

THE BIG COUNTRY

Screenplay

by

ROBERT WILDER

From a Story by

Donald Hamilton

Adaptation by

Jessamyn West and Robert Wyler

FINAL DRAFT SCREENPLAY
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"THE BIG COUNTRY"

OVER THE CREDITS BUT NOT THE MAIN TITLE:

1 EXT. OPEN COUNTRY - DAY

A flat-bottomed ferry, manned by men with sweeps at the stern, is taking on the last of its load. A stage coach, drawn by four horses, rattles across the ramp. Beside the driver is a second man on the box. Men on foot or holding their saddle mounts, a couple of women with hand-pushed carts, a drover with a dozen sheep crowd on the ferry.

2 LONG SHOT

The camera shoots from center stream to the receding shore.

3 LONG SHOT

The stage coach, with horses straining, sways and pitches up the incline.

4 OMITTED

5 EXT. OPEN COUNTRY - DAY

At the fording place, the wagon is halted. The passengers stand calf-deep in the water. The woman, exhausted and travel-stained, as are the others, has tucked up her skirts. She holds the baby in her arms. The older child tugs impatiently at her skirts. The male passengers strain to lift up the rear axle. To one side, in the water, is a broken wheel. While the men hold up the side, the driver and helper fit a new wheel.

6 LONG SHOT

The coach rattles and bangs down the incline, up and over the stones.

7 OMITTED

8 EXT. A SEEMINGLY ENDLESS SWEEP OF FLAT PRAIRIE - DAY -
OVER THE MAIN TITLE"THE BIG COUNTRY"

Driving into camera, the stage races across the flat land. Then, as it sweeps past, the camera pans with it and holds.

DISSOLVE TO:

9
thru
40 OMITTED

41 EXT. SAN RAFAEL - DAY

thru
43

Stagecoach in very distant B.G. travels right to left along road - Pan left to hold town of San Rafael.

WIPE - LAP DISSOLVE

LONG SHOT

The stagecoach is just on the outskirts of town and travels toward the town. As it nears the town, boys run to greet it, several riding bareback. Other townspeople watch as it is not a daily event for a stage to arrive. Leech riding past looks at stage.

44 EXT. FRONT OF HOTEL - DAY

The stage pulls up to a stop in front of the hotel. The stageline keeper moves out of the hotel and down to the stage and opens the door. McKay steps out of the stage.

STAGELINE MAN

For those that are going on,
one hour to eat, folks, while
we change horses.

45 MCKAY

McKay moves back and helps the woman and her young daughter from the stage. McKay then moves to the driver and shakes his hand. McKay looking for Pat moves B.G. in the road. He notices the woman and little girl being greeted by a man. He moves on to a step. McKay looks the town over as he looks for Pat. He is observed by Leech who has now dismounted in front of the blacksmith shop and leans against the buckboard. McKay unable to find Pat puts his hat on. Three boys who have run after the stage and now lean against a hitching rail, snicker at the sight of the hat. McKay looks off at the boys and becomes aware of his hat.

STAGELINE MAN

All right, Clint, turn her
around.

The stage pulls out. McKay turns and walks back toward the porch of the hotel.

8/31/57

9.

46
thru
57

MCKAY, LEECH

As McKay is on the porch, Leech now in the buckboard drives from the blacksmith shop toward the hotel. As the buckboard nears the hotel, he speaks.

LEECH

Mr. McKay?

McKay turns and sees Leech, moves back to edge of porch.

MCKAY

Yes.

Leech has stopped the buckboard, jumps down and faces McKay.

LEECH

I'm Steve Leech, foreman at Ladder Ranch.

McKay steps down off porch and extends his hand which Leech takes.

MCKAY

How do you do.

LEECH

I brought Pat's buckboard and team for you. She's waiting at a friend's house just around the corner.

MCKAY

(relieved)

Oh, thank you. That's very kind of you. I was beginning to think I was in the wrong town.

Leech studies McKay for just a moment, then nods toward luggage.

LEECH

This your gear?

MCKAY

That's right.

McKay puts his hat on, picks up the two large pieces of luggage. Leech glances at the hat on McKay, picks up the hat box, moves back toward rear of buggy where McKay is putting the two large pieces of luggage.

(CONTINUED)

46
thru
57

CONTINUED:

LEECH

Don't know as I'd wear that
hat too long around here, Mr.
McKay.

MCKAY

(as he moves
past horse
tied to rear
of wagon)

Oh? Why not?

Leech starts to move for the seat of the wagon.

LEECH

Some wild cowboy might take
it into his head to shoot it
off you.

McKay has stopped by side of wagon. Leech has sat down
and picked up the whip and reins. McKay looks at Leech.

MCKAY

Thank you, Mr. Leech.

McKay climbs into buckboard and it starts out.

58

EXT. SALOON - DAY

Cracker and Dude have been sitting to one side on the
saloon porch. Cracker has noticed the buckboard, rises
and moves to the saloon door, calls inside. Buck,
followed by Rafe, comes out of the saloon and moves to
corner of saloon by hitching rail. They look off at
the buckboard turning in end of street

BUCK

(taking off hat)

How dee-do, Mr. Leech. Boys
don't you know enough to tip
(knocks Cracker
and Rafe's hat off)
...your hats when the foreman
of Ladder drives by.

The buckboard passes them as Rafe leans over rail to
get his hat. The buckboard continues on down the street.

BUCK

Come on, boys. Let's get
out of here.

Buck and his men move to their horses and mount. They
ride out of town.

59 TRAVELING SHOT - MCKAY, LEECH

The buckboard with McKay and Leech continues on down the street and turns and heads for Julie's house which is just past the schoolhouse and on the edge of town.

60 EXT. SAN RAFAEL STREET - DAY

Leech with McKay alongside of him drives the buckboard down the street. McKay does not know exactly what to make of the foreman of Ladder beside him. In the B.G. we see Buck and his three men ride out of town.

61 EXT. STREET AND JULIE'S COTTAGE - DAY

The buckboard with Leech driving and McKay beside him enters the left B.G. and makes the turn in the street and comes foreground.

From a small cottage in the foreground the door opens and Pat Terrill comes out on the porch. She sees the buckboard and leaves the porch, crosses the small yard and moves to the gate. McKay in the buckboard sees Pat and removes his hat and waves to her. Pat gets the gate open and runs down the street to meet the buckboard.

PAT
(excitedly)

Jim!

McKay gets out of the moving buckboard and runs to meet Pat. Pat runs into McKay's arms as Leech continues to drive the buckboard foreground to the cottage fence.

62 PAT, MCKAY

Pat and McKay. They hold each other.

PAT
Jim!
(McKay kisses her)
They were supposed to tell me the minute the stage came in sight. I was there all morning and all day yesterday and the minute I came over to freshen up...
(McKay cuts her off with another kiss)
Oh, darling. I can't believe you're really here. You don't know how long it's been.

(CONTINUED)

(CONTINUED)

MCKAY

(laughs)

Don't I though.

PAT

If I had known how much I was going to miss you, I'd have made you marry me in Baltimore.

MCKAY

You haven't changed your mind then?

PAT

Do I act as if I had? Although, you must have wondered, when I wasn't at the hotel to meet you. I declare, I wasn't gone more than a minute.

MCKAY

(laughs)

It's all right.

McKay pulls Pat to him, she notices that people on the street have stopped to watch them.

PAT

We're going to be a public scandal.

They start to walk.

63
and
64

TRUCKING SHOT - PAT, MCKAY

Pat and McKay walk toward the cottage. Camera Booms back with them.

PAT

My hair is still not the way I planned it, and I just know my nose is red from being in the sun without a hat on ...
Oh,

(stops to hug him)

darling, I'm so glad to see you, I could cry.

They have reached the gate and Leech is tying the team to the fence. Pat and McKay move through the gate into the yard.

PAT

Thanks for bringing him to me, Steve.

(CONTINUED)

63
and
64

CONTINUED:

LEECH

(non-committal)

You're welcome. Anything else
I can do for you?

PAT

No. If you're through in
town why don't you go on back
to Ladder?

LEECH

(moves to gate)

Don't you want me to ride
with you?

PAT

Heavens no. We'll take our
time. We'd only hold you up.

LEECH

The reason I mention it is
that the Hannassey boys are
in town...they've been
drinking.

PAT

We'll be all right, Steve.

LEECH

Just as you say, Miss Terrill.

MCKAY

Thank you, Mr. Leech.

Leech gives McKay a short look, turns and goes to his horse at the rear of the buckboard. Pat and McKay look at each other and move to the porch of the cottage. Leech mounts his horse and rides B.G. McKay moves Pat into the corner of the porch and kisses her. They part, Pat goes into cottage as McKay follows.

9/24/57

(SCENES SHOT 9/16/57)

18.

65 INT. JULIE'S COTTAGE - DAY

THRU

67 The front door opens and Pat, followed by McKay, enters from outside. McKay moves past Pat and into the room.

McKAY

Well! Who lives here?

PAT

(whispering)

Sh ... my friend, Julie Maragon.

(pat has closed
door quietly and
points to the
bedroom)

The local school teacher.

(she moves into
McKay's arms)

Am I still your girl?

McKAY

(taking her
in his arms)

You better be.

They embrace and separate.

PAT

(raising
her voice)

All right, Julie.

Pat leaves McKay and starts toward the bedroom. McKay moves into the room.

PAT

(continuing)

You can come out now. I've
finished kissing him for a
minute or two ...

(Pat looks into
the bedroom)

Pat moves toward McKay, pauses as she passes and gives him a quick kiss, then starts for the kitchen.

PAT

(continuing)

Julie?

Pat has reached the kitchen, glances in, sees no one and turns to face McKay.

PAT

(continuing)

She's gone!

(CONTINUED)

9/24/57

(SCENES SHOT 9/16/57)

19.

65 CONTINUED:
THRU
67

McKAY
(moving to Pat
and tossing
hat on table)

You know, I think I'm going
to like Julie.

Pat and McKay move into each other's arms and are surrendering themselves to the moment. Julie enters, coming from the kitchen and walks right past them.

JULIE
Don't mind me. I'm just
passing through.

Julie continues on toward the bedroom. Pat and McKay part.

PAT
Julie! You idiot ... come
back here.

Julie stops near the bedroom door, turns around and starts back toward them.

PAT
(continuing;
hugging McKay)
This is Jim.

Julie stops and simulates a wide-eyed innocence.

JULIE
Well, I certainly hope so.

Julie moves down to shake hands. Pat and McKay part with Pat moving towards the front door.

JULIE
(extending her hand
as she moves to
McKay)
Hello, Jim.

McKAY
(moves to Julie,
takes her hand)
Hello, Julie.

Pat has moved to one side, turns to Julie.

(CONTINUED)

65 CONTINUED:
THRU
67

PAT

Well, say it. What do you think of him?

McKay sticks his thumb into his vest and strikes a pose for inspection.

JULIE

You don't look like a sailor ...

McKAY

I'm not sailing now.

Pat has turned away and moved toward the table where McKay has thrown his hat.

PAT

(exasperation)

I didn't say he was a sailor ...
I said he was a ship's captain.

(lifting up

hat from table)

But honestly, darling, you do look funny out here in those clothes.

McKAY

That's what Mr. Leech said when he saw me in that hat.

Pat moves to McKay and puts the derby on him, low on the forehead. The two girls laugh, and Pat hugs him.

PAT

Oh, don't mind him.

McKAY

Well, I'd look a lot funnier in sombrero, boots and spurs.

McKay has taken off the derby during the speech and thrown it onto a chair.

PAT

You talk to Julie a minute while I change clothes.

Pat leaves McKay and starts into bedroom.

JULIE

You've had a long trip. You must be hungry. How would a sandwich go?

(CONTINUED)

9/24/57

(SCENE SHOT 9/16/57)

21.

65 CONTINUED:

THRU

67 Pat goes into bedroom.

McKAY

Two would go better. I don't
remember when I ate last.

Julie starts for kitchen.

McKAY

(continuing)

Can I wash up first?

Julie stops in kitchen doorway.

JULIE

Right in here.

Julie exits into kitchen with McKay following behind her.
She moves behind door to get basin and then large pitcher
of water as McKay takes off his coat.

McKAY

Sorry I don't live up to
expectations.

McKay hangs his coat on door as Julie starts to pour water.

JULIE

No man could, after all I've
had to listen to ...

Julie finishes pouring and moves to table to make sandwiches.

JULIE

(continuing)

How she snatched you away
from the Baltimore Belles
with her bold and western ways.

McKay washing hands, looks at her.

McKAY

Say, you're not from here,
are you?

JULIE

(cutting bread)

I was born here, but my
grandfather sent me to
school in Boston. He was
the first to settle this
territory.

(CONTINUED)

9/24/57

(SCENE SHOT 9/16/57)

22.

65 CONTINUED:

THRU

67 She has finished cutting bread. McKay is washing his face. As she butters bread she glances at him.

JULIE

You haven't told me how you like the Wild West.

McKay moves and gets towel.

McKAY

I like it better now that I've got some of it washed off.

McKay looks at the food and makes a hungry noise. Julie notices this and lifts the pitcher and pours milk.

JULIE

Why don't you make yourself at home? I'll bring it in when I've finished.

McKAY

(takes glass of milk)

All right.

68 INT. LIVING ROOM - DAY (AS SHOT 9/17/57)

THRU

71 McKay comes from the kitchen drinking the glass of milk and carrying his coat. He moves casually into the room, stops and looks at the picture of Julie's grandfather, puts the glass of milk on mantle, and his eyes stop on the steer horns over the mantle.

McKAY

He's an impressive-looking old boy.

Julie has moved into shot at the corner of the kitchen as she continues to fix her sandwich. She believes McKay to be looking at the picture of her grandfather.

JULIE

(from kitchen)

That's my grandfather.

McKay, who is putting on his coat, stops, leans against the mantle.

(CONTINUED)

68 CONTINUED:
THRU
71

McKAY

You don't say. Didn't the
horns bother your grandmother?

Julie pauses in her work of making the sandwich, realizes McKay is looking at the horns. Finishes the sandwich and starts into the living room.

JULIE

Oh no. They were her pride
and joy.

She puts the sandwich down on the table, turns to face McKay and they both laugh.

JULIE

(continuing)

That's Old Yellar. He was a
pet of my grandfather's and
I inherited him.

72 GROUP SHOT - McKAY, PAT, JULIE

McKay picks up the glass of milk and walks down the room. Pat has come in from the bedroom, carrying her boots and is dressed in riding clothes. She moves to a chair.

PAT

(sitting down to
pull on the boots)

Yeah ... along with the Big
Muddy and a stubborn
disposition.

McKay walks to the table, pulls on his coat. Julie picks up the hat from the chair and hangs it on the tree rack near the door. McKay sits down at the table.

McKAY

Big Muddy ... what's that?

JULIE

That's my ranch. There's not
much left there now, but when
you're settled I hope you'll
come out and visit.

Julie has taken a chair and Pat continues to put on boots. McKay starts eating the sandwich.

(CONTINUED)

9/24/57

(AS SHOT 9/17/57)

23A.

72 CONTINUED:

McKAY

I thought you were a school teacher.

PAT

She's a nester. She won't work Big Muddy and she won't sell it. My father's been trying to buy it for years.

JULIE

Oh, Pat!

PAT

She's like a broody-hen sitting on a china egg.

Pat has finished putting on her boot and moves to McKay.

PAT

(continuing)

Well, I've got more important things to think about, such as a wedding.

She has moved behind McKay and caresses him as he eats.

PAT

(continuing;
to Julie)

Did I tell you the Major's ordered an orchestra clear from New Orleans?

(turns and spins
in semi-dance)

Wait'll you see! Over two hundred people have accepted already! Some all the way from St. Louis!

(moves to Julie
and kneels)

The Major's putting up a special bunkhouse just to bed 'em down.

JULIE

When's it going to be?

PAT

About three weeks.

(CONTINUED)

9/24/57

(AS SHOT 9/17/57)

23B.

72 CONTINUED:

JULIE

Trust the Major to make it
the biggest .. most stupendous ..

(grabs Pat and
hugs her)

Oh, Pat, I'm so happy for you!

McKay, who has been busily eating and completely left out of the conversation, turns from the table to face the two women.

McKAY

Oh, girls ... don't forget to
invite me to the wedding.

Pat rises, moves to McKay and lovingly musses his hair and then straightens it.

DISSOLVE OUT:

73 EXT. A ROAD ACROSS THE PRAIRIE - AFTERNOON - (AS SHOT)

The road stretches as a narrow ribbon over what seems to be a limitless expanse of sun-colored, treeless landscape. The buckboard, with the horses trotting easily, the figures of Pat and McKay on the seat, appear in miniature as it rolls into camera.

74 TRAVELLING SHOT - PAT AND McKAY IN BUCKBOARD (AS SHOT)

Pat has changed from the modish dress in which she was seen at Julie's to the more practical costume of the country. She wears a skirt of tanned leather, a blouse, with a colored scarf knotted at her throat. A broad-brimmed, low-crowned, Spanish style hat is canted at a slightly rakish angle. McKay is still in the clothes in which he was last seen.

75 TWO SHOT - PAT AND McKAY - (AS SHOT)

McKay is driving, actually doing little more than what he said he could do, "hold the reins", since the team is well mannered and obedient.

PAT - (AS SHOT)

She steals a sidelong glance at McKay and then giggles quietly.

McKAY

He looks at her, oblivious of the slightly comical contrast they present.

McKAY
(good-humoredly)

Joke?

