LARAMIE

"THE RUN TO TUMAVACA"

Robert Fuller

(9-11-59)

8-17-59

REVUE STUDIOS
UNIVERSAL CITY
CALIFORNIA

PROD. #12222
August 17, 1959
REV. 9/11/59

LARAMIE

"THE RUN TO TUMAVACA"

Screenplay

by

Paul Savage

Story

by

John Falvo and Paul Savage

PROPERTY OF:

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PLEASE RETURN

WESTERN

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LARAMIE

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CAST

SLIM
JESS
ANDY
ARNOLD DeMEISTRE
GEORGE HANNA
LAUREL DeMEISTRE
GUERRA
ROY CRYSTAL
JOSH CRYSTAL
DOCTOR COLLYER (SILENT)
OLD MEXICAN PEON (BIT)
MONTERO RIOS (SILENT)
FIVE RIDERS (SILENT)
STAGE DRIVER (SILENT)
ELDERLY COUPLE (SILENT)
STAGE AGENT (SILENT)
INDIAN WOMAN (SILENT)

SETS

INTERIORS:

SHERMAN RANCH
DeMEISTRE LIVING ROOM
RIOS RANCHO
ROOFLESS ADOBE HUT

EXTERIORS:

DeMEISTRE RANCH
SHERMAN RANCH AND LAKE
MOUNTAIN FOOTHILL COUNTRY
ADOBE RELAY STATION
TRAILS
STREAM
TUMAVACA (VILLAGE)
RIOS RANCHO

LARAMIE

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August 17, 1959

"THE RUN TO TUMAVACA"

FADE IN

1 EXT. DeMEISTRE RANCH HOUSE - NIGHT - MED. FULL 1
It is a massive building -- solidly built. It speaks of success and of the obvious strength of its owner. Huge trees attest to the fact the house has been here for some time. The two-story structure is dark except for a single light in an upstairs room. It is quiet, then the SOUND of several riders sneaks in.

2 ANOTHER ANGLE 2
To include the approach to the ranch yard. This approach is through a large stone arch. The entire yard is surrounded by a high stone wall. The SOUND of the riders GETS LOUDER and momentarily seven dust-covered, trail-weary horsemen ride through the arch. Five men ride past to a long, squat building -- obviously a bunk house. Two men, as yet indistinguishable, ride to the front of the main house. The lone upstairs light was extinguished as the riders thundered into the yard.

3 CLOSER ANGLE - THE TWO MEN 3
One is ARNOLD DeMEISTRE, a massively built, taciturn man of fifty. He is a man who fought Indians and the elements to carve a cattle empire for himself. The other man is GEORGE HANNA, forty-five, lean, hard and quiet. He is DeMeistre's foreman and right hand. They dismount in front of the house.

DeMEISTRE
The men did a good job on the drive...
give them my thanks. There'll be
something extra for them at the
end of the month.

HANNA
I'll tell 'em, Mr. DeMeistre.

DeMEISTRE
Come on in for a drink....

HANNA
(at a loss)
I...No thanks...Been a long
ride -- I'll turn in.

His real reason for refusing is something else.

CONTINUED

3 CONTINUED (contd) 3

DeMEISTRE
(grins)
You're gettin' old, George.
You should have a woman like
I got -- keeps a man young.

He laughs as he mounts the steps toward the front door. Hanna, with an enigmatic expression, looks after him, then turns and walks away.

4 INT. DeMEISTRE LIVING ROOM - NIGHT - FULL 4
DeMeistre enters the front door. Like the outside, the interior furnishings speak of strength and success. The big man tosses his dusty coat on a chair, doffs his hat and starts toward a sort of alcove, beyond which is a door, standing open. It is actually a bedroom door; the light is on in the bedroom, which is only suggested from this angle. As he moves, he calls heartily:

DeMEISTRE
Laurel...I'm home!

5 MED. CLOSE - LAUREL 5
CAMERA PICKS HER UP behind another alcove, or a stairwell, or piece of furniture in the living room, near the door. LAUREL DeMEISTRE is about 25, a sensuous, beautiful and, at the moment, sullen woman. As DeMeistre's footsteps are HEARD crossing eagerly to the o.s. bedroom, Laurel slips quietly out of the door. She is dressed for traveling; she carries a distinctive looking traveling bag which is tied securely closed with a long white silk scarf.

6 MED. CLOSE - DeMEISTRE - AT BEDROOM DOOR 6
DeMeistre is standing just inside the bedroom door, frowning around the room. Obviously, from what he sees, no one is in here. He strides out rapidly, back through the living room. CAMERA PANS HIM TOWARD the door, which is slightly a jar now.

7 EXT. FRONT PORCH - DeMEISTRE - NIGHT - MED. SHOT 7
DeMeistre emerges from the house, lifts his voice in a bellow:

DeMEISTRE
George! Laurel's gone!

Just then, his attention is turned to:

8 MED. SHOT - LAUREL - HIS POV 8
Laurel is leading a horse into the yard. She loops the traveling bag over the saddle horn and mounts quickly.

8A MED. PAN SHOT - DeMEISTRE 8A -
He dashes toward Laurel and leaps for the reins. He is able to stop the horse. Laurel lashes out with the ends of the reins.

9 DOWN ANGLE SHOT - DeMEISTRE 9
Including Laurel as she looks down at him. He is not the all-powerful rancher. He is the man in love...hurt by his love. He holds the horse and the ends of the reins. His face is cut by the rein whipping.

DeMEISTRE
(almost unbelieving)
Laurel....?

10 MED. SHOT - THE TWO 10
Laurel struggles with the reins as DeMeistre hangs on.

DeMEISTRE
Why....? What have I done....?

LAUREL
(nearly screams)
Let go...Let me go....

DeMEISTRE
(pleading)
You can't leave me...Laurel....

In reply, Laurel draws a small derringer from her jacket and fires point blank at her husband. The force of the shot causes him to stagger backward, releasing his hold on the reins and the horse. He clutches his side as Laurel reins around and spurs her horse away. CAMERA MOVES IN ON him as George Hanna and several other men run up. DeMeistre's eyes are wide with pain, physical and mental. He repeats his unbelieving question:

DeMEISTRE (contd)
Why...Laurel....?

FADE OUT

(TITLES)

ACT I

FADE IN

11 EXT. SHERMAN RANCH LAKE - DAY - FULL SHOT 11
In the b.g. we can see two people splashing in the water. There are 'YIPS' of pleasure and mumbled words, not too audible from this distance.

12 CLOSER ANGLE 12
and we see JESS and ANDY. The youngster is giving the ex-drifter a swimming lesson. Jess lies, stomach down, in the water on Andy's outstretched hands. The water is up above Andy's waist (we see he is on his knees). Jess has the typical non-swimmer's apprehension of water -- Andy is a hard taskmaster.

ANDY
Come on, now, Jess -- no more horsin'.
(almost with disgust)
Grown man like you an' you can't even swim.

JESS
(apprehensively)
Don't let go of me...minute I go under, you pull me up.

ANDY
I will. Gosh a'mighty, you sound like a hunnert percent flunker....

JESS
I'm not quittin' -- you just make sure I don't go under.

ANDY
(disgust)
I said I wouldn't. Now start movin' your arms like I showed ya.

Awkwardly, Jess starts to do this. Andy ad libs encouragement and starts to move his friend through the water. He does this in a slow circle. After moving about 180 degrees, Andy stops; Jess still flails his arms. He doesn't see or hear Slim's approach. Slim squats near the edge of the water. While Jess continues his 'swimming':

SLIM
Is this how you two hunt up them new calves?

Andy has been 'caught in the act'. He drops Jess (who starts to flail in the water), stands (the water is at his knees) and starts to move toward his brother. Jess, of course, is spitting and coughing, sure he is drowning. He calls for help like a genuine drowning man. Andy grabs him by the hair and yanks his head out of the water.

13 MED. CLOSE - JESS 13
He spits the last of the water out and looks off. His eyes go wide. He, too, has been caught goofing off.

14 WIDER ANGLE - THE THREE 14
Jess scrambles to his feet. The water is a little over his shins. Trying to cover up!

JESS
Andy was learnin' me how to swim.

SLIM
(slightly amused)
Is that what he was doin'?

JESS
(alibiing)
You remember what happened when I fell into the river up on the Lolo....

SLIM
Yep -- and I remember your sayin' you'd help me at the relay station this afternoon.

JESS
(wading out of the water)
An' I will....

SLIM
What about the calves....?

ANDY
(quickly)
I'll do that right now, Slim.

SLIM
(easily)
It's done -- I finished tending them an hour ago.

ANDY
But....?

SLIM
(smiling)
I saw you from the hill. Figured you'd need the afternoon to give him a few pointers. Frankly, I think it's a waste of time, but if you're through for now -- I need a hand.

Jess and Andy come out of the water. They cross to their nearby horses and start to pull on their shirts over their wet torsos. They are both eager to 'do what is right'.

CONTINUED

14 CONTINUED (contd) 14

Slim just smiles at him. Over this:

ANDY
'Course, Slim.

JESS
Sorry you had to do all that extra work.

SLIM
(easily)
That's okay. I'm gonna take the afternoon off...do some fishin'. You two can tend the relay station.

ANDY
Aw...can't we go fishin', too?

SLIM
Jonesy's gone to Laramie for a few days. Somebody's gotta be there.

JESS
(hopefully; to Andy)
Maybe after we change the teams on the afternoon stage....

SLIM
Then there's three mares to be shod...some harnesses needin' mending...a wagon tongue that's gotta be repaired...I don't think you'll have time.

Grinning at the two as they exchange forlorn looks, Slim mounts up and rides away. Jess and Andy finish dressing as we:

DISSOLVE

15 INT. SHERMAN RANCH HOUSE - DAY - CLOSE SHOT 15

CAMERA IN CLOSE on a big coffee pot. It is boiling over onto the stove. With a cloth, a hand reaches in and picks up the pot. CAMERA PULLS BACK and we see Jess as he hurriedly carries the pot to the table. There is an air of urgency about this action. On the table is a basket of cut bread, a plate with a two-pound wedge of butter and a big jar of jam. Andy is hastily cutting (butchering would be a better word) more bread. When the coffee boils over, Slim starts to wipe up the mess.

