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LARAMIE

"RIDE INTO DARKNESS"

by

Jerry Adelman

PROPERTY OF:
REVUE STUDIOS
PLEASE RETURN

WESTERN

#12240
November 24, 1959

LARAMIE

"RIDE INTO DARKNESS"

CAST

JESS
MAE
MATT
RAFE
PETE
CHUCK
SHERIFF
WILSON
MRS. WILSON
PATTERSON
BARTENDER
MAN
WOMAN
CHILD
DAN

Members of Matt's gang
Passersby

SETS

EXTERIORS:

OPEN COUNTRY
RISE OVERLOOKING TOWN
STREET (DANVERS PASS), INCLUDING:
- A. SALOON
- B. SHERIFF'S OFFICE
- C. RESTAURANT
- D. FRONT OF MOTEL (WITH PORCH)
- E. BACK OF MOTEL

ENTRANCE TO RANCH
RANCH PROPERTY
ROADS
HILLS
CLIFF

INTERIORS:

SALOON
SHERIFF'S OFFICE
LOBBY
MOTEL ROOM
CORRIDOR
STAIRCASE
REAR ROOM IN MOTEL
INTERIOR ROOM IN MOTEL

#12240
Nov. 24, 1959
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LARAMIE

"RIDE INTO DARKNESS"

TEASER

FADE IN:

A1 EXT. ROADWAY - DAY - PAN SHOT - RIDER A1
A rider is COMING IN fast. He is in his mid-forties, wears range clothes, and as everything about him suggests, he is being driven by the threat of pursuit. As he goes by in a cloud of dust it is obvious he is having trouble with his mount. The animal is on the verge of pulling up lame.

A2 FULL SHOT - RIDER A2
He is finally forced to pull up alongside the road. Glancing back over his shoulder, he quickly dismounts.

A3 CLOSE - THE RIDER A3
TO INCLUDE horse with defective shoe. Swiftly he bends to examine the horse's right foreleg. The shoe is coming off the hoof, hanging loosely. A sharp whinny from the animal accompanies his inspection. Frowning at this bad luck, the rider suddenly straightens, looking off toward:

A4 POV LONG SHOT - TWO RIDERS A4
They are moving swiftly along the roadway in toward the established rider. (Rocks IN FRAME to prevent their seeing him.)

A5 CLOSE - RIDER A5
Angered and somewhat frustrated, he yanks a carbine out of the saddle boot and starts to lead his horse across the road. As he turns to glance back at his pursuers, he trips slightly over a low sign that borders the road-bed.

A6 CLOSE SHOT - THE SIGN A6
It points back in the direction the rider is fleeing from. Weathered lettering spells out: "DANVERS PASS - 3 MILES".

A7 CLOSE - RIDER AND SIGN A7
Kicking out at the sign with annoyance, he sends it flying out across the rocky terrain. He does not bother to see where the splinters fall. His only thought now is to conceal his horse and find cover in some nearby rocks.

A8 CLOSE - RIDER A8
Starting up into the rocks, he glances back toward:

A9 POV LONG SHOT - TWO RIDERS A9
They are much closer now. The rider in front holds up his hand, signaling a halt.

A10 CLOSE SHOT - THE TWO RIDERS A10
They come to a halt in f.g. The man in front is the Sheriff of Danvers Pass. A youthful Deputy, named Chuck, accompanies him.

SHERIFF
(looking down)
You were right about his horse startin' to pull up lame. Look at those tracks.
(looks off)
He can't be far ahead of us now.

CHUCK
I still don't see why he'd go through all this just to break outta jail. You told me you were gonna turn him loose tomorrow.

SHERIFF
Once you get that Deputy Star of yours broken in a little, you'll stop worryin' about things like that.

CHUCK
Yeah. I guess so.

SHERIFF
Not many places he could be -- except up in those rocks. You take one side, I'll take the other.

As they start to split up, an o.s. RIFLE SHOT sends a bullet spurting into the dust between them. It ricochets harmlessly off. Instantly the two dismount, take cover. Bullets reach for them at:

FADE OUT

(OPENING COMMERCIAL)

#12240
Rev. 11/30/59*

ACT I

FADE IN:

1 EXT. ROCKS - DAY - CLOSE SHOT - RIDER 1
The Rider established in the Teaser is flattened out amongst the rocks, reloading his carbine. For the most part, however, he keeps a wary eye down in the direction of his pursuers.

2 CLOSE - SHERIFF 2
He is sheltered near the base of the rocky incline by a dry wash that is deep enough to provide good cover. His hand is closed over the stock of a Winchester. Abruptly he turns and waves off. A moment later and Chuck runs IN from nearby. He, too, carries a .30-.30.

2A CLOSE TWO 2A
The Sheriff looks off.

SHERIFF
Let's see if we can draw him out a little.

CHUCK
We're gonna give him a chance to surrender, aren't we?

SHERIFF
He's had enough chances. If he was gonna surrender, he'd've done it by now -- instead of shootin' at us.

CHUCK
Well, maybe if we ---

SHERIFF
Maybe nothin'!
(nods off)
You move over behind that dead tree.
Start firing soon as you get there.
An' don't stop until I tell you.
(as Chuck starts out)
But keep down, understand?

Chuck nods and exits.

2B CLOSE - RIDER 2B
He fires down at Chuck.

3 CLOSE - CHUCK 3
A bullet spatters along the edge of the wash, spraying Chuck with dust as he moves toward the dead tree.

3A CLOSE - SHERIFF 3A
He holds his rifle in position, waiting.

3B CLOSE - CHUCK 3B
He starts firing.

4 CLOSE - RIDER 4
He ducks low as a bullet chips rock nearby.

4A CLOSE SHOT - CHUCK 4A
He fires another shot, then calls out, loudly.

CHUCK
Manley! Drop your gun and climb down outa there.

4B CLOSE - SHERIFF 4B
He still holds his fire, listens to the above with a grim patience.

5 CLOSE - RIDER 5
He triggers off another shot, shouts back angrily.

RIDER
Your boss'd like that, wouldn't he? Well suppose you come up and get me...

He fires again.

5A CLOSE - CHUCK 5A
He fires another shot in the Rider's direction, starts to yell again, when a bullet forces him to duck low. He then reappears, resumes firing.

5B CLOSE - SHERIFF 5B
He watches and waits, looking upward confidently.

6 CLOSE - RIDER 6
He moves, crawling to a new position as another bullet comes near. He keeps low and out of sight. From his new position, he peers off toward Chuck, smiling slightly as he glimpses him, o.s.

6A CLOSE - CHUCK 6A
continuing to fire, having paused only long enough to slip a few new cartridges into the magazine.

6B CLOSE - RIDER 6B
He raises slightly, taking dead aim downward at Chuck, o.s.

7 CLOSE - SHERIFF 7
He has been waiting for just this. He fires only once.

7A CLOSE - RIDER 7A
He is killed instantly, topples forward into space.

7B CLOSE - CHUCK 7B
lowering his rifle, he rises. He climbs out of the dry wash toward;

7C TWO SHOT 7C
The Sheriff is looking off toward the place where the body has fallen as Chuck walks in behind him.

SHERIFF
(quietly)
'Guess that's about it. Let' go.

Chuck frowns as the lawman turns away.

CHUCK
(nodding off)
Aren't we gonna take him back with us?

SHERIFF
No need to. I'll tell his kin where to find him.

They move OUT at

DISSOLVE

8 EXT. ROCKS - DAY - CLOSE SHOT OF GRAVE 8
CAMERA PULLS BACK from a make-shift cross that rises above a freshly dug grave. A man in his fifties stands momentarily uncovered in front of the grave, paying his last respects. Then, replacing his hat, he moves toward a wagon nearby.

8A CLOSE - WOMAN AND CHILD IN WAGON 8A
The woman carries a baby in her arms. She is dressed in a simple black dress. Both her eyes and her whitened face show the strain and effect of grief. Her age approximates middle-thirties. As she climbs up into the seat, it becomes evident that the wagon is piled high with whatever worldly goods she and her husband possess.

8B TWO SHOT 8B
The man pauses before climbing up into the driver's seat.

MAN
I wish there was something I could say, Mary.

WOMAN
(biting handkerchief)
Can we go now?

8C ANOTHER ANGLE - PAN SHOT 8C
The man nods, climbs up. Settling himself in the seat, he picks up the reins.

CONTINUED

8C CONTINUED (contd) 8C

WOMAN (contd)
(softly)
My own brother. I never thought I'd be leaving him like this.

The man follows her gaze toward the grave o.s. Then, his face set grimly, he starts the wagon rolling forward. CAMERA PANS as it rumbles off down the road, moving in the opposite direction of Danver's Pass.

CUT TO

9 EXT. ROAD - FULL SHOT - JESS 9
Dust-covered, on the edge of weariness, he is making good time -- considering that his horse is about in the same condition he is. He reins in as he sees:

9A POV SHOT - MAN AND WOMAN IN WAGON 9A
They are coming down the road toward Jess.

9B CLOSE - JESS 9B
He tries to wip some of the dust from his face as the o.s. SOUND OF THE WAGON can be heard coming closer.

9C ANOTHER ANGLE TO INCLUDE JESS - WITH WAGON APPROACHING 9C
He straightens in his saddle to wave a friendly greeting -- the kind that usually has a question tied to it.

JESS
(pleasantly)
'Morning.'

The wagon slows to pass Jess.

9D CLOSE - MAN AND WOMAN IN WAGON 9D
The man nods at Jess. The woman merely looks at him appraisingly, but there is a hint of fear in her eyes, too.

