REVUE STUDIOS
UNIVERSAL CITY
CALIFORNIA

PROD. #15501
April 3, 1961 (FIN)



LARAMIE

"HOUSE DIVIDED"

Teleplay

by

Jerry Adelman

Story

by

Jerry Adelman and John Champion

PROPERTY OF:

REVUE STUDIOS

PLEASE RETURN

WESTERN

PROD. #15501
April 3, 1961

LARAMIE

"HOUSE DIVIDED"

CAST

JESS
BUD WILLIAMS
MA TOLLIVER
SUE
RAFE ANDREWS
MAT DYER
MR. THOMAS
MRS. THOMAS
FIRST MAN
SECOND MAN
SHERIFF

POSSE

SETS

EXTERIORS:

ROAD IN OPEN COUNTRY
TOP OF HILL
TOLLIVER HOUSE
BARN
FRONT OF HOUSE
WOODED SECTION
FARM
BACK OF HOUSE

INTERIORS:

KITCHEN
BARN
LIVING ROOM

April 3, 1961

LARAMIE

"HOUSE DIVIDED"

(TEASER)

FADE IN

1 EXT. ROAD IN OPEN COUNTRY - DAY - LONG SHOT 1
JESS is riding along at a moderate pace. The day (if it is possible to so indicate) is overcast. There is some wind, not of any considerable strength but enough to ruffle the leaves of the trees and occasionally to kick up small whirlpools of dust in the road.

2 MED. CLOSE - JESS - TRAVELING 2
As he rides along, apparently with nothing particular on his mind.

3 MED. SHOT 3
Jess rides along. He reins up at a road sign.

4 CLOSER 4
Jess looks at the sign which indicates that Laramie is 40 miles ahead.

5 JESS 5
He looks just a little road-weary. The wind blows a speck of dust into his eye. He gets it out. He squints up at the sky which does not alarm him but which, on the other hand, he does not find particularly pleasing. He stretches his shoulders briefly as if to combat a little stiffness.

6 WIDER 6
He rides on.

7 EXT. TOP OF HILL - DAY - MED. 7
BUD WILLIAMS, mounted, scans the road below from which the hill rises.

8 MED. CLOSE - BUD 8
As he scans the road below. Bud is a large, open-faced man, a few years younger than Jess. Bud is a well-meaning eager-beaver whose sincerity is somewhat offset by a touch of clumsiness. Bud is the sort of fellow who always offers to help with the dishes but usually ends up breaking a plate. He wears a deputy sheriff's badge. He reacts to something he sees in the road, o.s.

9 BUD'S POV - LONG SHOT 9
Jess rides up the road.

10 BUD 10
Reaching for his shotgun, he starts his horse down the hill.

11 THE ROAD 11

Bud rides down the hill, which rises from the road, but reins up short of the road and focuses his shotgun on Jess who nears without seeing Bud.

BUD
(calls)
Hold it right there!

Jess, somewhat startled, looks up toward Bud. Before he has a chance to rein his horse to a stop, Bud fires. Jess' horse goes down and Jess is toppled hard into the dust, and as Bud, keeping Jess covered, walks his horse to the road, we

FADE OUT

ACT I

FADE IN

12 THE ROAD 12

As in Scene 11. Jess' horse has regained its feet, and Jess is examining one of its rear hooves. Bud, who has dismounted and replaced his gun, stands in the road examining some papers. The wind continues, stirring occasional eddies of dust in the road.

BUD
(indicating that something has been proved to him; looking at the papers)
Looks like you have been buying cattle in Cheyenne.

Jess, continuing to study his horse's hoof, gives no indication that he's heard Bud.

BUD (contd)
(approaching Jess, proffering the papers; somewhat apologetic)
Here's your bill of sale.

Jess, still studying his horse's hoof, appears not to be listening, makes no move to take the papers Bud is holding out to him.

JESS
(controlling anger)
What'd you have to shoot my horse for?

BUD
(apologetic)
Is he hurt serious?

JESS
(as before)
No, you just nicked the hoof.
But you could have killed him.

BUD
I'm sorry.

JESS
(unappeased)
You hollered for me to stop:
why didn't you give me a chance
to rein up before you started
blasting?

CONTINUED

12 CONTINUED (contd) 12

BUD
(apologetic, ill-at-ease)
Well, I guess I'm a little jumpy after what happened in town this morning.

JESS
(controling impatience)
What happened in what town?

BUD
(genuine surprise)
In Granite City. You mean you haven't heard?

JESS
Look. I've been in Cheyenne buying cattle for the Sherman ranch in Laramie.

Jess takes the papers which Bud has been holding as if he didn't quite know what to do with them.

JESS (contd)
(putting the papers in his pocket)
I haven't seen anybody since sun-up. I've never been in Granite City.

BUD
(mildly proud)
Fastest growing town within sixty miles of here.

JESS
Congratulations.

Bud didn't even see that one; it went right by him.

BUD
Matt Dyer and his gang held up the bank there this morning. But the Sheriff's got men covering all the roads. We'll get 'em. Don't you worry about that.

JESS
I'll try not to. Tell me something -- do all your deputies shoot first and ask questions afterwards?

12 CONTINUED (contd) 12

BUD
(chastened)
I'm sorry about that. I didn't mean to hit your horse. I was just firing a warning shot.

Jess looks at Bud, figures there's no sense continuing this conversation, prepares to mount.

BUD (contd)
Hope your horse doesn't go lame.

JESS
Thanks. Thanks a lot.

BUD
(struck with a bright idea; trying to be friends)
Listen. If you run into any other deputies along the road, tell 'em I said you're okay.

JESS
Thanks. I will. If they don't shoot me first.

BUD
My name's Bud Williams.

Having introduced himself, he offers his hand. Jess hesitates a moment, figures what-the-hell, shakes the offered hand.

JESS
(mounting)
I hope you find Matt Dyer.

BUD
We'll get him. As long as he's on the loose, nobody's safe around here.

JESS
(straight face)
You can say that again.

Bud doesn't get that one, either. Jess rides off. Bud stands in the road, watching him ride out of the scene. A gust of wind, somewhat stronger than any yet, blows into Bud's face and makes him duck his head against it. The weather is definitely making up, as we

DISSOLVE

13 EXT. ROAD - DAY 13
The weather is getting worse. It's obviously turning into a sandstorm. Jess rides along, traveling into the wind and obviously being bothered by it.

14 EXT. ROAD - DAY 14
The sandstorm is building in strength. It's not furious yet, but it's building and it's certainly unpleasant to be in. Jess rides along. Not only does he have the weather to contend with, but his horse has gone lame. Jess reins up.

15 CLOSER 15
Jess dismounts, examines horse's wounded hoof. Jess' reaction shows that he doesn't like the condition of the hoof. He looks down the road.

16 JESS' POV - LONG SHOT 16
The Tolliver place, a small farm, sitting just off the road, with a modest-sized corral near the house. Laundry, hung out on a clothes line, is snapping in the wind.

17 ROAD 17
As in Scene 14. Jess starts leading his lame horse down the road toward the Tolliver place, o.s.

18 EXT. TOLLIVER PLACE - DAY 18
Flapping wash can be seen. MA TOLLIVER comes out of the house and approaches the clothesline. Ma is a hard-bitten woman of about 65, who looks capable of doing a full day's work. There's no pretense about Ma. She's the kind of woman who'll speak her mind at any time. She's not pleased by the weather, but it doesn't faze her. Her skirts flapping in the wind and a man's cloth cap jammed down over her hair, she makes her way to the clothesline.

19 CLOSER - MA 19
She goes about taking her flapping laundry off the line.

MA
(as she subdues a jigging suit of long underwear)
Stop flapping around like a fish on a hook. You're not going any place.

20 EXT. ROAD - DAY 20
At entrance to Tolliver farm. A crude sign on the farm property tersely announces "TOLLIVER." Jess ENTERS SHOT, leading his lame horse, notes the sign, leads horse onto the property.

21 EXT. TOLLIVER PLACE - DAY 21
Ma, at the clothesline, watches as Jess approaches, leading

CONTINUED

21 CONTINUED
his horse. Her face expresses neither welcome nor hostility nor fear. This is a woman who can take care of herself pretty well in most any situation.

JESS
Howdy, ma'am.

MA
Howdy.

JESS
Didn't this used to be a relay station on the stagecoach line?

MA
Yes, and it was a darn good one, too, until some smarty-pants in some office who probably couldn't tell his ear from a whiffle-tree decided to reroute the line.

Jess has already decided to like her.

JESS
(trying not to smile)
Are you Ma Tolliver?

MA
I sure ain't Lily Langtree.

JESS
My name's Jess Harper. I work at the Sherman Ranch outside of Laramie.

MA
I've heard about you.
(gives Jess a frank, unhurried looking-over)
You look all right.

She puts out her hand to shake. Jess takes the offered hand. Ma shakes with a firm, strong grip.

JESS
I wonder if you can put me up over night. This sandstorm's building up. Not much fun traveling in it.

MA
Dollar a night. Plain food and a hard bed.

CONTINUED

21 CONTINUED (contd) 21

JESS
Sound's fine.

MA
It's not, but it won't kill you. Put your horse in the barn and come in the kitchen. Coffee's on. I ain't sat down for coffee with a good-looking man since I was young enough for the man to enjoy it, too.