76 TWO SHOT - McKAY & PAT

She links her arm beneath his with an affectionately possessive gesture and shakes her head.

PAT
No, darling. It's just that --
honestly, you look funny out
here in those clothes.

McKAY
(mock-gravity)
I'll tell you something. In
Greece, the men wear skirts.
In Turkey, the women trousers.
It's a matter of geography.

PAT
(laughing)
And in those South Sea islands
you told me about?

McKAY
(drawling)
Why, ma'am, a little of nothing
before -- and less than half of
that behind.

Pat laughs with his smile, loosens the hat cord and pushes the headpiece back, shaking out her hair to the breeze.

77 EXT. PRAIRIE - AFTERNOON

The camera shoots from the wagon past Pat and McKay to the landscape, tinted now by the lowering sun. It is a great, lifeless sea of earth. A panicked jackrabbit darts across the road ahead.

McKAY

His eyes light with interest. Everything in this new country is novel, catching his imagination.

78 TRAVELING SHOT - PAT AND MCKAY

They are riding through open country. McKay looks at the countryside as Pat hangs onto his arm.

PAT

Well, traveler. What do you think of my country?

MCKAY

I keep thinking it's like the open sea...when you've been out of sight of land for days and weeks.

PAT

I want you to like it.

MCKAY

I like it.

McKay leans over and kisses her.

79 EXT. SCRAGGLY GROVE OF TREES - DAY

Buckboard enters going left to right along the skyline. Camera pans off of buckboard and picks up Buck and his men beside a fallen tree. Dude is seated upon a fallen tree. Rafe, in the foreground is cutting away at a piece of wood. Cracker is on his back on the ground, snoring, with one foot resting upon the trunk of the tree. Buck is in a restless mood compared to the others of the trio. He picks up some rocks and moves in the B.G. He stops near Dude and starts to throw the rocks. Dude starts to drain the remains of a whiskey bottle, as Rafe turns and sees him.

RAFE

Hey ...

Dude puts the bottle down on the trunk of the tree in front of Buck who is throwing rocks. Buck throws his last rock at the bottle and failing to hit it, angrily picks it up and throws it out of scene.

80 RETURN TO SCENE

The men have been drinking but they are not stupidly sodden, and watch Buck without particular interest. Buck notices the knife in Rafe's hand, and quickly grabs it from him. Buck quickly throws the knife into the trunk of the tree beside Rafe's foot. Rafe quickly pulls his foot back. Buck smiles, turns, notices the snoring Cracker upon the ground, and then the foot upon the trunk of the tree. Buck moves into F.G. Rafe and Dude sense what he is going to do, move out of the way. Buck, in position, throws the knife at Cracker's foot.

80A INSERT

Cracker's foot upon the trunk. The knife sticking very close.

81 FROM A DIFFERENT ANGLE

Rafe and Dude relax, as Buck smiles. Buck starts to move back as Rafe settles back on the trunk.

 RAFE

 We should'a stayed in town --
 got us some girls and more
 likker.

Buck stops in his tracks as he looks off and sees the buckboard on the skyline.

82 BUCK

Buck's point of view: Buckboard with Pat and McKay moving right to left.

83 GROUP SHOT - BUCK AND HIS MEN

Buck chuckles happily. The others regard him with interest.

 BUCK

 Maybe we got us somethin'
 better.

84 EXT. THE OPEN COUNTRY AND ROAD - AFTERNOON

The buckboard, with Pat and McKay, is closer now, the road curving within a few feet of the mound.

84A GROUP SHOT - BUCK, RAFE, DUDE, CRACKER (ASLEEP)

Buck steps down beside Rafe.

 BUCK

 (pointing off)

 That's Pat Terrill and her
 eastern dude.

 (looks around
 at road)

 Let's give 'em a welcome.

Rafe grabs up his knife. Buck turns to the sleeping Cracker and kicks him.

(CONTINUED)

84A CONTINUED:

BUCK
Cracker! Get up from there.

As the others start exiting, Cracker sits up, starts to follow, finds he is without boots and sits down to put them on. Buck and his men leave the fallen tree, run past their horses toward the road. Cracker follows.

85 EXT. ROAD - DAY

The buckboard with McKay and Pat comes foreground along the road. Buck, Dude and Rafe enter and cross to the road. Buck removes his hat to straighten his hair.

86 TRAVELING SHOT - MCKAY AND PAT

They are riding alone. Pat sits forward as she notices the men ahead.

PAT
It's the Hannassey bunch.
Local trash. Keep on driving,
Jim.

87 GROUP SHOT - BUCK, DUDE AND RAPE

Buck stands to one side of the road. Rafe and Dude on the other as the buckboard continues to approach.

88 TRAVELING SHOT - MCKAY AND PAT - IN BUCKBOARD

McKay is concerned and looks ahead.

MCKAY
Looks like they want to talk.

PAT
Don't stop, Jim. Go right on
through them.

89 EXT. ROAD - DAY

The buckboard continues on toward the men.

89A TRAVELING SHOT - MCKAY AND PAT

Pat reaches over, grabs the whip and lashes the team.

PAT
YAH ... Yah ...

(CONTINUED)

89A CONTINUED:

The team jumps forward. Buck, Rafe and Dude attempt to form a line across the road, but the buckboard rushes toward them, forces them to jump out of the way as the buckboard rushes past them.

90 DIFFERENT ANGLE

Buck, Rafe and Dude move back on the road and look after the buckboard.

BUCK
Let's go after them.

91 GROUP SHOT

Buck, Rafe and Dude run toward their horses. Cracker runs, pulling on his boot. Seeing they have left, runs after them.

92 RETURN TO SCENE

Buckboard crosses in background at gallop. Buck and his men run in, mount their horses and ride out. Cracker far behind. Buck and his men swing onto road in pursuit of buckboard.

93 TRAVELING SHOT - MCKAY AND PAT IN BUCKBOARD
thru
99

McKay takes the whip away from Pat and tries to hold in the horses. The buckboard with McKay and Pat travels at a gallop. Buck, Dude and Rafe ride after it hard. The buckboard with McKay and Pat continues to travel fast down the road. Buck, Rafe and Dude ride hard, catch up with the buckboard. As the men come abreast of the buckboard, Dude, who is a clown at heart, goes into trick riding.

100 TRAVELING SHOT - DUDE

Dude doing his trick riding.

101 TRAVELING SHOT - PAT AND MCKAY

McKay can't help but watch Dude although he is having some trouble holding the horses down.

102 TRAVELING SHOT

Buck pulls up alongside Pat's side of the buckboard.

BUCK

Yee---ah.

Buck tips his hat. McKay politely tips his back. Dude continues to do exhibition of trick riding.

103 TRAVELING SHOT - MCKAY AND PAT

McKay continues to hold the horses and glance at Dude.

104 EXT THE ROAD - AFTERNOON

Dude having finished, Rafe swings up alongside of buckboard and transfers to the team and then does Roman riding, and finally starts to bring the buckboard to a halt.

105 GROUP SHOT - PAT, MCKAY, BUCK, RAFE, DUDE

Rafe still doing Roman riding on team. Buck and Rafe riding alongside. Rafe brings buckboard to stop. Buck rides up alongside McKay.

BUCK

Howdy, Miss Terrill. That wasn't very social of you back there.

Pat does not answer. McKay continues to be calm. Buck looks McKay over.

BUCK

Well what do you know, we got a gentleman with us.

(to Rafe
and Dude)

Boys don't it make you feel kinda dirty to look at such a handsome gentleman all dressed up in a fancy suit.

(to Pat)

Miss Terrill, ain't you going to introduce me to your intended?

(CONTINUED)

105

CONTINUED:

PAT

(coldly)

I wouldn't introduce you to
a dog.

MCKAY

(doesn't hold
with this)

The name is McKay.

BUCK

(stung by
Pat's remark)

Oh, polite too! Neat, clean
and polite.

(notices
McKay's grin)

What you grinning at? What
you doin' out here! Why do
people like you come here for
anyway?

(looks at
hat)

But I sure do admire your hat.

Buck grabs McKay's hat from his head.

RAFE

That ain't a hat -- that's a
spittoon.

106
thru
109

THE HAT

Buck throws the hat in the air, and all of them draw
their guns and fire. Pat reaches under seat of buggy
and brings up a rifle and stands pumping a shell in
the gun.

PAT

That's enough...

McKay stands and quickly takes the rifle from her. At
that moment a rope enters and settles around McKay.
The fourth man, Cracker, who had been behind has
thrown the rope which he pulls, and McKay goes over the
back of the buckboard and to the ground. Cracker
drags him several feet. Dude quickly rides to throw
a second rope over McKay. Rafe jumps from the team
and mounts his horse. Pat looks at McKay and starts
to get down from the buggy as the men laugh.

BUCK

Cut her off there, Rafe.

110 FROM ANOTHER ANGLE

Rafe expertly riding continues to keep Pat from reaching McKay. Buck rides up alongside the riders having picked up McKay's hat. He rides to McKay and sets the hat on his head - making a second run he takes the hat off.

CRACKER

Let me try that.

Buck rides to Cracker and takes the rope as Cracker takes McKay's hat and puts it on his head. Cracker makes three dangerous riding passes at McKay.

111 MCKAY, PAT, HANNASSEYS

thru

112

The men release the ropes as Buck slackens his rope.

BUCK

All right boys, that's enough.

The men ride up to McKay, Cracker throwing the hat down.

BUCK

Guess that will teach you
don't pull a gun on a
Hannassey!

Pat being held pinned to the wagon by Rafe.

PAT

I pulled it and you know it.
You don't dare pick on me.

BUCK

He ain't much of a man, Miss
Terrill, better send him
back where he come from.

Buck and the men turn and ride off.

113 EXT. THE ROAD - AFTERNOON

As McKay watches the men ride away, Pat runs to him.

PAT

Are you hurt, darling?
I'm sorry...so sorry, Jim.

(CONTINUED)

113 CONTINUED:

MCKAY

I guess I'm all in one piece.
or
I'm all in one piece, I guess.

PAT

Oh! I feel so darn humiliated.
Having this happen to you on
your first day.

MCKAY

Don't worry about it. A
greenhorn always has to take
a few bumps.

Pat suddenly looks at McKay.

PAT

Why did you take the rifle
away from me?

MCKAY

(surprised)

I didn't even know you had...

PAT

Why did you take it?

MCKAY

Why? I didn't really think
you wanted to shoot anybody.

PAT

The Hannasseys! I'd as soon
shoot them as look at them.

114 MCKAY, PAT

thru

118 McKay takes Pat in his arms, trying to break the
mood.

MCKAY

You don't mean that. They
were just showing off. I
was afraid it might get
serious.

PAT

(amazed)

Jim...didn't you think that
was serious.

(CONTINUED)

114
thru
118

CONTINUED:

MCKAY

No, not really.

PAT

Aren't you even angry?

MCKAY

Angry? No.

(explaining)

Pat, did you know there was one of them behind you with a gun all the time?

PAT

(still angry)

He wouldn't have touched me ...None of them would. The whole country would help string them up if they did.

McKay is not used to this way of life. Pat turns to him again.

PAT

I wish you hadn't taken my rifle.

MCKAY

It's all over know. Everything's all right, we're both all right.

McKay steps back and picks up his hat and puts his finger through a bullet hole.

MCKAY

They're not very good shots are they? Or maybe this is a better hat than I thought.

They walk back toward the buckboard. McKay picks up the rifle and points it at Pat.

MCKAY

Kiss me.

They kiss then walk back to buckboard. McKay picks up the whip as he goes towards buckboard. They get in and drive off.

DISSOLVE:

119 EXT. THE EMPTY PRAIRIE - AFTERNOON (AS SHOT)

There is no sign of habitation, only the vast expanse of land. The camera holds as the wagon with McKay and Pat rounds a curve.

119a EXT. SAN RAFAEL - DAY (AS SHOT)

Cracker, Buck, Dude and Rafe ride down the road coming into town, laughing about having rope around McKay. As they near the saloon, all but Buck swing toward the hitching rail in front of the saloon. Buck continues on.

CRACKER

Hey! Where you going?

BUCK

I'm in a mood to go courting.

Buck rides on down the street. The others look after him.

DUDE

The school marm?

They dismount. Rafe turns and calls after Buck.

RAFE

How your lessons coming? You gonna git promoted?

They laugh and continue toward saloon. Rafe gets onto porch as Buck rides in fast from behind and hits Rafe in the back and almost sends him sprawling on the porch. Buck reins up and faces Rafe, who turns to him.

RAFE

You gone crazy?

BUCK

You mind what you laugh at.

Buck whirls his horse and rides on down the street. Rafe and the others stare after him for a moment. Rafe turns, picks up his hat and with the other two they exit into saloon.

119b EXT. STREET AND JULIE'S COTTAGE - DAY (AS SHOT)

Buck rides in, makes turn in street, and reins up in front of Julie's cottage. He dismounts, ties horse, goes through gate, leaving it open, moves up on porch, crouches for a second looking through glass in door. He moves to open door.

119c INT. JULIE'S COTTAGE - DAY (AS SHOT)

Julie has finished setting plate on table, moves to the kitchen as Buck sneaks in the front door. Buck crosses the room quickly and stands in front of the fireplace. Julie reenters from kitchen with salad and water glass. She moves to the table and sets them down, turns and jumps with fright as she sees Buck.

BUCK

(laughing)

I surprised you, didn't I? You should have seen yourself ... you jumped like a shot deer.

JULIE

(slightly
annoyed)

Knock before you come in.

Julie turns and moves back into the kitchen. Buck follows behind her and moves to the door.

BUCK

I knocked, you didn't hear me.

JULIE

Don't come in until I hear you. What do you want?

BUCK

I just dropped by to see how you was, ma'am.

Julie has prepared a soup dish and moves to Buck, who blocks the door with his arm.

BUCK

You ought to keep your door locked.

Julie stops, as Buck's arm bars her way.

JULIE

Why ... ?

BUCK

Why, ma'am, a pretty woman living alone, is a kind of temptation in a land of men.

Buck has moved his arm and Julie goes into the living room with Buck following her.

(CONTINUED)

119c CONTINUED: (AS SHOT)

Julie places the bowl of soup on the table, turns and passes Buck on her way to the kitchen. Buck moves to the table and straddles the chair.

BUCK
(putting spoon
through soup)
This is soup, ain't it?

He sits down, takes off hat and throws it on the table.

BUCK
(continuing)
Kind of thin. Don't stick to
the ribs like beef and beans ...

Julie reenters with bread.

BUCK
(tastes soup)
... it ain't bad. You're a
good cook for a school marm.

Julie places the bread on the table.

JULIE
Help yourself.

Julie turns and starts for the kitchen again.

BUCK
You know, Julie, I can just see
us two out on the Big Muddy. The
lamp lit ... you cookin', me
eatin' ...

Julie has reentered with butter dish, salt and pepper.

BUCK
(continuing)
... happy as two little doggies
at a water hole.

Julie places them down on the table.

JULIE
I'm enchanted.

Julie again turns and exits for the kitchen.

(CONTINUED)

119c CONTINUED: (AS SHOT)

BUCK

That's another thing I like about
you. All them words you know ...

(mimics Julie)

And the way you sashay down
the street ...

Julie has reentered with tray containing coffee pot
and cup. She pauses slightly.

BUCK

(continuing)

... smilin' when we meet,
passin' a word or two. You been
leadin' me on, teacher.

Julie sits down, completely amazed.

JULIE^s

You're crazy. I've been
pleasant to you, that's all.

BUCK

You ain't foolin' old Buck.

(sips soup
noisily)

By the way, I just stopped to
pass the time of day with your
high and mighty friend, Pat
Terrill, and her intended. He
sure is a dude.

(leans to
Julie)

That the kind of man you want ...

Julie rises and moves behind chair.

BUCK

(continuing)

... with a bow tie, a fancy
hat and no nerve to hold a
gun?

Julie starts across the room.

JULIE

That's enough out of you, Buck
Hannassey. I think you'd
better leave.

Julie picks up Buck's hat and offers it to him.

(CONTINUED)

119c CONTINUED:

BUCK
(having turned,
leans to her)
You know something, Julie? If
we was to join your Big Muddy
with our place, the Terrills'd
dry up like Jimson weed.

She drops his hat in front of him.

JULIE
Will you get out of here!

BUCK
I talked it over with Pa. He
likes the idea ...

Buck quickly reaches out, grabs Julie in his arms,
and pulls her down to him.

BUCK
(continuing)
So do I.

JULIE
Let go of me!

Buck continues to hold Julie close to him.

BUCK
You're scared, ain't you -- I
like a woman that's scared of
me. And if a woman was to tell
the truth, she likes a man who
scares her a little.

JULIE
You must be drunk.

BUCK
All right.

Buck releases Julie, who quickly rises and goes to open
the door. Buck easily picks up his hat and puts it on,
then moves back to the open door.

BUCK
But you remember the Terrills
ain't friends of ours.

(CONTINUED)

119c CONTINUED: (AS SHOT)

JULIE
I'll choose my own friends.

BUCK
(moves slightly
closer)
That won't do. In this country
you're on one side or the other.
You can't have it both ways.

Buck smiles.

BUCK
(continuing)
School's over for today, teacher.

Buck reaches over and puts his hand under Julie's chin.

BUCK
(continuing)
But I'll be back.

Buck turns, strides out the open door. Julie watches him for a beat and then follows out the front door.

119d EXT. STREET AND JULIE'S COTTAGE - DAY (AS SHOT)

Buck comes out of the cottage, followed by Julie. Buck crosses yard and moves to go out gate.