9E CLOSE - JESS 9E
As the wagon passes him without stopping.

JESS
Is this the road to Danvers Pass?

9F ANOTHER ANGLE 9F
Frowning, puzzled by this tight-lipped silence that greets him, Jess pivots his mount and canters in alongside the wagon.

9G TRAVEL SHOT 9G

JESS
(moving with wagon)
I'm looking for Danvers Pass.
(contd)

CONTINUED

9G CONTINUED (contd) 9G

JESS
(contd)
Do you mind tellin' me if this is the right road?

MAN
This is it. Town's back there, three or four miles.

WOMAN
(almost involuntarily)
It ought to be wiped off the face of the earth. It ought to be--

MAN
(soothingly)
Now, now, Mary. It's all right. We're leaving -- and everything's gonna be all right.

WOMAN
(near hysteria)
All right?! Do you call what happened back there all right?

JESS
What's wrong -- something about Danvers Pass?

WOMAN
Danvers Pass! I never want to hear that name again.

The woman is obviously about to give full vent to the hysteria she has been fighting to keep back. But her attention is diverted from herself as suddenly the child in her arms starts to cry. She clutches the child to her breast and tries to soothe it. But the child continues to cry. The man then whips up the team. CAMERA HOLDS on Jess as the wagon goes out. He is puzzled and confused. Then, turning his mount in the direction of Danvers Pass, he rides off down the lonely road.

DISSOLVE

10 EXT. THE STREET - DAY
As Jess rides into town. The few clap-board buildings (which include a saloon, a hotel, a sheriff's office & small restaurant) are sun-bleached and sand-blasted. About everything there is a grim and unfriendly air, and always the wind-blown dust and the heat. The few people (all men) that we see on the street don't show Jess even the courtesy of being curious about his presence.

11 CLOSE - TRAVELING - JESS
His face mirrors his reaction to this unlovely place

12 WIDER
Jess rides up in front of the saloon, dismounts, ties up at the hitching post where several other horses are already tethered. As he walks around the post and toward the saloon, he passes several men to whom, in natural friendliness he either nods or says "Hi" or "Howdy." But they do not return his greetings, merely continuing bleakly on their errands. A sign on the saloon indicates that it is owned by Pete Jessup. Jess enters.

13 INT. THE SALOON - DAY
It doesn't seem to be any cooler in here, but at least it's out of the wind. There's nothing gay about the place, no music, no girls, no feeling of friendliness. There is no one standing at the bar. A group of men, obviously in no hurry to get anything done, are sitting around one of the larger tables. They're pretty much of a pattern, hard-eyed, tight-mouthed, insolently slow moving, dangerous-looking. There is around them an atmosphere of barely restrained violence. They don't seem to have very much conversation. MATT, who owns the place, is in his thirties and rather attractive in an unpleasant way. He is better dressed than the others, and there is about him an air of quiet authority that no one seems to resent or contest. He's in charge around here. He's idly doodling with a deck of cards, practicing one-hand cuts, one-hand deals, etc. RAFE, who is the number one boy, a big, sadistic looking character, has put a mangy looking cat up on the table and is idly teasing it with a piece of food, proffering it to the poor beast and then taking it out of reach; he does it all mechanically, not really seeming to take much pleasure from it. PETE is low-man on the totem pole of Matt's private guard; he's a little man, sharp and skinny; not confident of his acceptance in the group, he is always more obvious in the way he makes up to Matt; he has a wasting cough and is obviously a consumptive; he is never without a long, nasty knife which he is now unnecessarily stropping on a piece of leather; the action seems to give him pleasure.

CONTINUED

CONTINUED

others in the warming group are idly checking on their side-arms, shooting bullets, scratching themselves, cleaning their fingernails or just plain sitting. As Jess enters, he gets a short, disinterested glance from the men at the table who then proceed to ignore his presence. He walks up to the bar. The BARTENDER takes his own time about coming to wait on his customer. He's a big man with a lot of flesh, but you get the feeling that there is muscle under the flesh. There is no welcoming smile on his big face as he approaches Jess.

BARTENDER
(without much interest)
What'll you have?

JESS
Anything at all. As long as it's wet.

This gets Jess neither a drink nor a smile. Just a steely look from the bartender. Jess gets the message, puts money on the bar. Bartender pours him a drink but keeps his hand on the bottle. Jess takes a swallow of the drink and enjoys getting some of the dust out of his mouth.

JESS (contd)
(by way of making
casual conversation)
That washes out some of the dust.
Man, it sure is hot around here.

BARTENDER
(truculent)
If you don't like our town, there's nothin' says you gotta stay.

This retort to a casual remark catches Jess unaware. Before he can reply, Bartender corks the bottle, replaces it on shelf and walks down the bar away from Jess. Jess doesn't like the man's attitude but decides not to make an issue of it. He's more interested in liquid and finishes his drink. Then:

JESS
(up slightly; to
Bartender)
You know where I can find a man
named Dan Preston?

There is an immediate brief but electric reaction. Jess, whose back is to Matt and his grim group, doesn't see it, but the name Dan Preston registers with them. It registers with the Bartender, too. There is a quick look flashed between him and Matt; Matt shakes his head briefly.

CONTINUED

13 CONTINUED 13

BARTENDER
(to Jess; without much interest)
Never heard of him.

He walks farther down the bar away from Jess.

14 ANGLE ON MATT'S TABLE 14
Matt says something briefly to Pete who nods his head several times in toadying understanding, then quickly rises and scurries out the door.

15 EXT. FRONT OF SALOON - DAY 15
Pete comes rapidly out of the saloon, then even more rapidly makes his way down the street and exits into Sheriff's office.

16 INT. SALOON - DAY 16
Jess is approaching Matt's table. There is no flicker of welcome on any of the hard, insolent faces as he approaches.

JESS
Excuse me, I'm looking for a man named Dan Preston. I wonder if you could tell me where I could find him.

MATT
Never heard of him.

WILSON enters and approaches bar. He's a slightly built, ordinary looking man of about forty. He glows and gets no greetings. Jess is unaware of his presence behind him at the bar. As Jess stands by Matt's table, he kind of has egg on his face: his question has been answered and the men proceed to ignore him.

JESS
None of you ever heard of Dan Preston?

MATT
(apparently assuming to speak for the others; calm; bland)
No.

WILSON
(at bar; turning to face the table; up)
Dan Preston? I know Dan Preston.

Jess turns to face Wilson, but Matt moves and, for a big man, he moves fast. He goes quickly to Wilson.

CONTINUED

MATT
You're drunk, Wilson.

WILSON
(obviously sober)
I haven't had a drink for ...

RAFE
(interrupts, taking hold of Wilson's arm)
You're three sheets to the wind. You know the boss don't like drunks hanging around here.

WILSON
(appealing to Matt)
Matt, I....

MATT
(blandly)
That's right, Wilson. It gives the place a bad name.

WILSON
But I....

RAFE
(interrupts)
All right, out!

Rafe gets a painful and unnecessary hammerlock on Wilson, who is no match for him, and starts hustling him out the door. It all happens very fast. Jesse, who wants to talk to Wilson, starts to follow; but he is delayed by Matt's crew who rise and, without laying a hand on Jesse, interpose themselves between him and the door as they saunter insolently out to watch the fun. Thus Jesse is the last one out.

17 EXT. FRONT OF THE SALOON - DAY 17
As Matt's boys, followed by Jesse, saunter out, Rafe is already cuffing Wilson about. It's not a fight. Wilson is only trying to protect himself but not doing a very successful job of it. It's child's play for Rafe who slaps the poor man's face hard with forehand and backhand strokes.

RAFE
(as he slaps Wilson)
Don't come around here any more when you're soused. You hear?

He slaps Wilson a few more times, then rushes him to

17 CONTINUED
horse which is tied at hitching post.

RAFE (contd)
(shoving Wilson)
Now go on home and sober up.

Wilson, bruised and hurt, unties his horse, mounts up, rides away. Rafe's friends have been watching the performance and quietly enjoying it. Jess hasn't liked watching it but realizes he'd be gang-jumped if he interfered. Rafe and his friends now saunter insolently back into the saloon, apparently ignoring Jess but hardly bothering to conceal their amusement at his discomfort. For a moment Jess stands alone, looking at the saloon. He's getting mad, but he's got something to do that's not going to get done by getting into a fight. He exits into saloon. CAMERA remains outside and PICKS UP Pete as he comes out of Sheriff's office and scurries up the street toward the saloon.

18

18 INT. SALOON - DAY
Matt and his crew are sitting at their table as if nothing had happened. Jess, standing at the bar, looks in their direction, but they ignore him. Bartender is down at other end of the bar, also ignoring Jess.

JESS
(up; to Bartender)
Let's have another drink.

Bartender shoots a quick look at Matt who gives him a quick negative shake of the head.

BARTENDER
(to Jess)
You've had enough.

JESS
(temper rising a little)
Whadayuh mean?

Bartender does not deign to answer, merely throws Jess a brief, sneering glance, then goes about his work.

JESS
What's going on here, anyway?

As Jess is speaking, Pete enters. Standing behind Jess, he nods to Matt by way of saying "Mission accomplished." Matt nods briefly to Rafe by way of saying, "Okay, go ahead." Rafe rises and approaches Jess whose last remark has been ignored by everybody.

CONTINUED

CUT TO:

At this moment, very much under control, Matt walks his way purposeful and tense, through the emerging mob and approaches Matt. His obvious anger and confidence takes both attention from Jess, and he stays by Matt to see what is going to happen. This leaves Jess free to observe the action.