Jess grins.

MA (contd)
Don't get many men through here any more, and those we get are such panty-waists they look like they need to be spoon-fed. They don't make men like they used to.
(looks Jess over again)
Kinda hard to tell much about you.

JESS
(grins)
Cup of coffee would go real good right now. I'll be right in.

Jess starts to lead his horse toward the barn but stops, as:

MA
What happened to your horse?

JESS
(making light of it)
He'll be all right by morning. He's gone a little lame.

MA
Who shot him?

Jess is startled.

JESS
You don't miss much, do you?

MA
Not so's you'd notice it.

Jess leads his horse toward the barn, as we

DISSOLVE

22 INT. THE KITCHEN - DAY
Jess and Ma are seated at the kitchen table. Ma is pouring Jess a cup of coffee. He waits politely until she pours a cup for herself. Then both drink. Jess chokes, sputters.

MA
What's the matter?

JESS
It's a little strong.

MA
Put hair on your chest. The men around here ain't got enough hair on their chest to stuff a pillow for a doll's house.

JESS
(grins)
How do you know?

MA
(stern)
Now you keep a civil tongue in your head, young man!

Jess grins at her. Ma tries to stay stern but can't. She smiles. She laughs. She laughs heartily.

MA (contd)
(laughing)
That's a good one! I like a man who can make me laugh.
(she laughs; subsiding)
All right, drink up.

Both drink, Jess attacking his cup a little more gingerly this time and managing to get down a swallow of the desperate brew without choking.

MA (contd)
Who shot your horse?

JESS
It was an accident. Somebody named Matt Dyer robbed a bank this morning, and the law's out looking for him. I got spotted by a deputy who's real eager but a little clumsy.

MA
Bud Williams.

CONTINUED

22 CONTINUED (contd) 22

JESS
How'd you know?

MA
It's a perfect description. Bud's a good boy, 'cept he's got two left feet. I hope he don't run into Matt Dyer. Before Bud could remember which side his gun is on, Dyer would shoot him full of more holes than a moth-eaten fishnet.
(proceeds to clear the table; softening)
Bud drops by here quite a bit. At least he's company. We don't get much of that any more.

JESS
Why don't you move into town?

MA
Not that hungry for company. Not the kind you find in Granite City these days. I remember we had some excitement. The James boys used to come through all the time. And the Daltons. Billy the Kid spent some time there. And Ringo. Those were men. They don't come like that nowadays.

JESS
Maybe that's a good thing. They were a pretty bad lot.

MA
At least they were real men. They moved around and they did big things. Not like the two-bit imitations you got floating around today. Holding up a stagecoach here for maybe twenty dollars and a little general store there for fifteen. Why, I saw Ringo the night he took fifteen thousand dollars in gold off a government shipment that was guarded by a whole platoon of United States federal soldiers.

JESS
(not argumentative)
Sure, Ma, they operated big, but
(contd) CONTINUED

JESS
(contd)
they killed a lot of innocent people, and most of them finished up on the wrong end of a rope.

MA
The man that helped me build this house finished up like that. But he was a man like you don't see any more.
(pause; she shrugs)
Times change and men change with them.

JESS
I don't know, Ma. A killer's a killer at any time. You ever see a man get shot down dead?

MA
Well, no, but I've heard about....

JESS
(interrupts)
It's not pretty, no matter who shoots him.

MA
Well, I still say men were bigger in my time. There's nobody around today worthy to rub down Frank Dalton's horse. Except maybe this Matt Dyer. What I hear about him: he sounds like the kind who moves around and does big things.

Ma and Jess react as:

SUE'S VOICE
Yipeeeee...Yipeeee....

Ma goes to window, looks out.

MA
(mild disapproval)
That crazy girl's going to kill herself trying to break that horse.

Jess has joined Ma at the window.

JESS
(looking out)
Who's she?

22 CONTINUED (contd) 22

MA
My grand-daughter.

23 JESS' POV - THE CORRAL - LONG SHOT 23
SHOOTING THROUGH THE WINDOW, we see SUE riding a wildly bucking horse in the corral. As we'll see upon closer inspection, Sue is about nineteen and very pretty. She is part child and part woman, a dangerous combination. Honest, outgoing, enthusiastic, she is not always aware of her tremendous physical appeal. At once wise and naive, graceful and coltish, mature and undeveloped, practical and romantic, she is no longer a nymphet, not yet a young lady. She's could end up either as the Governor's wife or a cow-town prostitute; one is as likely as the other; she's at the cross-roads.

24 INT. KITCHEN 24
Jess and Ma at the window.

JESS
That horse ain't about to be broke. At least, not by her.

MA
(not alarmed)
I told her. But she's bound to learn her own way.

Jess exits.

25 THE CORRAL 25
Sue continues to hang on, showing determination but no fright and actually enjoying the losing and dangerous battle. Jess approaches. The horse throws Sue, who lands hard but in one piece.

JESS
What're you trying to do? Break your neck?

SUE
(rising and rubbing her behind; with no smile and no leer)
That's not my neck.

JESS
You ought to have more sense than to try to ride that horse.

SUE
(looking him over)
You think you could do any better?

CONTINUED

JESS
(half-smile)
It'd be kinda hard to do any worse.

SUE
(gesturing toward horse)
Go ahead.

JESS
Some other time.

SUE
Oh.

JESS
What do you mean, "oh?"

SUE
(looks him over again)
You're dressed like a cowboy.

Jess looks hard at Sue, but she holds his eyes easily and steadily. Jess is goaded. He climbs into the corral.

JESS
(approaching the horse; gentling)
Whoa, boy...Easy now, fella....

SUE
(calls)
He'll let you walk up to him. He just don't like it when you climb up.

JESS
(calls)
Let me handle this my own way, will you?
(to horse; gentleing; as he pats horse)
There's a good fella...Easy, now, boy. Easy.

The horse is very docile, until Jess mounts. Then the animal explodes. Jess gives it a hell of a try and stays with it through much bucking and rearing. But finally the horse throws him and he lands hard. Sue approaches him.

26 CLOSER 26

SUE
(calm)
You get hurt?

CONTINUED

26 CONTINUED (contd) 26
Jess picks himself up.

JESS
(dusting himself off)
You were right about him.

SUE
Sure, I was.

JESS
My name's Jess Harper.

SUE
Mine's Sue. You staying overnight?

JESS
Yes.

SUE
(matter-of-fact;
not coy or flirting)
That's good.

JESS
Why?

SUE
It's a relief when anything happens around here. Living in this place is about as exciting as living at the bottom of a well.

JESS
That all you want? Excitement?

SUE
Maybe not. But it sure would be a change.

JESS
We better get that horse in the barn before this wind blows him into the next county.

SUE
I wish it would blow me into the next county.

27 WIDER 27
Jess, with Sue trailing along, approaches the horse and gets hold of the lead rein. Then he leads the beast out of the corral and toward the barn, Sue still trailing along.

28 MED. CLOSE - TRAVELING - JESS AND SUE 28

SUE
Where're you from?

JESS
Laramie.

SUE
(awed)
Golly!

Jess, a little surprised by the strength of her reaction, looks at her.

SUE (contd)
Oh, what I wouldn't do to live in Laramie!

JESS
You ever been there?

SUE
I never get to go anyplace except, once in a while, Granite City -- if you want to call that anyplace. But Laramie! Oh, that must be wonderful. Music and fighting and dancing and shooting. And men.

29 WIDER 29
Jess, leading the horse, and Sue exit into the barn.

30 INT. THE BARN - DAY 30
As Jess, horse and Sue enter. Jess proceeds to unsaddle and stall the horse, as:

JESS
Don't you ever see any men around here?

SUE
Bud Williams. That's about all.

JESS
(charitably)
He seems like a nice fella.

SUE
You know him?

JESS
I ran into him.

CONTINUED

30 CONTINUED (contd) 30

SUE
Well, can you imagine kissing him? You think that would be any fun?

JESS
(laughing)
Not for me.

SUE
It's not for me, either.

JESS
Then why do you do it?

SUE
I don't. I let him kiss me once in a while.

JESS
Why?

SUE
It's better than nothing, I guess.

JESS
(taking Bud's side)
He seems like a nice enough fella.

SUE
I suppose. But that doesn't make it exciting.

JESS
Why not?

SUE
You ever kiss girls?

JESS
(a little taken aback by her artlessness)
Now and then.

SUE
And sometimes it's exciting and sometimes it's not?

JESS
Yeah....

SUE
Why?

CONTINUED

30 CONTINUED (contd) 30

JESS
(stumped)
Well...I don't know...I....

SUE
Well, I don't know why kissing Bud isn't exciting. You think it would be exciting to kiss me?

JESS
I don't know.

SUE
You want to try it and find out?

JESS
Look...Sue....

SUE
We're going to try it sooner or later: we might as well try it now.

She kisses him, inexpertly but with quickly growing enthusiasm and without embracing. While Jess obviously enjoys it, he does nothing to prolong it. After kiss:

SUE (contd)
(a little breathless)
Golly! That sure is different than kissing Bud.

JESS
Sue...listen....

SUE
(ingenuous, impetuous)
Let's try it again.

Without waiting for a reply, she throws her arms around Jess and really kisses him.