ANDY
This enough bread, Jess?

CONTINUED

15 CONTINUED (contd) 15

JESS
Better too much than not enough... them passengers'll be hungry.

SLIM
I'd sure like to know how it is things work out this way...Bigger hurry ya get in -- the more things go wrong.
(adds easily)
An' I'm s'posed to be fishing.

JESS
(as he gets down some coffee mugs)
How come you let Jonesy have so much time off? He can do all this by himself and without all this trouble.

SLIM
He heard there was some travelin' doctor in Laramie...man who could cure his sacro trouble by twistin' his back.

JESS
(incredulous)
By what....?

ANDY
(interrupts)
Stage is comin'....

16 NEW ANGLE 16
including the front door. O.s. is the FAINT SOUND of the stage rolling along. Jess puts the cups down and turns toward the door.

SLIM
I'll get the fresh teams ready.

He exits. Jess starts to move toward the door.

JESS
Clean up those crumbs. They'll be here in a few minutes.

ANDY
(stops him)
Is it true....?

JESS
Is what true?

CONTINUED

15 CONTINUED (contd) 15

JESS
Better too much than not enough...
them passengers'll be hungry.

SLIM
I'd sure like to know how it is things work out this way...Bigger hurry ya get in -- the more things go wrong.
(adds easily)
An' I'm s'posed to be fishing.

JESS
(as he gets down some coffee mugs)
How come you let Jonesy have so much time off? He can do all this by himself and without all this trouble.

SLIM
He heard there was some travelin' doctor in Laramie...man who could cure his back.

ANDY
(interrupts)
Stage is comin'....

16 NEW ANGLE 16
including the front door. O.s. is the FAINT SOUND of the stage rolling along. Jess puts the cups down and turns toward the door.

SLIM
I'll get the fresh teams ready. Andy -- how about doin' my share of the dishes.

He exits. Jess starts to move toward the door. Andy does as bidden.

DISSOLVE

16 CONTINUED (contd) 16

ANDY
About that doctor fixin' Jonesy's sacro by twistin' his back.

JESS
'Course not. He just wanted the day off...the old fake.

Jess exits and Andy starts to clean up.

17 EXT. RANCH HOUSE - DAY - MED. SHOT 17
Slim is harnessing the horses in the corral. As Jess approaches, the stage comes down the gentle incline toward the front of the house.

18 MED. SHOT - THE STAGE 18
It rolls PAST CAMERA and we can see the passengers, darkly, inside.

19 MED. SHOT - JESS 19
waits. He waves to the driver as the stage rolls to a stop. Jess crosses to the door of the stage, opens it and helps the first passenger, an elderly woman, down.

20 CLOSER ANGLE 20
Next to debark is an elderly man.

JESS
Hot coffee inside, folks -- just help yourselves.

They move off toward the house and Jess offers his hand to the next passenger. It is Laurel DeMeistre. She carries her small traveling bag. Though the strain of the trip is evident, her beauty shows through. She is still the 'escaping woman'. At first she does not look at Jess. His expression is one of surprise.

21 CLOSE SHOT - JESS 21
surprised, looking up at Laurel.

22 MED. TWO SHOT 22
Laurel steps off the stage onto the ground. Now she turns her eyes to Jess, to thank him. She is momentarily surprised but quickly covers. Her attitude is one of sudden relief, as though 'the search' has ended...as though sanctuary is at hand.

LAUREL
Jess....

CONTINUED

22 CONTINUED (contd) 22

JESS
(still surprised)
Laurel....

LAUREL
(this is a lie
but she makes
it sound true)
Thank God -- I've looked everywhere...
At last I found you.

JESS
(warily)
Found me....? What are you doing here?

LAUREL
(as she clings to
him--like a once
frightened child)
Nothing can happen to me now.

23 MED. SHOT - SLIM 23
In the corral - looks off at Jess and Laurel in b.g. The Stage Driver is heading for the house. Jess and Laurel are talking, M.O.S. then they head away from the wagon. Slim, puzzled, starts to lead the team of horses from the corral.

24 MED. SHOT - AT THE STAGE 24
Slim approaches with the team. Andy comes from the house and starts to unhitch the spent horses. He sees the b.g. retreating Jess and Laurel. As they continue their work:

ANDY
Wonder what that was all about.

SLIM
Jess has covered a lot of the
territory...Somebody who knows
him, I guess.

ANDY
I guess...Funny greetin' if
she's a stranger.

25 MED. SHOT - JESS AND LAUREL 25
They APPROACH CAMERA. Laurel holds tightly to his arm. She sits on a large boulder and gestures him to sit. He does so and she clutches his arm to her bosom.

LAUREL
Jess...I thought I'd never see
you again.

CONTINUED

25 CONTINUED (contd) 25

JESS
(flat)
I didn't intend you would.

LAUREL
(soft plead)
Don't...
(then)
When you quit the ranch I nearly lost my mind...I've spent months looking for you...Hired men to trace you.

JESS
Well, you've found me but it's still no good.

LAUREL
It seems it was easy for you to forget.

JESS
(looks at her; quiet)
It wasn't easy.

LAUREL
(beat-soulfully)
I love you, Jess.

JESS
(pause; shakes his head)
Go back to the Circle D.

LAUREL
I can't...I'll never go back! I was going away, to Mexico... but finding you here... It's as though it was meant to be.

26 NEW ANGLE 26
including the ranch beyond.

JESS
(shakes his head)
It means you got off a stage at a relay station where I work.

LAUREL
(beat; level)
I need you, Jess...More than ever I need you now.

CONTINUED

26 CONTINUED (contd) 26
Jess stands and moves a few paces away. He looks out over the ranch.

JESS
There was a time when I told myself I needed you....
I believed it...
(not too convincingly)
But I was wrong.

27 OMIT (omitted) 27

28 CLOSE - TWO 28
Laurel stands and comes to him. CAMERA MOVES HER INTO TWO SHOT.

JESS
(gesturing toward ranch)
Now I need this -- and it isn't wrong.

Laurel shows the first indication she might be panicking.

LAUREL
Jess, there's no turning back for me...I have nothing -- I'm alone. You're the one person I can turn to...Even if you don't love me any more... You've got to help me get to Mexico....

He looks at her. She is right, seemingly so. HOLD, then:

DISSOLVE

29 EXT. STAGECOACH - DAY - MED. SHOT 29
Slim shuts the door as the old man climbs aboard.

SLIM
(to driver; not too happily)
Other passenger is staying over.

The driver waves and reins away. Slim takes a few steps INTO CAMERA as he watches the stage roll away. He changes his gaze (toward the o.s. house) and his eyes narrow pensively. He starts off.

30 REVERSE ANGLE 30
as he walks toward the ranch house. O.s. SOUNDS of the retreating stage diminish.

31 INT. SHEPMAN RANCH HOUSE - DAY - MED. SHOT 31
Laurel and Jess stand at the table tracing a line south on a map.

JESS
We'll move south along the Sangre de Cristos...It'll be the longer way but easier on you.

LAUREL
(looks at the lower part of the map)
Where is Tumavaca?

JESS
(checks; then)
Here...but why that place?

LAUREL
(implying romantic reason)
I...I heard it was one of the most beautiful places in Mexico. Maybe it will help us find what we lost.

She has moved closer to him. Suddenly the door opens and Slim enters, interrupting a 'tender moment'. Jess, his emotions torn, reacts with some embarrassment.

SLIM
Sorry....

JESS
(covering his attitude)
Come on in.

As Slim moves to the table, Laurel moves back. It is only a feeling but Slim doesn't like the woman. It may be because she is uprooting Jess. Neither of the men want their bond broken. Slim looks down at the map.

SLIM
You got the trail picked out?

JESS
(indicates)
'Long the foothills of the mountains.

SLIM
What happens when you hit the desert?

CONTINUED

30 REVERSE ANGLE
as he walks toward the ranch house. O.S. SOUNDS of the retreating stage diminish.

31 INT. SHERMAN RANCH HOUSE - DAY - M.D. SHOT
Laurel and Jess stand at the table tracing a line south on a map.

JESS
We'll move south along the Sangre de Cristos...It'll be the longer way but easier on you.

LAUREL
(looks at the lower part of the map)
Where is Tumavaca?

JESS
(checks; then)
Here...but why that place?

LAUREL
(implying romantic reason)
I...I heard it was one of the most beautiful places in Mexico. Maybe it will help us find what we lost.

She has moved closer to him. Suddenly the door opens and Slim enters, interrupting a 'tender moment'. Jess, his emotions torn, reacts with some embarrassment.

SLIM
Sorry....

JESS
(covering his attitude)
Come on in.

As Slim moves to the table, Laurel moves back. It is only a feeling but Slim doesn't like the woman. It may be because she is uprooting Jess. Neither of the men want their bond broken. Slim looks down at the map.

LAUREL
I'll get ready ---

SLIM
You got the trail picked out?

JESS
(indicates)
Along the foothills of the mountains.

SLIM
What happens when you hit the desert?

31 CONTINUED (contd) 31

JESS
(indicates)
I'm going to pick up the Rio Grande here...
(traces a line)
...at the south end of the Cristos... follow it south to a place called Tumavaca.

SLIM
(meaningfully)
Right through the Warm Springs Apache country.

JESS
(shrugs)
Better than further west...
Better than through the Chiricahua's.

SLIM
But why Mexico? Why not California or...why do you...
(breaks off; it's none of his affair; then)
You got your gear?

JESS
Just takin' some food and water.

SLIM
(doesn't like saying it)
You've got some wages coming.

JESS
(looks at him; a beat)
That makes it sorta final...
I'd just as leave not.

SLIM
(nods gruffly)
I'll get your horses ready...

LAUREL
(steps up)
I'll be glad to pay for them.

Slim looks at her, then at Jess, then back again.

SLIM
(short)
No need for that.

CONTINUED

31 CONTINUED 31

JESS
(indicates)
I'm going to pick up the Rio Grande here...
(traces a line)
...at the south end of the Cristos...
follow it south to a place called Tumavaca.