JULIE
Please shut the gate. The
dogs get into my garden.

Buck has stopped, turns to face her. He steps back inside the gate. Julie backs up on the porch. Buck closes gate behind him, makes move as if to go to Julie and she backs up. Buck turns and steps over the fence and turns back to Julie.

BUCK
(significantly)
Don't worry, ma'am. We won't
let no dogs or nobody git into
your garden.

Julie turns and exits abruptly into the house. Buck turns to his horse, mounts and rides down the street.

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39.

120 OMITTED

121 EXT. ENTRANCE TO LADDER RANCH

The wagon moves toward the gate; no house is visible, only the high wooden gate, atop of which is a bleached steer's head and the Ladder brand.

121A PAT & McKAY

approach Terrill house in buckboard.

FADE OUT:

122 OMITTED
THRU
126A

FADE IN:

127 EXT. LADDER RANCH - ESTABLISHING SHOT - EARLY MORNING

The shot is to the main house, of Colonial architecture, to the adjacent outbuildings. A group of mounted men move at a brisk canter in b.g., to disappear at an angle. McKay comes out, walks along porch watching activity. Riders cross in front of McKay. McKay leaves porch. McKay walks across grounds.

128 EXT. SECTION OF RANCH BUILDINGS

These are grouped in a line -- the mess shack, tack house, cook house, blacksmith and wheelwright shops, bunk house. Men drift from the mess hall, rolling cigarettes, picking their teeth, gazing at the sky; then they lift saddles from tack rails or move away to their jobs. McKay, out for a stroll, walks slowly. The camera dollies with him as he saunters, taking in the details with interest. Passing the wheelwright, he nods.

McKAY

Good morning.

WHEELWRIGHT

Howdy.

129 EXT. FRONT OF BLACKSMITH SHOP

An apprentice works the bellows while the Smith strikes a tentative blow on the anvil with his hammer. There is a ringing sound. He looks up as McKay passes and nods.

McKAY

Good morning.

BLACKSMITH

Howdy.

130 EXT. TACK ROOM

Two men come out loaded with gear.

McKAY

Howdy.

MEN

Good morning - morning.

McKay grins to himself and moves on toward the blacksmith. He hesitates, decides he doesn't know how to address the blacksmith and moves on.

131 OMITTED
THRU
138

139 EXT. RAMON'S COTTAGE - EARLY MORNING

A middle-aged Mexican man, Ramon, is seated on porch of small house on Ladder Ranch grounds, eating. As McKay walks toward him, he puts plate down and stands up waiting for McKay to speak.

McKAY

Buenos dias, Senor.

RAMON

Buenos dias, Senor. My name is Ramon Gutterez.

McKAY

(shaking hands)

How do you do. My name is McKay.

RAMON

(in Spanish)

Mucho gusto. Girls, this is Mr. McKay who is going to marry Miss Patricia.

(CONTINUED)

139 CONTINUED:

WOMEN

Buenos dias.

McKAY

(to the women)

Buenos dias.

(to Ramon)

How many head of cattle do you have here?

RAMON

(in Spanish)

Cows? Oh, five thousand, ten, fifteen, twenty. Cattle are not important, but horses, caballos. We have many champions, Matador, Conquistador, etc., etc., etc.

(in English)

You speak Spanish?

McKAY

No, but I understand you perfectly.

140 DIFFERENT ANGLE

Leech rides in. There is a faint amusement in Leech's expression as he sees McKay in Eastern riding breeches and boots.

LEECH

Morning.

McKAY

He is studying the foreman, wondering at the hostility and what evokes it

McKAY

Mr. Leech.

RETURN TO SCENE

There is a subtle shading to Leech, bordering on the insolent, but always leaving himself a way out if called. McKay is curious.

LEECH

You want to ride this morning?

(CONTINUED)

140 CONTINUED:

McKAY

Yes, I'd like that very much.

Leech turns and calls.

LEECH

Ramon! Saddle a good horse for Mister McKay.

RAMON

Yes, sir.

141 GROUP SHOT - McKAY, LEECH & RAMON

LEECH

How well do you ride, Mister McKay?

RAMON

He stops what he is doing, watches.

McKAY

I've ridden some in the East. Different saddle, though.

LEECH

(indifferently)

If you can sit one saddle you can sit another. Ramon, put him up on Old Thunder. Right over here.

RAMON

At the gate, as he lifts his hand to open it, turns and stares at Leech in surprise.

142 EXT. THE CORRAL - MORNING

The two hands have the saddle on Old Thunder and lead the nervous animal through the gates toward McKay and Leech. As they approach, the horse rears and the men hold desperately to the bridle.

142A EXT. FRONT VERANDAH OF RANCH HOUSE - EARLY MORNING

Major Terrill, a lean, commanding figure of a man, stands on the porch, staring down at the barns and corral. He then walks down the steps and heads towards the corral.

142B GROUP SHOT - McKAY, LEECH, HANDS & OLD THUNDER

Leech, almost expressionless, watches McKay. The horse rears. McKay watches the bucking horse for a moment.

LEECH

Anytime you're ready, Mister McKay.

(he pauses as
McKay watches
Old Thunder)

Nice day, isn't it?

Cowboys and women climb on rail to watch.

COWBOY

Bet he throws him on the first jump.

McKAY

Deliberately indifferent to the challenge, McKay studies Leech. Looks toward the house where he sees the Major coming.

McKAY

Some other time, Leech.

McKay crawls through fence, then stands looking in the direction of the Major.

REVERSE SHOT

The shot is past Major Terrill to the group at the corral. Old Thunder rears again.

CONTINUED:

LEECH
 (grins unexpectedly)
 We got a chuck wagon horse down
 at the big barn.

McKAY

He is weighing Leech, wondering what makes him tick.

MAJOR TERRILL'S VOICE
 (interrupting)
 Morning, Jim.

143 EXT. A SECTION OF THE CORRAL - EARLY MORNING

Major Terrill, stiffly erect and unmistakably military in bearing, advances to the group.

MAJOR TERRILL

From beneath shaggy brows he considers McKay, surfacely friendly and bluff but probing just a little for the man beneath.

McKAY

He smiles, unembarrassed and at ease.

McKAY
 Good morning, Major.

LEECH

He is veiled, not hostile, not obsequious with the Major. He has deep feelings about the Major. It would be impossible to tell, at this point, whether it is hatred or admiration.

LEECH
 Morning, Major.

GROUP SHOT AT CORRAL - McKAY, MAJOR TERRILL & LEECH

The shot is past the group to the corral, the horses and ~~Vaquero~~. The Major glances at the horses and then back to McKay and Leech.

143 CONTINUED:

MAJOR TERRILL

He is uncertain whether to be angry with Leech for he feels that in embarrassing McKay, Leech has also caused him to lose face.

MAJOR TERRILL

The boys always try to put a stranger on Old Thunder. Sort of a standing joke.

McKAY

I see.

LEECH

(crisply)

What time do you want to leave, Major?

MAJOR TERRILL

(turns to Leech)

Any time you're ready.

He turns to McKay.

MAJOR TERRILL

Now, Jim, how about breakfast with me? My daughter, as you will discover is not an early riser.

They begin to walk away, leaving Leech, who follows them with his eyes, then turns to the hands abruptly.

LEECH

(suddenly furious)

Alright, what are you waiting for? Saddle up! Get moving!

The cowboys jump to their horses, while one jumps to the gate to open it. Leech turns his horse and gallops through the gate.

143A TRUCKING SHOT - McKay & THE MAJOR

Walking towards the main house. As they reach the porch:

McKAY

You have a beautiful place here, sir.

MAJOR TERRILL

Glad you like it, Jim.

They go in the house and close the door.

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48.

143aa INT. HALL AND LIVING ROOM - DAY (AS SHOT)

Major Terrill and McKay enter from the front door --
cross the vestibule and living room and walk to dining room.

MAJOR

(casually)

Don't let anything Steve
Leech said bother you, Jim.

McKAY

He doesn't bother me ... but
something about me seems to
bother him.

MAJOR

Well, he's a little rough but
he's a fine boy. Steve turned
up here when he was just a
tow-headed kid, with nothing
but the clothes he stood in
and the horse he rode ... a
saddle tramp at fourteen.
Now, I doubt if there's a
better foreman in the entire
country. I've raised him,
made a man of him.

143b INT. DINING ROOM - DAY (AS SHOT)

They have moved into the dining room and to a buffet at
the end of the room. The Major moves to pour drinks.

MAJOR

I'm glad to have this chance to
talk to you alone, Jim. I know
Patricia ... her impulsiveness
... frankly, I feared an
elopement back there in Baltimore.
I think I owe it to you that
I'll have the pleasure of seeing
her married in this house.

McKAY

Well, I owe it to you that I'll
have the pleasure and privilege
of marrying an exceptional girl.
I thought we should do this
thing properly.

MAJOR

We'll certainly try to oblige.

(CONTINUED)

143b CONTINUED: (AS SHOT)

They drink semi-toast. Major starts to pour coffee.

MAJOR

What are your plans for the future?

McKAY

A little vague at the moment. Steam is replacing sail and taking most of the romance out of the shipping industry. My brothers think I'm eccentric ...

Major indicates seat as they move to table.

McKAY

(continuing)

... but I can't get interested in boilers and board meetings. I need a little more open sky than that.

They move into seats. A Mexican servant comes forward to help with the chairs.

MAJOR

If it's romance you're after, Jim, you can certainly find it here.

They sit down at the table. The Mexican servant, having seated the Major, moves around to help McKay.

MAJOR

(continuing)

There's no prettier sight in the world than ten thousand head of cattle ... unless it's fifty thousand ... and we can have that many one day.

A second Mexican servant with a large platter has entered from the kitchen and moves to McKay.

MAJOR

This country's as big as the sea, Jim. Offers the same challenge.

McKay turns to the Mexican servant, lifts a large steak, which is topped with a fried egg.

(CONTINUED)

143b CONTINUED: (AS SHOT)

McKAY
(looking at food)
I can see that!

McKay puts the steak and egg on his plate. The servant moves around to serve the Major.

143c McKAY (AS SHOT)

as the servant moves to the Major. McKay thinks of the dueling pistols.

McKAY
Pat tells me you're something
of an authority on weapons.

He rises and goes for pistol case.

McKAY
(continuing)
I thought you might like to
have these.

McKay has picked up the dueling pistol case and takes it to the table. He sets it down on the corner of the table.

MAJOR
(rising)
Dueling pistols.

McKay moves to his seat.

MAJOR
(continuing)
Very kind of you, Jim.
(opening box,
taking out pistol)
Just about the finest I ever saw.

McKay has resumed eating. The Major looks at the pistol carefully.

MAJOR
Wonderful.
(cocks gun, aims
and fires it)
Wonderful balance.
(looks at
manufacturer's name)
Made by John Nock of London ...
none better.
(examines barrel)
These have seen use.

(CONTINUED)

143c CONTINUED: (AS SHOT)

McKAY

Yes, they belonged to my father.

MAJOR

Oh ... I know you're proud of his memory, Jim.

McKAY

We loved him, Major. We were just as proud of him when he was alive.

The Major has put the gun back in the case.

MAJOR

A man's honor and his good name ...

(closes box)

... is his finest possession ...

The Major sits back down in his chair.

McKAY

I agree, but his good name needed no defense and his honor was beyond question. You know, no one can remember exactly what the duel was about.

MAJOR

Here in the west, Jim, a man is still expected to defend himself. If he allows people to think he won't, he's in trouble, bad trouble.

McKAY

You're speaking of what happened yesterday, Major.

MAJOR

I'm not implying any criticism, Jim ... but your gentlemanly forbearance is misplaced when you're dealing with the Hannasseys.

McKAY

I don't say that I enjoyed it but I've gone through rougher hazing at college and at sea. I was keelhauled the first time I crossed the Equator.

(CONTINUED)

143c CONTINUED: (AS SHOT)

MAJOR

Well ... perhaps you did the right thing, with Pat being there ...

McKAY

I might not have acted differently if she hadn't been. They weren't dangerous, Major ... just drunk. I've run into Hannasseys in ports all over the world.

MAJOR

(mounting fanaticism)

That's where you're wrong, Jim. The Hannasseys are trash. There's no other word for 'em. They're as prolific as animals, live like animals. Rufus, the head of the clan, is something out of the Stone Age ... has over a dozen children by three different wives, I'm told. There are several married daughters, all producing more Hannasseys under various names. They live together like a pack of wild dogs up in Blanco Canyon. The eldest of the litter ... Buck ... you've met. They're a plague, a pesthole ... It would be a blessing to this country if a flood would sweep them off the face of the earth.

McKay is startled by this coldly savage outburst and suddenly realizes that there is much lying beneath the surface of this future father-in-law of his. For the first time, he begins to wonder what he is getting into.

144 FROM A DIFFERENT ANGLE (AS SHOT)

The Major turns back to his food. In the b.g., Pat, in robe, appears on the stairs. She calls from the stairs.

PAT

Good morning.

The Major and McKay turn, both rise. Pat continues down the stairs. McKay moves into the living room to meet her.

(CONTINUED)

144 CONTINUED: (AS SHOT)

PAT
(coming to
McKay)
I overslept -- and on your
first day here, too.

The Major watches McKay take his daughter into an embrace and sits back down at the table. McKay and Pat part from the embrace and move back into the dining room.

McKAY
(as they walk)
I thought I was up early until
I went walking outside.

PAT
(walking into
the dining room)
On Ladder, the people wake the
roosters.

Pat moves to the Major.

PAT
Good morning, darling.

MAJOR
Pat, darling.

They exchange a warm embrace. Pat sits down on the arm of the Major's chair as McKay resumes his seat. She notices the dueling pistol box on the corner of the table. She lifts lid and looks at pistols, as:

PAT
What's this ... ?
(sees pistols
now)
Pistols and coffee?

A Mexican servant has entered and crosses behind the Major's chair. Pat turns to him.

PAT
I'll have some coffee, Pedro.

The Mexican servant bows and moves toward the buffet.

(CONTINUED)

144 CONTINUED: (AS SHOT)

PAT
What have you two been up to?
You don't know each other well
enough to fight a duel.

Pat looks at the pistols again.

145 FROM A DIFFERENT ANGLE (AS SHOT)

Leech enters from the living room and comes into the dining room.

LEECH
We're about ready for you,
Major ...

Leech looks at Pat.

LEECH
Morning, Pat.

Leech turns to the buffet.

PAT
Hello, Steve.

Leech moves on toward the buffet.

146 PAT; MAJOR (AS SHOT)

The Major rises from his chair, throws his napkin to the table.

PAT
Where are you off to?

MAJOR
A little hunting expedition.

The Major moves around behind his chair. Pat slips down from the arm into the chair as the Mexican servant enters to the table with Pat's coffee.

PAT
Good. Is Jim going?

The Major has moved around between Pat and McKay.

(CONTINUED)

146 CONTINUED: (AS SHOT)

The Major closes the lid of dueling pistol box.

MAJOR

I think Jim would rather be with you. After all, he just arrived.

Pat has started playing with her coffee. The servant has exited toward the kitchen with the Major's breakfast dish.

PAT

Of course.

MAJOR

I'll get a gun and be with you in a minute, Steve.

The Major exits out toward the living room.

PAT

We'll ride out and survey the family acres, darling.

LEECH

I don't think Mr. McKay cares much for horses.

Pat turns to McKay, sparkling with suppressed mischief.

PAT

Don't tell me they got you on Old Thunder this morning?

McKAY

They tried.

LEECH

Mr. McKay said some other time ... whatever that means.

McKAY

It means some other time.

147 OMITTED

148 PAT (AS SHOT)

She is almost reproachful, thinking he should at least have tried -- anxious that he appear at his best.

(CONTINUED)

148 CONTINUED: (AS SHOT)

PAT
(faintly
disappointed)
Oh, Jim. Everyone tries to
ride Old Thunder.

148a McKAY (AS SHOT)

He studies her, interested by her reaction.

McKAY
(agreeably)
They do? Why?

149 RETURN TO SCENE (AS SHOT)

Leech is saturnine, pleased; Pat honestly puzzled. She gazes at McKay.

PAT
Why ... I don't know. They
just always do.

149a PAT (AS SHOT)

She studies McKay for a second with the faintest of frowns.

149b GROUP SHOT - MCKAY, PAT, LEECH (AS SHOT)

McKAY
What are you hunting today,
Mr. Leech?

LEECH
Hannasseys.

For a second, the full import of this does not strike McKay and then he registers complete disbelief.

McKAY
What?
(looks back
and speaks)
Pat, didn't you tell the
Major that there was no real
trouble until you reached for
your rifle?

(CONTINUED)

149b CONTINUED: (AS SHOT)

PAT

No. I don't think that would have made any difference. You can tell him if you want to.

McKay looks at her for a moment -- then at Leech -- back to Pat -- then exits into the living room.

150 EXT. LADDER RANCH FRONT YARD - MORNING (AS SHOT)

A group of mounted men, fifteen or so, are bunched beyond the front porch, where Leech's and the Major's horses are tied.

150a GROUP SHOT - THE MOUNTED MEN (AS SHOT)

They are grim-faced, unsmiling. Each wears a revolver and Winchesters are thrust into their saddle scabbards. They stare coldly at the house.

150b MCKAY (AS SHOT)

comes out of house, moves to edge of porch and looks at mounted men, then toward door. He can't believe what he sees, wonders what sort of people these are who would shoot men down for a fancied insult. There is the first suspicion in his mind that he is being used.