31 ANGLE TO INCLUDE DOOR 31
As Jess and Sue stand kissing, Bud enters, leading his horse. The kissers break it up, as:

BUD
(incensed)
Hey!

Bud drops lead rein and, angry, approaches Jess, as:

CONTINUED

31 CONTINUED (contd) 31

BUD
(angry)
What's the idea? That's my girl!

SUE
(not frightened, not flustered, slightly impatient)
Oh, Bud, I am not. Don't be silly.

BUD
(to Sue; too angry to be logical)
I'll take care of this!

Bud swings at Jess who sidesteps Bud's rush and lets him slam into a wall. Sue is not at all alarmed by this sudden outbreak of violence.

JESS
(as Bud turns angrily)
Now look, Bud -- I don't want to hurt you, so why don't you just listen for a min---

Bud swings blindly; Jess gets out of the way.. Bud's next wild swing is lucky and connects. Jess goes down hard, as we

FADE OUT

ACT II

FADE IN

32 INT. THE BARN - DAY 32

Bud and Jess are both in the process of silently removing their hats and gunbelts. When this is done, Bud confidently goes after Jess. Sue watches, quite calm, as Bud keeps trying to land another big one, and Jess keeps peppering him with lefts and rights. They fight their way out of the barn, with Sue following them. Jess ducks a blow, then drops Bud with a well-timed uppercut.

33 EXT. THE BARN - DAY 33

We notice that the strength of the wind has increased and that there's now a pretty fair sized sand-storm going as the fight moves outside. Ma ENTERS SCENE, coming from direction of the house, joining Sue and becoming an interested spectator, more interested than Sue who seems to think the whole thing is somewhat silly. Jess knocks Bud down again, and Bud gets to his feet, a little weary and short of breath from his exertions, most of which are futile as Jess, fighting a smarter fight, keeps making him miss. He knocks Bud down again.

SUE
(slight impatience)
Oh, Bud, why don't you quit? You can't lick him, and you're just wearing yourself out.

MA
(to Sue)
Let 'em fight. Sometimes fighting makes a better man and Bud can use a spot of bettering.

Sue glances at Ma.

SUE
(offhand disparagement)
I'll say he can.

MA
(soothing)
Oh, come on, he's not all that bad.

Bud has by now regained his feet and gone doggedly back to the battle.

MA (cont'd)
(calls encouragement)
Come on, Bud! He's gonna whup you, but make it tough for him!

CONTINUED

33 CONTINUED (cont'd) 33

The fight continues, and Bud does his stubborn best, but he's growing increasingly pooped and Jess is just too good for him. Finally, Bud throws a round-house swing, Jess avoids it, and Bud's own momentum pulls him off his feet. He lies panting heavily. Jess is a little out of breath but obviously in much better shape than Bud.

JESS
That's enough, Bud. Let's call it off. What'd'you say?

Bud, on the ground, panting, looks up at Jess for a moment.

BUD
Okay. I quit.
(grins)
You're pretty good.

JESS
(extending hand to help Bud up)
You're not bad, yourself.

Jess helps Bud to his feet.

BUD
But I still say: leave my girl alone.

JESS
Relax. You've got nothing to worry about.

BUD
Nothing to worry about??
(pointing to barn)
After what I saw in there? The way you and...

MA
(interrupts)
Stop belly-achin', Bud. Only way to get a girl is show her you're the boss.

BUD
(looking at Sue; not sounding quite as sure as he'd like to)
Well, I might do just that.

CONTINUED

33 CONTINUED (cont'd) 33

SUE
(not at all cowed)
I'd like to see you try.

BUD
(trying to sound confident)
Well, I will. Don't you worry about that. We'll talk about it later. Right now I gotta get back on the job.

SUE
(a little too quickly)
I'll get your horse.
(starts toward barn)

Bud, a little hurt, looks after Sue as she exits into barn.

BUD
(to Ma)
I just stopped by to tell you that Matt Dyer held up the bank in...

MA
(interrupts)
I already heard.

She approaches, leading Bud's horse from the barn.

BUD
Well, be careful. He's around someplace. But don't worry. I'll be around too. And if he shows his face, I'll handle him.

Bud mounts and rides off.

JESS
He's a good boy.

MA
Yes, he is.

SUE
(to Ma)
It's all right for <u>you</u> to talk. He never tries to kiss <u>you</u>.

CONTINUED

33 CONTINUED (cont'd) 33

JESS
(lightly)
Well, who knows? You might get to like it.

Sue glares at Jess. He grins at her. She walks angrily away, heading for the house. Ma grins at Jess, whacks him heartily on the back, and they both start walking after Sue, as we:

DISSOLVE

34 INT. KITCHEN - DAY 34
Ma and Jess are peeling potatoes.

MA
Sure, I know Sue would like us to move out of here.

JESS
I'm not sure I can blame her.

MA
She can sell the place and move where ever she wants after I die.

JESS
(straight-faced, kidding)
You're never going to die. You're too stubborn.

Ma laughs heartily and bangs Jess on the back. (If she keeps that up, she's going to loosen his teeth).

MA
(laughter subsiding)
Well, maybe I will sell the place once of these days. I'm just a soft old woman.

JESS
Yeah. About as soft as a piece of jerked beef on a cold morning.

Ma swings at him. He (luckily) ducks. They resume peeling potatoes. Sue enters from adjoining living room.

SUE
That's no job for a man.

Sue takes knife from Jess's hand.

CONTINUED

34 CONTINUED (contd) 34

MA
You don't complain when Bud peels potatoes.

SUE
Oh, it's all right for Bud.

JESS
(dry)
You know -- you make so much noise about not liking that guy, I get the feeling you're trying to convince yourself.

SUE
(reached)
Oh, shut up. I'm sorry I let you kiss me.

JESS
Let me? I don't remember havin' much choice.

SUE
A gentleman wouldn't talk that way.

JESS
That's something I never claimed to be.

SUE
Oh, shut up.

MA
Sure is nice to hear young folks having a polite little chat.

Sue attacks a potato furiously. Ma and Jess grin at each other. SOUND: OFF - KNOCK at door.

MA (contd)
Who can that be?

Jess is on his feet, gun in hand.

MA (contd)
What're you posing for?

JESS
Remember -- Matt Dyer's in the neighborhood.

34 CONTINUED Q (contd) 34

MA
If he meant us any harm, he wouldn't knock on the door.

Ma starts for the living room.

JESS
(cutting in front of Ma, gun in hand)
All right, but let me answer it.

Sue follows as Ma and Jess start for living room.

35 INT. LIVING ROOM - DAY 35

Jess (gun in hand), Ma and Sue enter from kitchen. Jess throws the front door open, his gun covering the doorway. RAFE ANDREWS stands at the door. Rafe is about thirty, tall, lean, trail-dusty, stubble-bearded, dangerous-looking, with an air of innocence which is insolent in its transparency. Through the door we can see Rafe's horse. and we can also see that the dust-storm has increased in intensity.

RAFE
(as door opens)
Excuse me, I was...
(in surprise at sight of gun)
What's this?

JESS
It's a gun, just in case you never saw one before.

RAFE
Well, what's the....
(take)
Hey, ain't you Jess Harper?

JESS
That's right.

RAFE
Remember me?

JESS
Yeah. Rafe Andrews.

RAFE
Imagine runnin' into you. After all these years.

CONTINUED

35 CONTINUED (contd) 35

JESS
Must be at least five. That's how long you got for holdin' up that store.

FA
RAFE
You shouldn't have turned me in, Jess. That wasn't friendly.

JESS
I never made out to be your friend. That store-keeper you shot was a friend, though.

RAFE
That was over five years ago, Jess. I've done my time.

JESS
What do you want here?

RAFE
I figured I might get put up over night. The weather's gone real bad.

MA
Dollar a night. Plain food and a hard bed.

RAFE
You got a deal, ma'am. Unless you're over-crowded.

MA
Plenty of room. Nobody here but us. Put your horse in the barn.

RAFE
Yes, ma'am. Thank you, ma'am.

Rafe turns to go. Jess holsters his gun. Rafe, awfully fast, swings around, gun in hand, the situation in control.

RAFE (contd)
(to Jess)
Turn around.

Jess turns his back to Rafe, who takes Jess' gun.

RAFE (contd)
All right.

CONTINUED

35 CONTINUED (contd) 35

Jess turns back to face Rafe.

RAFE (contd)
Like I say, Jess, that wasn't friendly, turning me in. That wasn't friendly, at all.

Rafe smacks Jess across the face with his gun.

RAFE (contd)
That kind of evens things up. A little bit...All right, everybody outside.

As others hesitate:

RAFE (contd)
(shouts)
Outside!

Rafe keeps Jess, Ma and Sue covered as they walk through the door.

36 EXT. FRONT OF THE HOUSE - DAY 36

Jess, Ma and Sue come out of the house, followed by Rafe (with gun). Rafe FIRES two shots into the air. All react to something in direction of the road, o.s.