SLIM
(meaningfully)
Right through the Warm Springs Apache country.

JESS
(shrugs)
Better than further west...Better
than through the Chiricahua's.

SLIM
But why Mexico?
(then quietly)
Why any place at all?

JESS
Because it's mostly my fault she got
in trouble with her husband in the first place.

SLIM
That's water under the bridge. I'm
talkin' about <u>now</u>.

JESS
So am I. You don't know DeWalt like
I do. He's just liable to kill her
if he gets his hands on her.

SLIM
(a beat)
You got your gear?

JESS
Just takin' some food and water.

SLIM
(doesn't like saying it)
You've got some wages coming.

JESS
(looks at him; a beat)
That makes it sorta final...I'd just
as leave not.

SLIM
(nods gruffly)
I'll get your horses ready....

LAUREL
(steps up)
I'll be glad to pay for them.

Slim looks at her, then at Jess, then back again.

SLIM
(short)
No need for that.

CONTINUED

31 CONTINUED (contd) 31

He exits and Laurel steps up to Jess. To avoid contact with her at this moment, he begins to roll the map. She catches his attitude and doesn't press the situation.

LAP DISSOLVE

32 EXT. RANCH HOUSE - DAY - MED. SHOT 32

Two saddled horses are led from the barn by Slim. As he approaches the front of the house, Jess and Laurel exit. Jess carries a canvas bag containing some food and three canteens. Laurel has her small travelling bag.

33 CLOSER ANGLE 33

Slim ties the reins to the hitch rail. Jess fastens the canvas bag to the saddle.

SLIM
You ought to make it pretty close to the South Platte by nightfall.

JESS
(unhearing)
Ain't Andy comin' to say goodbye?

SLIM
Goodbyes are pretty hard for a kid.

JESS
(beat)
Yeah....

He sticks out his hand. They shake and Jess mounts.

JESS
Tell Jonesy...tell him I'll see him around.

34 WIDER ANGLE 34

The horses are reined around and they start out of the yard. At the last moment, Andy comes around the corner of his 'zoo' area.

ANDY
(calls)
Jess!

Jess reins up sharply. Laurel does, too, a few feet beyond. CAMERA MOVES WITH Jess as he walks his horse to where Andy waits. Andy holds his raccoon. As he caresses it:

JESS
(easily)
Glad to see you ain't sore.

CONTINUED

34 CONTINUED (contd) 34

ANDY
(fights to control
his emotions)
You ever comin' back?

JESS
(beat; thinks;
then nods)
I'll be back, boy.

ANDY
(doubtfully)
When...?

JESS
(long pause;
it's a promise)
I'll be back.

This is all Andy needed to hear. He doesn't know when it will be, but Jess will return.

ANDY
(nods)
Take care you don't fall in
no creek.

Jess looks at him and smiles tightly. Then he reins around and, as CAMERA PULLS BACK rides out of the yard with Laurel. Slim comes to Andy and stands beside him. They watch them ride away.

35 CLOSER ANGLE - THE TWO 35

ANDY
(confidently)
He said he's comin' back.

At this moment, Slim doesn't believe it. He mutters a "YEAH" and starts away. Andy looks after him, then at the o.s. Jess, then he starts to return the raccoon to its cage.

DISSOLVE

36 EXT. DeMEISTRE RANCH - DAY - FULL SHOT 36
In the f.g. is a painted sign. It reads CIRCLE D RANCH - ARNOLD DeMEISTRE - OWNER. In the b.g. is the ranch house and buildings. We can better see the structures now. Indeed it is owned by a strong, successful man. HOLD, then:

LAP DISSOLVE

37 INT. DeMEISTRE'S LIVING ROOM - DAY - MED. SHOT 37 -

DeMeistre lies on a couch. A small, elderly, bespectacled man, a DOCTOR, is changing the bandage taped to the big man's stomach. The door to the room opens and George Hanna sticks his head in. He is in a bad frame of mind.

HANNA
They're here...

DeMEISTRE
That's it, Doc...take your kit and get out of here.

The Doctor exits. Hanna opens the door wider to allow him to exit. As he goes, three men enter the room. Momentarily, The Doctor looks at the men, then at DeMeistre, who waves his hand, and Hanna closes the door behind the Doctor. Of the three men (rugged individualists, all) one is GUERRA. A dark-skinned, slit-eyed man who has spent his entire life in the outdoors. He wears buckskins (dirty), a knife (long and sharp) a felt hat (sweat-stained and shapeless) and a Frontier Model Colt. He scratches at his scraggly beard as he looks about the room. The other two men are ROY and JOSH CRYSTAL. Two of a kind -- hard, mean, avaricious and deadly. They, too, look around the room as they cross to the bed. George Hanna, obvious distaste for these men written on his face, stays near the door. DeMeistre eyes them as they approach. Roy looks at his brother.

ROY
(drawls)
How come, you reckon, a body'd wanna leave a place like this....?

JOSH
(shrugs; drawls)
Mus' be ta go some'ars better.

GUERRA
Yo're a fool...they ain't nowheres better...
(to DeMeistre)
Is there, Mister?

DeMEISTRE
(with a look of distaste at the man)
George -- fetch me that tintype of Laurel.

Hanna moves from the door to a sideboard and brings a small framed picture to his employer. He hands it to him.

CONTINUED

37 CONTINUED (contd) 37
OVER THIS:

JOSH
(to Guerra)
Who you callin' a fool, Guerra?

GUERRA
(easily; beat)
A fool.

ROY
(stops his brother from continuing)
Ease off, Josh.
(to Guerra; hard)
You, too.

Guerra shrugs. He wouldn't have minded a little scuffle. DeMeistre takes the picture from Hanna. Before showing it to the three men:

DeMEISTRE
I want you to find somebody...
and bring her back.

GUERRA
(grins; licentiously)
It's a her...? Must be special...
you willin' to pay to bring her back.

DeMeistre extends the picture. In turn the three men look at it, as:

DeMEISTRE
It's my wife...I'll pay three thousand dollars for her safe return.

ROY
Where we 'suposed to look?

DeMEISTRE
If I knew that I wouldn't need you.

HANNA
You don't need them -- you can turn this whole thing over to the U.S. Marshal in Casper.

DeMeistre looks at Hanna, but doesn't answer him. He turns his gaze back to the three hunters.

DeMEISTRE
Remember -- I said her safe return.

CONTINUED

37 CONTINUED (contd) 37

GUERRA
(grins)
She the one put you down like that?

DeMeistre doesn't answer. He just shifts his hard gaze to the swarthy man.

JOSH
What you gonna do with her...mister?

DeMEISTRE
Don't let that trouble you...
Just bring her back.

ROY
We'll do that, Mr. DeMeistre.
Me'n ma brother Josh.

GUERRA
(easily)
Don't count that money till it's in yor hands, Roy...maybe you two ain't gonna be the ones to find her...then again -- if you do, maybe you won't get to bring her back.

DeMEISTRE
(look - hard)
I hired all three because you're the best...And I don't care whether you work together or separately. If there's something between you, you'd better forget it for now.

GUERRA
(innocence of a snake)
Ain't nothin' 'tween us...
(then, deadly)
Nothin'.

DeMEISTRE
(flat, hard)
Just make sure that 'nothin' doesn't cause her any harm.

Guerra looks at the other two. He glances again at the picture (he still holds the tintype), returns it to DeMeistre, then turns and walks from the room. DeMeistre looks from the Crystal brothers to Hanna. HOLD and we:

FADE OUT

(COMMERCIAL)

(END OF ACT ONE)

ACT II

FADE IN

38 EXT. FOOTHILL TRAIL - DAY - FULL SHOT 38
To one side of the trail, not too far away, is a range of mountains. On the other side, stretching away to the horizon is the plains. Two riders, Jess and Laurel, approach a shaded area. The approach is fairly long. It is obvious Laurel is tired.

39 CLOSER ANGLE 39
They ride toward CAMERA into the shaded area and rein up. Jess dismounts and walks around to Laurel. He helps her down. For a moment she clings to him. He moves her to a boulder and she sits. He goes back to the horses, checking the cinch on his saddle. He does the same to Laurel's horse. Over this:

LAUREL
How far have we come?

JESS
Maybe sixty...seventy miles.

LAUREL
(moves to him)
Are you sorry you're helping me?

JESS
(beat; continuing his work)
No...of course not.

LAUREL
Please...look at me....

He turns to her. (Laurel's attitude is of one who must conquer.)

LAUREL (contd)
Did it mean so much to you to leave that place?

JESS
(pause)
You wouldn't understand.

LAUREL
But I do -- it's wanting to belong -- to be part of something, isn't it?

JESS
(regretful - admits)
I guess it's something like that...
(contd)

CONTINUED

39 CONTINUED (contd) 39

JESS
(contd)
I covered a lot of country before I stopped at the Sherman place.

LAUREL
(meaningfully)
I remember....

JESS
I didn't belong at the Circle D.

LAUREL
Maybe not...but we aren't there now...Don't you see...this is different...we can be part of one another now.

JESS
(flat)
You're still married.

LAUREL
Arnold never made me feel like I belonged with him -- it was as though I belonged to him. You were the only man who ever....

JESS
(cuts her)
Don't talk like that!
(with finality)
It was wrong before -- it's wrong now.

LAUREL
Is it wrong that I love you?

JESS
(up)
It's wrong that I love you!!

These words are a victory for Laurel. He has said he loved her. There is more that she wants, but it's a long way to Mexico. She won't press her victory now. His last words are much quieter:

JESS (contd)
(realizes what he said)
Let's go -- we've stopped long enough.

CONTINUED

39 CONTINUED (contd) 39

LAUREL
(trace of coquette)
Long enough to hear what I wanted.

They both mount up. Jess angrily spurs away. There is a slight expression of satisfaction on Laurel's face as she follows.

DISSOLVE

40 EXT. TRAIL - DAY - DOWN ANGLE SHOT 40
The Crystal brothers ride along the trail at a slow canter. CAMERA PANS with them and as they ride down the trail, CAMERA CONTINUES PAN until Guerra, looking down at them is in Frame. He smiles thinly as he watches their progress. CAMERA HOLDS and Guerra waits, then reins around and follows after them.