151 EXT. LADDER RANCH - PORCH & YARD

Leech comes out of house and passes near McKay to go to his horse.

McKAY

(to Leech, who
pauses before
going down steps)

You don't mean you're actually
going out and shoot somebody
because of what happened
yesterday?

LEECH

No. Just teach them a lesson.

Leech walks down steps towards horse. Major Terrill and Pat come out of the house and stand in doorway, as McKay speaks. Leech walks to his horse and mounts.

McKAY

(moves toward Major)

Major, if it's all the same to
you, I don't want to be the
cause of further trouble.
That's what I was trying to
avoid yesterday afternoon.
You'd be doing me a great favor
if you simply forget the whole
thing.

MAJOR TERRILL

Forget it? When a guest can't
come to my house without being
set upon by drunken rowdies,
it's time something was done.

McKAY

But...

PAT

(interrupting)

Jim. The Major is doing what
he thinks is right and he knows
how to handle these people.

The Major kisses Pat on the cheek.

McKAY

But I'm the one who was roped
and knocked around.

LEECH

Come along then. We'll cut Buck
Hannassey out for you and you
can settle with him yourself.

(CONTINUED)

151 CONTINUED:

McKAY

There's nothing to settle. Not this way, anyway.

MAJOR TERRILL

(patiently, but patronizingly)

Now, Jim, what you don't realize is that there is no law nearer than the County seat... two hundred miles away. You can't go out and call a policeman here. People have to be their own law.

McKAY

But nothing happened yesterday to justify this kind of a war party.

MAJOR TERRILL

Jim, you're new here. You don't know this country. You'll just have to trust to my judgement.

The Major starts down stairs towards horse.

McKAY

(stopping him)

Major, you're riding on the Hannasseys for reasons of your own, not because of anything that happened to me.

The Major looks at McKay, turns and walks down towards horse.

152 OMITTED
THRU
155

156 EXT. THE RANCH YARD - MORNING

The shot is from McKay, on the porch, to the yard as the Major strides across to the mounted men, swings up into the saddle. Then the entire group rides away.

157 McKAY

He stares after the departing men, realizing that this punitive expedition is not the complete result of what happened to him.

158 EXT. THE RANCH HOUSE PORCH - MORNING

McKay stands gazing at the hard riding men. Then, with a quick gesture, he turns as he hears the door close.

159 REVERSE SHOT

The door is closed and Pat has disappeared, the porch is empty.

160 McKAY

He is a troubled man, suspecting, with a shock that he is among completely alien people; that the girl he is going to marry does not understand him and he no longer quite knows her.

DISSOLVE TO:

161 EXT. A SECTION OF THE PRAIRIE - MORNING

Riding at a hard gallop, the Terrill horsemen are strung out in a semblance of a cavalry detachment and the dissolve is in a cloud of dust.

162 EXT. A SECTION OF THE TERRILL RANCH

McKay walks alone, thoughtfully, as though he had been strolling aimlessly, trying to think things out.

DISSOLVE TO:

163
thru
172

EXT. SAN RAFAEL - DAY

Camera shooting to edge of town holding general activity of town.

In the extreme background on skyline Major Terrill and Steve Leech appear leading nineteen Terrill riders - they ride across skyline to a stop.

Camera holds the edge of the Hotel in foreground. From one of the windows a scantily clad girl appears. She looks down and casually observes the street below as if getting some air.

In the background the Terrill riders start down toward the town.

The girl turns and sees the riders approaching the town, she hesitates for only a moment and ducks back into the window.

From a side window a chair comes crashing through, and Buck Hannassey follows the chair through the window onto the balcony. Behind follows his hat thrown by the same girl we saw a moment before.

GIRL

Pig!

Buck gets to his feet and moves to the edge of the balcony so that he can see the oncoming Terrill riders. The girl reappears at the window.

GIRL

Pig! I hope they catch you.

Buck quickly turns and moves to the edge of the balcony. He climbs the rail and hanging drops to the street below. At that moment a large wagon passes between him and the camera. Buck takes only a moment, moves to the end of the wagon and climbs into the wagon. Camera pans with the wagon and we see the tail gate being pushed to a close just as the Terrill riders rein up in the street. The wagon continues on past the Major and his men. The Terrill riders rein up and dismounting exit to both the saloon and to the hotel in search of Buck and his men. The Major flanked by two of his riders remains mounted in the middle of the street.

173 EXT. - THE LADDER RANCH CORRAL

McKay stands, his arms resting on the corral bars. He is staring at the horses.

174 THE HORSES IN THE CORRAL

They move restlessly within the confines. Old Thunder stands out challengingly among them.

175 MCKAY

He studies Old Thunder speculatively. There is a faint, ironic smile about his eyes as though he were almost ashamed of what he was thinking: that the horse, Old Thunder, is a symbol of his inner conflict. He makes a clucking sound at the horse.

176 OMITTED

177 FROM A DIFFERENT ANGLE

Ramon walks by. McKay sees him out of the corner of his eye and calls to him without looking away from the horse.

MCKAY

Ramon.

Ramon comes up to McKay.

RAMON

Yes, Mr. McKay.

He shakes his head quickly as he realizes what McKay is considering.

RAMON

No, no, Senor!

178 EXT. SAN RAFAEL STREET - DAY

thru
186

Major Terrill sits his horse in the middle of the street flanked by Terrill riders. From the Hotel Leech comes out with a semi-dressed Cracker in an arm lock. He pushes him off of the porch and Cracker goes down to his knees. Leech picks him up and pushes him to a stop in front of the Major.

LEECH

Here's one of 'em...seems they been bragging about it all over town.

(CONTINUED)

178 CONTINUED:
thru
186

MAJOR
Where's the others?

There is the off-scene noise of a struggle and camera pans to see Rafe trying to get away by climbing out a window onto the roof, but a Terrill rider reaches out and grabs him and pulls him back into the window.

LEECH
There's Rafe...That's two of 'em. Now we need Blackie.

MAJOR
Don't forget Buck.

LEECH
(exiting toward
saloon)
I'm not forgetting Buck.

Leech exits toward the saloon. The Major glances up to the girl in the window and then looks away. A concerned Cracker turns to address the Major.

CRACKER
What are you going to do with us, Major? We didn't mean no harm. We were just having a little fun.

From the hotel, a Terrill rider pushes Rafe out ahead of him and in front of the Major.

RAFE
What do you think you're doing here? You got no call to treat us like this.

From the saloon Leech and another Terrill rider come into shot supporting a semi-drunken Dude who drops to his knees as they stop in front of the Major.

LEECH
Pick 'em up.

Cracker and Rafe pick up the fallen Dude. Leech reaches out and grabs Cracker, spinning him around.

LEECH
Where's Buck?

Cracker does not answer. Leech hits him across the mouth.

LEECH
Where's Buck?

(CONTINUED)

178 CONTINUED:
thru
186

RAFE

He lit out early this morning
...probably half way to the
canyon by now.

Rafe gives a slight laugh. Leech nods to the Terrill riders. A rope settles over Cracker, another one over Rafe and still another one over Dude. They are pushed together and two other ropes settle over all three and pull them together. During the above the following dialogue:

CRACKER

What you going to do with us?
We didn't mean any harm.

RAFE

Shut up! Don't crawl to him!

The three are pulled tightly together. Leech moves to mount his horse.

MAJOR

There are women and children
here. Take them to the livery
stable.

The Terrill riders with the three Hannassey men on five ropes move down the main street of the town. Camera pans to hold Buck still in the back of the wagon in hiding. Buck moves up to see them move down the street.

As the group moves down the street, Rafe loses his footing as he walks background.

RAFE

You gonna let 'em get away
with this? You gonna let 'em
ride into town and take it
over like they owned it.

Rafe's semi-plea to the townspeople does not bring any action. Instead the townspeople follow the procession as it moves down the street to the livery stable. As the group nears the stable, the Hannassey trio make an attempt to escape from the ropes but are quickly and easily caught by the Terrill men.

In front of the livery stable the Terrill men dismount and start taking the trio into the barn. A signal from the Major and two Terrill riders move out to keep the townspeople back.

The Hannassey men are taken into the stable. The Major dismounts near Mr. Griggs.

(CONTINUED)

187 INT. BARN - DAY

Old Thunder stands in F.G. unsaddled. McKay stands to far right just inside doorway. Ramon on far side of Old Thunder, turns and throws saddle blanket over horse, as he turns back for saddle, the horse grabs the blanket in its teeth and throws it off.

McKay in doorway, cannot help but snicker and turn away. Ramon sees blanket is off, moves around and picks up blanket and again puts it back on horse, and again as he turns to get saddle the horse throws the blanket off. McKay moves to pick up blanket.

McKAY

I'll give you some help,
Ramon.

RAMON

Thank you.

Ramon moves to head of horse and reprimands him in Spanish. Then moves back and gets blanket from McKay. McKay picks up the saddle.

McKAY

You ready?

RAMON

Ready.

(alternate:
'yes' in
Spanish)

One ...

McKAY

(in Spanish)

Two ...

RAMON

(in Spanish)

Three ...

Ramon quickly puts the blanket on the horse and McKay drops the saddle quickly onto the horse. McKay moves around rear of horse as they fasten saddle. McKay as he helps with saddle, the horse turns and almost nips him, forcing McKay to jump aside.

RAMON

Why you want to ride this
horse now when you didn't
ride him before.

McKay has started to move around head of horse and to Ramon, where Ramon is working on saddle.

(CONTINUED)

11/27/57

(AS SHOT)

63.

187 CONTINUED:

McKAY

Don't ask me why. But, Ramon,
whatever happens, this is
strictly between you and me ...
(nods toward Thunder)
... and him, huh?

RAMON

(surprised)
But the senorita ...

McKAY

(interrupting)
Even the senorita. No one
must know, all right?

RAMON

(still not sure)
All right.

188 INT. CORRAL

McKay turns and moves toward doors of barn, pushing them
open as Ramon follows, leading the horse.

189 McKAY AND RAMON

Ramon stops with the horse in the corral and McKay moves to
him. McKay looks all around to see that they are alone and
then moves toward the horse, but one last thought stops him
and he turns to Ramon.

McKAY

Any advice?

RAMON

About horses and women ...
(he grins)
.. what can one man tell to
another.

McKAY

I see ...

McKay takes the reins from Ramon, who moves to the horse's
head. McKay mounts cautiously.

McKAY

(continuing)
All right, cast off. I'm
aboard.

Ramon releases Old Thunder and backs away.

190 EXT. THE LADDER RANCH CORRAL

McKay rises dazed from a fall against the rail and Ramon
rushes to him.

(CONTINUED)

11/19/57

(AS SHOT)

63A.

190 EXT. THE LADDER RANCH CORRAL

McKay rises dazed from a fall against the rail and Ramon rushes to him.

RAMON

Mr. McKay, you hurt yourself?
You hurt yourself? Please,
that's enough.

McKay does not answer, but goes on after Old Thunder to mount him again. And again he is thrown. Ramon rushes to help him to his feet.

RAMON

(continuing)

That's enough, huh, enough!

McKAY

No ... no.

RAMON

Why?

McKAY

No, I've got to do this one
stupid thing.

RAMON

Why?

McKAY

So that when people ask me to
do other stupid things I'll
have the good sense to refuse.

191 RETURN TO SCENE

Painfully, McKay walks to Old Thunder, takes the reins and prepares to put a foot in the stirrup.

192 EXT. SAN RAFAEL - DAY

Two Terrill riders continue to hold crowd back from livery stable. Major is seated calmly outside of stable. Mr. Griggs nervously watches the barn door. Several Terrill riders stand, glancing occasionally at the noise from within the barn. During the scene there are muffled sounds of conflict from the barn. Mr. Griggs turns as if to speak to the Major, thinks better of it and turns back to the barn.

(CONTINUED)

192 CONTINUED:

MAJOR TERRILL
(casually)
Mr. Griggs.

GRIGGS
(startled at
being addressed)
Yes, sir!

Griggs moves forward to face the Major.

MAJOR TERRILL
Those yearlings I sold you last
year, how are they coming along?

GRIGGS
(surprised at the
irrelevant subject,
but pleased to serve)
Oh, they're shaping up fine,
Major. The little mare's still
a trifle skittish, but that bay,
he's a real steady horse. Matter
of fact, I've got him rented with
a rig to some folks driving to
Ladder this evening for your
party.

MAJOR TERRILL
You didn't happen to see Buck
Hannassey in town this morning?

GRIGGS
(fearfully)
Oh, no, Major! No sir! Not this
morning. I seen him last
evening, ha ha, he ...

Griggs checks himself abruptly, belatedly realizing that
the Major is not going to like being reminded of Buck's
drunken boastfulness. The Major turns and moves back to
the barn and opens the stable door.

MAJOR TERRILL
That's enough, Steve.

Leech comes out of the stable and stops near the Major.

MAJOR TERRILL
(continuing)
Let's go find Buck.

(CONTINUED)

192 CONTINUED:

LEECH

To the Canyon?

MAJOR TERRILL

Where else?

LEECH

All right, Major.

They turn to leave and mount their horses.

MAJOR TERRILL

Good day, Mr. Griggs.

Major and Leech go to their horses. Dude is almost thrown from the barn and lands face down in the dirt. Rafe follows and catches himself on the door. Last, Cracker is pushed out and lands on his knees. The Terrill riders come out of the barn and move to their horses. Major and Leech have mounted and stand waiting for the men to mount.

RAFE

You look mighty big on that horse, Major Terrill, but you just wait, somebody will pull you off him someday.

The Major and Leech spur out with the riders following. As the Terrill riders go off, Buck peers through a crack in the window. He grins with pleasure at having outwitted Terrill.

193 EXT. A SECTION OF THE TERRILL RANCH - DAY

McKay is astride Old Thunder once more. The horse lunges and then dances skittishly but without any real enthusiasm. McKay is almost to the point of exhaustion but he prods the horse with his heels, trots a hundred or so feet away, turns the animal and brings him back at a slow walk, taking him into the barn.

194 FROM A DIFFERENT ANGLE

Ramon, grinning broadly, throws his hat up into the air, after McKay passes with horse into barn, giving vent to Spanish cheers.

195
thru
202B

OMITTED

203 EXT. ENTRANCE TO BLANCO CANYON - DAY

MATTE OR GLASS SHOT

shooting to Canyon entrance. Major and Leech enter Canyon Mouth leading Terrill Riders.

203A MAJOR TERRILL, LEECH AND RIDERS

Major Terrill, Leech and riders ride inside the Canyon.

A203 EXT. OPEN COUNTRY ON ROUTE TO BLANCO CANYON - DAY

SERIES OF SHOTS

Major and Leech leading raiding party through open country on way to entrance to Blanco Canyon.

203B EXT. BLANCO CANYON - DAY

SERIES OF SHOTS

Major, Leech, leading Terrill raiding party through Blanco Canyon on way to Hannassey Settlement.

204 EXT. HANNASSEY RANCH IN BLANCO CANYON - DAY

shooting to small ridge. There are several large rocks placed in a pile, resembling a small fort. A small Hannassey boy comes up the ridge carrying another large rock. He puts the rock down among the others and starts to arrange them in a semi-circle. Over scene can be heard the sound of horses. The boy reacts to the noise, rises and moves to look off. Major Terrill, at the head of his men enters on the canyon floor. Leech, leading six Terrill riders comes riding up the ridge. The young boy turns and runs.

204A DIFFERENT ANGLE

The Terrill riders sweep into the Hannassey settlement.

205 EXT. PORCH OF RUFUS HANNASSEY'S HOUSE

A woman in her early forties comes from the house door.

(CONTINUED)

205 CONTINUED:

WOMAN
(yelling back in door)
No. You stay in there.

The woman moves out onto the porch and looks off at the Terrill men riding into the settlement.

205A EXT. RUFUS' HOUSE

The woman standing on the corner of the porch. The Major's group, with the Major in the lead, sweeps across the settlement. Leech and his men on the ridge rein in a little.

LEECH
Down this side!

The men, led by Leech, cut off the ridge and ride down behind Rufus' house as the Major leads his men up to the house.

205B MAJOR TERRILL

The woman stands on the porch, as Major Terrill reins his horse up in by the porch.

MAJOR
Where's Rufus?

205C WOMAN

The woman looks at the Major.

WOMAN
He ain't here. What do you want?
What you doing here?

MAJOR TERRILL
Where is he?

WOMAN
Down to three Wells. An' he ain't
going to take it good...you
ridin' in here.

205D MAJOR TERRILL AND WOMAN

MAJOR
Where's Buck?

(CONTINUED)

205D CONTINUED:

WOMAN
I don't know. In Rafael...maybe.
Anyway, he ain't here.

206 EXT. HANNASSEY RANCH - DAY

Several of the Hannasseys, whose work has been halted, stand nearby and watch.

206A GROUP SHOT

The woman continues to stand regarding Terrill expressionlessly. The Major turns to Leech.

MAJOR TERRILL
See if she's lying, Steve.

Leech starts to dismount.

LEECH
Slim.

The woman turns and moves back toward the house.

WOMAN
(calling toward
house)
Come here, Jesse.

The little boy we previously saw building the rock fort runs in from the direction of the house. The woman takes the boy in her arms, moves back toward Leech, who is dismounting.

206B EXT. PORCH OF RUFUS' HOUSE

The woman faces Leech.

WOMAN
You keep out of this house.

Leech moves past the woman, who makes no effort to step aside or halt him. Leech goes through the door of the house.

206C GROUP SHOT - MAJOR TERRILL AND MEN

Major Terrill turns to his riders.