37 REVERSE ANGLE - SHOOTING TOWARD THE ROAD 37

Trees line the road across from entrance to the farm. Through the trees, approaching CAMERA, slowly comes a mounted party. Riding in the lead, sitting his horse effortlessly and well, is MATT DYER. Dyer is a young forty and rather attractive in a strong, dark, easy way. He is quiet spoken, a natural leader, not without humor, unillusioned and reasonably intelligent. Guns drawn, herding the rest of the party, are two of his gang, FIRST MAN and SECOND MAN, disreputable looking gents, obedient and respectful to Dyer. Looking outraged is MR. THOMAS, a large, well-dressed man in his late forties, a man whom it is easy to imagine running his home with as heavy a hand as he runs his business. Admirably retaining her composure under the circumstances is MRS. THOMAS, no longer young, but not unattractive, a well-dressed woman whose face has suffered more perhaps from an unhappy life than from the normal ravages of time. The last member of the party, torn between anger and shame, is Bud, who has taken a bullet in his leg since last we saw him.

38 ANOTHER ANGIE 38

The mounted party, with Dyer in the lead, rides up to where Rafe is standing with Jess, Ma and Sue, and at Dyer's casual signal, reins up.

CONTINUED

38 CONTINUED (contd) 38

DYER
Everything all right?

RAFE
Sure, Matt. There was nothing to it. Nobody here but them.

DYER
Nice work.

Matt is pleased by the praise. Dyer dismounts.

DYER
(noticing bruise on Jess' face where Rafe pistol-whipped him)
What happened to him?

RAFE
He had it coming, Matt. He....

DYER
(interrupts quietly but sharply)
I told you I didn't want any trouble here. This is just going to be a short, quiet visit.

RAFE
Okay. Okay, Matt.

MA
Your last name's Dyer, huh?

DYER
That's right.

Ma looks him up and down appraisingly.

MA
I've known the best of 'em. The James boys. Frank Dalton. Ringo.
(in quiet approval)
You've got the look about you. There aren't many of you left.

Dyer doesn't lap up flattery. While he is impassively attentive to Ma's praise, he still has his wits sufficiently ently about him to notice Jess' stealthy move for the shotgun on Dyer's saddle. Dyer is frighteningly fast: his six-shooter seems to leap out of his holster and into his hand, and he has Jess covered before Jess can bring the shotgun into play. Jess freezes, as:

CONTINUED

38 CONTINUED (contd) 38

DYER
Don't try it...I said I wanted this to be a nice,quiet visit. Don't make me change my mind.
(to the mounted party)
Let's get in out of the wind.
(to First Man)
Help the Deputy off his horse.

As the riders start to dismount, First Man moves toward Bud.

BUD
I don't need any help.

Bud dismounts by himself, although it's apparent that his wounded leg is painful.

MA
(to Bud)
So you did try to go up against 'em.

DYER
(to Ma)
He's a good boy, but he's not very smart about judging odds when he picks a fight.

Sue hurries to Bud.

SUE
(more worried than chastising)
Oh, Bud.

Bud likes Sue's attention and allows her to help him toward the house.

DYER
(to First Man)
Take the horses in the barn.

As First Man leads horses toward barn, the others under the outlaws' guns, enter the house, as we:

DISSOLVE

39 INT. LIVING ROOM - DAY 39
Sue is bandaging Bud's leg. Jess, Ma, Rafe, First Man, Dyer, Second Man, Mr. and Mrs. Thomas are disposed about the room; the outlaws' guns are casually but significantly in evidence.

40 ANGLE FAVORING THOMAS, DYER AND MRS. THOMAS 40

THOMAS
This is outrageous. Just how long do you intend to keep us prisoners here?

DYER
(quietly)
Not long, Mr. Thomas. Just until my woman shows up. She's going to meet me here.

THOMAS
(disparaging)
Your woman. I can imagine what kind she is.

Dyer shows a flash of anger, controls it.

DYER
(calmly)
No, Mr. Thomas, I don't think you can.

THOMAS
Any woman who'd ---

Mrs. Thomas lays a gentle but restraining hand on Thomas' arm. Thomas roughly through her hand aside, but he subsides.

41 ANGLE TO INCLUDE MA 41

MA
Mr. Thomas? Are you banker Thomas? Thomas? From Granite City?

THOMAS
Yes. This outlaw has not only robbed my bank: he's taken me and my wife prisoner.

DYER
I may be able to use you. For bargaining purposes. If the posse catches up with us.

MA
Aren't you king of askin' for trouble with the posse? By just sitting around here?

DYER
I promised my woman I'd wait here for her.

42 ANGLE ON JESS 42

JESS
Kind of romantic for a man in your line of business, isn't it? And kind of chancey?

THOMAS
Kind of stupid, I'd say. But what can you expect?

MRS. THOMAS
You just wouldn't understand.

THOMAS
(getting angry)
I wouldn't understand what?

MRS. THOMAS
(facing bravely up to her husband's wrath)
A man loving a woman enough to take chances for her.

THOMAS
(curt, taut, angry)
Be quiet.

MRS. THOMAS
(as though he had not spoken)
To do something for her. Something unselfish. You wouldn't understand that. You wouldn't know how....

THOMAS
(interrupts; furious)
I said -- be quiet!

MRS. THOMAS
All you care about is money and....

She stops speaking and flinches as Thomas raises his hand intending to clout her. But Jess is in fast, stopping the blow and inflicting a fast, painful judo chop to Thomas' arm.

DYER
(to Jess, in quiet approval)
I would have done that if you hadn't. Maybe you and I see things the same way.

CONTINUED

42 CONTINUED (contd) 42

JESS
(not to be swung over by Dyer's approval)
Some things, Dyer. Just some things.

Dyer shrugs briefly, not about to court Jess or to take offense at Jess' disapproval.

43 WIDER ANGLE 43
to INCLUDE Sue who is still bandaging Bud's leg.

SUE
It must be exciting to have a man love you enough to risk his life for you.

JESS
What do you think Bud did?

Sue flashes Jess a look, angry because she realizes Jess is right. Dyer has approached Bud and Sue.

44 ANGLE FAVORING BUD, SUE AND DYER 44
Dyer observes Sue's work.

DYER
You're a good nurse.

BUD
(to Dyer)
I'm going to get you for this.

DYER
(quietly, almost sadly)
You're a nice boy. And you've got a nice girl. Don't spoil it by getting yourself killed.

BUD
(disparaging)
You don't care how many men you kill, do you?

DYER
(quietly correcting)
I don't care how many men I have to kill. That's the nature of the business I'm in.

THOMAS
(sneering)
"Business."

CONTINUED

44 CONTINUED (contd) 44

Dyer refuses to be provoked.

DYER
(to Bud, as though Thomas had not spoken)
But I don't kill just for the fun of it.

Sue has finished bandaging Bud's leg, and he rises and takes a few tentative, testing steps. He can walk, although with a noticeable limp and still some pain.

DYER (contd)
You better sit down and rest that leg for a while. Just take it easy.

45 WIDER ANGLE 45

DYER
(to the room at large)
Everybody take it easy. Just relax. Let's have a nice quiet visit.

Bud sits. The others more or less relax. Dyer goes to window, looks out.

MRS. THOMAS
(to Dyer)
She'll be here. Don't worry. I just hope she realizes the risk you're taking for her.

Dyer favors Mrs. Thomas with a small smile.

MA
If it was me, forty years ago, I'd have been here by now.

Dyer takes this flattery with quiet good grace. He comes away from the window and approaches Rafe who is lounging in the room's most comfortable chair. Dyer neither speaks nor gestures, but Rafe quickly gets the message and, showing no resentment, only a desire to please, he gets quickly to his feet, and Dyer takes the chair.

THOMAS
(still needling)
You're an important man, aren't you? An important business man.

Dyer regards Thomas quietly, still refusing to be provoked.

MRS. THOMAS
At least he's a business man whose employees like him.

CONTINUE

45 CONTINUED (contd) 45

THOMAS
My employees follow my orders.

MRS. THOMAS
It's not the same.

THOMAS
What do you know about it?

MRS. THOMAS
I've followed your orders for ten years.

Mrs. Thomas has won the little debate, but that doesn't make her a happy woman.

JESS
Sounds like you're pretty popular with the women around here, Dyer. And they're decent women. Me, though, I judge a man by the kind of men he's popular with.

Jess looks, in quiet appraisal, at Rafe, First Man and Second Man, who are a pretty unprepossessing crew. Rafe approaches Jess threateningly. Jess remains seated.

RAFE
(to Jess)
How'd you like to have your face kicked in?

DYER
(quietly)
Take it easy, Rafe.

RAFE
I got a score to settle with this one, Matt. On account of him, I did five years in jail. When I knew him he was just a saddle tramp, and I guess he still is.

DYER
(quietly)
Maybe.

RAFE
(working himself up, turning to Jess)
Just who do you think you are, anyway? A no account drifter
(contd)

CONTINUED

45 CONTINUED (contd) 45

RAFE
(contd)
who never had two nickles to rub together. You're not worth the powder to blow your head off.

JESS
(quietly)
Glad to hear it, Rafe.

RAFE
You're no good, and you never were. And you're yellow, too. You talk about judging a man: any man who'd sit there and take it like you do's no man in my book. You're no good. How could you be? Your whole family's no good. Your mother was nothing but a....

Jess springs at Rafe and grapples with him before Rafe has a chance to go for his gun. It looks like Jess is going to choke Rafe to death, when Dyer, moving quietly, steps up behind Jess and neatly clubs him over the head with his gun. Jess drops to the floor, not kayo-ed but just barely conscious.