LAP DISSOLVE

41 EXT. RELAY STATION - DAY - CLOSE SHOT 41
CAMERA is in CLOSE on a sign reading: BUTTERWORTH LINES - RELAY STATION. CAMERA PULLS BACK and we see a small adobe house. There is a split-rail fence enclosure containing a half dozen horses. PULL BACK CONTINUES and we see the Crystal brothers approach and rein up. Josh holds Roy's reins as the latter dismounts and starts for the front door. He is met by a wizened OLD MAN. Roy starts to talk to the old character.

42 EXTREME LONG SHOT - THE RELAY STATION 42
with Guerra in the immediate f.g. He scratches at his beard as he watches the Crystal brothers in b.g. He is allowing them to do all the work. He will act at the right time. He takes a few swallows from his canteen, recorks it and moves toward his horse when he sees the Crystals ride away. They go off at a fairly fast canter.

43 MED. SHOT - THE RELAY STATION 43
and the old man. He is watching the dust settle after his two recent visitors. There is silence, then the CLIP-CLOP of another horse sneaks in. The old man turns his gaze toward the SOUND. His expression goes bland as he watches the rough character who rides by. Guerra looks at the old man and nods. He gets a quick nod in return. Now Guerra spurs his horse and it breaks into a canter. The old man scowls after him, shrugs, then reenters the station.

DISSOLVE

44 EXT. DeMEISTRE RANCH - DAY - FULL SHOT 44
George Hanna crosses the piazza and climbs the steps onto the huge porch.

45 INT. DeMEISTRE LIVING ROOM - DAY - MED. SHOT 45

Arnold DeMeistre, his side bothering him some, moves to a sideboard and pours himself a triple shot of whiskey. He leaves the decanter open on the sideboard. He settles himself in a large leather chair. This room is huge. Hunting trophies hang from the walls. The furniture is big and rugged, fitting for its owner. As DeMeistre starts to take his first sip of the whiskey, Hanna enters and crosses to him:

HANNA
Cook said you wanted to see me.

DeMEISTRE
(indicating)
Drink....?

Hanna shakes his head. Demeistre indicates a chair beside him. Hanna sits. Over this:

DeMEISTRE (contd)
It's been two days -- no news from the Crystals or Guerra.

HANNA
It's a bit early to expect anything.

DeMeistre nods absently and looks into his drink. After a pause:

HANNA (contd)
That all you wanted....?

DeMEISTRE
(shakes his head - hesitantly)
George -- what if I told you....
(he stops, then looks squarely at Hanna)
What if I told you Laurel's been with other men since I married her?

HANNA
(beat - warily)
How do you know that?

DeMEISTRE
I've known it for a long time...known it and watched it and suffered it... It's not a thing a man can admit very easily.

HANNA
I reckon not....

CONTINUED

45 CONTINUED (contd) 45

DeMEISTRE
(looks at him)
You don't seem very surprised.

HANNA
(levelly - flat)
I've suffered it, too.

DeMEISTRE
(deflated)
So you knew....

HANNA
(hates saying it)
I knew.

DeMEISTRE
(after a pause - he knows his friend's thoughts)
Then why do I want her back?

Hanna just looks at him. This is exactly what he was thinking.

DeMEISTRE (contd)
(simply)
Because I love her.

This big, powerful man is, at the moment, reduced to his simplest form. He sits in his chair, defeated. Hanna can't stand to see this...he doesn't understand.

HANNA
(a bit biting)
You mind I ask you somethin'?

DeMEISTRE
Of course not.

HANNA
How is it a man -- a man like you... fought Indians, made the biggest part of the wilderness in north Wyoming bow to you...built the biggest cattle ranch north of Texas... how is it a woman can make you into....

DeMEISTRE
(not hard)
Pull up, George....

HANNA
(simply - honestly)
Ain't there an answer?

CONTINUED

45 CONTINUED (contd) 45

DeMEISTRE
(thinks - snorts bitterly)
Yeah...there's an answer...Woman...
That's the answer. You get the right
kind, there's no tellin' what a man
can do...You get the wrong kind --

He breaks off. There is no need to finish.

HANNA
(honestly doesn't
understand)
You just said you still love her.

DeMEISTRE
(pause - quiet - he
still means it)
I said it....

DeMeistre withdraws more into himself. Hanna can't stand watching this. He stands. It's as though he wants to say something but he doesn't. He can't get out of there fast enough.

HANNA
I got some things to tend to.

DeMEISTRE
(these words break
through the fog - then:)
What?...Oh...Yeah...You go ahead.

Hanna starts to leave. DeMeistre stops him.

DeMEISTRE (contd)
George -- I 'most forgot -- today's
payday for the hands -- you take
care of it for me?

Hanna comes back into the room. DeMeistre rises, crosses to a desk, takes a ledger from a drawer, hands it to Hanna. Over this:

DeMEISTRE
You reckon any of them know?

HANNA
(hard)
One thing they know...that's well
enough to keep their mouths shut.

DeMEISTRE
Some of 'em's been with us a long time.

CONTINUED

45 CONTINUED (contd) 45

When Hanna accepts the ledger, they cross to a wall safe which is hidden behind a picture. DeMeistre opens it.

HANNA
Long enough for you not to have to wonder how they feel about you.

DeMEISTRE
You're a good friend, George.

HANNA
If I am it's 'cause you've been one to me.

DeMeistre now has the safe open. He reaches inside. There is a tentative motion -- he withdraws his hand. He holds a few pieces of paper. He faces Hanna as CAMERA MOVES INTO CLOSE SHOT.

DeMEISTRE
(unbelieving - not angrily)
She's taken every cent of cash I had in there -- almost sixty-five thousand dollars.

46 NEW ANGLE - THE TWO 46

Hanna stares unbelievingly at DeMeistre. Both are concerned, each for a different reason.

HANNA
She couldn't have....

DeMEISTRE
But she did...George -- if Guerra and the Crystal brothers find her....

He turns and starts from the room. Hanna calls after him:

HANNA
Where are you going?

DeMEISTRE
We're going to have to trace them ourselves...if they find her -- with that money -- they'll kill her for it.

HANNA
But two days...they've got two days start. Let her take her chances... she's no good. Don't go after her.

CONTINUED

46 CONTINUED (contd) 46

DeMEISTRE
You don't understand...I said I loved her. It's not the money.

He starts from the room. Once more Hanna stops him?

HANNA
You won't find her!!....

DeMeistre stops. Hanna's tone of voice bringing him up short. He turns.

HANNA (contd)
(it's hard to admit)
I know where she is.

47 CLOSE SHOT - DeMEISTRE 47
Reacts as though he was struck. He starts forward.

48 MED. SHOT 48
DeMeistre approaches, scowling, unbelieving.

DeMEISTRE
You what -- ?!

HANNA
She's on her way to Tumavaca, Mexico.

DeMeistre, enraged, grabs Hanna by the shirt front.

DeMEISTRE
(through his teeth)
You knew all along?

HANNA
I've seen what she was doing to you... watched it ever since you brought her to the ranch...I've been hoping she'd leave you.

DeMEISTRE
(flat)
Who was it this time?

HANNA
Rios...Montero Rios....

For a moment the name doesn't register. Hanna reminds him.

CONTINUED

48 CONTINUED (contd) 48

HANNA (contd)
He sold you some blooded horses a few months back...I heard them planning the whole thing.

DeMeistre turns and stalks from the room. The wound in his side bothering him.

HANNA
You can't make it alone.

DeMEISTRE
(whirls - snarls)
You have any suggestions as to whom I can trust to go with me?

HANNA
(simply - as he starts forward)
Yes....

We HOLD as Hanna walks to him. It is evident DeMeistre knows the truth of this. Before they meet, we

DISSOLVE

49 EXT. TRAIL - DAY - CLOSE SHOT - LAUREL'S BAG 49
It gently sways with the horse's walk as it passes CAMERA. CAMERA PANS SLIGHTLY and we see Laurel and Jess in b.g., riding along a fairly rocky trail.

50 REVERSE ANGLE 50
CAMERA ANGLES DOWN ON them as they ride along. Jess turns in his saddle and looks back at Laurel. She is very tired but bearing up like a real trouper.

51 ANOTHER ANGLE 51
They approach CAMERA. Jess reins in and dismounts. He ground-checks his horse, then helps Laurel get down. She is really tired and has to be almost carried to a place where she can sit. Jess goes to the canvas bag and extracts some hardtack. Then he returns to where she sits.

52 CLOSER ANGLE - THE TWO 52
Jess sits beside her and offers some of the bread. She shakes her head.

JESS
We're better than halfway there.

LAUREL
I'm so tired, Jess.

CONTINUED

52 CONTINUED (contd) 52

JESS
Sure...We've been ridin' almost steady for three days and nights.

LAUREL
Can we rest tonight?

JESS
It's you been pushin'.

LAUREL
(a statement)
We'll rest tonight.

She nestles against him. Her hair brushes against his face. He likes it but it could make him weaken.

LAUREL (contd)
(a pause - softly)
It's so good...I feel so safe. You'll never know what you've done for me, Jess.

JESS
Let's just say it's...for what might have been.

LAUREL
If you had let it -- it could have been so good, Jess.

She moves her head slightly and her hair brushes against his cheek once more. She can't see him - he closes his eyes and for a moment imagines just how good...It is obvious that Laurel knows what Jess is feeling.

DISSOLVE

53 EXT. TRAIL - DAY - LOW UP ANGLE 53
From the distance two riders approach at a gallop. CAMERA PANS them by and we recognize Roy and Josh Crystal. PAN STOPS on a crude sign and the two men continue on. The sign reads: LARAMIE...a finger-like portion of the crudely cut wood indicates the direction the two riders took. HOLD for a moment and the SOUND of the two horses dies and a third, at a steady canter, sneaks in. We know who it is. Before Guerra rides by:

DISSOLVE

54 EXT. SHERMAN RANCH YARD - DAY - MED. SHOT 54
CAMERA ANGLES from Andy's zoo toward the house. After a moment, Slim comes out on the porch and calls:

CONTINUED

54 CONTINUED (contd) 54

SLIM
Andy!!...Supper's on!