(CONTINUED)

11/19/57

(AS SHOT)

64d

206C CONTINUED:

MAJOR TERRILL

Search every one of these shacks.

The Terrill riders wheel their horses and start out.

206D GROUP SHOT - HANNASSEY PEOPLE

They start jeering at the Major as the Terrill riders ride to various houses to search.

206E ONE OF THE HANNASSEY HOUSES

A Terrill rider stands guard with a rifle in front of the house. An elderly, crippled man moves to a chair. Two Terrill riders ride in, both dismount. One moves to the window and smashes it in as the other passes the elderly man who makes a token resistance. His crutch is grabbed and thrown aside. The Terrill man goes into the house. The woman gets the crutch with which the elderly man trips the Terrill rider.

206F GROUP SHOT - HANNASSEY PEOPLE

The group of Hannassey people continue to jeer off at the Major.

206G MAJOR TERRILL

The Major glances at the people, motions to the Terrill rider next to him. The Terrill rider looks off to the other riders.

TERRILL RIDER
(calling off)

Chuck!

206H TERRILL RIDERS

The two men mount their horses and ride away from one of the shacks.

206-ITEM GROUP OF HANNASSEY PEOPLE

They continue to jeer at the Major. The two Terrill horsemen ride in and sweep dangerously close to the Hannassey people. The Terrill riders move on, turning over a buckboard which stands without horses.

206J MAJOR TERRILL

Major sits mounted and watches.

206K EXT. HANNASSEY RANCH - SHOOTING TO CORRAL

Terrill men are riding about holding the Hannassey people at bay. A Terrill rider rides in, ropes one of the posts of the corral. A second Terrill rider rides in and also throws a rope around the post. They wrap the ropes over their horns and pull the gate off of the corral. Other Terrill riders ride in and stampede the horses out of the corral. Still other Terrill men overturn a covered wagon.

207 MAJOR TERRILL AND WOMAN

The Major sits on his horse watching the Terrill men. The woman on the porch, with her arm around the small boy, turns to the Major.

WOMAN

I hope you're proud of yourself,
Major.

The small boy kicks the rump of the Major's horse. The Terrill rider moves quickly to his gun. The woman grabs the boy and moves toward the door. As the woman nears the door, Leech and the Terrill rider come out of the house. The woman steps back. As Leech comes forward, the woman pushes the boy into the house.

WOMAN

Now you stay in there.

Leech comes forward, followed by the woman.

LEECH

He's not there, sir.

Leech mounts his horse and wheels up alongside the Major.

208 WATER TANK

The Terrill riders ride into a section where the huge water storage tank is situated. They draw their guns and ride around and around the tank, shooting holes in it. The water spurts out of the holes.

209 EXT. RUFUS' HOUSE

Major, Leech and the woman on the porch. Leech looks off at the shooting.

LEECH

You want that, Major?

MAJOR TERRILL

Let them have their fun.

Leech turns, looks at the Major in some surprise. The Major turns and notices Leech. Leech looks away.

210 TERRILL RIDERS

The Terrill riders have succeeded in shooting the storage tank full of holes. Two of the riders, ride in under the spurting water streams, and wash themselves. The other riders ride off.

211 EXT. RUFUS' HOUSE

Major, Leech and woman on porch look at the Terrill riders.

212 ANOTHER OF THE HANNASSEY HOUSES

The house has a small garden beside it. An elderly man stands in front. The Terrill riders ride in and completely trample the garden. The elderly man watches and removes his hat.

213 MAJOR TERRILL, LEECH AND WOMAN

Major, Leech and woman on the porch. The woman turns to the Major.

WOMAN

You look mighty fine on that horse, Major. But, someday, somebody's gonna pull you off it.

MAJOR TERRILL

Tell Rufus the next time I'll burn the place to the ground.

The Major looks off at his men again.

11/19/57

(AS SHOT)

64g

214 EXT. RUFUS' PORCH - GROUP SHOT

The Terrill riders in the garden, also in the settlement, stop whatever they are doing and ride towards the Major. After all the Terrill riders group around the Major, they spur out and ride out of the settlement. The Hannassey people watch them and then turn and go back to their houses.

215

&

216

OMITTED

PAGES 64h and 64j OMITTED

217 INT. LIVING ROOM - TERRILL RANCH - NIGHT

General activity of a large party. A string orchestra is playing, and groups of guests chat happily. The Major and McKay stand with several guests at the punch bowl. The Major looks off and notices guests arriving. He starts toward them with McKay following him. They come into the vestibule and go out toward the front door.

218 GROUP SHOT - MCKAY, MAJOR AND GUESTS

McKay and the Major stand at the front door greeting a Mexican couple.

MAJOR

Senor Moreno ... Jim McKay.

MCKAY

(in Spanish)

With pleasure.

MORENO

(in Spanish)

Oh, you speak Spanish? Where did you learn it?

MCKAY

(in Spanish)

I did not learn it, senor. Only a little.

MORENO

(in Spanish)

You speak it very well.

(to woman
beside him)

That so?

McKay shakes hands with the woman.

MCKAY

Senora.

The Spanish couple moves on into the living room as another couple enters through the front door. The Major turns to greet them.

MAJOR

Sam ...

SAM MATHEWS

Major ...

MAJOR

Sam and Mrs. Mathews ... my future son-in-law ... Jim McKay.

(CONTINUED)

218 CONTINUED:

MCKAY

How do you do.

MR. MATHEWS

How about selling me that new
bull you have, Major? Give
you a thousand for him ...
tonight.

MAJOR

Now, Sam, you know I consider
money a corrupting influence.

MR. MATHEWS

Not if there's enough of it,
you don't.

(to McKay)

Glad to see you're as tall as
he is, Mr. McKay. Sure helps.

Mr. and Mrs. Mathews leave the vestibule and walk down into
the living room.

MAJOR

Always a little horse-trading at
these get-togethers, Jim.

At this moment another couple comes through the door.

MAJOR

(continuing)

Cleve ...

CLEVE SAUNDERS

Well, Major, quite some fireworks
in town today!

McKay's eyes flick toward the Major, who tries to pass it off.

MAJOR

Nothing serious.

CLEVE SAUNDERS

That's not what I heard ...

Anxious to get off the subject, Major Terrill turns to Mrs.
Saunders.

MAJOR

Jeanie, you're looking
wonderful.

MRS. SAUNDERS

Thank you very much.

(CONTINUED)

218 CONTINUED: (2)

MAJOR

My future son-in-law ... Jim
McKay, Mrs. Saunders ...

McKAY

How do you do.

MAJOR

And this fellow suffering in
his boiled shirt is Cleve
Saunders.

McKAY

Mr. Saunders.

MAJOR

Cleve just about made this
country.

CLEVE SAUNDERS

Don't you believe him, Mr. McKay.
When I come out here, Henry
already had the range staked
out and a big sign up, "No
trespassin'".

MAJOR

"Except stray Indians." We sure
had plenty of those, didn't we,
Cleve?

CLEVE SAUNDERS

That we did. But we're civilized
now, Mr. McKay. Hope you'll
stick around.

McKAY

I'm thinking about it.

CLEVE SAUNDERS

Plenty of room. It's a mighty
big country.

(starts to move off)

Rope and hogtie him, Henry.

Mr. and Mrs. Saunders move on down into the living room.
The Major moves to look out onto the porch. McKay can no
longer put the subject off.

McKAY

Major ...

The Major turns and takes McKay and they move back into the
vestibule to one side.

(CONTINUED)

218 CONTINUED: (3)

MAJOR

About this business in town
today.

(they stop)

I understand exactly how you
feel. I don't like violence
one bit better than you do.
I've seen enough of it to last
a lifetime. But what we did
had to be done. I've tried my
hand at talking to the Hannasseys.
It doesn't work. Stand on
what I tell you, Jim ...

(puts hands on
shoulders in
friendly gesture)

This is a big evening for you
and Patricia.

The Major turns to the door and sees Julie entering from the porch.

MAJOR

(continuing)

Julia, my dear. Now the
evening can begin.

Julie moves into the room and into the Major's arms.

MAJOR

(continuing)

Jim, if I were twenty years
younger this would be the girl
for me.

(he gives Julie
a look)

Make it ten.

(to both of them)

You two met, haven't you?

McKAY

We certainly have.

JULIE

(extending
hand)

Hello, Jim.

McKAY

(taking her
hand)

She was my welcoming committee ...

(CONTINUED)

218 CONTINUED: (4)

MAJOR

And the best little horse-trader in this country.

JULIE

Major, I just this minute walked in. You can't be starting on the Big Muddy so soon!

MAJOR

Listen to her. For years I've been offering her a bale of money for that ranch ... and she throws it back in my face.

McKAY

Maybe she's like you ... considers money a corrupting influence.

Julie turns and looks back into the living room.

JULIE

Where's Pat? Don't tell me ... I know. She's waiting until everybody's arrived so she can make her grand entrance.

MAJOR

Well, everybody's here. Why don't you go haul her down.

McKay nods and with a smile moves into the background.

MAJOR

(continuing)

Now, Julie ... I promise, not one word about the Big Muddy ...

JULIE

Good.

MAJOR

Till we've had a glass of champagne.

JULIE

Thanks for sending the carriage.

MAJOR

My pleasure.

231a INT. UPPER HALLWAY - NIGHT (AS SHOT)

McKay enters from the stairs. He moves to Pat's door, raises arm as if to knock, reacts to aches from falls taken during his riding of Old Thunder, rubs his arm, and knocks on door.

232 INT. PAT'S ROOM - NIGHT (AS SHOT)

Pat is standing before a full length mirror, making the final adjustments to her gown. Mexican servant girl is kneeling, patiently sewing on the hem of the gown. At the sound of McKay's knock, Pat looks to the door.

PAT

Come in.

233 PAT (AS SHOT)

Pat is glowingly beautiful, dressed in close-fitting black gown daring for the period. McKay stands with his hand on the door-knob, the door half open. The maid continues to make the last minute adjustment to the train of the dress. There is only a beat of silence as McKay and Pat confront each other, remembering what happened this morning, stiff and self-conscious with each other.

PAT

(to Mexican servant
girl, in Spanish)

Thank you, Esperanza.

MEXICAN SERVANT GIRL

(in Spanish)

For nothing, senorita.

The servant girl breaks off the thread, rises and gathers up her sewing basket, moves to the door and exits out past McKay. Pat has wanted to be alone with McKay, but now that she is, doesn't quite know how to begin. She whirls in a turn, showing off her dress.

PAT

Do you remember this?

McKAY

Senator Markham's party.

PAT

I've been wondering if you
would.

(CONTINUED)

233 CONTINUED: (AS SHOT)

McKAY

Mrs. Markham was shocked ...
and I proposed.

McKay walks to Pat, who stands at the foot of the bed.

PAT

You proposed? Did you really
think you were doing the
proposing?

McKay takes her into his arms and they embrace. They
part and McKay holds her close.

PAT

I thought it was time I wore
it again.

McKAY

You know I'm very much in love
with you.

PAT

I love you, Jim. I've been
miserable every minute without
you. What have you been doing
all day?

McKAY

Sorta poked around the ranch,
saying 'howdy' ... just kinda
getting the feel of the country.

PAT

You like it, don't you?

McKAY

I like it. They're all
waiting for you downstairs.

PAT

Good. That's just what I
intended.

Arm in arm, they walk to the door and go into the hall.
McKay pulls the door closed after them.

234
thru
236

OMITTED

237 INT. UPPER HALLWAY (AS SHOT)

Pat and McKay come out of Pat's room. Pat takes McKay's arm and they walk down the hall. Over this the sound of voices and laughter.

238 INT. LIVING ROOM (AS SHOT)

Pat and McKay move to the top of the stairs and look down. The crowd still mills about. Major Terrill and Julie are in the dining room.

239 PAT AND MCKAY (AS SHOT)

She presses against him for a moment and then stands erect. She looks down at the guests below.

PAT

Hi, you all.

240 GROUP SHOT (AS SHOT)

The guests turn and see Pat and McKay at the top of the stairs. They applaud them as they start down the stairs.

241 MAJOR AND JULIE (AS SHOT)

Major and Julie in the dining room, turn and as others join in the applause the Major leaves the dining room with Julie following.

242 PAT AND MCKAY (AS SHOT)

Pat and McKay have moved down to the lower landing. Pat is radiant, among her own people, aware of McKay's good looks. He is proud of her, too, and shows it. She grins infectiously.

243 GROUP SHOTS (AS SHOT)

thru
245

As the guests continue to applaud, Major Terrill moves through them, mounts the staircase to take his place beside Pat and McKay. The Major holds up his hand, smiling with good humor and the applause and laughter subside. The Major also waves for the music to stop and puts his arms around McKay and Pat.

MAJOR

You've already met Jim so there is no need for an introduction.

(CONTINUED)

243 CONTINUED: (AS SHOT)

thru

245

The guests all nod. Julie has stopped near the foot of the stairs. Leech has moved out of the dining room, stops and leans against the door jamb, looking off.

246 MAJOR, PAT AND McKAY (AS SHOT)

He is benevolently paternalistic and continues to keep his arms about McKay and Pat.

MAJOR

But I want to tell you a little something about my future son-in-law. The McKay family has sailed ships into every corner of the world. Wooden ships and iron men. At twenty Jim McKay commanded his own vessel.

247 McKAY (AS SHOT)

He and one other person in the room detect a note of apology in the Major's way of referring to the 'iron men'. He doesn't like it.

248

thru

252

OMITTED

253 LEECH (AS SHOT)

The lonely Leech is the other person. He leans against the door of the dining room, a glass of whiskey in his hand -- looks toward the Major with approval, but his expression quickly changes as the Major continues.

MAJOR'S VOICE

My daughter Pat was born and raised among you. When I sent her back East to finish her schooling, I had no idea that there she would meet the man of her choice.

Leech tosses his drink down.

254 JULIE (AS SHOT)

Stands among the guests and looks up at the Major and McKay.

(CONTINUED)

254 CONTINUED: (AS SHOT)

MAJOR'S VOICE

And I want you to know that I
approve of that choice.

255 PAT (AS SHOT)

She is delighted by the Major's words, radiant, happy.

256 MAJOR TERRILL (AS SHOT)

MAJOR TERRILL

So, I say, welcome, Jim McKay
... welcome to Ladder, to this
state ... and to this house.

The Major and McKay have shaken hands during the above
speech. He turns to the orchestra and waves his hand
in a signal. The guests have applauded his welcoming
speech. The orchestra starts to play.

MAJOR TERRILL

There, my boy! It's your party.

257 PAT, McKAY (AS SHOT)

They start down the remaining steps. The guests part
and make room for them. As they reach the floor, McKay
takes Pat into his arms and they start to waltz. The
guests watch them make several turns and applaud. The
Major, who watches for a moment at the bottom of the
stairs, moves to Julie and they too begin to dance.
After the Major has made a turn or so, one by one, the
other guests start to dance.

258
thru
260

OMITTED

261 PAT, McKAY - AS THEY DANCE (AS SHOT)

Pat moves with an airy, smiling grace.

PAT

Wasn't the Major wonderful?
He's so proud of you.

262 OMITTED

263 LEECH (AS SHOT)

He leans against the door jamb, watching the dancers.

264 PAT, McKAY - DANCING (AS SHOT)

She puts her arm high about his neck and they pull close into each other's arms for a moment. An elderly couple dances by and gives a look of disapproval and they pull apart. McKay and Pat dance in the direction of the dining room. Pat catches sight of Leech over McKay's shoulder. For a second, he is goadingly sensual.

265 LEECH (AS SHOT)

thru
270

Insolently, he straightens up and moves toward the dancers, and across the floor toward Pat and McKay. He reaches Pat and McKay and stops beside them. McKay stops dancing and looks for a moment at Leech.

LEECH

May I?

McKay smiles tolerantly and releases Pat. Pat and Leech dance away. McKay makes his way from the floor. Mr. Saunders who had been dancing with his wife, spots McKay leaving the floor and follows him.

271 PAT, LEECH - DANCING (AS SHOT)

and
272

He is dancing, unsmilingly. Pat, for the benefit of the guests, pretends gaiety.

PAT

(whispering)

You're hurting my hand, Steve.

For the benefit of those dancing nearby, Pat attempts to smile as though enjoying herself.

PAT

(whispering
vehemently)

I want you to leave me alone.

Do you hear?

Leech continues to dance without a smile.

273 MAJOR, JULIE - DANCING (AS SHOT)

The Major dances with easy grace, looking at Julie in admiring appraisal.

(CONTINUED)

273 CONTINUED: (AS SHOT)

MAJOR
Did I say ten years? Make it
five.

Julie smiles.

JULIE
In another hour, I'll be too
old for you, Major.

274 OMITTED

275 McKAY (AS SHOT)
and
276 McKay is facing one of the guests.

GUEST
But this country was better when
I was young ... getting too
crowded now.

A second guest comes from the b.g. and moves to McKay.

SECOND GUEST
Well, Mr. McKay, how you like
this country?

McKay turns to face the second guest as the first guest
moves off.

McKAY
I like it very much.

SECOND GUEST
Ever see anything as big?

McKAY
Well ... yes.

SECOND GUEST
You have ... ? What ... ?

McKAY
A couple of oceans.

SECOND GUEST
I declare ...

McKay spots Julie and the Major dancing.

(CONTINUED)

275 CONTINUED: (AS SHOT)
and
276

McKAY

Excuse me ...

McKay exits out left in direction of the dance floor.
The man looks at him.