DYER
(quietly; to Jess)
I back my men, Harper. Right or wrong, I stay with them all the way. Remember that.

SOUND: approaching horses, off. First Man goes to window, looks out.

46 MED. CLOSE SHOT - FIRST MAN 46
reacts to what he sees.

47 FIRST MAN'S POV 47
SHOOTING THROUGH THE WINDOW, we see Sheriff and posse riding toward house.

48 BACK TO SCENE 48

FIRST MAN
(turning from window)
Matt. It's the Sheriff.

All react. Dyer and his men cover the others with their guns.

FADE OUT

#15501

ACT III

FADE IN:

49 EXT. TOLLIVER HOUSE-DAY-MED. 49
The strength of the sandstorm has increased. A mounted posse has reined up near the house. The Sheriff stands at the open door of the house, talking to Ma.

50 AT THE DOOR. MA AND SHERIFF

MA

Matt Dyer?

51 INT. THE KITCHEN - DAY 51
Dyer, Rafe, First Man and Second Man have their guns on Jess, Sue, Bud, and Mr. & Mrs. Thomas. There is in the room an obvious air of tenseness which relaxes, as:

MA'S VOICE
(off)
No, Sheriff, I haven't seen hide nor hair of him.

SHERIFF'S VOICE
Well, be careful.

52 AT THE DOOR 52

SHERIFF
(continuing)
He's around here someplace. Don't go outside, and keep your doors locked.

MA
All right, Sheriff.

SHERIFF
That Dyer's a bad number.

53 KITCHEN 53

SHERIFF'S VOICE
(off)
He's as soon shoot you down in cold blood as look at you.

Dyer, looking a little sad, shakes his head somewhat sorrowfully.

54 AT THE DOOR 54

MA
All right, Sheriff. We'll be careful.

CONTINUED

54 CONTINUED (contd) 54

SHERIFF
(troubled)
I don't like the idea of leaving you and Sue out here all alone, Ma.
(idea)
Maybe you ought to go on into town. I'll have one of my men take you in.

55 KITCHEN 55
There is an air of tenseness, as Ma's answer is awaited:

MA'S VOICE
(off)
That's mighty kind of you, Sheriff. But we'll be all right here.

SHERIFF'S VOICE
(off)
Well...

56 AT THE DOOR 56

SHERIFF
All right, Ma. You be careful now, hear?

MA
Sure thing, I'll be careful as a long-tailed cat in a room full of rocking chairs.
Sheriff smiles.

SHERIFF
Say, you haven't seen any thing of Bud, have you?

MA
Bud?

57 KITCHEN 57
All eyes turn to Bud, who looks frustrated and unhappy.

MA'S VOICE
No, Not today.

SHERIFF'S VOICE
(off)
He's supposed to be on this road here, but we haven't been able to find him.

58 AT THE DOOR 58

SHERIFF
(continuing)
Probably ended up on the wrong road. He's a one, all right.

59 KITCHEN 59

SHERIFF'S VOICE
(off)
He's so anxious to be helpful that he usually ends up tripping over his own feet.

Bud looks embarrassed. Dyer gives him a sympathetic smile.

60 AT THE DOOR 60

SHERIFF
Well, we'll be on our way. Say -- you haven't got an extra saddle strap I can borrow, have you? Mine looks like it's about to wear through.

MA
Sure thing, Sheriff. You know where the tack is. Help yourself.

SHERIFF
Thanks, Ma.

MA
Good luck.

61 FRONT OF THE HOUSE 61
Sheriff comes away from the house as the door is closed by Ma. He walks toward barn.

62 INT. LIVING ROOM - DAY
Ma comes away from the door as Jess, Sue, Bud (limping), Mr. and Mrs. Thomas come out of the kitchen, herded by Dyer, Rafe, First Man and Second Man.

DYER
(to Ma)
You handled that real nice. You're all right.

MA
(not buying the flattery; calmly accusatory; somewhat disillusioned)
Did you mean what you said? About shooting
(indicates the hostages)
(cont)

CONTINUED

62 CONTINUED (contd) 62

MA
(contd)
these people if I told the Sheriff you were here?

DYER
Every word of it.

MA
Starting with Sue.

DYER
Starting with Sue.

MA
I'd have thought you had the stomach to shoot it out with the posse instead of hiding behind women's skirts.

DYER
I didn't like the odds. I'm running a business, Ma, not trying to be a hero.

MA
The men I used to know wouldn't have played it that way.

JESS
Don;t be too sure of that. Times change, but men don't. And an outlaw's an outlaw.

63 EXT.- THE BARN - DAY 63
Sheriff exits into the barn.

64 INTO THE BARN - DAY 64
The outlaws' and the Thomases' horses have been put in the barn since last we saw it. Sheriff enters and approaches tack hanging on wall. His eyes is taken by all the horses. He looks at them, thinks.

65 LIVING ROOM 65
Dyer goes to side of window and carefully looks out.

66 DYER'S POV
SHOOTING THROUGH WINDOW, we see Sheriff approach the mounted posse. He carries saddle strap.

67 EXT. - FRONT OF THE HOUSE - DAY
Sheriff proceeds to replace saddle strap.

CONTINUED

67 CONTINUED (contd) 67

SHERIFF
(concentrating on his work, not looking up)
Dyer's in there. We can't take him now. Too many people in the line of fire.

68 LIVING ROOM 68
Dyer continues stealthy watch at window.

69 DYER'S POV 69
Sheriff seems not to be speaking, merely fixing saddle strap.

70 FRONT OF HOUSE 70

SHERIFF
We'll pull off the road, wait for him to come out.

Sheriff mounts. All wheel their horses.

71 LIVING ROOM 71
Dyer continues his watch at window.

72 DYER'S POV 72
The posse rides off the property.

73 LIVING ROOM 73
Dyer, showing satisfaction with the way things are going, comes away from the window.

DYER
(to Sue)
I think maybe you better stir up some food. We've got a long ride ahead of us, and we won't have time to stop.

Sue looks at Dyer defiantly, apparently not about to cook for him, but the look fails to register.

DYER
(to Mr. and Mrs. Thomas)
What about you? You hungry?

THOMAS
(haughtily)
No, thank you.

DYER
Suit yourself.
(to Sue)
Make enough for my woman, too. She should be here soon, now that the posse's cleared out.

CONTINUED

73 CONTINUED (contd) 73

SUE
(rebelling)
If you think I'm going to cook for you after what you....

JESS
(interrupting;)
Come on, I'll give you a hand.

Jess escorts Sue to the kitchen before she quite knows what's happening. Dyer nods significantly to First Man who, toying with his gun, saunters to the door of the kitchen and lounges there where he can keep an eye on both rooms.

74 KITCHEN 74
Jess and Sue proceed to prepare food. Each remains silent for a while, conscious of First Man at the door. When Sue finds an occasion to be close to Jess:

SUE
(sotto)
When are you going to kill him?

Jess is a little startled. The following dialog is all sotto.

JESS
Who?

SUE
Matt Dyer, of course. I know you've got some kind of a plan.

JESS
Yes. I plan to stay alive. I'd like the rest of you to stay alive, too.

SUE
You mean you're not going to do anything??

JESS
Like what? Get us all shot like fish in a barrel?

SUE
Fish don't have guns.

JESS
Neither do we.

SUE
There's a derringer in that tin tobacco box on the table in the other room. It's loaded.

CONTINUED

74 CONTINUED (contd) 74

JESS
I see. And I'm supposed to take that derringer and start shooting. Is that the idea?

SUE
(eagerly)
Of course! And when it's all over you'll take me to Laramie and everything will be exciting and we'll live happily ever after.

JESS
Listen to me, Sue. No man in his right mind tries to pull a derringer on four professional guns. And you don't want to go with me to Laramie or any place else. You've got a nice boy out there who loves you and who'll make you a fine husband.

SUE
Oh, I hate you.

Jess is thinking about something else, does not react.

JESS
Listen, does Bud know about that derringer?

SUE
(still put out with Jess; pouty)
I don't know. He gave it to me. For my birthday. Maybe he knows it's in the box.

JESS
(concerned)
I hope not. He's just crazy enough to make a play for it.

75 LIVING ROOM 75
Ma, the Thomases, Bud, Rafe (with gun) and Second Man (with gun) are sitting around. Dyer stands leaning against the table on which is a tin tobacco box. First Man (with gun) lounges at door to kitchen.

76 BUD 76
He stares at the box, o.s.

77 BUD'S POV 77
We see the box, with Dyer standing nearby.

78 ANOTHER ANGLE
Dyer moves toward window. Bud stirs in his chair but subsides when he sees Second Man looking at him. Dyer looks out the window. Ma looks at him.

79 ANGLE FAVORING MA
As she looks at Dyer (at window) her face expresses the disillusionment she is feeling with Dyer.

80 ANGLE FEATURING MR. AND MRS. THOMAS
Mrs. Thomas looks restless. Mr. Thomas looks patronizingly at Dyer who is at the window.

THOMAS
It's almost dark and you're waiting for your woman.

Dyer, who is not about to be provoked by Thomas (although he has no use for the man) merely looks at him blandly.

THOMAS
Any man who'd risk his life for a woman is crazy.