PATTERSON
(loud and angry; to Matt)
Guess I don't have to tell you. My barn burned down this morning!

MATT
(smooth; pretended sympathy)
Sorry to hear that. You've got to be mighty careful about fire around here. In this dry country, an accident with a match can be kinda costly.

PATTERSON
(building)
There was no accident! Somebody set that fire!

MATT
(as before)
Is that a fact?

PATTERSON
(builds)
It is -- and you know it!

MATT
(always smooth and calm)
Now, Patterson, you couldn't be accusing me, could you?

PATTERSON
I could, and I am. You had that fire set!

MATT
Of course you're in a position to prove that.

PATTERSON
(really losing his head)
I don't have to prove it! I know you did it! You couldn't buy me out so you're trying to burn me out! Only I don't run as easy as some others.

CONTINUED

18 CONTINUED

RAFE
(to Jess)
You got your horse anchored to the town hitching post.

JESS
(bridling)
So?

RAFE
(insolent; provocative)
The boss doesn't like people to tie up to his hitching post.

JESS
What's it there for?

RAFE
For people who have permission to tie up. And you haven't got permission.

JESS
(tightly)
In that case, maybe you'd better tell me how to get it.

RAFE
That's your problem.

Rafe is standing annoyingly close to Jess. He's obviously baiting him. He'd just love Jess to start something. Jess is very tempted. But he decides against it as he realizes that would not buy him anything.

RAFE (contd)
You gonna move your horse?

JESS
(after a moment in which he looks hard and straight at Rafe)
Yeah...for now.

Jess turns to exit.

RAFE
I'll just see that you do.

Rafe follows Jess toward door. All at the table rise and follow them.

19 EXT. FRONT OF THE SALOON - DAY
A man (PATTERSON) approaches the saloon as Jess and the others emerge. Patterson is in his early thirties and

CONTINUED

MATT
I can understand your being upset, Patterson. But it was a **bad thing.** **So I'm going to forget what you said. The offer I made you for your place still goes. Even without the barn.**

PATTERSON
Why, you dirty, thieving **tin-horn,** I'm going to...

He fails to finish the sentence as Matt draws his gun and shoots him dead.

20 ANOTHER ANGLE 20
CHUCK comes running out of a building across the street. (NOTE: He does not come from Sheriff's office.) He is a well-built, pleasant-looking fellow in his early thirties, and he wears a deputy's star on his shirt. Running, he joins the group.

CHUCK
What's going on?
(kneels by Patterson)
He's dead.
(rises)
What happened?

Hunds, not at all in awe of Chuck whom, as a matter of fact, he patronizes, Matt says:

MATT
Simple matter of self-defense, Chuck. He started to pull a gun on me, and I had to shoot him.

CHUCK
(incredulous)
Joe Patterson tried to pull a gun?

MATT
(as before)
That's right, Chuck.

Chuck looks at Matt's crew, and their faces quickly tell him that they verify Matt's story.

JESS
(approaching)
That's not the way I saw it.

CONTINUED

CONTINUED

CHUCK
How did you see it?

JESS
The man never went near his gun. He was shot down **cold.**

Chuck looks at Matt whose blank calm and self assurance are not at all shaken by Jess' story.

CHUCK
(to Jess)
Would you swear to that?

JESS
I sure would.

CHUCK
(to Matt)
I'm placing you under arrest for murder.

Rafe moves in menacingly.

RAFE
(to Chuck)
Now, listen --

MATT
(interrupts; soothing)
It's all right, Rafe. Chuck's just doing his duty as he sees it.

Chuck realizes that he is being patronized and he's a little uncomfortable. He doesn't know quite what to do about it, but he holds his ground.

MATT
(milking the gag)
Why, Chuck's the best deputy sheriff in town.

PETE
The best? He's the only one.

RAFE
You catch on fast, don't you.

Pete looks at Matt to see if he's supposed to laugh. Matt is straight-facing it. Pete decides he's supposed to laugh.

CONTINUED

20 CONTINUED

RAFE
(laughing)
The best deputy sheriff. That's pretty good.

He laughs, goes into a fit of coughing.

CHUCK
(taking Matt's arm)
Let's go.

RAFE
(still not sure what he's supposed to do)
You want me and the others to come along, Matt?

MATT
(interrupts)
No. We've got to respect the law.

Rafe and the rest of the boys still look a little puzzled.

MATT (contd)
(allowing himself a small smile)
I'll be right back.
(winks)

That breaks the tension. Rafe and the boys grin as they realize it's another "joke."

CHUCK
(to Jess)
You come along, too.

Jess nods and starts, with Chuck and Matt, toward Sheriff's office. But:

RAFE
(grabbing Jess' arm)
What I said about moving your horse still goes.

Jess debates with himself for a moment, decides not to punch Rafe in the nose. Then, suddenly, he changes his mind. He crashes a stunning right into Rafe's jaw. The latter goes down -- is about to charge Jess when a look from Matt stops him. Jess picks up the reins of his horse -- starts down the street with Chuck and Matt. As they move off toward the Sheriff's office, Rafe momentarily glares after them, then follows his chums back into the saloon.

FADE OUT

FADE IN

21 EXT. SHERIFF'S OFFICE - DAY 21
Establish. (Jess's horse tied to hitching post).

22 INT. SHERIFF'S OFFICE - DAY 22
SHERIFF sits behind desk. He is about fifty, a tall, dried-up, shifty-eyed man. MATT, very much at ease, sits at side of desk. CHUCK, looking uncomfortable, stands nearby. JESS, looking very sober, is also standing.

MATT
So you see, Sheriff, it was simply a matter of self-defense. Patterson went for his gun.

CHUCK
(with some head; indicating Jess)
That's not what this man says.

MATT
(the "kindly big brother")
Chuck, you've got to learn to evaluate evidence. It's important if you ever want to become Sheriff.

CHUCK
What about the truth--isn't that important?

MATT
(swiftly)
What carries more weight--the unsubstantiated word of a stranger you never saw before, or the unanimous word of a whole group of men that live right here in this town and that you know can tell when they see a man going for his gun?

CHUCK
But I still say...

SHERIFF
(interrupts)
I say you've got to learn respect--and also not to call the town's leading citizen a liar!

MATT
(smiling tolerantly; rising)
Don't be hard on the boy, Sheriff. He'll learn. Will you be wanting me for anything else?

SHERIFF
No Matt. I'm sorry that the...

22 CONTINUED (con

MATT
(interrupts, thus barely disguising the easy contempt in which he holds Sheriff; to Chuck)
Stop by the saloon later; I'll buy you a drink.

Matt exits, ignoring Jess although he has to pass close to him. Chuck is left standing in a certain amount of embarrassment and confusion and anger. Sheriff ignores him and turns to Jess with a show of some cordiality; it's not much, but its a lot more than Jess has received from anybody else -- and it's as phony as a three-dollar bill.

SHERIFF
Something I can do for you, mister?

CHUCK
(who doesn't consider the last episode closed)
Sheriff...

SHERIFF
(irritably)
Don't just stand around, boy. Plenty of paper work over there that needs doin'.

Chuck opens his mouth to protest, thinks better of it, goes to a small desk and proceeds to busy himself with paper work. The desk is on the far side of the room.

SHERIFF
(to Jess)
These young fellows don't realize that being a lawman is work. Boys were a lot different when I started wearing a badge.

JESS
(who is not particularly interested in Sheriff's views on the younger generation)
I'd like some information.

SHERIFF
So would I. Your name for instance.

JESS
Harper. Jess Harper.

SHERIFF
All right. What can I do for you?

JESS
I got a letter from a man named
(contd)

SHERIFF
(contd)
to take orders? Until you learn to take orders, you're never going to be able to give 'em.

CHUCK
(puzzled, reluctant)
Okay, Sheriff.
(exits)

SHERIFF
Believe me, when I was a deputy and I got told to do something, I'd hop. But the young fellows today...

JESS
(refusing to be side-tracked)
About Dan Preston...

SHERIFF
Already told you.
Nobody by that name around here.

JESS
(verge of anger)
I've been told a lot of things. Only some of 'em are a little hard to believe.

SHERIFF
(patiently)
Look, Harper, I know everybody in Dangyers Pass. That's part of my job. And if I never heard of Dan Preston, there is no Dan Preston.

Jess is stopped for a moment. He's not quite sure how to proceed from here.

JESS
Everybody's sure trying to convince me there isn't.

SHERIFF
(refusing to take offense)
Now just what do you mean by that, son?

JESS
What kind of a town is this, anyway?

(continued)

SHERIFF
(apparently to have
no idea what Jess
is talking about)
Denver's fine? Why, this is just
a nice, friendly, peaceful, little
town.

JESS
Friendly?? **Like a bobcat you mean.**

SHERIFF
Pretty well off the beaten trail here. Don't meet many strangers -- so it's only natural folks'd be a little skittish where you're concerned. But this business about Preston...if you dead set on findin' him, my advice to you would be to ride on.

Jess opens his mouth to make a quick reply, thinks better of it.

JESS
Well, all right, Sheriff. Thank you for your time and your help.
(starts for door)

SHERIFF
Glad to be of service.

JESS
(at door)
Anyplace around here to get something to eat?

SHERIFF
Fine restaurant right across the street.

JESS
Thanks.

Jess starts to open door; then, as if getting another thought, he turns back to Sheriff, and:

JESS
I suppose it's just a waste of time, but do you know where I can find a man named Wilson?

This confuses Sheriff for a moment. Apparently he hasn't received his orders about how he is supposed to answer that question.