SECOND GUEST

Oceans ... humph ...

The second guest downs his drink, looks o.s. at McKay.

277 OMITTED

278 MAJOR, JULIE - DANCING (AS SHOT)

McKay enters, moves through the crowd to Julie and the Major.

McKAY

May I have the pleasure.

MAJOR

Certainly, Jim. Thank you,
Julie.

The Major releases Julie and McKay takes her and they start to dance.

279 JULIE, McKAY - DANCING (AS SHOT)

JULIE

Well ... and how do you like
the Major?

McKAY

I'm not marrying the Major.

JULIE

(lightly)

Are you sure?

(another whirl)

Pat's right ... you are a very
good dancer.

McKAY

Mrs. Twitchell would be pleased
to hear it. I spent many a
boyhood hour in her dancing
class ... waltzing with a kitchen
chair.

(CONTINUED)

279 CONTINUED: (AS SHOT)

JULIE

Then just a minute ... I'll get you one.

Julie turns to leave, but McKay holds onto her hand.

McKAY

Oh, no you don't.

McKay spins her back into his arms.

McKAY

(continuing)

You'll do very well.

They both laugh and dance into the b.g.

279a MAJOR, PAT (AS SHOT)

Leech and Pat dance into the f.g. as Julie and McKay waltz in the b.g. Major Terrill enters and steps up to Leech and Pat.

MAJOR

May I have the privilege of dancing with my beautiful daughter?

Leech releases Pat.

LEECH

Reckon you've got a right, Major.

Leech steps away. The Major moves to take Pat in his arms.

MAJOR

Thank you.

The Major and Pat start waltzing.

PAT

I still think you're the handsomest man in this room.

MAJOR

You know what makes it nice ... I think my little girl really means that. Happy? Happy as you should be tonight?

(CONTINUED)

279a CONTINUED: (AS SHOT)

PAT
(hesitates)

Almost ...

The Major looks at her wonderingly and moves to the side of the dance floor.

MAJOR

Almost ... ?

At this moment, the waltz ends and people stop dancing and applaud.

PAT

What'll I do if he decides not to settle here? I don't think I could stand being away from you.

MAJOR

Don't you worry about that. I'll make a Terrill out of him yet.

A polka starts. A young man enters, bows. The Major releases Pat, who dances off with the young man. The Major looks after them and moves around and starts talking to his guests.

280 TERRILL LIVING ROOM

The music is sprightly, gay. The shot is past the dancers to door. There is a sudden crash as the door is booted open. The music stops. There is the sound of a woman's frightened scream and the huge figure of a man, Rufus Hannassey, strides across the threshold. He is a bearded, furious man, appearing as someone out of the Old Testament. Black boots come almost to his knees and he carries a shot gun.

281 REVERSE SHOT

Everyone in the room is riveted to the spot. They stare, the women frightened, the men uncertain. Major Terrill steps forward, away from Pat, toward Rufus.

282 RUFUS

He kicks over a table loaded with liquor and glasses.

283 MAJOR TERRILL

He is cold, dangerous, but patrician, as he regards Rufus.

MAJOR TERRILL

What do you want, Hannassey?

284 REVERSE SHOT

RUFUS

Just repayin' the call you and your men made on my home this mornin'. Sorry I wasn't there to give you a proper welcome.

285 THE GUESTS - AT AN ANGLE PAST RUFUS

Leech starts forward, murder in his expression.

MAJOR TERRILL

(commanding)

Let him speak his piece.

286 RUFUS

He waits expectantly, wanting someone to make a move, then launches into his speech, a violent spewing forth of words. During speech INTERCUT the following reactions:

(CONTINUED)

286 CONTINUED:

(1) MAJOR TERRILL. At first cold, inflexible, contemptuous; but as he becomes aware that he is being watched by his guests he manages to mask his anger after the first impact. He even manages to force a smile. (3 cuts)

(2) LEECH. With him it is pure anger which he wants to vent by violence, mixed with wonder at his chief's forbearance. It must be clear that it is not Rufus's gun which stops him but loyalty and obedience to Terrill's command. (2 cuts)

(3) PAT. She is full of mortification, anger, and a sense of sacrilege; the Major is a god to her and this house is his temple. She would like to move to her father's side and she thinks entirely of him, forgetting the effect of Rufus's words on the guests, even the effect on the man she means to marry.

(4) MCKAY. At first he is shocked and embarrassed by such a clash at a civilized gathering and thinks of it only as an indignity to Pat. But before he can move to her he begins to become puzzled. Is there some truth in what Rufus is saying? He glances around at the guests who have known the Terrills a long time. Perhaps he can find the answer in their reactions. It's all so incredible to him. (3 cuts)

(5) JULIE. Like McKay, she is shocked and embarrassed, but not truly angry because she realizes that there is some right on Rufus's side, some truth in his words. Her concern is for Pat, her best friend, a bride, put into such a humiliating position. (2 cuts)

RUFUS

(to Leech)

Take it easy, boy. I've got me something to say.

(back to Major)

And I've had thirty years to think over every word. This is a mighty fine house, Major Terrill ... a gentleman's house ... and them are mighty fine clothes you're wearin' ... Maybe you've got these good folks fooled, but you ain't got me fooled, not by a damn-sight! The Hannasseys know and admire a real gentleman when they see one and they recognize a high-toned skunk when they smell one.

(MORE)

(CONTINUED)

286 CONTINUED:

RUFUS

(continuing)

I aint here to complain about twenty of your brave men beatin' three o' my boys till they couldn't stand. Maybe they had it comin' ... anyways, they're full growed and can take their lickin's. And I ain't here because I know you're tryin' to buy the Big Muddy to bar my cows from water ...

(glance flicks momentarily to Julie)

... though it galls me bad to see the grand daughter of a genuine gentleman like Clem Maragon under this roof. I'll tell you why I'm here, Major Terrill! When you come ridin' roughshod over my land, scarin' the children and womenfolk ... when you invade my home like you was the law or Godalmighty, then I say to you, I've seen every kind o' critter God ever made, and I never seen a meaner, lower, more stinkin' yeller hypocrite than you. You may swallow a lot o' folks and make 'em like it, but you ain't swallowin' me. I'm stuck square in your craw, Henry Terrill, and you can't spit me out. You've rode into my place, beat my men ... for the last time. I give you warning. You set foot in Blanco Canyon once more and this valley's gonna run red with blood till there ain't one of us left. I don't hold mine so precious. If you want to start ... here!

He throws the gun at the Major's feet, waits. Major makes no move.

RUFUS

What's the matter, can't you shoot a man facin' you? I'll make it easy for you ... here's my back.

He turns and walks majestically through the open doors.

287
THRU
298

TO COVER ABOVE REACTIONS

11/27/57

(AS SHOT)

80. - 81.

299 MAJOR TERRILL

For just a second there is almost uncontrollable rage in his expression. If it weren't for the presence of the guests, he would shoot Hannassey in the back.

300 RETURN TO SCENE

Major Terrill turns apologetically to his guests, who are staring at him incredulously. Terrill makes an effort to reassure them, manages an easy smile.

MAJOR TERRILL

Well, he certainly said a
beardful -- and if there's
anything I admire more than
a devoted friend, it's a
devoted enemy.

He signals to the musicians who begin to play. Doubtfully, the guests start to dance, but the gaiety is gone.

301 FROM A DIFFERENT ANGLE

Major Terrill moves to McKay's side.

MAJOR TERRILL

You see what I mean, Jim?
With savages like that it's
kill or be killed.

He sees Leech and motions for Leech to join him. The camera follows Terrill and Leech as they skirt the crowd and disappear into another room.

302 MCKAY

His gaze follows the Major and Leech, a question written large in his mind.

302A EXT. HANNASSEY CANYON - NIGHT

Rufus, flanked by two riders, comes over the rise. They ride slowly and off the ridge.

303
THRU OMITTED
328

11/27/57

(AS SHOT)

82.

329 EXT. THE RANCH HOUSE CORRAL - DAWN

Ramon writes with a pencil stub on a piece of paper, making a map for McKay. He points to paper, then to mountain.

RAMON

You see those mountains back there ... but too dangerous to ride alone. You could get lost.

McKay takes a watch cord from his pocket and holds an object in his hand.

330 OMITTED .

331 RETURN TO SCENE

McKAY

Ever see a compass?

RAMON

Oh, yes ...
(takes out
his watch)
A funny watch.

McKAY

A watch only tells time.
This tells me where I'm
going ... how to get back.

RAMON

But not out here.

McKay swings into the saddle.

(CONTINUED)

331 CONTINUED: (AS SHOT)

McKAY

Even out here. Now don't forget.
You tell the Major and Miss Terrill
I may be gone overnight. I've
got everything I need and they're
not to worry.

RAMON

All right.

McKay turns the horse and rides away as Ramon looks on dejectedly and goes into his house.

332 McKAY - MOVING SHOT (AS SHOT)

He rides immersed in his own thoughts, his eyes scanning the barren landscape. He takes out the compass, checks his direction and then begins to whistle softly but without real animation.

DISSOLVE TO:

332A INT. TERRILL LIVING ROOM (NIGHT)

Leech is standing on the stairs; Major is seated on edge of divan and Pat paces nervously. Major faces Ramon, who stands with hat under arm.

MAJOR

But didn't you warn him he could
get lost?

RAMON

Sure...I told him. And I told
him all the country almost the
same.

PAT

Then how could you possibly let
him go?

RAMON

Ah...he pretty smart man....

MAJOR

But he's a stranger here.

RAMON

But, he say don't worry....I
don't think he get lost.

(CONTINUED)

332A CONTINUED:

MAJOR

What makes you think he won't?

RAMON

(at a loss)

Well...I...

PAT

(impatient)

Speak up.

RAMON

...but he say he coming back.
(remembering...brings
out watch)

And by the way you know he got
funny watch...

MAJOR

Ramon, you idiot! Come on, show
me which way he went.

(Ramon follows
the Major out)

PAT

(half to herself)

Oh, how could Jim do this to me?
He must be lost by now!

Leech turns to Pat with a slow smile.

LEECH

That would be a real, sure 'nough
shame, now, wouldn't it?

Leech is not yet thinking of this as life-or-death; the words are no more than heavy-handed teasing. But Pat, worried about McKay in possible danger and already over-sensitive about anything which makes him look foolish, flares into anger. She slashes at Leech with the quirt, hitting him across the chest. He, too, is angry now. He grabs her and kisses her. She yanks herself away from his embrace, but he holds her two wrists with his left hand while he checks his mouth for blood where she bit him. There is a trickle of blood at the corner of his mouth.

PAT

If you ever do that again...!

LEECH

(mockingly)

What'll you do, Miss Terrill....
sic your bridegroom on me?

(CONTINUED)

11/30/57

(AS SHOT)

83B-C

332A CONTINUED:

PAT

Get out of here! Get out!

Leech is still holding her wrists.

LEECH

Don't worry, I'll go. I'll even get up a search party to go find your wandering boy for ya. He can have you. I can see you two were just plain made for each other.

He releases her arms and walks out, leaving her standing in helpless rage and humiliation. She looks after him for a few moments, then throws herself over the top of the table, sobbing and pounding its surface with her fists.

DISSOLVE TO:

332B EXT. SLIGHTLY WOODED SECTION OF PRAIRIE - DUSK (AS SHOT)

McKay has unsaddled, hobbled his horse. He rests on his heels, tending a small fire. From his saddlebag, he takes some cold tortillas and makes a rolled sandwich with a slice of meat. Over scene is the distant cry of an owl, lonely and inquiring. McKay listens and smiles contentedly to himself. He finishes the tortilla, takes a swig from a water bottle and then goes to his rolled blankets, shaking them out and placing the saddle for a pillow.

DISSOLVE TO:

333 EXT. HANNASSEY SETTLEMENT - DAY

General activity of people working in settlement. Buck rides in at a gallop and slows down near Rufus' house. Cracker is washing nearby, sees Buck, motions for him to go on to the main house. Buck continues on, nears the house, reins up, dismounts and goes into the house.

334

THRU OMITTED

337

334
THRU OMITTED
337

338 INT. HANNASSEY MAIN ROOM - DAY

Rufus is standing before the fireplace smoking a cigar. Buck enters the front door and stops. Rufus turns and watches the approach of his son with cold, bitter contempt. Buck halts inside the door and looks to Rufus.

BUCK
(meekly)
You want me, Pa?

339 CLOSE SHOT - RUFUS

He is the avenging patriarch, staring at his son.

RUFUS
(bitterly)
Before you was born I did.

340 TWO SHOT - RUFUS AND BUCK

Unhappily, Buck moves into the room. He drops his hat on a chair and moves into the room past Rufus and toward the rear of the house.

RUFUS
(ordering)
Come here!

Buck turns to face Rufus.

RUFUS
(continuing)
Don't you dare look at me like that, boy. I'll take your hide off. Who asked you to go roughin' up old Terrill's son-in-law?

Buck subsides before the old man's authority.

BUCK
You said to keep pushin' the Terrills. That's all I done.

(CONTINUED)

340 CONTINUED:

RUFUS

You push 'em when I say so --
when I'm ready. They come
hellin' in here yesterday
shootin' up the place when
I'm not around.

BUCK

(temporizing)

I never knowed nothin' like
that ...

RUFUS

(contemptuously)

You never knowed nothin' ...
ever ... Where you been all
night?

BUCK

(smiling)

I paid a visit to my school
teacher.

RUFUS

You're a liar. She was at
Terrills.

BUCK

I seen her before. We were
sparkin' an' kissin'.

RUFUS

Julie Maragon's a lady.

BUCK

Maybe ... but she's sweet on me.

Buck moves to the table, sits down, picks up a half eaten
ear of corn and starts nibbling on it. Rufus starts moving
down to the table, looking at Buck as if he were a stranger.

RUFUS

Could it be there's a side to
you I ain't never seen.

(to Buck -
warningly)

You ain't lyin' again to me, boy?

BUCK

Ain't no cause to lie. Maybe
I'm smarter'n you think. Don't
forget she owns the Big Muddy.

(CONTINUED)

340 CONTINUED:

RUFUS

I ain't forgettin'. That'd be somethin', boy, if you was to marry Julie Maragon. That'd be a miracle, sure 'nough.

(turns to Buck)

You keep after her. Be nice. Stop wimminin' around in town. Treat her right. Take a bath some time. Maybe we got us somethin' here that'll snuff out old Terrill for good. Treat her right. Hear me. Right, I said.

BUCK

Yeah, Pa.

Rufus picks up his hat and leaves the room.

340A EXT. RUFUS' HOUSE - DAY

Rufus comes out of the house onto the porch. One of the Hannassey men, holding Rufus' horse, leads the horse to the edge of the porch. He stops the horse at too great a distance to mount from. Rufus looks at the man quickly, he turns the horse and leads him closer to the porch. Rufus mounts and rides out as the Hannassey man goes to his horse.

A341 EXT. ENTRANCE TO BLANCO CANYON - DAY (MATTE OR GLASS SHOT)

McKay rides toward entrance of Blanco Canyon.

341 EXT. INTERIOR BLANCO CANYON

McKay rides into Blanco Canyon. A shot chips the rocks. McKay reins his horse, wheels around. Rufus and two Hannassey riders enter. McKay waits for them to ride up.

342 McKAY

McKay mounted on horse. Rufus and the two riders rein up.

McKAY

Mr. Hannassey, I'm Jim McKay.

(CONTINUED)

11/20/57

(AS SHOT)

87.88.89.

342 CONTINUED:

RUFUS

I know who you are.

McKAY

I was on my way in to see you.

RUFUS

Here I am. What's on your mind?

McKAY

I thought maybe I might help clear up this trouble. I would like to start out here with a clean slate.

RUFUS

Clean slate...? You're a Terrill man, ain't ya?

McKAY

(after a pause)

Mr. Hannassey, from what you said the last time I saw you, I thought it took you thirty years to work up a good hate. I just met you. Aren't you starting out on me just a little early?

RUFUS

You're a pretty smart talker, ain't ya?

McKAY

We may be neighbors soon. I thought perhaps we could be friends.

Rufus does not answer, but stares at McKay. McKay moves his horse closer and extends his hand to shake.

McKAY

(continuing)

What do you say?

RUFUS

(after a pause)

Get the hell off my land.

McKAY

(a wry smile)

Thanks for the hospitality, Mr. Hannassey. Sorry I can't stay to dinner.

343 LONG SHOT

McKay rides back toward entrance of canyon. Rufus watches, wheels horse and rides back into canyon.

344 EXT. THE BIG MUDDY RIVER

McKay has stopped his horse in mid-stream. The horse drinks, as McKay looks off at the Maragon ranch.

DISSOLVE TO:

345 EXT. THE MARAGON RANCH HOUSE

This is a sagging structure which, even in its decay, suggests a certain magnificance. McKay reins his horse up before the verandah and studies the building. Then he dismounts, ties his animal and climbs the broken steps. On the verandah he turns to look over the ranch.

346 EXT. MARAGON ADOBE HOUSE

The shot is from McKay to the little house at the bottom of a slope. There is no sign of life.

347 EXT. MARAGON RANCH HOUSE - VERANDAH

He is pleased by the solitude, a feeling of exploration. He turns and saunters along the verandah, stops and looks in window, leans on bench, which collapses under his hand.

348 EXT. MARAGON ADOBE HOUSE

Julie Maragon is squatting down and mixing whitewash in a bucket around bend of house. She is in man's jeans. Her clothing, hands and face are spattered with the wash. She picks up bucket and brush and goes to side of house where she begins to paint. She hears the crash, halts in surprise.