Mrs. Thomas glares unlovingly at her husband who seems unaware of her.

DYER
(blandly)
Depends on the woman...and on the man, too.

81 ANOTHER ANGLE
Bud, seeing that Dyer's attention is on Thomas and that Second Man's attention is on Dyer, rises (somewhat painfully) and starts "casually" toward the table. Dyer, equally casually, returns to the table, thus frustrating Bud's plan to get the derringer out of the box.

DYER
(casually; to Bud)
Don't put too much strain on that leg, boy. You better sit down.

Bud returns to his seat. There is a pause, as Dyer stands casually by the table, Bud looks unhappy, Thomas retains his look of self-righteous outrage, Ma looks with some disapproval at Dyer, and Second Man, Rafe and First Man (still at door to kitchen) continue to look menacing. Mrs. Thomas looks restless.

82 ANGLE FEATURING MR. AND MRS. THOMAS 82

MRS. THOMAS
(starting to rise)
I'll go help with the food. I'm pretty good at that.

THOMAS
(taking hold of her arm and forcing her, rather roughly to resume her seat)
Sit down.

She looks at him in surprise and anger.

THOMAS
Do you have to disgrace me every place we go? Even here? Do you have to let everybody know that you were once a cheap little waitress in a cheap little lunch room?! ....Ah, what's the use? I guess people never change.

MRS. THOMAS
You're right. That's why you'll always be a bully.

THOMAS
(through his teeth)
Don't you speak to me like that!

MRS. THOMAS
I should have spoken to you like that ten years ago, instead of letting you use me as a door-mat. The way you use everybody.

THOMAS
(outraged)
I'll thank you to show a little respect!

DYER
(casually; enjoying Thomas' discomfort)
It seems to me, Mr. Thomas, respect is something you've got to earn. You can't holler it up and you can't buy it.

Thomas tries unsuccessfully to stare Dyer down. So he tries turning his wrath on his wife:

THOMAS
(to Mrs. Thomas)
I'll deal with you later.

CONTINUED

82 CONTINUED (contd) 82

MRS. THOMAS
No, you won't. You're through dealing with me.

83 ANOTHER ANGLE 83
Sue appears at kitchen door.

SUE
Chow's down.

DYER
Let's eat.

All rise, except Mr. Thomas.

DYER
(to Thomas)
Come on.

THOMAS
I told you I didn't care to eat.

DYER
We'd appreciate the pleasure of your company.

Thomas glares at Dyer. Rafe approaches Thomas, brandishing gun.

RAFE
On your feet.

Thomas rises. All start toward kitchen. Bud seems to be exaggerating his limp. His bad leg seems to give way, and he "happens" to stagger toward the table, his hand within reach of the box. But:

DYER
(helpfully taking Bud's arm)
Let me help you.

All go into the kitchen under the guns and watchful eyes of First Man, Second Man and Rafe.

DISSOLVE

84 INT. KITCHEN - DAY 84
Jess, Sue, Ma, Bud, Dyer, First Man, Rafe, Second Man, Mrs. Thomas and Mr. Thomas are seated at kitchen table. Dyer, First Man, Second Man, and Rafe have placed their guns on the table in front of them. All are eating, except Mr. Thomas who just sits there looking outraged and furious. Thomas is glaring steadily at Jess. Jess becomes aware of the fact.

CONTINUED

84 CONTINUED (contd) 84

JESS
(to Thomas)
Something about me bothering you, mister?

THOMAS
Yes.

JESS
What?

THOMAS
Your reputation.

JESS
What's that supposed to mean?

THOMAS
I've heard about you. You're supposed to be a hard man. Fast with a gun. Nobody pushes you around.

JESS
So?

THOMAS
So look at you. Sitting there meek as a kitten. Taking orders from these outlaws. Acting like a scared old lady.

JESS
(picking up Thomas' tone)
Staying alive.

THOMAS
(wrath increasing)
I don't know where you got your reputation, but you don't deserve it. Why don't you kill Dyer?

Jess just looks at Thomas, calmly.

THOMAS
(turning to Bud)
Why don't you do something? It's your job to, isn't it?

Bud looks uncomfortable.

CONTINUED

84 CONTINUED (contd) 84

THOMAS
(angry disdain)
Look at the two of you! What do you amount to?
(to Jess)
How much money do you make?

JESS
Not enough to keep you in silk shirts.

THOMAS
You're right.
(to Bud)
How much money do you make?

BUD
Forty dollars a month.

Thomas snorts disdainfully.

THOMAS
All right, listen to me. Both of you.
(to Rafe)
And you, too.
(to First Man)
And you.
(to Second Man)
And you....I'm saying this is front of witnesses. I've got ten thousand dollars I'll give to any man in this room that kills Dyer. Ten thousand dollars. Cash money.

85 MED. CLOSE - JESS 85
Looking calm. The offer seems to hold no interest for him.

86 MED. CLOSE - BUD 86
Looks a little agitated. The offer apparently intrigues him.

87 MED. CLOSE - FIRST MAN 87
Poker faced. The offer seems not to affect him.

88 MED. CLOSE - SECOND MAN 88
Poker faced. The offer seems not to affect him.

89 MED. CLOSE - RAFE 89
Smiling slightly. Thomas seems to amuse him.

90 MED. CLOSE - DYER 90
Quite calm. Apparently sure of himself, the offer apparently doesn't frighten him.

91 WIDER

91

DYER
That's quite an offer, Mr. Thomas, but I don't think you'll have any takers.

THOMAS
Scum. Cowardly scum. All of you.

DYER
I'm getting a little tired of the sound of your voice, Mr. Thomas.

Thomas glares at Dyer.

DYER
Your proposition didn't seem to cut any ice. Now I'll make one. I'll give you a chance to save ten thousand dollars.

Dyer picks up his gun from the table in front of him, rises, and takes another gun from his belt. Holding one gun in each hand, he approaches Thomas.

DYER
Stand up, Mr. Thomas.

Thomas looks up at Dyer but does not rise.

RAFE
(brandishing his gun threateningly at Thomas)
He said stand up.

Thomas rises, and Rafe subsides.

DYER
(handing Thomas the gun from his left hand)
Here.

Thomas takes the proffered gun and stands holding it down by his side. Dyer holds his own gun down by his side.

DYER (contd)
All right, banker. Make your play. You want me killed. Go ahead.

Thomas makes no move.

CONTINUED

JESS
He hasn't got a chance, Dyer, and you know it. You're faster than he is.

DYER
(equitably)
Yeah. Yeah, I guess you're right. Okay, let's even it up a little.

Dyer replaces his gun in his holster. Now, with Thomas holding his gun and Dyer's gun holstered, Thomas would seem to have the odds very much in his favor.

DYER (contd)
Go ahead, now. Make your play.

Thomas does not make a play.

DYER (contd)
What are you waiting for? I know you're not afraid to fight: I saw you try to swing at your wife and you looked real brave....

Dyer is deliberately trying to provoke Thomas, and, from the look on Thomas' face, he's succeeding.

JESS
Don't try anything, Thomas. Throw the gun away. Don't be a fool.

DYER
(ignoring Jess)
Don't tell me it's just <u>women</u> you fight with, Mr. Thomas, the banker. And people who're afraid to hit back. Is that it? Are you <u>yellow</u>, too? Besides being a bully? A yellow, self-righteoud, money-grubbing windbag of a bully and a....?

Finally provoked to action, Thomas starts to bring his gun into play, but Dyer, in one smooth flash of a move, whips his gun from his holster and shoots Thomas who falls and dies.

FADE OUT

ACT IV.

FADE IN:

92 INT. KITCHEN - NIGHT 92
Some minutes later... Dyer is back in his chair, calmly finishing his coffee. Everyone else is silent, very aware of Thomas's body.

DYER
Very good coffee.
(rises)
All right. Time we all went back into the other room.

Rafe, First Man and Second Man rise from table. The others are a little slow in rising.

RAFE
(brandishing gun)
You heard the man. On your feet.

All rise and start for living room. Mrs. Thomas pauses at the door, looks back, and gives her late husband's body an enigmatic look. Ma looks a little sick as she pauses to view the remains.

JESS
Like I told you, Ma, killing isn't a pretty thing. Not ever.

All are herded through the door by the gunmen, with Dyer bringing up in the rear.

93 INT. LIVING ROOM - NIGHT 93
All enter from kitchen, Dyer bringing up the rear. Dyer glances back into kitchen at Thomas's body.

DYER
Doesn't look like anybody's going to collect that ten thousand dollars now.

BUD
That was cold blooded murder.

DYER
(equably)
He had a gun.

BUD
It probably wasn't even loaded.

Dyer shows no anger at the nasty implication of Bud's remark. He leans casually against the table on which the box sets.

CONTINUED

93 CONTINUED (contd) 93

DYER
(calmly)
That's an interesting thought.
Let's see.

He takes the gun out of his belt and points it at Bud who is some distance away across the room.

DYER (contd)
You say it's not loaded.

Bud is frightened, as well he might be, but he stands his ground.

SUE
(alarmed)
Don't!

Dyer squeezes the trigger, the gun fires, the bullet whizzes past Bud's ear (making him flinch) and smashes a picture hanging on the wall behind him.

dyer
DYER
(keeping gun pointed at Bud)
Well, it had <u>one</u> bullet in it.
(walking toward Bud)
Let's see if it had any more.