(CONTINUED)

CONTINUED

SHERIFF
Wilson? What'd you want to see him about?

JESS
Just want to pay him a friendly visit.

Sheriff hesitates another moment. Then seeming to decide that there's no harm in it.

SHERIFF
He's got a little ranch about five miles north of town.

JESS
Thanks.
(starts to exit)

23 EXT. FRONT OF SHERIFF'S OFFICE - DAY
Jess's horse is tethered as in Scene 22. Jess comes out of the office and stands, thinking. He looks up the street toward the hotel.

24 REVERSE - JESS'S POV
Matt and his chums are lounging on the hotel porch, looking at CAMERA (Jess) in insolent amusement.

25 JESS
He looks across the street.

26 REVERSE POV
The restaurant.

27 JESS
He starts across the street.

28 ANOTHER ANGLE - TRAVELING
Jess approaches restaurant. Sign on restaurant indicates that it is owned by Matt Jessup. A sign behind the glass of the door indicates that the place is OPEN. As Jess nears the door, a hand appears, turns the sign over, and the place is now CLOSED. Jess stands there, apparently debating whether to kick the door in. He reacts, as

CHUCK'S VOICE
(off, calls)
Hey, Harper...

29 ANOTHER ANGLE
We see Chuck, with package of tobacco in his hand, approaching Jess. Jess turns to meet him. But before Chuck gets to Jess, both react, as:

CONTINUED

CONTINUED

(off), calls

Chuck!

30 ANOTHER ANGLE
Sheriff has come out of his office.

SHERIFF
(calls)
How long do I have to wait for that tobacco?

Chuck looks from Sheriff to Jess.

SHERIFF
(calls)
Come on, shake your feet.
We've got work to do.

Reluctantly, Chuck walks to Sheriff's office. Jess watches him, sees Sheriff say something to him. Then Chuck exits into office. Sheriff remains standing in front of office. Jess looks to the insolently amused group on the hotel porch; to the Sheriff who is the picture of blond insouciance; to the CLOSE restaurant. He's hot and dusty and thirsty and wind-blown, and he's got the message and he doesn't like it.

31 EXT. FRONT OF SHERIFF'S OFFICE - DAY
Sheriff, as though there weren't a thing wrong in the world, turns from his bland contemplation of Jess (o.s.) and strides into his office.

32 INT. SHERIFF'S OFFICE - DAY
Chuck is at his desk as Sheriff enters.

CHUCK
Walt, there's something I
don't understand. If...

SHERIFF
(interrupts)
There's lots of things you
don't understand. **And I'm gettin'**
tired of sayin' it, too.
Now, do you want
to be the Sheriff of this town
some day, or don't you?

CHUCK
Well, sure, but...

SHERIFF
Then try to remember that a good lawman is the servant of the people. Stop bothering the citizens you're supposed to be working for.

CHUCK
You mean Matt Jessup?

SHERIFF
Sure I mean Matt Jessup. He's the leading citizen in Danvers Pass. Think what this place would be without him.

CHUCK
Look, I was born here, and there wasn't anything wrong with the place before Matt Jessup moved in.

SHERIFF
You going to argue with me, or you want to learn something?

CHUCK
I'm not trying to argue with anybody. I'm just trying to do my job.

SHERIFF
And I'm trying to teach it to you. But you're making an awful uphill job of it.

CHUCK
Well, will you teach me why part of my job is to say nobody around here ever heard of Dan Preston? That was the name of that prospector who came through a couple weeks ago, wasn't it?

SHERIFF
(flatly)
No, it wasn't.

SOUND: HORSE WHINNIES (OFF)

Sheriff goes to front window, looks out.

SHERIFF'S POV
Jess, having untethered his horse from Sheriff's hitching post, is mounting up.

SHERIFF
(at window)
Guess that fellow's getting a little sense and leaving town.

35 EXT. THE STREET - DAY
Jess rides away from Sheriff's office and approaches hotel. Sign on hotel indicates that it is owned by Matt Jessup. Matt and his merry men are still lounging on the porch.

36 EXT. FRONT OF HOTEL - DAY
Jess reins up, dismounts and starts to tie up to the hitching post in front of hotel. Rafe moves down off the porch and approaches him.

RAFE
Wouldn't tie up there, if I were you.

JESS
You gonna tell me there's a law against it?

RAFE
Only guests of the hotel have permission to tie up there, and the boss doesn't like people tying up without permission.

JESS
(who's been pushed just about as far as he can be pushed)
Starting that song and dance again, huh?

RAFE
You don't like the music?

JESS
I don't like anything about this town, and that includes you and your music and your boss.

RAFE
Well, **we're real sorry about that.**

The lounsers on the porch, sensing something interesting, start drifting down.

RAFE (contd)
If you don't like this place, maybe you'd better leave.

Chuck, not knowing what is transpiring, comes wandering into shot from direction of Sheriff's office.

CONTINUED

36 CONTINUED

JESS
There are a couple of things I want to do first.

RAFE
Like what?

JESS
Well, for one thing, I'd like to see you on your hands and knees again. 'Bout the only time you look natural to me is when you're on all fours.

RAFE
(smiling a sadistic smile and starting to put up his dukes)
'Come ahead and try it. That lucky punch you threw just bought you more trouble than you know.

As Jess prepares to square off, Chuck steps between them.

CHUCK
Hold it.

MATT
(interrupts; blandly)
What's the matter, Chuck? You workin' overtime again?

CHUCK
Just keeping the peace, that's all.

MATT
I don't see that any laws are being broken. Both these men want to fight, and there's no law against a little exercise under the circumstances.

Chuck looks uncertainly from Jess to Rafe. It is obvious that both do indeed want to fight.

CHUCK
All right. But it's going to be a fight. No gunplay.

RAFE
That's all right with me. I don't need an iron to flatten this saddle-tramp.

CHUCK
Then drop your gun belt.

36 CONTINUED (2)

Rafe looks at Chuck, hesitates, then takes off his gunbelt.

CHUCK
(to Jess)
You, too.

Jess drops his gun belt. He and Rafe now have at each other with the others standing around as sort of human ring-ropes and Chuck acting more or less as a referee. That is, he has to referee the onlookers, keeping Rafe's friends from interfering, having to do so occasionally with his drawn gun as a persuader as Rafe seems anxious to use his knife on Jess, and other members of the jolly party would like to get in some kicks when Jess is down. And he's down more than once, as is Rafe. It is a savage brawl, with Jess having the advantage of a little more speed and Rafe having the advantage of more weight and less reluctance to stomp his opponent when he's down. The battle goes on for quite a while, and finally Jess puts Rafe down and out, cold.

Bruised, battered and breathless, Jess retrieves his gunbelt and puts it on. He is still fighting mad, and the onlookers make way for him as he starts toward the hotel porch. He stops, however, as he notices Rafe edging toward his (Jess') horse, and toying with his knife in an ostentatiously casual manner. Jess grabs Rafe by the scruff of the neck, and:

JESS
(still fighting mad)
If my horse or my gear gets out while I'm in the hotel, I'll be lookin' you up. Understand?

He holds onto the badly frightened Rafe for a moment, then casts him away.

MATT
(to Jess)
Nothing's going to happen to your horse. You won't be here that long. There are no vacancies in the hotel.

JESS
(ready to tangle with Matt)
No?

MATT
(refusing to be provoked)
No. I'm sorry, but we're all filled up.

CONTINUED

JESS

Yeah. I can understand how that might be. This is such a beautiful town. I'll bet people come here from all over just to spend their vacations.

MATT

(half-smiling)
Y'know, you're making it kinda hard for me to like you.

JESS

Look, let's get one thing straight. Nobody's pushing me out of this town. I came here to find Dan Preston, and I'm staying until I do.

MATT

But not in my hotel. Like I said, we're filled up.

JESS

Maybe somebody checked out this morning. I'll ask the room clerk.

Jess turns toward porch, then turns back to Matt.

JESS (contd)

(dryly)
That is...if you have no objections....

Jess turns and starts into the hotel. Matt and those of his boys who are not tending to the fallen Rafe follow him as he starts into the lobby. The beating that he has just given their top bully-boy has impressed them somewhat, but there is nothing in their still insolent expressions and movements that indicates they are about to let up on him.

37 INT. THE LOBBY - DAY 37

A bleak room. A few chairs. Reception desk with key board behind it. Stairway to upper story. Desk clerk is MAE FERGUSON. Mae is young and pretty. She's been around, and some of the places she's been haven't been nice. Perhaps "hard" is not the word for Mae, but she's a girl with few illusions. She knows how to take care of herself in the clinches, and she's travelled, but, part of the way, she's been kicked. Jess enters, followed by Matt and some of his boys. Jess approaches the desk.

JESS

Afternoon, ma'am.

MAE

Well!

37 CONTINUED (contd) 37

JESS
Maybe somebody's planning to check out. Do you...

Chuck enters. All turn to him, as:

CHUCK
(interrupts)
Matt, the Sheriff wants to talk to you. He says it's important.

Matt looks levelly and calmly at Chuck, but does not make a move to leave.

MATT
(calmly)
Tell him I'll be along-- as soon as I get time.

CHUCK
(quietly)
Yeah, I'll do that.

Chuck exits.

MATT
(to Mae)
The man asked you if anybody was planning to check out. Tell him.

Mae resents Matt's sarcastic way with her. She looks hard at him for an instant, but he is definitely in charge.

MAE
(to Jess; not liking to have to say it)
Nobody's planning to check out.

JESS
I get it. Do you happen to know where I can find Dan Preston?