349 EXT. MARAGON RANCH HOUSE

The shot is from Julie. McKay's horse can be seen cropping the grass.

350 EXT. MARAGON ADOBE HOUSE - JULIE

She is not frightened, but curious. She studies the horse and then goes in front door for a rifle, and reappears from rear door with rifle. She jumps on horse, rides up hill. She jumps off horse and runs into shed and hides behind boards in crouching position with gun facing towards the verandah.

351 EXT. MARAGON RANCH HOUSE - VERANDAH

On side away from Julie's cottage.

McKay studies the old walls and overhanging roof. The boards creak sharply. He halts and looks around.

352 McKAY

Walking gingerly around verandah, stopping to look in windows.

353 OMITTED
THRU
354

355 EXT. VERANDAH & SHED

Julie, crouching near the door of the shed listens intently. Suddenly there is a crashing sound. She starts and holds the rifle at half ready.

356 VERANDAH - McKAY'S SIDE

McKay has crashed through the rotten boards to the depth of his waist. He tries to force himself up with his hands and the planking breaks away.

357 FULL SHOT - VERANDAH AND SHED

McKay is trapped in a ridiculous position and his expression of helplessness is one of chagrin and bemused embarrassment.

JULIE

(jumping to her
feet with her gun
pointing towards
McKay)

Just hold it right there,
Pilgrim. Now lift you hands.
Turn around.

McKay, in his pit, turns slowly, with hands up. Julie is a few feet away, her rifle at the ready. As he looks at her and sees it is Julie, he throws his head back and turns his face the other way. She is completely astonished for a second, then a smile crinkles her eyes as she sees his predicament.

(CONTINUED)

357 CONTINUED:

JULIE

Jim McKay! What in the world
are you doing here?

McKAY

(laughs, tips
his hat and
bows to her)

Just haunting an old house,
Ma'am.

358 TWO SHOT - McKAY & JULIE

She moves to edge of verandah, offering a hand to assist
him as he clambers out of the hole.

JULIE

You're too noisy for a ghost.
Where's Pat? Surely you're
not riding around alone?

McKAY

If you tell me this is a big
country, I'm going to be
disappointed in you.

As they walk toward the front of the house.

JULIE

(laughs)

But it is, isn't it, and you
shouldn't be wandering around
by yourself. You can get lost
out here, you know.

McKAY

I had a map and this compass.

He draws the compass from his pocket and shows it to her.

McKAY

You're either east or west of
the river, north or south of
the road. I just plotted a
course and navigated my way
here.

JULIE

Welcome aboard, skipper.

McKAY

This must have been a fine old
house in its day.

(CONTINUED)

358 CONTINUED:

JULIE

People used to come from a hundred miles to my grandfather's parties. I come out when I can and stay in this old cottage. Come on down and visit for a while.

McKAY

I'll get my horse.

DISSOLVE TO:

359 EXT. MARAGON ADOBE HOUSE & YARD - TRUCKING SHOT

They stroll towards the cottage, McKay looking around interestedly. Julie glances up at McKay.

JULIE

Is anything wrong, Jim?

McKAY

What do you mean?

JULIE

When I heard what happened on the road with the Hannassey boys, I knew the Major wouldn't be very happy about it.

McKay doesn't answer.

JULIE

You see, the Major has an idea that the best way to start a day is to lick a grizzly bear before breakfast.

McKay still doesn't answer.

JULIE

My guess is that you and he had a fight and you're riding around by yourself to cool off. Am I right?

McKAY

Partly. There are a few other things involved.

JULIE

Such as Steve Leech?

(CONTINUED)

359 CONTINUED:

McKAY

Did anyone ever tell you that you're a very inquisitive young lady, Miss Maragon?

JULIE

Yes. I've been told before.

360 EXT. MARAGON ADOBE HOUSE & YARD - DAY

Near the house is an outdoor grill on which there is a blackened coffee pot. McKay and Julie walk into camera and he indicates the pot.

McKAY

Would there be any coffee in that?

JULIE

You bet! Can I get you something to eat?

McKAY

You bet!

JULIE

(she laughs)

Everytime we meet I seem to be offering you food.

McKAY

Never apologize for that. Put up your gun, Ma'am, and get out the vittles.

361 FROM A DIFFERENT ANGLE

Julie leads her horse into the corral. McKay leads his horse to the watering trough.

362 McKAY - AT WATERING TROUGH

He works the pump handle up and down, but there is only a wheezing sound. No water issues.

363 JULIE

Hearing the sound, she turns.

(CONTINUED)

363 CONTINUED:

JULIE
You have to prime it first.

364 RETURN TO SCENE

Julie leaves the corral gate, crosses to McKay.

365 TWO SHOT - MCKAY, JULIE

Julie takes a bottle of water from hook on fence, pours it into the neck of the pump. McKay and Julie work the handle and the water begins to gush out.

JULIE
My grandfather left a quart of corn whiskey once out here. A friend thought it was the priming water and poured it in. He took one sniff and yelled, Maragon! We got us a gold mine here. This thing is pumping pure bourbon.

They both laugh with unaffected pleasure. Julie goes toward grill, McKay ducks his head under water at pump.

DISSOLVE TO:

366 EXT. THE FRONT OF THE MARAGON ADOBE HOUSE - DAY

McKay is seated on the lowest step, a tin plate in his hand. Julie, arms clasped around her knees, is on a higher step. McKay swabs a bit of remaining gravy from the plate with a piece of tortilla, pops it into his mouth, puts the plate down with a contented sigh.

MCKAY
That was fine, thanks.

He stretches and winces visibly. Julie sees the grimace.

JULIE
(sympathetically)
I didn't realize Buck Hannassey was that rough on you.

MCKAY
In addition to "Mr. Hannassey" I had a little trouble with a horse.

(CONTINUED)

366 CONTINUED:

JULIE
(laughing)
Not Old Thunder?

McKAY
(wryly)
That's the one.

JULIE
That sounds like Steve Leech
to me.

McKAY
No, he wasn't to blame. It
was my own idea.

JULIE
He's a rough man, Steve. The
whole country is betting on
what will happen when he and
Buck Hannassey finally fight.
I suppose that proves how
uncivilized we are.

McKAY
Oh, I don't know ...

JULIE
People laying bets as to which
of two men will kill the other?

McKAY
On my last voyage we had a man
fall overboard. While he was
being picked up, the crew was
making bets as to which would
get to him first, the lifeboats
or the sharks.

JULIE
What happened?

McKAY
Well ... it was hard to tell
who won. Both sides claimed
the money. Shall I go on?

She waits, eyeing him.

JULIE
Go on.

(CONTINUED)

366 CONTINUED: (2)

McKAY

(slowly)

You see ... the boat got the man but the sharks got the legs. They decided that more of him was saved than lost, so the bets were settled accordingly.

He waits for her to shudder. Julie doesn't bat an eye.

JULIE

(with clenched teeth)

Now let me tell you one. There was a Comanche massacre right on this ranch in the early days. They took the survivors and ... shall I go on?

McKAY

Go on.

JULIE

They buried them up to their necks in ant hills, red ant hills.

McKay looks away and swallows.

JULIE

(weaving a spell)

Then they started a war dance around them that lasted for three days and three nights, and on the morning of the fourth day, at dawn, they ...

She continues to describe the horrors of the fourth day, as we

DISSOLVE TO:

367
and
368

OMITTED

369

EXT. JULIE'S COTTAGE - AT WATER PUMP

Julie is at the pump, feverishly pumping into a bucket. She looks back at the patio.

370

EXT. PATIO

McKay is out cold, flat on his back.

371 EXT. JULIE'S COTTAGE - WATER PUMP

Julie now has her bucket full, runs across the road into the patio to McKay, dashes the bucket in his direction. Just as she does this, McKay sits up and ducks the bucketful. She drops the bucket, is about to be angry with him for frightening her, but instead breaks out laughing, as he climbs to his feet.

McKAY

What was the point of your story.

She throws the bucket in his direction.

McKAY

(laughing)

How would you like to show me around?

Julie won't answer, is undecided whether to laugh or stay mad.

McKAY

Do we ride, or do we walk?

JULIE

Mr. McKay, any ranch you can see on foot just isn't worth looking at.

They start across the road for their horses.

DISSOLVE TO:

372 EXT. TERRILL VERANDAH - DAY

The Major is waiting. A group of horsemen and the Major's horse are ready nearby. The Major is about to start out with another search party. Leech and his group are riding in, dusty and tired. Pat comes out as Leech rides up.

MAJOR TERRILL

No luck, Steve.

LEECH

Not a sign of him, Major. We've covered every foot of ground between here and the upper range.

PAT

(distracted)

What do you mean? A man just doesn't disappear.

(directly to Leech)

Have you tried, have you really tried?

373 SHOT

Leech is offended by the implication, but holds his temper, looks directly at her.

LEECH

We've tried, Miss Terrill, and couldn't find him.

PAT

(angrily)

Then start out again, all of you! He may have been thrown. He's probably short of water by now. And this time don't come back until you've found him!

374 SHOT

She turns and walks into the house. The Major looks after her, astonished. Then, to Leech:

MAJOR TERRILL

We'll take every man we can spare. I'll try a sweep toward Blanco. You change horses and head toward the South boundary.

The Major starts to leave the porch.

LEECH

You don't figure he's fool enough to go into the Canyon?

The Major turns, stops, speaks to Leech.

MAJOR TERRILL

I don't know, if he's crazy enough to ride out alone in a strange country ... I don't understand this man.

The Major walks off the porch to a horse.

LEECH

Let's go.

The Major mounts his horse. The Major and Steve are both grim as they spur their horses and ride out in different directions.

375 OMITTED

376 BIG MUDDY LOCATION - TRUCKING SHOT - JULIE, McKAY
ride into scene.

JULIE
That's a good pony you have
there.

McKay pats the horse's neck.

McKAY
He's a good fellow. Belongs
to Ramon Gutterez.

JULIE
Oh, Ramon.

McKAY
You know him?

JULIE
(with pleasure)
Oh, sure. He used to work for
us. He put me on my first pony.

McKAY
He almost put me on my last.

They continue on out of shot.

377 EXT. BIG MUDDY LOCATION - AT RIVER

McKay and Julie riding. Camera panning with them. McKay
gets his first view of Big Muddy.

JULIE
Here it is. This is what makes
Maragon the best ranch in the
state. It was a present from
the King of Spain to my great-
grandfather.

They rein in their horses.

JULIE
I hope you're properly impressed.

McKAY
Yes, ma'am. I certainly am.

McKay dismounts, moves out on embankment, looking at Big
Muddy. Julie dismounts and follows him.

378 EXT. A SECTION OF THE RIVER AT BIG MUDDY - LATE AFTERNOON

This is a slight rise with a few trees and outcropping of rocks. Julie is seated on one of the boulders. McKay is sprawled comfortably nearby.

379 FROM A DIFFERENT ANGLE

The shot is past Julie and McKay to the river.

380 TWO SHOT - MCKAY, JULIE

This is a casually intimate mood. Two people who have learned to know each other better.

MCKAY

Tell me about this man Hannassey.
The things he said at the party,
are they true?

Julie doesn't want to answer.

JULIE

Some of them are. During dry season the Hannasseys, and sometimes even the Terrills, depend on the Big Muddy for water. Grandfather always gave them both access to it whenever they needed it.

MCKAY

What would happen if you sold the place to Major Terrill?

JULIE

It would mean bloodshed. Major Terrill would refuse water to the Hannasseys. I love the place, but sometimes I wish I could get rid of it. Old Rufus and the Major hate each other so that if either one of them were to get control of Big Muddy ... I'm afraid to think of what would happen.

Anxious to break off the conversation, Julie rises. McKay follows. They walk toward their horses.

MCKAY

(thoughtfully)

What would it take to become a rancher, Julie? I mean, suppose a fellow like myself wanted to settle out here, what would he need?

(CONTINUED)

380 CONTINUED:

Julie, a little surprised, turns to look at him to see if he is in earnest.

JULIE

The land first, of course, then the beginning of a cow herd, a few hundred to start with; good bulls and about a hundred miles of fence.

McKAY

A hundred miles?

JULIE

Yes, of course. This is a big country.

Jim grins, joins in with her on the last two words. Julie laughs as Jim looks out across the river and ranch. Julie realizes that Jim is talking about himself.

JULIE

(amazed)

You're serious, Jim.

McKAY

(smiles)

What else would I need?

JULIE

Top hands. A good foreman to run things while you learn the ropes, and ...

Julie catches her breath as she suddenly realizes what is on Jim's mind.

JULIE

Why, Jim, I can't sell Big Muddy to you!

McKAY

Why not?

JULIE

(laughing)

Why not? Why, that would be the same as selling it to the Terrills.

McKAY

The name is McKay, James McKay ... How about selling Big Muddy to me, Miss Maragon?

(CONTINUED)

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(AS SHOT)

103.

380 CONTINUED: (2)

She regards him with complete astonishment.

McKAY

(enthusiastically)

I'll pay you whatever it's worth.
As far as I'm concerned, the
Hannasseys can have water
whenever they need it. And
that goes for the Terrills,
too. Maybe I'll be able to
keep peace if I'm living here
and working the place ... How
about it?

JULIE

Pat always did love the place.

McKAY

(smiles)

That's right ... you know you'd
always be welcome, and you
wouldn't really be losing it.
If it's ours, it will still
be yours.

JULIE

(after a pause)

All right, Jim. You've bought
yourself a ranch.

McKay holds out his hand for a handshake. Julie takes it,
shakes hands and smiles.

JULIE

(continuing)

You're a persuasive man, Mr.
McKay. Now let's head back
to the cottage and draw up a
paper before I change my mind.

DISSOLVE TO:

381
&
382

OMITTED

383 EXT. SMALL GROVE OF TREES - NIGHT

Within a semi-grove of trees, Leech and five men are
gathered around a little fire, on which is a coffee pot.

(CONTINUED)

383 CONTINUED:

The men are sprawled in a relaxed position, Leech sits on a log with a coffee cup in his hand, in a semi-brooding mood. The rider next to him tends the small fire. Leech sips from the tin cup as the rider releases a tired yawn. Leech rubs his mouth where Pat has bitten him, and again sips from the coffee. Angry over the situation, Leech throws the remaining coffee on the ground and then the tin cup.

LEECH
(taking off
his hat)

I don't know where else to
look.

He exchanges a look with the rider beside him.

384 EXT. SECTION OF OPEN RANGE

McKay, on horseback, crosses the small gully.

385 DIFFERENT ANGLE

From McKay to the flickering light of the fire.

386 MCKAY

He is dusty, wears the stubble of a day's beard. The sight of the fire is cheering. He dismounts, stretches and begins to lead his horse toward the fire.

387 GROUP SHOT

Leech and men around the fire.

LEECH
We'll try it again at first
light.

They continue relaxing, but Leech reacts at the sound of a horse coming nearby. Leech looks around, touches the man next to him, who becomes alert. Leech stands and picks up a rifle. The others rise and look, then reach for their guns. They look for a moment, then McKay, leading his horse, walks out of the dark toward them. The men stare at him blankly. McKay, seeing the group, smiles.

(CONTINUED)

387 * CONTINUED:

McKAY
(stopping, as he
approaches,
raises his hands)
Don't shoot, boys. I'll come
peaceable.

Leech and his men say nothing, just stare at McKay. McKay moves forward to them, moves to a stump and nods to the rider nearby as he ties his horse. McKay looks to the pot on the campfire.

McKAY
(continuing)
If that's coffee, I wouldn't
mind having a little.

Leech and his men relax. One of the riders turns to pour a cup of coffee for McKay. McKay continues to smile.

McKAY
(continuing)
You fellows on a round-up?

Leech and his men all react to this.

LEECH
Round-up?... We've been looking
for you since yesterday. Where
you been?

McKay accepts the tin cup of coffee from the rider.

LEECH
(continuing)
I reckon you're the last man
could tell us that.

McKAY
Been out shopping ... for a
wedding present.

LEECH
You can make jokes about it
now ... You get lost out here
and I have to keep a crew of
men out riding our backsides
off all night.

McKAY
I wasn't lost.

(CONTINUED)

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(AS SHOT)

106.

387 CONTINUED:

LEECH

(with a slight laugh,
steps near the fire)

You know, the Major was out
trying to trail you.

(to man in background)

Shorty, you and Waco go on back
to Ladder. Tell Miss Terrill
we found him.

(throws rifle to Waco.

As Waco moves near him)

Tell her I'll bring him in easy ...
soon as he's rested.

(to others)

Douse that fire.

The men move to douse the fire. Leech turns and walks to his horse. The other riders, after they have put out the fire, also go to their horses. McKay stands alone, sips his coffee.

DISSOLVE:

388 EXT. TERRILL RANCH & YARD - NIGHT

THRU

391A The Major stands on porch just above stairs. Pat is seated to right at top of stairs. The two Terrill riders Leech has sent ahead stand near the hitching rail. Pat reacts to seeing horse - leaves steps and starts running. The Major, with a motion of his hand, dismisses the two riders. At the same time, McKay and Leech enter and go to edge of corral. The other Terrill riders are behind them. McKay dismounts and moves to Pat. Pat runs into McKay's arms.

PAT

Jim! We've been out of our
minds with worry.

McKAY

I'm sorry. You shouldn't
have been.

PAT

Thank heavens you're safe.

McKAY

I was all right all the time.
Didn't Ramon tell you?