Jess begins to move toward the table. Dyer fires again, sending another bullet whizzing past Bud's ear and crashing into the wall. Dyer keeps gun pointed at Bud and keeps walking slowly toward him. Bud is rightfully scared but he does not panic. Almost involuntarily, however, he backs away from the oncoming Dyer until he is backed against the wall. Dyer fires, and the bullet digs into the wall about twelve inches from Bud's head. Sue, extremely concerned, starts to move toward Dyer, but Rafe, who, with First Man and Second Man, has been enjoying the "game", restrains her.

RAFE
Keep out of this. Don't spoil the game.

Dyer fires again, the bullet coming closer to Bud's head than the last.

DYER
Still think the gun wasn't loaded?

Bud can't thing of any quick answer. Dyer fires again, and the pattern of his "game" is now apparent, as the bullet

CONTINUED

93 CONTINUED (contd) 93

comes closer still. He fires again, this time missing Bud's head by about three inches.

DYER (contd)
There ought to be one more shot left. Just one more.

JESS
(at the table; to Dyer)
And you're the man who "never kills anybody just for the fun of it".

DYER
(turns to Jess)
That's right, Harper. Just for business reasons. This is a law man. Killing him would be good for business, wouldn't it?

Dyer turns away from Jess and points gun at Bud. He's standing only a few feet away. He couldn't possibly miss. Bud is sweating the big drop. Jess swiftly gets the derringer out of the box and levels it at Dyer's back.

JESS
(with bead on Dyer)
Don't move, Dyer.

Dyer freezes.

JESS (contd)
(to Rafe, First Man and Second Man)
And you. Drop your guns. Or (indicating Dyer) I'll blast his head off.

Rafe, First Man and Second Man drop their guns.

SUE
(worshipfully; to Jess)
I knew you'd do it.

MA
(in warm approval)
You're all right, Jess Harper.

CONTINUED

93 CONTINUED (contd) 93

This fulsome praise and adoration is at least a little premature, as Dyer, his back to Jess, still holds his gun.

JESS
Drop it, Dyer.

Dyer remains frozen, does not drop his gun.

JESS (contd)
I said drop it! Don't try any...

Dyer starts to turn around to face Jess. Jess pulls the trigger of the derringer. The hammer clicks on an empty chamber. Jess pulls the trigger again...and again. But the gun does not fire. Dyer, now facing Jess and covering him, laughs.

DYER
(laughing; taking bullets from his pocket)
Looking for these?

Jess has egg on his face. Dyer is highly amused.

DYER (contd)
You didn't think I'd leave a loaded gun lying around, did you?

SUE
(angry and frustrated)
How did you know it was there?

DYER
(smiling, polite)
Miss -- making sure of things like that is part of my business.

Rafe, First Man and Second Man pick up the guns they dropped. The outlaws are once again firmly in command.

DYER (contd)
(turning again to Bud)
Now, like I was saying, there ought to be one more shot left in this "empty" gun.

Bud feels that his hour has come, but he takes it pretty bravely. Dyer, enjoying the situation, prolongs it for a while, as he keeps his gun pointed steadily at Bud's head from a few feet away. Finally, he fires. The bullet digs into the wall a scant inch from Bud's head. Dyer tosses the empty gun away.

CONTINUED

93 CONTINUED (contd) 93

DYER (contd)
(to Bud)
You want to watch out who you insult after this, boy.

Dyer turns away from Bad. The play period is over.

DYER (contd)
All right, now everybody just settle down. We'll be leaving pretty soon.

MA
You still think that lady friend o' yours is gonna show up?

Dyer gives Ma a hard look, possibly because he's beginning to have some doubts, himself.

DYER
(to Rafe)
Go on out, and give a look down the road.

RAFE
Sure, Matt.

Rafe exits. (Before he closes the front door, we can see that the sand-storm has become quite furious). Dyer notices that Jess is still seething over the empty-gun incident.

DYER
What's the matter, Harper? You mad because you couldn't be a hero? You ought to be glad you're still alive.

JESS
I just hope we meet up again some day, Dyer. When we both have guns. Loaded.

DYER
(philosophically)
You know something? There's plenty of trouble in this world. A man's share of it's bound to catch up to him. Nobody ought to go around looking for it.

He turns to the door, as Rafe re-enters.

DYER (contd)
See anything?

CONTINUED

93 CONTINUED (contd) 93

RAFE
Yeah.

DYER
She coming?

RAFE
No, Matt.

DYER
Then what?

RAFE
In the trees. Across the road. The posse's just waiting there.

Dyer, furious, bears down on Ma, who faces up to him without flinching.

DYER
(furious)
Did you flash that sheriff some kind of a signal?

Ma just looks Dyer squarely in the eye.

DYER (contd)
Why, you old crock of crowbait! I ought to cut your tongue out!

It looks like Dyer may do Ma physical harm, but his attention is diverted by:

SUE
(approaching Dyer)
Leave her alone, you filthy murderer! I just hope you...

Rafe grabs Sue roughly by the arm, swings her around and slaps her face. For a moment, Sue glares at Rafe in shock and outrage. Then she hauls off and slaps his face with all her strength. Rafe is stung and surprised and angry, and he is about to really crack her, but:

DYER
(sharply)
Rafe! Cut it out! We've got things to do. We've got to get out of here.

BUD
You're trapped, Dyer. Like a bunch of rats. You stick your nose out that door, and the posse'll shoot it off.

CONTINUED

93 CONTINUED (contd) 93

DYER
The trouble with you, boy, you've got no imagination. And the trouble with that posse is that they wouldn't shoot at women.

Dyer grabs Sue roughly and, despite her struggles, holds her in front of him. Bud, gimpy, starts angrily toward Dyer.

BUD
Leave her alone!

Dyer pushes Bud hard, and Bud, with only one good leg, can't keep his balance and goes down hard. His bad leg is hurt in the fall, but that does not cool his anger. Dyer ignores him, turns his mind back to business:

DYER
(indicating Ma, Jess and Mrs. T.)
Take those three.

First Man grabs Mrs. T., Second Man grabs Ma, and Rafe rakes Jess who makes no trouble in the face of Rafe's gun.

DYER (contd)
All right. Let's go.

The outlaws move toward the door, forcing their shields to walk in front of them. First Man throws door open. Dyer looks out into the raging sandstorm.

DYER (contd)
(to Rafe;, looking toward road, o.s.)
That where they are?

RAFE
Yeah. In the trees.

94 DYER'S POV - LONG SHOT 94
The wooded section across the road from the farm.

95 WOODED SECTION 95
Sheriff and his posse, behind cover, have the house, o.s. covered. All react, as:

SHERIFF
(looking at house, o.s.)
Here they come.

96 SHERIFF'S POV - LONG SHOT 96
The outlaws and their living shields are coming out of the house.

97 WOODED SECTION 97
As in Scene 95.

SHERIFF
Hold your fire... The dirty scum.
Using women for shields.

98 EXT. THE HOUSE - NIGHT 98
The outlaws force their shields toward the barn.

99 EXT. THE BARN - NIGHT 99
The outlaws and their shields approach from direction of the house. All start into barn.

100 WOODED SECTION 10(
As in Scene 97. Posse looks toward farm.

101 INT. BARN - NIGHT 10:
First Man, Second Man and Dyer keep Jess, Sue, Ma and Mrs. T. covered as Rafe completes the task of untethering the horses.

DYER
All right, everybody mount up,
and let's...

Jess has taken a match from his pocket, ignited it with his finger nail and tossed it onto a pile of hay which immediately flares up. The horses are terrified as the flames leap. Rafe is unable to hold them and they bolt out the door. The other outlaws release their shields and make a go for the horses.

JESS
(to Sue, Ma and
Mrs. Thomas)
Run for it!

The women run toward door at back of barn, Jess herding them along. Sue and Mrs. T. make their getaway. Ma trips and falls. Jess comes back to help her.

102 EXT. BARN 10;
The outlaws, trying to regain their horses, are diverted from their purpose by a hail of bullets from the posse. The outlaws run back into the barn.

103 INT. BARN 10;
Jess has just helped Ma to her feet as the outlaws come running in. Jess, covered by all their guns, realizes that the jig is up. So does ma.

CONTINUED

103 CONTINUED (contd) 103

MA
(to Jess)
Well, it was a nice try.

Dyer grabs Ma. Rafe grabs Jess. Using Ma and Jess as shields, the outlaws exit the barn.

MA (contd)
Run for it!

Sue and Mrs. T. exit, running. Ma starts to run but trips and falls. The outlaws are diverted from trying to get hold of the horses by a hail of bullets from the posse.

DYER
Let the horses go!

Dyer grabs Ma as she scrambles to her feet and, using her as a shield, the outlaws start back toward the house.

104 EXT. FRONT OF THE HOUSE 104
The outlaws, dragging Ma and Jess, make for the door.

105 WOODED SECTION 105
Sheriff and posse looking at house, o.s.

106 SHERIFF'S POV - LONG SHOT 106
The outlaws drag Ma and Jess back into the house.

107 THE LIVING ROOM 107
Bud watches helplessly as Dyer tosses Ma and Rafe shoves Jess into the room, with the other outlaws following and slamming the door closed behind them. Ma has been dragged and pushed and shoved, and she's a little dishevelled and out of breath, but she's still got plenty of ginger.