From the immediate f.g., Andy pops his head around the corner of one of the cages. He looks off toward the house.

ANDY
(to himself; grumbles)
Warmed-over mulligan again.
(up - to Slim)
Comin', Slim!

CAMERA ADJUSTS and we see him return one of his animals to its cage. Then he starts off toward the house.

55 INT. SHERMAN RANCH - DAY (DUSK) - MED. SHOT 55
The table is set with two plates, two glasses of milk and some bread. Slim is ladeling out some well-used looking stew. Even to him it's not too tasteful. Suddenly Andy comes bursting into the house and plops himself into a chair. As Slim places the stew pot on the table:

SLIM
(boss-like)
Go wash your hands....

ANDY
I did...at the pump.

He shows them to Slim. They just pass inspection. Andy picks up his spoon. Tentatively he picks up some of the stew. It isn't an appetising thing that stares at him.

ANDY (contd)
(tentatively)
Slim -- when's Jonesy comin' back?

SLIM
(plays it haughtily)
S'matter -- you don't like my cookin'?

ANDY
(quickly)
Oh sure...I was just wonderin'.

SLIM
(knows better)
He oughta be back tonight -- in the mornin' for sure.

Andy drinks some of his milk. As he reaches for some

CONTINUED

55 CONTINUED (contd) 55

bread (Slim can't force the stew down either - he reaches for the bread):

ANDY
Where you s'pose they are now?

SLIM
Jess and Mrs. DeMeistre? They'll be comin' on to the Rio Grande some time tomorrow, I guess.

ANDY
(confidently)
How long you figger it'll take him to get back?

SLIM
(soberly)
Don't count on his comin' back.

ANDY
(looks up)
He said he would.

SLIM
(beat)
Eat your stew.

ANDY
Somethin' or somebody's allus tryin' to drag him away -- he always comes back.

SLIM
(knowingly)
This time it's a woman.

ANDY
(innocently)
What's so special 'bout a woman?

SLIM
(beat)
Eat your stew.

Andy starts to pick up a spoonful of the goo when the SOUND of two horses is heard o.s. They both look up. Slim looks off.

SLIM
Strangers -- see what they want, Andy.

Andy obediently gets up from the table and moves to the door.

56 MED. SHOT - UP ANGLE - AT THE DOOR 56
Just as Andy reaches the door and opens it, two men are seen framed in the door. They are the Crystal brothers. They are coldly friendly:

ROY
This here the relay station for the Butterworth Stage Lines?

FAST FADE

END OF ACT II

(COMMERCIAL)

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ACT III

FADE IN

57 INT. SHERMAN RANCH - DAY (DUSK) - MED. CLOSE SHOT 57
CAMERA ANGLES UP on Josh Crystal. He munches on a big piece of bread. CAMERA PULLS BACK SLIGHTLY and we see Andy sitting in a chair directly in front of Josh. He is rigid but defiant. Slim sits at the table, both hands in plain view on the table. Standing, Roy is drinking a cup of coffee...in his other hand he holds a gun aimed directly at Slim. The two stew plates are empty.

JOSH
(munching - drawls)
Mighty good stew...warn't it, Roy....

ANDY
(sneers)
You would like it...It ain't fit for sloppin' hogs.

SLIM
Andy...That's enough!

ROY
(drawls; threateningly)
You better listen to brother...else you might not grow much bigger.

SLIM
He's just a boy.

ROY
(puts the gun in Slim's face)
An' no more from you 'less yo're asked somethin'...Mr. Sherman

JOSH
Le's ask him, Roy...she's gittin' farther away....

ROY
That's so.

Roy moves around and sits in front of Slim on the other side of the table. His speech and his motions are slow -- but we know he could move like a rattler if necessary. Both men are overly polite.

CONTINUED

57 CONTINUED (contd) 57

ROY (contd)
Some few days back the stage come through here....There was a lady on it....

JOSH
A purty lady with black hair... sorta young...you musta seen her.

SLIM
So...?

ROY
So we happen to have found she didn't leave on the stage when it pulled out...found that from the driver...She was on the stage at Donahue's relay station...but she never come into Laramie... She got off here.

SLIM
What's your business with her?

Roy mulls the question...looks at his brother, then:

ROY
Reckon you might say money...three thousand dollars worth o' money.

ANDY
What's she done?

JOSH
Well - nothin', boy...'cept run out on her husband.

SLIM
And he sent you to find her...?

ROY
(facetious)
Now how'd you figger that...?

JOSH
Roy...somethin' I cain't see rightly ...you s'pose that there rancher feller wants his missus 'cause he loves her...or 'cause she shot him.

Slim looks quickly at Andy. Andy frowns. It's getting too much for him.

CONTINUED

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57 CONTINUED (contd) 57

ROY
Well...that'd take a mite of time to figger...We got a little time...
(turns the gun straight at Slim again)
...You ain't got none, Mister Sherman. Where'd you say she went?

SLIM
(beat)
I didn't.

Josh thumbs back the hammer on his gun. -
at Andy's temple.

JOSH
(conversationally)
Where'd you say...?

ANDY
(quickly)
Don't tell 'em, Slim....

JOSH
(feigned chagrin)
Boy -- don't you know better than to talk when your older brother is speakin'....
(to Slim)
Maybe I'm pointin' this here gun in the wrong direction. -

Josh glances significantly at Andy. Slim knows -
these two are more than capable of doing something to the boy. He hesitates, then:

SLIM
She's on her way to Mexico.

The Crystal brothers exchange wary looks.

ROY
Where abouts in Mexico?

SLIM
Place called Tumavaca....

ROY
How's she gettin' there -- stage?

CONTINUED

57 CONTINUED (contd) 57

SLIM
Horseback.

ROY
(thinks; then:)
Josh? You reckon he's lyin'?

JOSH
(muses; then:)
He could be tellin' the truth.

ROY
(admitting the possibility)
Let's say he is...
(immediately to Slim)
...You wouldn't let her go all the way by herself...would you?

ANDY
Yes, she did! She went all alone!

JOSH
(to Roy - chagrined)
He ain't on'y sassy...he's a liar, too, Roy.

Andy starts to jump up from his seat. Josh grabs him and pulls him back, hard. Slim starts to lean on his hands, to stand (at the table) and Roy gives his knuckles a sharp rap with the barrel of his gun. After this:

ROY
Now that we all had our exercise....
(to Slim)
Who went with her?

SLIM
(pause - though Andy glowers at him)
His name's Jess Harper.

JOSH
That means it was on'y one?

SLIM
That's right.

CONTINUED

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(contd)

57 CONTINUED 57

ROY
(digests this - then, standing -- to Andy)
Get your coat, boy...Gets bold on the trail at night.

SLIM
(standing)
Wait a minute - you're not taking him.

ROY
That a fact?...S'posin' we get all the way to this here now Tumavaca...an' she ain't there...The trip would be a waste.

Without waiting for permission and chancing a bullet in the back, Slim turns and reaches in the cupboard behind him and comes up with the map Jess had used to plot his trip. OVER this:

SLIM
I'll give you the map he used...you can see the trails he's taking.

ROY
Mister...you almost made the population one less in this territory.

Ignoring this, Slim has proffered the map to Roy. He looks at it briefly.

JOSH
(to Roy)
Boy'd on'y hold us up...'sides, they ain't goin' no place...they got this spread to keep. They know we'd come back to see 'em if they was lyin'.

ROY
(muses)
I reckon that's so.
(to Slim)
You wouldn't have a mind to try and follow us, would you, Mister Sherman?

Before Slim can answer and without batting an eye, Roy brings the gun barrel down on Slim's head. He drops without a sound. They head for the door, Roy nonchalantly looking at the map. At the door, Josh turns:

CONTINUED

57 CONTINUED (contd) 57

JOSH
(politely)
Much ableeged fer the eatin's.

He is gone. Andy goes to Slim who is really out. Andy kneels by his brother.

ANDY
(with urgency)
Come on, Slim...Come on...You gotta go and warn Jess....

At the moment Slim is resting comfortably - but soon he will be going to the rescue.

DISSOLVE

58 EXT. TRAIL CAMP - NIGHT - MED. SHOT 58
There is a small fire going. On a spit is a small animal (cleaned and quite edible looking). To one side, Laurel is brushing her hair. Jess glances over at her. He likes what he sees but knows he has not right to....

59 ANOTHER ANGLE - FAVORING LAUREL 59
She is aware she is being watched, but pretends not to. In the firelight she is even more beautiful. What with the warm night, the bright stars and the fire, Jess might well lose (or win, depending on your point of view) a valiant fight. In the b.g., Jess removes the evening meal from the fire. Still on the spit, he sets it aside to cool and moves to his blanket roll, spread nearby. Laurel finishes her hair combing. She glances surreptitiously at Jess who lies down on his bed roll.

LAUREL
(softly)
Jess....

He doesn't answer. Lying on his back, his hands beneath his head, he looks up at the stars. Laurel stands, fluffs her hair and like Salome eyeing John the Baptist moves toward him.

60 REVERSE UP ANGLE 60
CAMERA ANGLES ACROSS JESS' PROSTRATE FORM. He is obviously in deep thought. Laurel approaches and stands next to him.

LAUREL
(soft - loving)
So serious - so pensive and serious.
I wish those thoughts were of me.

Jess merely turns his head toward her and looks up at her.

61 POV 61
CAMERA ANGLES UP AT HER. She is the last word in loveliness. She looks down on him with desire and (her kind of) love. The firelight (o.s.) enhances her beauty.

62 CLOSE SHOT - JESS 62
CAMERA ANGLES DOWN. His hands are still tucked under his head. His expression is enigmatic...his thoughts aren't.

JESS
(quietly - without anger)
Sometimes...it's like you're laughin' at me.

63 CLOSE SHOT - UP ANGLE - LAUREL 63

LAUREL
(soft - womanly)
Because sometimes you're like a little boy.