Unseen by Jess (whose back is to him) Matt's face tightens as he awaits Mae's answer, but he relaxes as -

MAE
I never heard of him.

JESS
That's a stock answer around here. Somebody must be givin' away prizes.

MAE
I hope that's not your idea of something funny.

JESS
No, it isn't I just expected a little more honest answer from you.

MAE
Why? Am I suspected?

37 CONTINUED (contd) 37

JESS
I don't know. You just seemed different from the rest of them.

MAE
Different? How?

JESS
Cleaner. Not so hungry to have to lie.

MAE
(dryly)
Thanks for the vote of confidence.

JESS
Forget it. I'm wrong all the time.

PETE
He's a real sweet talker, ain't he, Matt?

MATT
Shut up.

All turn and watch as Rafe enters, accompanied by his friends who brought him to.

MATT (contd)
You all right, Rafe?

RAFE
(looking hard at Jess)
Yeah, I'm all right. But he's gonna get paid off.

Jess meets Rafe's baleful glare squarely.

JESS
Next time be wearing a gun. My hand's gettin' sore, knockin' you down.

Rafe takes an angry step forward, but Matt snaps his fingers, points to a chair. Rafe glowers, but sits down.

JESS (contd)
(turning to Mae)
Miss, would it be very much trouble if I asked you for some water? I'm pretty dry.

CONTINUED

37 CONTINUED (contd) 37

As Matt starts to speak:

MAE
Don't say it, Matt.

(coming out from behind desk)
Let the man have some water.
(to Jess)
I'll get you a drink. Wait a minute.

She exits. Matt's reaction shows that he does not like being talked to like that, but Mae is gone before he can say anything and he decides to let it pass. Sheriff enters.

SHERIFF
(up slightly from door)
Matt, if you've got a minute, I'd like to talk to you.
(looking at Jess)
Alone.

MATT
(starting toward door)
Sure.

Jess -- battered, thirsty and tired -- drops into a chair as:

RAFE
(to Jess)
The chairs are for guests of the hotel.

MATT
It's all right, Rafe. Let him rest up. He's got a long ride ahead of him. He'll be leaving pretty soon.

PETE
Unless he wants to sleep in the street.

MATT
(half smiling)
He wouldn't do that. Not when he knows the Sheriff would have to lock him up for vagrancy.

CONTINUED

37 CONTINUED (contd) 37
Matt's boys laugh dutifully at his sparkling witticism. Then, in obedience to Matt's gesture with his head, they troop out to the porch after him and Sheriff. Mae re-enters, carrying a glass of water. She gives Jess the glass, which he gratefully accepts.

JESS
(starts to drink)
Thank you, Miss.

MAE
There's a wash-stand out in the hall. You're welcome to use it if you like.

38 EXT. HOTEL PORCH - DAY 38
Matt and Sheriff are standing somewhat apart from Matt's boys, who are doing their lounging act.

SHERIFF
(anxious not to offend Matt)
All I mean, Matt, is maybe you ought to take it kind of easy. Not go too far. I mean, like shooting Patterson.

MATT
(not worried)
What are you worried about? You're the law around here, aren't you?

SHERIFF
Sure, Matt, sure. But word gets out, you know. We don't want the U.S. Marshal coming in here again from Laramie.

MATT
He didn't get very far last time he poked his nose in.

SHERIFF
I know. We managed to sweep things under the rug pretty good that time. Maybe next time we won't be so lucky.

MATT
(with note of light contempt)
For a thick-skinned man, you sweat awful easy.

SHERIFF
(taking no offense, toadying)
I'm just talking for your own protection.

CONTINUED

MATT
(not seriously)
All right. I won't shoot anybody else today. Is that what you want me to say?

SHERIFF
I just don't want any trouble.

MATT
Like what?

SHERIFF
Well. Harper in there --
looking for Dan Preston. If you got any ideas about....

MATT
(interrupts)
He'll be riding on soon.
Anything else bothering you?

SHERIFF
Well, no.

MATT
Then relax.

SHERIFF
One thing: he asked me how to get to Wilson's place.

This information does seem to concern Matt somewhat.

MATT
I should have figured on that.
You didn't tell him, did you?

SHERIFF
Well, yeah. I didn't think there'd be any harm in that. I mean, I thought....

MATT
(interrupts)
Every time you start thinking, you come up with trouble.

SHERIFF
What'd I do wrong?

MATT
Forget it. I'll take care of it and our young Mr. Galahad.

ACT III

FADE IN

39 INT. REAR HALL OF HOTEL - DAY 39

Jess is washing some of the dirt and blood off. Mae hands him a clean towel. He murmurs "thanks".

JESS
Was that on the level, what that jayhawk said about you being Matt's girl?

MAE
(flat, unemotional)
Enough not to argue about it.

JESS
(after a pause)
Why him?

MAE
(as before)
Because he asked me to marry him. That doesn't happen every day.

JESS
I don't get it. I'm sure lots of men have asked you.

MAE
Not to marry them.

JESS
And he's the town's leading citizen.

There is a pause as Mae just looks at him flatly.

MAE
He takes a bath once in a while. That's something I can't say for many others in this town.

JESS
This isn't the only trail street in the world. There are other places.

MAE
(flat)
I've been there.

JESS
How long have you been here?

MAE
A week. A month. I stopped counting.

CONTINUED

39 CONTINUED 39
Jess reacts in surprise.

JESS
Then what did you come ~~to this place~~ HERE for?

She looks at him for a moment, her expression telling him nothing.

MAE
(quietly changing the subject)
I hear it used to be a pretty nice little town.

JESS
Yeah. Too bad it changed.

MAE
Don't bother your head about Danvers Pass. You've got more important things to worry about.

JESS
Like what?

MAE
Like getting out of here alive. The longer you wait, the less chance you've got.

JESS
You think I'd leave without doin' what I came here for?

MAE
(quietly)
There are worse ways to leave.

JESS
Like feet first?

MAE
That's a bad bunch you're up against. Don't get any more mixed up with them.

JESS
What about you? Aren't you kind of getting mixed up with them?

MAE
I've been mixed up with them all my life. Just under different names and with different faces and in other towns.

39 CONTINUED
There is a pause.

JESS
I'm staying here till I find Dan Preston.

MAE
Forget about him.

JESS
You know where he is, Mae?

MAE
(quietly)
You haven't heard a word I've said, have you?

She exits abruptly to interior room. Jess looks after her for a moment, thinks, shrugs, starts to exit to porch.

40 EXT. HOTEL PORCH - DAY
Matt and his boys are on the porch. Sheriff and Rafe are gone. Jess enters from lobby, makes his way across the porch and down to his horse which is still tied to hitching post. He unties the beast and mounts under the lazy scrutiny of those on the porch.

MATT
(with a smile)
Leaving so soon?

Jess just looks at Matt appraisingly. Then he wheels his horse and rides away. Matt watches him go.

41 ANGLE FAVORING MATT
As he watches Jess (o.s.) ride away. He looks thoughtful and a little concerned. After a moment, he jerks his head, indicating that Pete is to follow him, and they both start to exit into the lobby.

42 INT. THE LOBBY - DAY
Mae is behind the desk as Matt and Pete enter from porch.

MATT
Give me the key to Room Seven.

MAE
(starting to protest)
Matt, listen. Don't do any....

MATT
(interrupts)
Mind your own business.

Matt starts toward the key board.

CONTINUED

42 CONTINUED 42

MAE
(coming between Matt and the key board)
Matt, please.

Matt impatiently pushes her out of his way. She falls toward Pete who catches her and is obviously excited by the feel of her. She quickly pulls herself away from his touch. He coughs. Meanwhile, Matt has taken the key from key board.

MATT
Come on.

Matt goes up the stairs, followed by Pete. Mae, looking perturbed, watches them go.

43 INT. HOTEL CORRIDOR - DAY 43
In front of a door marked "7". Matt and Pete ENTER SHOT, Matt carrying the key which he uses to unlock the door.

44 INT. HOTEL ROOM - DAY 44
Tied to the bed and gagged is a man in his fifties, a desert rat type. He is DAN PRESTON. He is, obviously, in a rough spot, but, if we can judge from his eyes, there's still fight left in him. Matt and Pete enter. Matt approaches the bed, Pete remaining a few paces away. Matt slaps Dan twice -- hard.

MATT
That's just for openers. And maybe to loosen your tongue a little.

Matt removes the gag from Dan's mouth.

MATT
I'm not going to fool with you much longer, Dan. I want to know where that strike is. Now.

DAN
How many weeks 'you been hammerin' me -- an' how many times have I gotta tell ya? You'll get nothing from me.

MATT
(hitting him again)
I don't like to have to do this. Why not make it easy for both of us?

CONTINUED

44 CONTINUED 44

DAN
You think I spent thirty years frying in the desert to make one good strike so I could turn it over to a sidewinder like you?

MATT
You're never going to get out of this town to register that claim. You'll turn it over. You've got no choice.

DAN
You're wrong. I've got a choice. I can make sure that gold stays right where it is until somebody else finds it.

MATT
I hope you'll change your mind, Dan. You've only got 24 hours left. And those 24 hours aren't going to be nice.

Matt gestures with his head for Pete to approach. Pete takes out his knife and, smiling, approaches Dan.

45 INT. THE LOBBY - DAY 45
Behind the desk, Mae is looking very upset. She glances at the stairs. Suddenly:

DAN'S VOICE
(off; screams in pain)

Mae runs out from behind the desk and rushes up the stairs.

46 INT. THE CORRIDOR - DAY 46
Door to Dan's room is open. As Mae runs INTO SHOT, Dan's voice screams in pain. Mae runs to the door.

