a duffle bag, finds a package, a long box.

JACK

C'mon.

ENNIS looks tentative. Then opens the box. It's a spectacular, custom finished hunting rifle.

JACK

That's gold plate on the back there. See the engraving. Limited edition.  
[etc. -- he points out all the features]

ENNIS is stunned.

JACK

I knew you'd like it!

ENNIS

Jack. I can't take this.

(CONTINUED)

107 107 CONTINUED: 107 107

JACK

What do you mean? Of course you can.

ENNIS

I can't take this. I can't take this home. This is two, three month's wages.

JACK

It's a gift, don't worry about it.

ENNIS

(anger rising)

You don't get it. Alma sees this ... You just don't get it. Alma, me and my shit jobs, then struttin' home with this in my hands, with her goin' on about this an' that we can't afford for the girls.

JACK

Hey, you need some help ...

ENNIS

I don't need your help! ... You got that?

A long pause.

JACK

I got it.

He puts the gun back in its case. Looks up at ENNIS'S face.

JACK

I got it, partner. I do.

ENNIS

OK.

JACK

OK. Now go fetch a can opener and let's have our dinner.

[Script excerpt]

The Rifle Scene was originally scripted to address the issues of money and infidelity. Jack's gift of an expensive firearm illustrates his newfound prosperity and persistence. In rejecting the gift, Ennis underscores the intense financial burdens and family pressures he feels. His rationale, which is rooted in concern over Alma's reaction, sounds much more like the calculation of a cheating

husband than that of a troubled man struggling with “a force of nature.” It is possible that the Rifle Scene was abbreviated because of this emphasis.

Like so many scenes in the film, the Rifle Scene captures much more than it pretends to. True to character, Jack brought a flashy rifle and Ennis brought beans, reviving one of the film’s most memorable symbols. In a meeting of the extraordinary and the plain, confidence encounters fear. Jack suggests, Ennis rejects.

**Important:**

Always obtain appropriate permission before entering private property. **Under no circumstances should one attempt to dive from the cliff or swim at this site.**

**Quotation:**

“I don’t need your help! You got that?”

**Pictures of surrounding area:**



**For more pictures taken at this location see  
DVD Chapter 12, [01 09 28](#), [01 09 38](#).**

Revised 24 September 2009

## Deleted Scenes - Truck Scene



Movie trailer



Contributed photo

**Location:** Cowley, AB, Railway Avenue and Osler Street  
**GPS:** 49d 34m 10.02s -114d 4m 20.16s  
**Map / Satellite Image:** [Google Link](#)  
**Scene Name:** Truck Scene

### Travel Directions:

42 km west of Fort Macleod on Hwy 3 (Crownsnest Hwy). Right (north) onto Hwy 510 / Range Road 1-3, left (west) onto Railway Avenue. Osler is the second street. Note: Call sheets also place this scene as possibly in Carseland, AB; see **Deleted Scenes**, [Signal Gas Station](#).

### Remarks:

The Truck Scene probably shows the boys as they ride with the Basque to the sheep staging area.

12 INT: SIGNAL, WYOMING: PICKUP TRUCK: MORNING: 1963: 12

We see them pull out of Signal in an Agency pickup driven by a short, silent BASQUE. ENNIS looks hangover [sic], holds his head. JACK, though, is sharp and alert.

They pass the gas station. ENNIS glimpses the same sour old man, sitting on the tractor tire.

BASQUE

You boys need to stick close to them sheep. Don't let 'em stray. Joe'll have your ass, if you do.

JACK

Friend, you worry 'bout the drivin'. We'll worry 'bout the sheep.

They drive on in silence.

[Script excerpt]

David Trimble, who played the Basque, recalls that a companion "return" Truck Scene was filmed in which he drove the boys back to Signal, in silence, at the end of their *Brokeback* summer. To date, we have been unable to find any script references to the "return" scene. (If you are aware of one,

please let us know!)

Trimble also remembers that there was heavy rain on the day this scene was filmed, and that the sound of the rain was very loud. Perhaps technical considerations made it necessary to omit this scene from the film. Alternately, like the Signal Gas Station scene which it alludes to, the Truck Scene may have been cut in order to propel the action to the critical mountain scenes which follow it.

**Quotation:**

“We’ll worry ’bout the sheep.”

**Pictures of surrounding area:**



**For more pictures taken near this location see  
DVD Chapter 1, [00 01 38](#), [00 01 51](#), [00 02 07](#), [00 02 20](#);  
Chapter 8, [00 42 27](#), [00 42 45](#); Chapter 9, [00 45 05](#).**

Revised 18 April 2010

## Deleted Scenes - Twist Cemetery



Photo by Kimberley French.



Contributed photo

**Location:** Range Road 252, east of Beiseker, AB

**GPS:** 51d 22m 18.24s -113d 25m 31.08s

**Map / Satellite Image:** [Google Link](#)

**Scene Name:** Twist Cemetery

### Travel Directions:

Follow Hwy 9 (also known as Township Road 282) 6.5 km east from Beiseker to Range Road 252 (watch for the brown “Grande Ole West Villa Ranch” sign). Turn right (south) onto Range Road 252, go 1.6 km. The ranch is behind the overgrown thicket on the east (left) side of the road. The red disc tiller, which is visible in the photo, is still in place in the rear yard of the ranch house.

### Remarks:

The Twist Cemetery shot was intended to augment the climactic Twist Ranch scene.

171 153 EXT: OUTSIDE LIGHTNING FLAT, WYOMING: TWIST  
HOMESTEAD: DIRT DRIVEWAY: DAY: 1982: 171 153

ENNIS in his pickup, bumping down the washboard road.

Passes the TWIST family plot surrounded by sagging sheep wire, a tiny fenced square on the welling prairie, a few graves and a few tilted gravestones, bright with plastic flowers.

The look on his face makes it clear he doesn't want to know that JACK is going in there, to be buried forever on the grieving plain.

[Script excerpt]

Why did it never make its way into the film? Some would argue that “less is more.” John Twist’s plainspoken words tell us that there is a family plot and that Jack is going in it; showing us the actual cemetery adds nothing. Another argument for deleting the shot of the plot is that by doing so Lee placed the emphasis of the scene where it should be, the revelation of the shirts, not the disposition of Jack’s ashes.

Lee’s actual reason for omitting the image of the Twist family plot may be even more straightforward. In a film of inspired set design and meticulous set dressing, the cemetery prop is an

exception. Indeed, it looks almost as fake as Lureen's hair and Jack's moustache. So much work went into the restoration and preparation of the Twist Ranch house that it is easy to understand why the cemetery didn't receive priority treatment. Lee may well have decided that no cemetery at all was better than a phony cemetery.

**Important:**

Always obtain appropriate permission before entering private property.

**Pictures of surrounding area:**



**For more pictures taken at this location see  
DVD Chapter 18, [01 55 24](#), [01 55 27](#), [01 55 33](#), [02 02 16](#).**

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