64 CLOSE SHOT - DOWN ANGLE - JESS 64
He just looks at her -- not like a little boy now.

65 CLOSE SHOT - UP ANGLE - LAUREL 65

LAUREL
(beat)
I'm not laughing now....

66 LOW UP ANGLE SHOT - THE TWO 66
Laurel looks down at him for a moment, then seems to melt from the ankles up -- she melts on top of him and smothers him with one of those toe-tingling kisses. What can he do? He does it...Well. CAMERA HOLDS, then we

DISSOLVE

67 SHOT - THE SUN (MEASURE) 67
as it breaks over the top of a mountain. One moment dark shadows, the next sunlight.

68 EXT. WATER HOLE - DAY (DAWN) - MED. SHOT 68
Slim lies prone on the ground, drinking from the water hole. He stands, stretches the kinks out of his back, mounts up and races away. CAMERA PANS with him as he charges down the trail.

69 EXT. TRAIL - DAY (DAWN) - MED. SHOT 69
The Crystal brothers, at a steady canter, proceed down a trail.

70 EXT. TRAIL - DAY - MED. SHOT 70
Slim, now at a canter, rides along.

71 EXT. TRAIL - DAY - MED. SHOT 71
The Crystal brothers have reined in. Roy has the map out and is checking it. He points off and they start in the indicated direction. CAMERA HOLDS until they are tiny specks on the trail.

72 EXT. TRAIL - NIGHT - MED. SHOT 72
Slim walks his horse along the trail. He is asleep in the saddle. The sudden SOUND OF A NIGHT OWL snaps him awake. He looks around, gets his bearings, then spurs away.

73 EXT. JESS' NIGHT CAMP - DAY - MED. SHOT 73
The Crystal brothers ride into the camp. They are experts at their business. Josh dismounts and goes to the dead fire. Roy checks the ground for tracks.

JOSH
What do you think, Roy?

ROY
(grins)
I think that money is good as in our pockets.

JOSH
How soon you figger we'll come on 'em?

ROY
Can't be too far now....

Josh remounts and they continue on. CAMERA HOLDS....a pause, then Guerra rides into CLOSE SHOT and looks after them, expressionlessly. As he starts to follow:

DISSOLVE

74 EXT. TRAIL - DAY - MED. SHOT - SLIM 74
tracking along. He rides into Jess' night camp. He doesn't dismount, just looks down at the ground, then spurs away.

DISSOLVE

75 EXT. STREAM - DAY - MED. SHOT 75
Laurel is enjoying a bath, al fresco. A few feet away, on the bank of the stream, are her clothes. It's a delightful few moments for her as she splashes. As she starts to emerge:

76 NEW ANGLE 76
FAVORING JESS who sits lazily propped against a tree. In the b.g., (to his back) we see Laurel emerge from the water (just enough to know it's her - and not too much to be cut off the air). As she dresses:

LAUREL
(coy chastisement)
You are a paradox, sitting there like that, Jess Harper. If I didn't know better -- I'd say you had no interest in me at all.

Jess gets slowly to his feet. He's in a playful mood.

JESS
(playfully)
Oh, you would, would you? Well, young lady, I'll show you....

LAUREL
(squeals with delight)
Jess -- don't you dare...you stay right there.

Obviously, he has no intention of stopping. As he playfully stalks closer, he AD LIBS, "I'll get you" while she laughlingly squeals, "Don't you come any closer." Just before he is about to break through the bushes to her:

ROY'S VOICE
Seems a shame to bust in just now.

Jess drops to one knee and whirls, his gun out and aimed. Laurel drops out of sight.

77 NEW ANGLE 77
TO INCLUDE Roy Crystal, sitting his mount a few feet away, leaning on the horn of his saddle.

ROY
You go 'head with what you're doin'.

JESS
(tight)
Mister, that's a sure way to get your head blown off.

78 MED. SHOT - JOSH CRYSTAL 78
steps out of the brush, aims his gun o.s., at Jess.

JOSH
He's right, brother Roy.

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79 WIDER ANGLE 79
TO INCLUDE THE THREE MEN IN TABLEAU. Jess is covered from the side. He doesn't wait. In a split-second he is diving over the brush to where Laurel is hiding. Josh runs lightly to Roy:

JOSH
(bug-eyed)
I seen her, Roy!...It's her...That rancher feller knowd what he was doin' payin' that money to get her back. She's purty.
(indicates on his shoulder)
She's got one of them little hickeys right here....

80 MED. SHOT - LAUREL AND JESS 80
She is just pulling the shoulder of her shirtwaist into place. Jess is pulling her toward a nearby boulder behind which they can take cover....beyond them are their horses.

ROY'S VOICE
Missus DeMeistre...time ta go home.

Laurel looks at Jess in panic.

LAUREL
(frightened)
Arnold....

81 thru 83 INTERCUT TO SUIT - AS THEY CALL BACK AND FORTH 81 thru 83

JESS
Who are you?

ROY
(beat)
I reckon you could say 'friends of the fam'ly....'

JOSH
Not by marriage...by money.

LAUREL
(low- fearful)
Kill them, Jess.

JESS
Where is DeMeistre?

CONTINUED

81 thru 83 CONTINUED (contd) 81 thru 83

ROY
(with a grin)
T'home of course...ask the lady why.

JESS
(to Laurel)
What's he talking about?

LAUREL
How should I know....?
(then up - to the Crystals)
How much is my husband paying you?

ROY
Three thousand dollars.

JOSH
He really loves yew a lot.

LAUREL
(desperately)
I'll pay you five thousand to let me go.

She has spoken without thinking. She puts her hand to her mouth. Her eyes go wide.

JESS
You've got that kind of money... with you?!

LAUREL
(nods)
In my traveling bag -- I didn't think.

JESS
You sure didn't. That slammed the coffin lid unless we get awful lucky.

He takes her hand they start for their horses, several feet beyond. When they have gone a few feet, a SUDDEN SHOT ricochets away. Jess falls to the ground, pulling Laurel with him. Pause. There is ANOTHER SHOT.

84 MED. SHOT - JOSH CRYSTAL 84
His eyes wide, he arches his back, painfully. He's just been shot there. Eyes staring unbelievingly. Just before he falls:

CONTINUED

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84 CONTINUED (contd) 84

JOSH
(child-like --
whine-surprise)
Roy....

85 MED. SHOT - ROY 85
In b.g., is Josh's prostrate body. Roy looks around wildly:

ROY
(screams)
Guerra!!!

86 MED. SHOT - LAUREL AND JESS 86
Jess yanks her to her feet and they start for the horses. ANOTHER SHOT SINGS nearby. Jess fairly throws Laurel into the saddle. She gallops away. Jess does a running mount and chases after her.

87 MED. SHOT - ROY CRYSTAL 87
as he stalks through the underbrush, crouched low, alert, gun ready. Off to one side, there is the SUDDEN SOUND of a footstep. By reflex action, Roy whirls and fires.

88 ANOTHER ANGLE 88
as he slowly approaches the direction in which he has just fired. His gun is ready.

89 REVERSE ANGLE 89
the better to see the crazed animal expression on his face as he comes closer. He moves INTO HEAD CLOSEUP. There is utter silence. His narrow eyes here and there trying to catch the faintest sign of movement. Suddenly there is the SOUND OF A GUN COCKING. Roy's eyes go wide. He whirls:

90 MED. SHOT - GUERRA 90
fires point blank INTO CAMERA. The smoke from his gun gently swirls.

91 MED. SHOT - ROY AND GUERRA 91
Roy might well be dead on his feet and it's the devil in him that moves him. As he sinks to the ground, he tries to fire at Guerra. Calmly the latter fires ANOTHER SHOT. The force of the shot slams Roy backward and he sprawls in a crazy position on the ground. Guerra calmly holsters his gun and starts away. CAMERA HOLDS on Roy's prostrate body and Guerra as he walks away.

FADE OUT

END OF ACT III

COMMERCIAL

ACT IV

FADE IN

92 EXT. GUERRA'S AMBUSH AREA - DAY - MED. LONG 92
From the b.g. we can see Slim approaching at a canter. He comes straight at Camera. Suddenly his horse starts to shy. It pulls up of its own accord, refusing to be prodded further. There is something frightening the animal. Slim swings to the ground and starts to walk forward (toward Camera). He sees something, takes a few steps further, looks down and kneels. CAMERA TIPS DOWN WITH HIM. Slim turns the body with the shot in the back over. It is Josh Crystal. Slim frowns and looks around slowly. He sees something and goes to it.

93 ANOTHER ANGLE 93
Slim approaches the inert form of Roy Crystal. He looks down at him.

Slim starts toward his horse that stands in the b.g. Halfway there, he stops, something on the ground has caught his eye.

94 CLOSER ANGLE 94
Kneeling, Slim checks the tracks of a horse. A single set leading south. Leading his own mount, he starts to follow the tracks.

95 REVERSE ANGLE 95
Slim approaches Camera. This is where Jess and Laurel hid and made their dash for freedom. Three sets of tracks merge and continue south.

His mind works over the puzzle. Then he mounts and starts down the trail, leading south. HOLD as he canters away.

96 EXT. TRAIL - DAY - MED. CLOSE - LAUREL 96
At the moment, her angelic face is contorted in anger.

LAUREL
Stop it, Jess-- that's what Arnold did. I won't be talked to like that-- I don't like it.

Through her speech, CAMERA PULLED BACK TO INCLUDE JESS. They are at a waterhole. The horses are drinking.

CONTINUED

96 CONTINUED (contd) 96

JESS
(mad, too)
Oh, you don't-- you didn't hold off askin' me to give up everything I've worked for. You didn't hold off askin' my help. Now that I want some questions answered...

LAUREL
(snaps)
What right do you have to ask me anything?

JESS
(beat-- level)
A short time ago there didn't seem to be no limits to my rights.

LAUREL
(snide-- cold)
That was when I wanted it that way.

JESS
(long beat-- flat)
Where did you get the money-- and what did that bounty hunter mean about your husband bein' home "of course".

LAUREL
(cold)
It's none of your business.

Jess reaches out and grabs her wrist. He is far from gentle.