MAE
(speaking into the room)
Stop it! Stop it!

47 INT. THE HOTEL ROOM - DAY 47
Dan, still tied to the bed, is in pain. Pete, holding his knife and smiling his sickening smile, has turned to look at the door, as has Matt, as Mae runs into the room.

MAE
Leave him alone, Matt! Leave him alone!

CONTINUED

47 CONTINUED 47
Matt slaps her in the face, hard, once forehand and once backhand.

MATT
A bargain's a bargain. Now keep out of this!

DISSOLVE

48 EXT. WILSON RANCH - FULL SHOT - DAY 48
A boy of ten, JOEY, is carrying a load of wood into the kitchen.

49 INT. WILSON HOUSE - KITCHEN AREA 49
Wilson is shaving with a straight razor near the back door as Joey ENTERS, carrying his arm-load of wood. Wilson continues shaving as Joey places his burden in a wood-box near an iron stove.

JOEY
(straightening)
Anything else, Mr. Wilson?

WILSON
Nope. You go on home, son.

Joey nods and starts to leave. Wilson then half-smiles, stopping the boy with:

WILSON
Joey...
(warmly)
You did fine today. Tell your Pa I'll be over to see him, soon as I get cleaned up.

He flips Joey a half-dollar. The youth catches it.

JOEY
(beaming)
Yes, sir. And thanks.

He runs OUT, closing the door a little too exuberantly behind him. The o.s. SOUND of Joey's horse fades quickly away. Shaking his head at the youth's swift departure, Wilson resumes shaving.

50 CLOSE - WILSON 50
Frowning at the pull of his razor, he begins honing it on a strop. A moment later and his attention is diverted to an o.s. KNOCK at the door. With a gesture of annoyance, Wilson crosses to the door.

51 CLOSE - ANGLE AT DOOR 51
Wilson opens the door. His face suddenly blanches. Involuntarily he takes a step backwards.

WILSON
(fearfully)
Don't. I --

Almost before the first word is out of his mouth he is nearly cut in two by a blast of gunfire.

52 INTERCUT 52
A revolver being emptied directly INTO CAMERA.

DISSOLVE

53 EXT. ROADWAY - PAN - DAY 53
Jess reins up in f.g. near a sign that reads: "Wilson Ranch".

54 CLOSE - JESS 54
Riding in, he looks to see if anyone is around.

55 CLOSE - JESS - SIDE ANGLE - PAN 55
As he reins into f.g., his gaze (and voice) cues CAMERA to PAN ACROSS the deserted ranch house.

JESS
Hello -- anybody home?

56 CLOSE - JESS 56
Frowning, he dismounts and moves toward the door.

57 INT. WILSON HOUSE 57
The door is sufficiently ajar to permit a view of Jess' approach. He knocks, opens the door, calls "Hello", steps inside. His eyes sweep over:

58 P.O.V. SHOT - THE EMPTY ROOM 58
Nothing appears out of place -- nor is there any sign of Wilson's body.

59 CLOSE - JESS 59
Stepping forward, he sees something on the floor.

60 LOW ANGLE - JESS 60
He picks up the straight razor on the floor where Wilson has dropped it in falling. Abruptly he glances off toward:

61 P.O.V. - WILSON 61
From this angle a part of Wilson's body can be seen, protruding from behind a bed in a nearby alcove.

62 CLOSE - JESS 62
As he straightens, a pistol panel crashes down across the back of his neck -- the weapon being wielded by Rafe, who has hidden himself in the room. But the blow is glancing, making it possible for Jess, groggy and half out on his feet, to grab Rafe and hang on.

63 TWO SHOT 63
Rafe half-smiles at Jess' stubborn efforts to hang on.

RAFE
I told you we weren't finished.

Once again Rafe clubs Jess with the .45 -- and this time Jess goes down like a pole-axed steer. Swiftly Rafe lights a nearby oil lamp, then throws it against a wall.

64 CLOSE - OIL LAMP 64
It bursts into pieces and the flaming liquid begins licking hungrily up some curtains nearby.

65 CLOSE - RAFE 65
Satisfied with the course of events, Rafe turns and goes OUT.

DISSOLVE

65-A INT. WILSON HOUSE - DAY 65-
The wall where the fire started is now a seething mass of flames. The blaze is rapidly spreading -- the room becoming filled with smoke.

65-B CLOSE - JESS 65-
The smoke prods him into consciousness where he has fallen. Slowly and with great effort, he tries to crawl toward the door.

65-C ANOTHER ANGLE - JESS 65-
Some burning timbers crash toward him, showering him with sparks. With a final effort, he pulls himself to his feet, using the edge of a table to do so. Then, choking, he stumbles out the door.

65-D EXT. WILSON HOUSE 65-
Jess is already falling as he clears the burning doorway. He lurches forward, choking and coughing, falls and lies still.

DISSOLVE

66 EXT. ROADWAY - MED. SHOT - MAE - NIGHT 66
She is riding along, obviously looking for someone or something. Abruptly she reacts as she sees:

66-A P.O.V. - LONG SHOT - BURNING RANCH HOUSE 66-A
The fire has practically consumed Wilson's place.

66-B CLOSE - MAE 66-B
Swiftly she rides out toward Wilson's.

DISSOLVE

67 INT. WILSON BARN - TWO SHOT - NIGHT 67
Mae turns up a lantern, then crosses to where Jess is lying unconscious. As she places her coat under his head to make him more comfortable, he stirs. His eyes open in response to her attending his cuts and bruises with a handkerchief which she moistens from a canteen.

67-A CLOSE ANGLE - JESS AND MAE 67-A
She watches him closely, gently restrains him as he tries to sit up.

MAE
Try to stay quiet.

JESS
(glancing around)
How'd I get in here?

MAE
(smiling)
I wish you'd walked. You're heavier than you look.

JESS
(propping himself up)
Thanks, Mae...What about the house?

MAE
(glancing off)
It's gone. Burned to the ground. I pulled you in here just a few minutes ago.

JESS
(trying to sit up)
Doesn't feel like anything is broken -- except my head.

MAE
(as Jess touches a cut in his head)
Did Rafe do that?

JESS
Yeah. Along with killing Wilson. But how'd you know?

CONTINUED

67-A CONTINUED 67-A

MAE
I heard Matt talking how he'd sent Rafe out here.
(looks toward house)
I should've known right away this would happen.

67-B ANOTHER ANGLE 67-B
As she turns, Jess observes a bruise on Mae's face.

JESS
Looks like you kinda got in the way of something yourself.

MAE
(touching her face)
A little present from Matt. He's good at that sort of thing.

JESS
Why don't you leave, Mae? You can come along with me if you like. I'm headin' back to Laramie.

MAE
Quitting?

JESS
Not the way you mean. I can't fight this whole town, though. I'll have a U.S. Marshal with me when I come back.

MAE
By that time, Dan Preston will be dead.

JESS
(deliberately)
You've known where he is all along.

CONTINUED

Discard this
side - white (or light
beige now) paper.

goes between pages 41 + 42

68 CLOSER ANGLE 68

Mae does not bother to confirm this obvious fact.

MAE
I ran into the old man about a year ago. I was working in a saloon in Red Bluff. He was down on his luck, so I gave him a grub-stake.
(disparaging)
Some grub-stake. Twenty-five dollars.

JESS
(equitably)
It can look awful big to a man with nothin' at all.

MAE
Yeah, I suppose. Anyway, I heard from him a few weeks ago. He said he'd hit it rich and wanted to share it with me. So I came...You want to hear any more of this?

JESS
Go ahead.

MAE
When I got to Danvers Pass, I found the old man hadn't registered his claim. Matt Jessup was after it, and it looked to me like Matt was going to end up with it. So I got smart.

JESS
Givin' me a hand like you did's not so smart.

MAE
I thought nothing could bother me any more. But when Matt locked the old man up and turned Pete loose on him...
(with revulsion)
The world's a rotten place, Jess.

JESS
Just some of the people in it. I didn't come here to clean up a town. I came to help Dan Preston. But it looks like I can't do one without helpin' do the other.
(pause)
Does Matt think you're coming back?

MAE
He knows I've got no place else to go.

CONTINUED

68 CONTINUED (contd) 68

JESS
Good. Can you get me in to see Dan Preston?

Mae looks at him, sees that he is serious, decides to go along.

MAE
Through the back door. After dark.

JESS
What about horses? Can you get them?

MAE
No, I don't think so.

Jess begins to look defeated.

MAE (contd)
You're trying to start a war without much of an army.

JESS
(ray of hope)
Wait a minute. What about Chuck -- that young deputy? I think he's straight.

MAE
I'll talk to him.

JESS
Good.

Jess rises, with Mae's help. He kisses her.

MAE
Why'd you do that?

JESS
Because I wanted to.

She stares at him for a moment, almost tenderly, then looks away.

MAE
We better get started.

JESS
(very soberly)
Yeah. It's going to be a long night.

FADE OUT

ACT IV

FADE IN

69 EXT. FRONT OF THE HOTEL - NIGHT 69
Sheriff, Matt and his boys are lounging on the porch. Shooting down past the side of the hotel, CAMERA sees Jess and Chuck as they emerge from behind the structure next to the hotel. Each is leading two horses, as they make their slow, cautious way toward the back of the hotel.

70 EXT. BACK OF THE HOTEL - NIGHT 70
Mae, standing at the back door of the hotel, watches anxiously as Jess and Chuck approach, cautiously and silently, leading the horses. As they reach her, she shows Jess that she holds a room key. Jess nods in appreciative understanding, gives the lead reins of his two horses to Chuck.