MA
(enjoying Dyer's discomfort)
What're you going to do <u>now</u>, Dyer?

DYER
(trying to think, not wanting to be disturbed)
Quiet!

MA
(piling it on)
Looks like waiting for that woman's got you in a peck of trouble. You were so sure she'd be here. Instead she sold you out.

CONTINUED

107 CONTINUED (contd) 107

DYER
You don't know what you're talking about!

MA
No? Why do you suppose the Sheriff stopped here in the first place? Who was the only one who knew you were going to be here? She sold you out. You thought she loved you. But why should she? Why should any woman love you? Why should...

Dyer gives Ma a vicious back-hand swipe, sending her falling backward into a chair. Jess makes an almost automatic move toward Dyer but stops as Rafe covers him with his gun.

DYER
(through being charming for the day; gruff; to First Man)

Get some rope.

DISSOLVE

108 EXT. THE WOODED SECTION 108
As in Scene 100. Sheriff and his men are looking at the house, o.s.

109 SHERIFF'S POV - LONG SHOT - THE HOUSE 109
Nothing is stirring -- except the sandstorm which is really raging.

110 THE WOODED SECTION 110

SHERIFF
Let's move in.

All start cautiously forward toward house, o.s.

111 INT. THE LIVING ROOM 111
Ma is tied to the chair into which Dyer slapped her in Scene 109. First Man and Second Man are completing the job of tying Bud's and Jess's hands.

112 EXT. THE FARM - DAY 11
Sheriff and his men have reached the farm property and take cover.

113 MED. CLOSE - SHERIFF 113

SHERIFF
(calling toward house)
Dyer!

114 LIVING ROOM 114
As in Scene 111.

SHERIFF'S VOICE
(off)
Dyer!

Dyer goes to side of window and cautiously looks out.

SHERIFF'S VOICE
(off)
Give it up, Dyer!

115 SHERIFF 115
As in Scene 113.

SHERIFF
Come on out! You haven't got a chance.

116 LIVING ROOM 116
As in Scene 114.

SHERIFF'S VOICE
(off)
Come on out!

Dyer nods to First Man and Second Man. They approach the chair into which Ma is tied, pick it up.

117 SHERIFF 117
As in Scene 115.

SHERIFF
Come on out, Dyer!

He reacts to something he sees in direction of house, o.s.

118 SHERIFF'S POV 118
The door to the house opens, and First Man and Second Man set down the chair, with Ma tied into it, squarely in the doorway.

119 LIVING ROOM 119
First Man and Second Man come away from open door, leaving Ma sitting there. Rafe and Dyer prod Jess and Bud (whose hands are tied) to the two windows alongside the door.

DYER
Now you boys just stand there.
(contd)

CONTINUED

119 CONTINUED (contd) 119

DYER
(contd)
You start to move away, and I'll shoot you in the back.

120 SHERIFF 120
As in Scene 117. He looks in some dismay at the house, o.s.

121 SHERIFF'S POV - THE HOUSE 121
Ma sits in the doorway, Jess stands at one window, Bud stands at the other.

122 FRONT OF THE HOUSE 122
Frustration shows in the faces of sheriff and members of the posse, as they look from behind cover at the house, o.s.

123 LIVING ROOM - INTER-CUT. 123
Dyer is taking his place behind Ma at the open door. Rafe joins Dyer, as First Man comes up behind Jess at one window and Second Man comes up behind Bud at the other. Dyer fires out the door. First Man reaches around Jess, Second Man reaches around Bud, and each breaks window with gun, then fires. Rafe fires.

124 FRONT OF THE HOUSE - INTERCUT 124
As the bandits' bullets dig into the various cover protecting Sheriff and members of posse, none of whom return the fire.

125 MED. CLOSE - MA - INTERCUT 125
As Dyers' and Rafe's guns bang around her ears.

126 MED. CLOSE - DYER - INTERCUT 126
Firing.

127 MED. CLOSE - RAFE - INTERCUT 127
Firing.

128 MED. CLOSE - FIRST MAN - INTERCUT 128
Firing.

129 MED. CLOSE - SECOND MAN - INTERCUT 129
Firing.

130 MED. CLOSE - BUD - INTERCUT 130
As Second Man fires from behind him.

131 MED. CLOSE - JESS - INTERCUT 131
As First Man fires from behind him.

132 SHERIFF 132

SHERIFF
(calls; to posse)
We can't do anything from here.
(contd)

CONTINUED

132 CONTINUED (contd) 132

SHERIFF
(contd)
Spread out and move in.

133 FRONT OF HOUSE - INTERCUT 133
Sheriff and members of posse, ducking from cover to cover as bullets from the house splatter around them, spread out and start closing in on the house. A few members of the posse are hit and fall.

134 LIVING ROOM 134

DYER
(calls)
They're closing in. Get out the side windows. I'll cover you.

Rafe, First Man and Second Man leave their positions and run to windows on sides of the room. Dyer makes no attempt to cover them. Rafe, climbing out side window, is hit from the outside and falls back into the room, dead, but First Man and Second Man get out, (no thanks to Dyer). Dyer has already started for the kitchen.

135 JESS 135
Using the jagged glass of the broken window, Jess is attempting to cut the rope which binds his hands.

136 KITCHEN 136
Dyer runs out the kitchen door.

137 EXT. BACK OF THE HOUSE 137
Dyer comes running out the kitchen door and heads for rocky hill section behind the house.

138 LIVING ROOM 13
Jess completes the cutting of his bonds and makes for the kitchen, pausing only long enough to pick up the late Rafe's gun and gunbelt.

139 BACK OF THE HOUSE 13
Jess comes running out of the house, looks around.

140 ANOTHER ANGLE 14
He sees Dyer making his way up the hill, fires, misses. Dyer returns the fire, misses, gets behind cover, keeps climbing. Jess starts after him.

141 DYER - INTERCUT 14
Climbing, firing. Bullets dig into various covers.

142 JESS - INTERCUT 14
Climbing, firing. Bullets dig into various covers.

143 JESS 143
Firing from behind cover. Intercutting establishes that his shots are ineffective. He crawls away, indicating that he intends to try to circle and come up behind Dyer.

144 SHOTS - INTERCUT 144
Of Jess circling around and up. He pauses to reload his six-gun.

145 DYER 145
Behind his cover. He starts climbing up.

146 SHOTS - INTERCUT 146
Of Dyer climbing. The going gets steep. He needs both hands, so holsters his gun.

147 TOP OF STEEP GRADE 147
Jess, gun in hand, having circled around, enters SHOT, looks down the grade as Dyer, his gun holstered, hoists himself up, then becomes aware of Jess's presence. There is a pause, as both men look at each other.

DYER
(after pause)
Well, what are you waiting for?
This is the way you wanted it,
isn't it?

Jess pauses, then holsters his gun.

JESS
No. This is the way I wanted it.

DYER
(smiles; mildly)
Harper -- I don't see any point
in us shooting at each other.
What's the sense in us trying to
prove who's faster? We both
got more important things to
do. It seems to me that...

Dyer makes a swift move for his gun, whips it out. But Jess, not lulled by Dyer's palaver, is just a shade faster. His gun is whipped from its holster. It speaks. Dyer, hit, falls, rolls down the hill, lies sprawled and dead.

148 ANOTHER ANGLE 14[illegible]
Jess comes down the hill to where Dyer lies dead. He pauses to look at the body, then walks slowly on down the hill toward the house and away from CAMERA, as we

FADE OUT

TAG SCENE

FADE IN

149 EXT. FRONT OF THE HOUSE - DAY 149
Ma stands watching as Jess helps Mrs. Thomas mount her horse. Jess's horse is nearby. NOTE: The sand storm is over: it's a lovely morning.

MA
It's going to seem lonesome without you folks. I wish you could stay a little longer.

MRS. T.
Thanks, Ma, but I've got to get away -- as far as I can.

MA
(nodding)
I understand.

JESS
And I've got a job to get back to. Anyway, thanks for breakfast.

MA
Any time.

JESS
Where's Sue? I'd like to say goodbye to her.

MA
I think she went in the barn. Probably going to try breaking that stallion again.

Jess walks away toward barn.

150 EXT. BARN - DAY 150
Jess, coming from direction of house, goes into barn.

151 INT. BARN - DAY 151
SHOOTING TOWARD DOOR, we see Jess enter, stop short as he reacts to something he sees, o.s., further in the barn.

152 ANOTHER ANGLE 152
We see what has stopped Jess. Sue and Bud are standing in an embrace, kissing. Bud's back is to Jess and he is not aware of Jess's presence. Sue sees Jess. She does not release her affectionate hold on Bud. She sticks her tongue out at Jess and makes a face at him.

153 JESS 153
He grins, turns, exits.

154 FRONT OF HOUSE - MED. 154
Jess comes back to Mrs. Thomas (mounted) and Ma. He

CONTINUED

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154 CONTINUED (contd) 154

mounts his horse. He waves to Ma. He and Mrs. Thomas wheel their horses, ride off the property. They pause only for brief goodbye, then ride off in opposite directions, as we

FADE OUT

THE END