JESS
Answer me.

LAUREL
(winces)
You're hurting me.

JESS
What about your husband!?

LAUREL
(as the pressure increases)
I shot him.

Shocked, Jess releases her and she rubs the sore wrist.

LAUREL (contd)
(with no remorse)
Obviously I didn't kill him.

CONTINUED

96 CONTINUED (contd) 96

JESS
(repulsed)
I can tell you're glad of that...
What about the money?

LAUREL
(pause - knows what to expect if she doesn't answer)
I emptied his safe.

JESS
(disgust)
How much?

LAUREL
(a pause)
Over sixty thousand dollars.

JESS
(stunned; whispers)
Sixty thousand...?
(then)
No wonder he wants you back.

LAUREL
(haughtily sure of herself)
You don't know Arnold... He wants me back because he loves me.

JESS
(almost amused)
Loves you!?

LAUREL
(in fact; meaningfully)
He's a weak, spineless man who closes his eyes to whatever he doesn't want to see or believe about me.

JESS
(looks long at her-- now realizes)
I wasn't the only one, was I?

What he has just called her hits home. She lashes out and slaps his face, hard. He just looks at her...then:

LAUREL
Thanks for making it easy for me...
I've come to Tumavaca to meet someone.

CONTINUED

96 CONTINUED (contd) 96

His look bores into her. She draws herself up a bit.

LAUREL
(continuing; spits)
That's right...a man... Montero Rios is a real man who knows what he wants and isn't afraid to take it... He makes me feel like a woman.

JESS
Some folks got another name for it.

She lashes out to slap him again. He catches her hand.

JESS
(still holding her)
I wonder if your husband would pay me that three thousand.

LAUREL
(hard)
Don't threaten me, Jess.

Jess lets go of her hand.

JESS
Then again, I reckon that's the least I owe him...
(then)
Mount up-- we're goin' back.

Without looking at her or attempting to aid her, he steps to his horse and mounts. He doesn't see her take the derringer from her pocket. Before she can aim or fire, a SHOT RINGS OUT and Jess falls from his horse, wounded. He doesn't move. Laurel looks off, frightened. Suddenly she steps into the saddle and races away.

97 DOWN ANGLE SHOT - FROM A RISE 97
Above the water hole. Guerra looks down. In b.g. Laurel races away. Guerra returns the rifle to the saddle boot, mounts up and starts down the slope to the trail below.

98 REVERSE ANGLE 98
Guerra walks his horse down the steep slope. When he reaches level ground, he breaks into a canter. He is in no big hurry. He approaches Camera and as he canters past, CAMERA PANS SLOWLY WITH HIM. CAMERA HOLDS ON A CRUDE SIGN. One board reads: EL PASO 65 km. Another reads: TUMAVACA 2.5 km. The third reads CHATO 14 km. Guerra is riding down the trail where the sign points to Tumavaca.

99 MED. SHOT - JESS 99
He is pushing himself into a sitting position. The wound is on his side. He puts his hand there and draws it back - bloody. At the o.s. SOUND of an approaching horse, Jess whips his gun out and, unable to get off the trail, lies there, waiting.

100 LOW UP ANGLE SHOT 100
Jess aims his gun up the trail. In a moment, Slim rides into view. Jess drops his gun with a sigh of relief.

LAP DISSOLVE

101 MED. TWO SHOT - SLIM AND JESS 101
Slim has washed the wound and is wrapping it with strips of torn shirt.

SLIM
Whoever it was -- he did a better job of shooting back up the trail.

JESS
(has been looking at his friend)
Ain't you gettin' tired -- pullin' me out of scrapes?

SLIM
(looks at him -- then back to the bandaging)
Good ranch hands are hard to find... 'Sides...you promised Andy you'd come back.

JESS
(starts to rise)
I got a score to settle.

SLIM
You don't even know who it was.

JESS
All I gotta do is find somebody named Rios...she'll be with him, and whoever's done this won't be far away.

Jess struggles to his feet. Slim pushes him into his saddle, then mounts his horse and the two ride away in the same direction taken by Laurel.

102 EXT. TRAIL - DAY - MED. SHOT 102
Laurel rides along. She looks over her shoulder -- she knows she is being followed. CAMERA PANS WITH her as she passes. At the END OF THE PAN, we can see Tumavaca. It is a small adobe village of a dozen or so houses. Laurel continues down the trail.

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103 REVERSE ANGLE 103
Laurel approaches Camera. To one side of the trail is an old MEXICAN PEON. He is goading a tiny burro that carries a huge pile of wood. As Laurel comes abreast:

LAUREL
(with agitation)
Can you tell me where the Rios Ranch is?

The old one has immediately doffed his sombrero. He looks at Laurel with rheumy eyes. He bows his head in a jerking motion and smiles. Obviously he doesn't understand her.

LAUREL
(impatiently)
Where is the Rios ranch...
(she tries)
Rancho Rios?

The old man continues his head bobbing and smiling, then he points off over some hills.

OLD MAN
Ranch Rios... media kilometre...

His head bobbing continues... Laurel reins around and races away. The old one puts his hat on and starts his burro on up the trail. CAMERA ADJUSTS SLIGHTLY as the old one continues on and momentarily we see Guerra crest the hill and rein up. He looks off, then starts down the slope. As he passes the old man:

GUERRA
Buenas dias... Viejo.

The old man looks up and nods. Guerra continues away, in the direction taken by Laurel.

LAP DISSOLVE

104 EXT. HILLTOP - DAY - MED. SHOT 104
Guerra approaches Camera and the crest of the hill. When he is in MEDIUM SHOT, he reins up sharply and grimaces angrily. He looks off.

105 P.O.V. 105
In the distance - among rolling hills - is a small rancho. The figure of a lone rider approaching the rancho is seen.

106 MED. SHOT - AT THE RANCHO 106
Laurel rides through a small gate and approaches the main house. It is not pretentious-- neat and small. There is a corral with several blooded horses inside.

107 MED. SHOT - FROM THE RANCHO VERANDA 107
A tall, very handsome, strong-looking YOUNG MAN exits and crosses to the steps. He wears the white, full-sleeved shirt peculiar to the well-bred Latin men. Laurel rides into Shot and hastily dismounts. She runs up the steps and throws her arms around the young man.

108 CLOSER ANGLE 108

LAUREL
Montero-- at last...

He has not embraced her as yet-- before she is aware of this:

DeMEISTRE'S VOICE
I told him... if you didn't arrive...

109 ANOTHER ANGLE 109
To include Arnold DeMeistre who stands in the doorway with a gun in his hand.

DeMEISTRE (contd)
...safely... I'd kill him.

It's almost an animal-like whine that escapes from Laurel's lips. Eyes wide, she looks at her husband.

LAUREL
(as she faints)
No o o o. . . .

Montero catches her as DeMeistre comes forward.

LAP DISSOLVE

110 INT. RIOS' RANCHO - DAY - MED. SHOT 110
It is small-- in good taste and typical of the time and location. Montero Rios stands on one side of the room. George Hanna on the other, is by the door, arms folded across his chest. Arnold DeMeistre kneels by couch on which Laurel is resting. An OLD INDIAN WOMAN brings in a fresh bowl of water and replaces it for the one DeMeistre has been using to wipe his wife's face. Rios nods and the woman leaves, after apprehensive looks at the gringos.

111 MED. CLOSE - LAUREL AND DeMEISTRE 111
Her eyes are closed as he wipes her brow once more with the damp cloth.

DeMEISTRE
(softly)
Laurel...

112 CLOSE SHOT - HANNA 112
He winces at seeing his friend, this strong man, degrade himself.

113 CLOSE SHOT - MONTERO 113
Looks expressionlessly at:

114 MED. CLOSE - LAUREL AND DeMEISTRE 114
He softly calls her name again. Her eyes open. He smiles down at her. She grimaces and turns her face into the pillow.

DeMEISTRE
Laurel...listen... It's all right. We'll start over again.

She looks at him, then o.s. at Montero.

115 MED. CLOSE - MONTERO 115
Lowers his eyes-- hesitantly looks away.

116 MED. CLOSE - HANNA 116
Sees this-- looks over at Laurel and DeMeistre.

117 CLOSE - LAUREL 117
Looks at Montero and Hanna, then turns her enigmatic gaze to her husband. She looks long at him.

118 MED. SHOT - LAUREL AND DeMEISTRE 118

LAUREL
(low, measured)
You disgust me...
(she sits up)
As long as I've lived I've never met a man...a real man... I've looked...
(bitterness with her taunt)
Oh, how I've looked... and you're all alike...weak...and stupid. Most of all you're spineless... If just once I met a man who knew what it meant to be a man.

Almost on reflex, DeMeistre lashes out and slaps her face. She looks at him bitterly. A pause and she shakes her head almost in sympathy.

LAUREL
Is that your bid, Arnold?

DeMEISTRE
(a beat-- almost imploringly)
What is it you expect?!

LAUREL
(up)
I don't know! And if you have to ask-- you don't know.

CONTINUED

118 CONTINUED (contd) 118

DeMEISTRE
Haven't I given you everything you've wanted?

LAUREL
Yes!

DeMEISTRE
Have you ever done without since we've been married?

LAUREL
No!!

DeMEISTRE
Have I ever asked you for anything... Made you sacrifice?

LAUREL
No!!!

DeMEISTRE
Then what is it?

LAUREL
(fairly shouts)
I said I don't know!!

119 MED. SHOT - THE ROOM 119
All is silent. Hanna and Montero almost in embarrassment stand there. Hanna looks levelly at his friend and Laurel.

120 thru 122 INTERCUT CLOSE SHOTS - LAUREL - MONTERO - DeMEISTRE 120 thru 122

123 MED. CLOSE - HANNA 123

HANNA
(low)
Mrs. DeMeistre...have you ever given anything...? Anything but yourself...?

124 MED. SHOT - THE ROOM 124
Laurel looks at her husband, then at Hanna-- possibly the faintest of understanding reaches her...possibly.

HANNA
(contd-- beat)
'Peers to me like you've been doin' all the gettin' an' from the way you accept it...maybe that's how it's been all your life.