MAE
(nervous; whispers)
Everything all right?

JESS
(glancing around)
Yeah. So far.

Jess takes the key from Mae, and they start into the back door.

71 INT. AT BACK DOOR - NIGHT 71
Jess and Mae enter. She signals for him to follow her. CAMERA PANS them to rear staircase.

72 ANOTHER ANGLE 72
We see that the staircase goes halfway up, reaching a landing and then reversing direction as it continues (o.s.) to the upper floor. Jess and Mae walk up to the landing, then turn and exit shot as they make their way up the second half of the staircase, o.s.

73 EXT. THE PORCH - NIGHT 73
Sheriff, Matt and his boys are on the porch. Rafe is seated in a rocking chair -- which fails to rock properly and squeaks noticeably.

RAFE
(frowning at chair)
One of these days I'm gonna have to fix this. They just don't make rockers like they used to.

CONTINUED

73 CONTINUED (contd) 73

MATT
Tell you what, Rafe. When we get hold of Preston's ten-strike, I'll buy you a dozen of these--
(indicates rocker; smiles)
Solid gold.

The group exchanges smiles.

74 INT. THE CORRIDOR - NIGHT 74
Jess and Mae, having come up the rear staircase, walk cautiously down the corridor to Room Seven, Mae leading the way. Jess inserts key and unlocks door.

75 INT. THE HOTEL ROOM - NIGHT 75
Dan is tied and gagged. He shows some apprehension as door opens and Jess and Mae enter. But the apprehension vanishes as he recognizes Jess.

JESS
(approaching bed)
Dan---

Jess starts to remove the gag from Dan's mouth.

76 EXT. THE PORCH - NIGHT 76
As in Scene 73. Matt has everyone's attention as he holds forth:

MATT
(with much confidence)
The thing you gotta understand about women is they like to know who's boss. You take Mae. All right, I had to hit her a couple of times this afternoon. And what happened? Tonight she came crawling back, she didn't say a word; she's inside, working. Women are like carpets: they last longer if you beat 'em now and then.

There is mirth. Matt rises, starts toward lobby. He pauses in the doorway, glances back.

MATT
(smiling)
Course I could be wrong.

He exits.

77 INT. THE LOBBY - NIGHT 77
It is deserted. Matt enters from porch. He shows just slight surprise as he finds no one there. He looks at key-board.

78 CLOSE - THE KEY BOARD 78
Key to Room Seven is missing.

79 MATT 79
He shows neither surprise nor excitement. He starts to exit to porch.

80 EXT. THE PORCH - NIGHT 80
Matt enters from lobby.

MATT
he must be upstairs giving the old man his supper.

RAFE
Waste of food.

MATT
No, I don't think so. He's likely to crack wide open tonight. I've seen it comin'. But maybe you'd better look in on him--just to make sure.

Rafe, smiling unpleasantly, rises.

RAFE
You gonna join me?

MATT
On a night like this, I'm in a mood for young girls, not old men. Tell Mae to come down, I want to see her.

RAFE
(smiling)
Sure.
(to Pete)
Let me take your knife.

PETE
Nobody uses my knife except me.

CONTINUED

80 CONTINUED 80

MATT
Give him the knife.

PETE
But his is the only one I have, Matt I--

MATT
Give him the knife, Pete.

Very grudgingly, Pete gives his knife to Rafe, who exits into lobby.

81 EXT. REAR OF HOTEL - NIGHT - INTERCUT 81
Chuck, waiting with the horses, looks around impatiently and with some apprehension. He quiets horses as they show signs of restlessness.

82 INT. THE HOTEL ROOM - NIGHT 82
Mae watches as Jess finishes releasing Dan from the bonds which tie him to the bed. All react, as:

SOUND: APPROACHING FOOTSTEPS

Jess draws his gun and quickly flattens himself against wall next to the open door. Rafe, holding knife, enters.

JESS
(putting gun in
Rafe's back)
Don't move. Not even a little.

RAFE
You pull that trigger and you'll bring more guns up here than you can count.

There is a pause, as all realize that Jess dare not shoot. Jess raises the gun to knock Rafe in the head with it, but Rafe anticipates the move, throws up an arm as the gun descends, warding off the blow and sending the gun flying out of Jess's hand. Then, holding the knife, he whirls to face Jess.

RAFE
You take a lot of killing, don't you?

Rafe lunges to stab Jess, but Jess succeeds in grabbing Rafe's wrist. **Spinning behind his attacker, and still holding his wrist, Jess crushes Rafe in a strangle hold. Using his knee for leverage, Jess slowly brings Rafe down--throttles him.**

83 ON JESS AND RAFE 83
Jess lets Rafe slip to the floor--dead.

JESS
(getting to his feet)
Let's go.

Jess, Mae and Dan start to exit, Jess retrieving his gun on the way. It is apparent that Dan's back hurts him.

84 INT. THE CORRIDOR - NIGHT 84
Jess, Mae and Dan come out of the room and go cautiously down the corridor toward the back stairs. They start down.

85 STAIRCASE 85
CAMERA on the half-way landing, is SHOOTING UP the upper half of the staircase as Jess, Mae and Dan come cautiously down. They all react, freezing, as:

PETE'S VOICE
(coughs)

After a moment, Mae motions for Jess and Dan to wait, starts down the stairs, tucking in a few loose ends of her hair as she goes and innocently singing a carefree tune.

86 INT. FOOT OF REAR STAIRCASE - NIGHT 86
Pete, passing through the room, reacts, stops as SOUND of descending footsteps is HEARD, and

MAE'S VOICE
(off; sings)

Mae enters, coming down the stairs.

MAE
(friendly)
Evening, Pete.

PETE
Matt's looking for you.

MAE
Let him look. The way he acts, you'd think he was the only man around here.

She approaches him, puts an enticing hand on his shirt front. Pete almost drools with excitement.

CONTINUED

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(contd)

86 CONTINUED 86

MAE
You're a man, aren't you, Pete?

PETE
Well, sure, Mae, sure. But...

MAE
But what?

PETE
Well, I don't want any trouble with the boss.

MAE
You know the old saying: what he doesn't know won't hurt him.

Looking alluringly over her shoulder, she exits into interior room. Pete follows her. After a moment, Jess and Dan come down the stairs, exit out the back door.

87 INT. ROOM IN HOTEL - DAY 87
Mae and Pete have just entered. He approaches her.

PETE
(excited)
You're the prettiest thing I've ever seen in my whole life, Mae. I --

MAE
(suddenly; screams)

PETE
(scared; shocked)
What're you doing?!

MAE
(screams)

PETE
Mae! Cut it out, Mae! The boss'll hear you.

MAE
(screams.

Pete grabs her, tries to keep her from screaming. They are struggling as Matt and his boys run in.

CONTINUED

87 CONTINUED 87

MAE
He grabbed me, Matt! Pulled me in here! He started to get fresh and--

PETE
(trembling)
She's lying, Matt. Honest. She's lying. I wouldn't...

Matt shoots Pete, who falls to the floor. Matt goes to him, stands over him, pumping bullets into him. As this goes on, Mae, unnoticed, slips out of the room.

88 EXT. REAR OF HOTEL - NIGHT 88
Chuck and Dan are mounted. Jess stands holding two horses. Mae runs out of rear door, mounts quickly with Jess's help. Jess mounts. All ride away.

DISSOLVE

89 EXT. ROAD - NIGHT 89
Jess, Chuck, Mae and Dan are riding along. Dan is lagging behind.

90 MED. CHUCK - DAN - TRAVELLING 90
He's obviously not in good shape. The riding is hurting his back.

91 THE ROAD 91
Dan falls farther behind. Jess slows up, motions to Dan to put on a little more speed.

92 INT. HOTEL CORRIDOR - NIGHT 92
Door to Dan's room is open. Matt approaches room, sees open door, reacts, runs to room.

93 INT. DAN'S HOTEL ROOM - NIGHT 93
Rafe lies dead on the floor as we left him in Scene 83. Matt runs in, sees Rafe, runs out.

94 EXT. ROAD - NIGHT 94
Jess, Chuck, Mae and Dan riding. Dan lagging again. Jess tries to urge him on faster.

95 EXT. FRONT OF HOTEL - NIGHT 95
Matt, his boys and Sheriff are running down off the porch. They mount up, ride hell-for-leather out of town.

96 EXT. ROAD - NIGHT - INT. CUT 96
Jess, Chuck, Mae and Dan riding.

97 EXT. ROAD - NIGHT " INTERCUT 97
Matt's party riding, making much more speed than Jess's little party.

98 EXT. ROAD - NIGHT - TRAVELLING 98
Matt's party riding. Matt reacts as he sees something on road ahead, o.s.

MATT
(calls)
There they are!

He fires a shot.

99 EXT. ROAD - NIGHT 99
Jess's party riding. They react to the sound of the shot. They rein up as Chuck throws up his right hand.

100 CLOSE GROUP - NIGHT 100

JESS
(looking off)
Any other cover around besides those rocks?

CHUCK
No--not for miles.

JESS
(to Chuck & others)
Let's go, then. Up as high as you can climb!.

101 WIDER ANGLE - NIGHT 101
Jess, Chuck, Dan and Mae ride to the rocks, dismount, start scurrying upwards. (NOTE: This is the same rocky hills seen earlier, in opening scenes with Chuck, the Sheriff and the fugitive.)