CONTINUED

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(contd)

124 CONTINUED 124

HANNA (contd)
... You say you don't know what you expect from a man...? Maybe you should stop acceptin' and start lookin' for a way to give... for a way to be a real woman... a real wife.

He looks at them. This is the most he has ever spoken at one time. The realization of his words begins to register on himself. He is a bit flustered, then turns and exits.

125 EXT.RIOS RANCHO PORCH - DAY - MED. SHOT 125
Hanna exits and stands on the porch. (Laurel's horse stands patiently at the foot of the steps). Hanna's blast at Laurel has unnerved the man. A range riding waddy such as he would naturally be affected so. In plain words -- he suffers. He looks off.

126 POV 126
The rolling hills beyond the ranch. He only half notices the rider who races up the slope of the hill.

127 BACK TO SCENE 127
Hanna steps off the porch. He is upset with the whole situation. With DeMeistre for debasing himself, with Laurel for obvious reasons and with himself for speaking as he did. He walks to Laurel's horse. Though his mind is miles away, he is aware of something missing. It is Laurel's traveling bag. It no longer hangs from the saddle horn.

HANNA
(wonderingly;
to himself)
The money....

Something registers. He looks off again.

128 POV 128
The rider is just cresting the hill...going away.

129 BACK TO SHOT 129
Hanna bounds up the porch steps.

130 EXT. TRAIL - DAY - MED. SHOT 130
This is the trail leading into Tumavaca (where Laurel met the old Peon). Slim and Jess ride along. Suddenly, not too far away, a rider races toward them. Suddenly the rider reins up and races obliquely away. Slim and Jess exchange looks. The rider was Guerra (who neither have ever seen) and he carries Laurel's bag, with tie ends of the white scarf flowing.

JESS
That was her traveling bag.

Slim ad libs "Let's go" and they give chase.

131 FULL SHOT 131
As Slim and Jess race over the rolling hills after Guerra.

132 UP ANGLE SHOT 132
Guerra races toward CAMERA and away. Not too far behind, Slim and Jess.

133 MOVING SHOT - GUERRA 133
As he digs his spurs into his mount, he fires a shot at his pursuers.

134 MOVING SHOT - SLIM AND JESS 134
The shot is wide. Slim and Jess begin to separate. Jess rides obliquely away in an attempt to split up the targets.

135 FULL SHOT 135
From over the crest of a distant hill, Guerra charges forward. In f.g. is a small deserted one-room adobe hut. The walls are crumbled and the roof is gone, but it could be sanctuary. Guerra races toward it. Momentarily Slim crests the distant hill, then Jess off to one side.

136 MED. SHOT - AT THE ADOBE HUT 136
It's really a hut. Guerra leaps from his horse. He takes his rifle from the boot and the traveling bag with him as he dashes into the hut. Slim reins in and Jess rides to him.

137 CLOSER ANGLE - SLIM AND JESS 137
Slim looks off at the hut. Jess reins up next to him.

SLIM
We ride up to that hut...he'll pick us off for sure.

138 POV 138
The hut. It is in the middle of an open expanse.

139 BACK TO SCENE 139

JESS
(looking off)
There's over sixty thousand dollars in that bag...He had to take it away from her...knowin' her she didn't give it up easy...'sides, I owe him somethin'....

SLIM
That may be...but how you figure to go about it?

CONTINUED

139 CONTINUED (contd) 139

JESS
(grins)
It's simple -- you go in on one side -- I go in on the other. One of us is bound to get him.

SLIM
(perplexed)
And one of us is bound to get shot....

Jess hasn't heard. He has spurred his horse away to a flanking position. There is nothing to do but do the same. One thought bothers him. How in blazes did he get into this?

140 WIDE ANGLE 140
The hut is in the middle. Jess and Slim are positioning themselves on opposite sides of the hut.

141 MED. SHOT - JESS 141
He waves to o.s. Slim, draws his gun, then hangs low over the side of the horse and, attacking Indian style, races forward.

142 MED. SHOT - SLIM 142
Grimaces angrily at himself and rides in the same way.

143 WIDE ANGLE 143
Both men charge in, guns blazing at the house.

144 MED. SHOT - GUERRA 144
is in the one-room hut. The walls are some protection. He moves from one window to the opposite, firing as fast as he can. Bullets splatter through the empty window frames at him. He doesn't have the best of it.

145 MOVING SHOT - JESS 145
as he nears the hut, he leaps from his running horse and hugs close to the wall of the building.

146 MED. SHOT - GUERRA 146
He sees Jess' horse, empty loping away. He turns to the other window. Slim's horse is now empty and slowing to a walk.

147 FULL SHOT - THE HUT 147
Jess and Slim are hugging the wall on either side. Jess calls out as he reloads.

JESS
Slim....?

CONTINUED

147 CONTINUED (contd) 147

SLIM
(mad; reloading his gun)
Yeah...? Now what...?

JESS
(for Guerra's benefit)
Now...whoever is in there is gonna throw his gun out...and the money...or we both stand and fill that room with lead.

148 MED. SHOT - GUERRA 148
is like a cornered animal. He looks from one window to the other.

149 MED. SHOT - JESS 149
Takes his hat off and starts to peer inside the broken out window.

150 MED. SHOT - GUERRA 150
is near the window where Slim is. He starts to rise, there is one chance...to even the odds. He starts to stand to fire at the person outside this window.

151 MED. SHOT - JESS 151
Peers inside and reacts. He yells:

JESS
Slim!

152 MED. SHOT - JESS AND GUERRA 152
Guerra whirls and fires. The shot splatters into the window frame, sending dust flying. At the same moment, Jess fires and Guerra is slammed into a corner. He slowly slips to the ground. Slim appears in the window. The whole thing was pretty close.

JESS
(swallows)
Like I said...it's simple...

Slim just looks at him askance. He climbs in through the window and picks up the bag.

SLIM
What are you gonna do with this?

As Slim speaks, the SOUND of approaching horses is HEARD. Jess looks toward the approaching two riders. He turns quickly to Slim.

CONTINUED

152 CONTINUED (contd) 152

JESS
(surprised)
It's DeMeistre!

Slim exits through the broken-down front door.

153 MED. SHOT - THE HUT 153
DeMeistre and Hanna ride up. Jess comes around the corner of the building. Slim through the door.

DeMEISTRE
(pointing)
That's Laurel's bag!

Hanna draws his gun and levels it at Slim.

HANNA
Hold up right there -- both of you!

SLIM
(flat)
Mister, I had enough of guns for the day.

DeMeistre nods to Hanna and he holsters his gun.

JESS
(indicates)
We took that off a man in there ---

HANNA
(to Jess)
Don't I know you....?

JESS
(glances at Slim; tries a bluff)
Could be....

DeMeistre has dismounted and taken the bag from Slim. He steps to the hut and peers inside, then reruns to Hanna.

SLIM
Me and my friend been trampin' around some.

DeMEISTRE
(indicates inside the hut; to Hanna)
It's Guerra.

O.s. SOUND of an approaching horse.

CONTINUED

153 CONTINUED (contd) 153

SLIM
(indicates)
Another rider comin'....

They all look off.

DeMEISTRE
Laurel.

154 ANOTHER ANGLE 154
To include Laurel as she approaches in distant b.g. DeMeistre mounts up, tosses the bag to Hanna and rides toward his wife. Hanna watches, he doesn't like it. Jess and Slim exchange looks.

155 REVERSE ANGLE 155
Laurel reins up as DeMeistre approaches. CAMERA ADJUSTS to TWO SHOT.

LAUREL
George Hanna was right...I've decided to come home with you, Arnold.

DeMEISTRE
(long pause; sees her for first time)
You have....? Rios doesn't want you without the money.

LAUREL
(reacts as though slapped)
I'm trying to tell you I'm sorry for what I've done.

DeMEISTRE
You're a little late...Isn't it strange how quickly it can be over.

LAUREL
(fearfully)
Arnold!?

DeMEISTRE
That's what it is, Laurel -- over...just like that. And just a while ago I couldn't live without you.

She looks at him unbelievingly, defeated, with fear. He looks at her like one who has regained a long lost dignity.

CONTINUED

155 CONTINUED (contd) 155
Finally:

DeMEISTRE
You've got exactly what you had when we met... The clothes on your back.

She is now a complete stranger to him. A beat and he reins around.

156 FULL SHOT 156
Laurel remains numbly behind as DeMeistre rides away.

157 MED. SHOT - SLIM, JESS, HANNA 157
They look off. The boys look at Hanna who watches his friends approach. Slim and Jess exchange looks then walk to their horses and mount up.

158 FULL SHOT 158
DeMeistre approaches Hanna as Slim and Jess ride away.
HOLD TO:

FADE OUT

(COMMERCIAL)

FADE IN

159 EXT. CAMPSITE - NIGHT - MED. SHOT 159
Slim and Jess squat by a fire.

SLIM
Be home tomorrow.

JESS
(honestly)
Home...that's a nice word.

SLIM
(mock serious)
Little while ago you told me something you said to Mrs. DeMeistre ...about 'belonging'... Now you're moonin' over the word 'home'... Looks to me like the Big Open's almost lost you for good.

The following are good-natured jibes that continue as CAMERA PULLS SLOWLY BACK.

JESS
(defensively)
I notice you still like to break loose once in a while.

CONTINUED

159 CONTINUED (contd) 159

SLIM
Just enough to know it's still out there.

JESS
Don't try to josh me...You ain't never completely lost the itch in your boots...no more than I have...or will.

SLIM
Maybe so...but for Andy I can't scratch that itch as much as you.

ANGLE IS FAIRLY WIDE now. The boys climb into their bedrolls as they continue their banter. PULL BACK CONTINUES:

JESS
It don't take much to get you on the trail....

SLIM
That's true...Just you with one foot in trouble and the other in some axle grease.

JESS
That ain't so...All's you need is....

By now the ANGLE is quite WIDE and we can't make out Jess' retort. They shoulder down into their blankets and lie still. The fire burns like a tiny eye in the dark night. We HOLD and:

FADE OUT

- THE END -