102 MED. PAN SHOT - MATT, SHERIFF AND GROUP - NIGHT 102
As they keep coming, fast, throwing lead toward the hillside.

103 IN ROCKS - NIGHT - MED. CLOSE 103
Jess, Chuck and others reach a good-sized rock. All are panting with the exertion.

JESS
Mae -- you and Dan stay put.
And keep your heads down.
(glances off at pursuers, then, to Chuck)
Chuck---over here.

They clamber out of the shot, going uphill.

104 MED. GROUP - NIGHT - MATT, SHERIFF, ETC. 104
They dismount quickly, moving to the shelter of an overhang. Both Matt and the Sheriff are confident, unhurried.

MATT
(with grim satisfaction)
Well--it looks like this is as far as they go.

SHERIFF
Sure is, Matt. I know this spot like the inside o' my pocket.

MATT
All right. Start earning your salary.

Enjoying himself, the Sheriff turns to the other riders, orders them:

SHERIFF
They'll be up high, lookin' to pick us off. You get over into that dry wash and just keep firin'.
(to Matt)
I got a spot for you'n me, Matt. Used it plenty o' times before.

The men do as ordered; Sheriff and Matt move off in the opposite direction.

105 MED. CLOSE - CHUCK, JESS - NIGHT 105
as they reach high ground, behind rocks. Jess peers down.

JESS
Hold off shootin' until you're sure you can't miss, Chuck. No point in givin' away our position 'til we have to.

106 MED. GROUP - NIGHT - IN DRY WASH 106
The two or three men ordered here by the Sheriff take up positions are begin firing up the hill.

107 MED. CLOSE - SHERIFF, MATT - NIGHT 107
arriving at the position held by the Sheriff in opening scenes, when he picked off the rider. O.S. can be heard THE FIRING from the others.

SHERIFF
(looking up)
They'll show on the skyline any minute now.

108 MED. CLOSE - DAN, MAE - NIGHT 1
Huddled behind the rock where Jess left them, listening and reacting to the O.S. FIRING.

109 MED. CLOSE - JESS, CHUCK - NIGHT 1
The shots being fired from the dry wash are not hitting close enough to be critical. Jess peers between rock at them.

JESS
They're not even comin' close. They're just guessin'.

He looks around for a way to move out. Chuck puts a hand on his arm.

CHUCK
(worried)
It's a trick, Jess.
(points off)
If I know the Sheriff, he's over that way, waitin' to pick us off the minute we try for the others.

JESS
You seem pretty sure of that.

CHUCK
I am. Sheriff pulled the same stunt a few days back. Killed a fella named Manley -- for tryin' to cross Matt.

JESS
And you were part of it...

CHUCK
Bein' smart has never been my long suit. Sure, I knew things were wrong -- but until tonight I never realized just how much I have to make up for.

JESS
Glad you feel that way, because I need somebody willin' to gamble.

CHUCK
Name it.

JESS
(swiftly)
Count to sixty, slow -- then show yourself quick against the skyline -- just stand up and then duck down again, fast.

CONTINUED

108 MED. CLOSE - DAN, MAE - NIGHT
Huddled behind the rock where Jess left them, listening and reacting to the O.S. FIRING.

109 MED. CLOSE - JESS, CHUCK - NIGHT
The shots being fired from the dry wash are not hitting close enough to be critical. Jess peers between rocks at them.

JESS
They're not even comin' close.
They're just guessin'.

He looks around for a way to move out. Chuck puts a hand on his arm.

CHUCK
(worried)
It's a trick, Jess.
(points off)
If I know the Sheriff, he's over that way, waitin' to pick us off the minute we try for those others. He did just that a few days back--with my help.

Jess considers this for a moment.

JESS
Well...I'm not about to just sit here and do nothin'.
(beat)
Tell you what, Chuck. You count to sixty, slow -- then show yourself quick against the skyline -- just stand up and then duck down again, fast.

CHUCK
(half-smiling)
Don't worry--it'll be fast all right.

Jess, on his belly, begins to crawl away from their position.

110 MED. CLOSE PAN SHOT - JESS - NIGHT
as he inches his way through the rocks, moving slightly downhill. It is rough, slow going.

111 TWO SHOT - SHERIFF, MATT - NIGHT
Their rifles ready, they stare uphill, waiting.

112 CLOSE SHOT - CHUCK - NIGHT
His lips move; he counts almost inaudibly to himself.

109 CONTINUED 1

CHUCK
(half-smiling)
Don't worry -- it'll be fast all right.

Jess, on his belly, begins to crawl away from their position.

110 MED. CLOSE PAN SHOT - JESS - NIGHT 1
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111 TWO SHOT - SHERIFF, MATT - NIGHT 1
Their rifles ready, they stare uphill, waiting.

112 CLOSE SHOT - CHUCK - NIGHT 1
His lips move; he counts almost inaudibly to himself.

CONTINUED

112 CONTINUED (contd) 112

CHUCK
Twenty-seven, twenty-eight, twenty-nine, thirty, thirty--

113 MED. GROUP - IN DRY WASH - NIGHT 113
The men continue to fire, reloading when they hae to.

114 MED. CLOSE - MAE, DAN - NIGHT 114
as they react to the FIRING O.S. Dan looks up the hill.

DAN
They ain't shootin' back.

Both are worried about this, but can do nothing but wait.

115 CLOSE SHOT - JESS - NIGHT 115
still inching his way, crawling almost flat.

116 TWO SHOT - NIGHT - SHERIFF, MATT 116
still waiting, tensely, ready to fire.

117 CLOSE SHOT - NIGHT - CHUCK 117
He is tense and ready to rise; he still counts.

CHUCK
Forty-two, forty-three, forty-four--

118 CLOSE SHOT - NIGHT - JESS 118
He is panting with exertion; finally, he reaches a spot where he can look downhill in the general direction of Matt and the Sheriff.

119 MED. LONG SHOT - JESS'S POV - NIGHT 119
No figures can be distinguished -- just a dark hillside.

120 CLOSE SHOT - NIGHT - JESS 120
He holds his gun ready, set to fire whenever he sees something.

121 CLOSE SHOT - NIGHT - CHUCK 121
He is nervous, but determined.

CHUCK
Fifty-eight, fifty-nine--sixty.

He stands up, quickly.

122 MED. CLOSE - NIGHT - MATT AND SHERIFF IN F.G. 122
Up the hill, Chuck's silhouetted figure can be seen. Matt and the Sheriff swing their rifles slightly and fire--just as Chuck is seen to vanish from the skyline. They aim and fire again, at the same place. INTERCUT:

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123 CLOSE SHOT - NIGHT - JESS
He sees the gun flashes below, pours shot after shot down at them. INTERCUT:

124 MED. LONG SHOT - NIGHT - JESS'S POV
The gun-flashes from Matt and Sheriff from Jess's angle.

125 CLOSE SHOT - NIGHT - MATT, SHERIFF
startled by the fire from an unexpected quarter, they start to return it. The Sheriff is hit and falls downhill, out of frame. Matt is wounded, stands up, furious, triggers off two shots in Jess's direction before Jess's final shot kills him.

126 WIDER ANGLE - NIGHT
Matt falls from his position on the hill and rolls the few feet to the bottom, where he lies still.

127 MED. GROUP - NIGHT - HENCHMEN - IN DRY WASH
They have seen Matt fall, and they stop firing for the moment, undecided about their next move.

128 MED. CLOSE - NIGHT - CHUCK
He raises cautiously, looks downward, then off in the direction of the dry wash. He fires a shot, quickly.

129 MED. GROUP -HENCHMEN - NIGHT - IN DRY WASH
Chuck's bullet sings off near one of the men; then, as the man stops and raises his hands, the others discard their weapons and follow his example.

CUT TO:

130 MED. PAN SHOT - NIGHT - JESS
He looks off toward Mae's hiding place, calls.

JESS
Mae -- you and Dan all right?

131 MED. SHOT - NIGHT - DAN, MAE
as they emerge from hiding, Dan gives an answering wave to Jess.

132 MED. PAN SHOT - NIGHT - NESS
Jess nods an acknowledgement, then moves downhill, looks at Matt's body, and at the Sheriff's nearby. He puts his gun away, then bends and unpins the Sheriff's badge. He looks at it in his hand for a moment, then starts to move off as we

FADE OUT

- END COMMERCIAL -

133 EXT. STREET (DANVERS PASS) - DAY - MED. SHOT 133
CAMERA PICKS UP a buckboard, driven by Dan Preston, and PANS IT to the front of the hotel. Dan looks cheerful; his buckboard is loaded with supplies, shovels, etc. On the hotel porch are Chuck, wearing the Sheriff's star, Jess, ready to ride, and Mae, who is fresh and clean-looking.

134 CLOSE GROUP 134

DAN
All set?

Jess nods, steps off the porch and mounts. He tips his hat briefly to Mae.

JESS
Take care o'yourself, Mae.

Mae, not too happy to see him go nods and manages a smile.

MAE
I'm going to miss you, Jess.

JESS
(smiling)
Not for long.

DAN
What I said still goes, Mae. When I get my claim filed, I'm gonna start diggin'. And half of every shovelful is yours. You just leave word where I can reach you.

MAE
Right here, Dan. This towns beginning to show signs of promise.

JESS
(smiles)
It is, at that...
(to Chuck)
Now that the Sheriff's badge is on the right shirt. It looks good on you, Chuck.

This thought is not entirely lost on Mae.

CHUCK
(quietly)
Feels good, too, Jess.
(sincerely)
Thanks.

Jess nods, waves briefly, spurs his horse toward the end of town, with Dan driving the buckboard after him. CAMERA PANS THEM OUT.

FADE OUT

THE END