(CONTINUED)

11/27/57

(AS SHOT)

106A.

388
THRU CONTINUED:
391A

PAT

Well, sure ...
(pulls
slightly
away)

Jim McKay, do you mean to
say that they've been out
on a wild goose chase, that
we've been driving ourselves
crazy for nothing?

During the above the Major has moved to a stop next to
McKay.

McKAY

I'm sorry, but ...

MAJOR TERRILL

(interrupting
McKay)

Getting lost out here can be
dangerous business, Jim.
It's happened to people who
have lived here all their
lives.

(CONTINUED)

388 CONTINUED.
thru
391A

McKAY

But I wasn't lost, Major.

Leech who has dismounted reacts to McKay's statement, and looks off from his unsaddling of horse.

LEECH

I say you were lost.

Leech moves away from horse, taking off his hat.

LEECH

(continuing)

What were you doing for two days and two nights? Just riding around for the exercise?

McKAY

Mr. Leech. I knew exactly where I was all the time.

LEECH

You're a damn liar!
(throws hat down)

Pat senses a possible fight, moves away from Leech.

LEECH

(continuing)

You were the lostest looking thing I've seen in ten years.

McKAY

If it's a fight you want ...
(surveys audience)
You've picked the right time for it, haven't you?

LEECH

(looks at
the Major)

Is this the kind of man you're going to let Pat marry and some day run the Ladder Ranch?

MAJOR

That's enough, Steve.

LEECH

It ain't near enough.
(faces McKay)
(MORE)

(CONTINUED)

388 CONTINUED:
thru
391A

LEECH

(continuing)

Yeah ... I'm offering you a fight, but maybe that ain't a nice word back East.

McKAY

You're gambling, Leech ...
(takes hand from pocket and makes indentation in straw hat)

You're gambling that if we fight you can beat me, and you're gambling that if you beat me Miss Terrill will admire you for it.

LEECH

Out here we leave a lady's name out of an argument. But since you brought it up, let me tell you this. I think you took advantage of Miss Terrill when she was away from home. Fancy clothes, smart talk. You looked mighty big back there. She can see you don't look so big out here. You're just not good enough for her, McKay and I aim to prove it right here now.

Leech brings his right arm up to unbutton his cuff.

McKAY

(leveling
with Leech)

You aren't going to prove anything with me, Leech. Get this through your head. I'm not playing this game on your terms. Not with horses, or fists, or guns.

There is a moment of unbelief. The people of Terrill cannot believe that a man, any man, could turn down such an insulting challenge. The Major moves away from his position, moves and hesitates a moment at Pat. His look is one of challenge for her selection of a man. Pat turns away. The Major continues on toward the house. Leech looks again at McKay, sweeps his hat off the ground and walks past McKay to his horse.

(CONTINUED)

388

thru CONTINUED: (AS SHOT)

391A

McKay turns, watches the Terrill riders move their horses out. Leech has picked a coat from his horse and walks off. McKay turns to Pat and moves up beside her. Pat glances at him, starts to walk, but McKay grabs her arm stopping her. McKay steps up beside Pat and they walk background toward the big Terrill house.

DISSOLVE OUT:

391

thru OMITTED

417

418 INT. LIVING ROOM - TERRILL RANCH - NIGHT (AS SHOT)

Pat and McKay enter through the front door. Pat starts directly into the room, not wanting to talk to McKay, not wanting to see any more of him tonight, thinking only of what she considers her own humiliation. Pat moves into the living room and stops beside the large table. McKay pauses and then follows after her. McKay stops beside the large table.

McKAY

Don't you want to know where
I've been ... why I went?
Don't you want to hear from
me what ...

PAT

Who cares what you did! You
let him call you a liar. I've
never been so humiliated in
my life.

McKAY

Now, Pat, calm down. There's
no reason for you to be so ...

PAT

Don't you care what people
think?

McKAY

No. I'm not responsible for
what people think ... only
for what I am, Pat.

(CONTINUED)

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110.

418 CONTINUED: (AS SHOT)

PAT

Don't you care what I think?
Do you like having people
think of you as a ...

McKAY

A coward? Why don't you say
it. Are you afraid of the
word? I'm not. I'm not going
to spend the rest of my life
demonstrating how brave I am.

PAT

You've already demonstrated
that quite fully enough!

Pat looks at McKay for a long pause, turns and hurries
for the stairs. As Pat climbs the stairs, McKay moves
toward the stairs.

McKAY

Pat ...

Pat stops on the stairs.

McKAY

(continuing)

I'll move into town the first
thing in the morning. I think
we both need time to think
this over.

PAT

I think that would be a very
fine idea. Good night.

Pat hurries up the stairs toward her room. McKay looks at
her for a long moment, then turns away.

DISSOLVE OUT:

419 OMITTED

419A EXT. TERRILL HOUSE - NIGHT (AS SHOT)

McKay comes out of big house, moves uneasily, looks around
and exits toward side of house down porch.

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111.

419B EXT. TERRILL HOUSE - NIGHT (AS SHOT)

McKay comes from front section of porch to side. He moves foreground and stops and looks off.

419C EXT. LEECH'S COTTAGE - NIGHT (AS SHOT)

From McKay's point of view.

419D EXT. TERRILL HOUSE - NIGHT (AS SHOT)

McKay walks down the steps and off the Terrill house porch in the direction of Leech's cottage.

419E EXT. LEECH'S COTTAGE - NIGHT (AS SHOT)

McKay walks toward Leech's cottage.

419F EXT. LEECH'S COTTAGE - NIGHT (AS SHOT)

McKay enters to the porch, comes to the front door, knocks twice. There is no response to the first knock.

420 INT. LEECH'S COTTAGE - NIGHT (AS SHOT)

The cottage is in semi-darkness. Leech is in bed with a blanket pulled over him and his head buried under a pillow. The second knock has roused him.

LEECH

Yeah ... who is it?

McKay has opened the door and enters the cottage as Leech rolls over and pushes the pillow from his head. In the semi-darkness Leech looks to the door as he sits up.

421 REVERSE SHOT (AS SHOT)

McKay has moved into a position just inside the open door.

422 LEECH (AS SHOT)

As he sits up, he is astonished, unable to believe what he sees. He reaches for a match, strikes it and holds it up for a better look.

LEECH

You lost again ... ?

423 McKAY (AS SHOT)

He is considering this man, not with fury but with an anger that is not without understanding.

McKAY

Same as before ...

424 LEECH AND McKAY (AS SHOT)

Leech takes the match and lifts the chimney from a lamp, lights match. He leans back on the bed and looks at McKAY.

McKAY

I'll be leaving here in the morning, Leech.

Leech reacts.

LEECH

That would figure, McKAY.

(amusement
lights his
face)

But I don't know why you thought you had to come say goodbye.

McKAY

The goodbye I have in mind will take a little more room than you have here.

For a second, Leech can't believe what he has heard. Then he rises, glances at McKAY for another second.

LEECH

Well ...

(moves to get
trousers)

We got maybe half a million acres on Ladder, Mr. McKAY.

(steps back
to McKAY)

You just pick any little spot that suits you. I'll be right with you.

McKAY

I'd like this to be strictly between us.

(CONTINUED)

10/13/57

113-114.

424 CONTINUED: (AS SHOT)

LEECH

I can see how you would feel
that way. All right.

McKay turns and exits out the front door. Leech lifts his
trousers and roughly pulls them on.

425 EXT. LEECH'S HOUSE - NIGHT (AS SHOT)

McKay comes out of open doorway and moves into background
and looks out. He turns and glances off at the big
Terrill house. McKay stops and looks out at the cattle
as well as the open country. The light goes out in Leech's
house and Leech comes out carrying a shirt. He glances
around and spots McKay on breezeway and crosses to him.

426 MCKAY, LEECH

McKay, looking off at the open country, turns as Leech
moves up beside him, pulling on his shirt.

LEECH

(joining
McKay)

You know, McKay, you're a
bigger fool than I thought ...

He stops beside McKay, tucking in his shirttail.

(CONTINUED)

426 CONTINUED:

LEECH
(continuing)
... you were; and to tell you
the truth, that just didn't
seem possible.

McKay nods toward the field in the b.g.

LEECH
After you ...

McKay moves down off the steps ahead of Leech. Leech follows and they move out onto the field.

427 EXT. TERRILL RANCH - NIGHT

Leech and McKay, two very small figures, move out onto the open field.

428 TRUCKING SHOT - MCKAY, LEECH

McKay followed by Leech moves out onto the field and stops. McKay turns, glances off at the big house of the Terrills. McKay turns back to Leech, nods indicating this spot. Leech nods approvingly. For a moment they stand facing each other.

429 MCKAY, LEECH - OPEN FIELDS

McKay and Leech square off. They circle waiting for the other to start. Leech moves in throwing a right which McKay slips and hits Leech with a left followed by two rights and Leech goes down. Leech, getting to knees, hesitates, then makes a tackle, knocking himself and McKay to the ground. Leech gets to his feet and as he starts to back, McKay starts to rise. Leech steps into McKay and with a right knocks him back to the ground.

430 and
431 LONG SHOTS AND ANGLES

to show the two small figures fighting in the open field.

432 thru
452 MCKAY, LEECH

Leech throws a left which McKay ducks and counters with two quick lefts and a right, knocking Leech down. Leech falls onto the ground. He finds a long club which he

(CONTINUED)

432 CONTINUED:

THRU

452 grabs, then turns and hits McKay across the back of the legs, knocking his legs from under him. With McKay down, Leech moves in with the club as if to hit McKay. Leech decides against it, throws the club aside. McKay gets to his feet. Leech feints with a left and crosses a right to McKay's jaw.

Leech and McKay roll into the shot and McKay is thrown into the b.g. On their knees, Leech knocks McKay back on his back. McKay rises and knocks Leech back.

The two men, tired, bloody, pause on the ground and study one another and then get to their feet. McKay beats Leech to the punch and hits him with a right. Leech, in turn, hits McKay in the mid-section with a right. McKay ducks another right and hits Leech with a right. Leech goes down and McKay also falls. Leech is on his stomach and McKay in a semi-sitting position.

LEECH

All I can say is you take a mighty long time to say goodbye, McKay.

McKAY

I just about finished. If it's all right with you.

LEECH

It's all right with me. I still say you are too damn polite.

453 McKAY - LEECH

McKay gets to his feet. Leech gets to his feet, and again the men steady one another. McKay walks toward the big Terrill house. Leech watches him for a moment and starts toward his house.

FADE OUT:

FADE IN:

453A EXT. RAMON'S HOUSE - TERRILL RANCH - DAY - EARLY MORNING

Ramon stands, without a hat. McKay stands next to him. It is evident they have been talking for several minutes and from the lack of activity of the ranch it is early morning. In the background stands a buckboard with McKay's luggage and a driver.

(CONTINUED)

11/30/57

(AS SHOT)

117.

453A CONTINUED:

RAMON

I tried it. I tell them you have food, water, your funny watch - that you will be out all night, but they get worry anyway.

McKAY

I understand.

Ramon becomes conscious, as McKay turns away and looks at the big house, of a slight bruise and swelling on the left cheek bone of McKay.

RAMON

(pointing
at bruise)

Pardon, Mr. McKay, but ...

McKAY

(putting his hand
across bruise and
interrupting)

How's my friend, Old Thunder?

RAMON

Ready to go. You want me to saddle him?

McKAY

(almost a shudder
at thought)

Not again ... Well, goodbye,
Ramon.

McKay extends his hand, which Ramon takes warmly, as they shake hands.

RAMON

Goodbye, Mr. McKay.

McKay puts on the derby hat which he has been holding. Ramon looks at the hat.

RAMON

Oh, what a funny hat.

McKay takes the hat off, makes a slight attempt to put it on Ramon. Ramon raises his hand in a gesture to prevent it.

(CONTINUED)

12/2/57

(AS SHOT)

118 thru 119.

453A CONTINUED:

RAMON
(continuing)

Oh, no ...

McKay turns, leaves Ramon. The buckboard moves at this moment and McKay meets it, gets in, waves to Ramon as the buckboard moves out.

454 EXT. LADDER GATE - DAY

Camera holds on gate with steer-head. Buckboard with McKay and driver enters Camera and goes into the background through gate and continues out.

455 EXT. TERRILL RANCH YARD AND HOUSE - DAY

Julie is riding toward the house at an easy canter. She sees Ramon preparing a harness.

456
& OMITTED
457

458 TWO SHOT - JULIE, RAMON

There is warm, genuine pleasure in the meeting.

JULIE
(affectionately)
Viejito. (Little Old One)

Ramon turns, walks to her.

RAMON
(with pleasure)
Senorita, muy buenos dias.
Como esta? It is good to
see you again.

JULIE
How are you, Ramon?
(shakes his hand)
Is Miss Patricia home?

A faint shadow crosses Ramon's face. He almost hesitates to speak.

RAMON
Miss Patricia ... I have not
seen her today.

459 OMITTED

460 JULIE

She glances inquiringly at him, sensing his troubled mind and reluctance to speak, wondering why.

461 JULIE, RAMON

Julie dismounts from her horse.

JULIE
Is something wrong, Ramon?

RAMON
It is not my place to say it.

JULIE
Not even to such an old friend?

He smiles, knowing her so well.

RAMON
Oh, to an old friend I could say
... last night there was a big
trouble here. Senor McKay went
to San Rafael, I don't know ...
somewhere ...

462 TWO SHOT - JULIE, RAMON

She is so astonished by this that she halts, staring at him unbelievably. She hands the reins to him and says:

JULIE

Will you water him, please.

RAMON

Si, senorita.

Julie walks off toward the house, as Ramon takes the horse toward the stables.

463 INT. - PAT'S BEDROOM - DAY

This is a light and pleasant room, but a little untidy; the room of a wealthy girl who has never had to pick up after herself. Pat sits before the mirror fussing with her hair, wearing a loose silk jacket to protect her dress. There is a sound of hurried footsteps outside, and a quick knock on the door.

JULIE

Pat.

(knocks again)

Pat, it's Julie.

Julie enters.

PAT

Throw something off a chair and sit down. Want to try a cigarette?

JULIE

Where did you get those?

PAT

In the East. Don't look so shocked. I saw a woman smoke one. It's considered very elegant.

(Julie sits. Pat puts cigarette out)

Oh ... besides ... I don't care about anything anyway.

JULIE

What's wrong, Patsy?

PAT

Nothing. And you know how I detest that nickname. You always have to know everything, don't you, Julie?

(CONTINUED)

463 CONTINUED:

JULIE

Only when it happens to my
friends.

(she starts
to leave)

I didn't mean to be inquisitive.

PAT

(pulling Julie down)

Oh, for heaven's sakes, sit down.

Pat rises and crosses to background, getting jewel box.

PAT

(continuing)

I declare, some people you can't
insult at all, and others get into
a huff about the slightest thing.

(comes back to Julie)

I'm sorry, Julie. I'm in such a
state today I don't know what
I'm saying.

Pat sits down.

JULIE

Are you going to tell me or not?

PAT

Oh, Julie, he's not the same man
I remembered ...

JULIE

Well, he couldn't very well bring
his ship with him.

PAT

Now, you're the one that's being
nasty.

JULIE

Nothing happened to him? He got
home all right yesterday?

PAT

(putting on
earrings)

Yeah - he finally got home. Steve
found him wandering around and brought
him in. How did you know he got lost?

(CONTINUED)

463 CONTINUED:

JULIE

I didn't! Did he get lost? You know I was a little worried about him ... riding alone like that. That's why I stopped to see if he made it all right with that funny little map and compass of his.

PAT

Did you see Jim while he was out riding yesterday?

JULIE

Sure. He stopped by Big Muddy for a while. I fed him and showed him the trail home.

PAT

Was he in trouble - or anything?

JULIE

Not so you'd notice. He was glad to get something to eat, I'll say that, but he seemed to know what he was doing, so I let him go on by himself. What's this about him wandering about lost? Did he say he was lost?

PAT

No ... but Steve ...

JULIE

What's Steve got to do with it? What did Jim have to say about it? I'd rather take his word for it than Steve's.

PAT

You never did like Steve, did you?

JULIE

That's right. I don't like Steve Leech. I don't like big, arrogant men ...

(arises and crosses
to right)

and I hope Steve and Buck Hannassey knock each other cold if they ever do fight. It might teach them to be a little more human.

(turns to Pat)

But what's going on here anyway, Pat?

(MORE)

(CONTINUED)

463 CONTINUED:

JULIE

(continuing)

What's happened between you and Jim? Ramon says he's gone to town.

PAT

Yes ... I sent him away ...

JULIE

For heaven's sake! Why, Pat?

Julie crosses and sits down.

PAT

Because he backed from Steve yesterday in front of everybody. Steve called him a liar right to his face and Jim just stood there and took it!

JULIE

It seems to me there's an awful lot of Steve in this story. Why did he call Jim a liar?

PAT

Because Jim said - he ... Oh what difference does it make.

(rises and goes
towards the back)

The important thing is that Steve said it and Jim wouldn't fight. It was the last straw.

(goes to bed)

... just one thing after another.

(sits on bed)

Buck Hannassey beat him up on the road and then he refused to do anything about it when he had the chance ...

JULIE

Oh - well ...

Julie rises and walks back.

PAT

He wouldn't even get on Old Thunder when the boys saddled him up for a lark ... and then just to stand there and let Steve call him a liar and not do anything ...

Pat reaches for the perfume. Julie sits on the bed beside Pat.

(CONTINUED)

463 CONTINUED:

JULIE

You say he wouldn't ride Old Thunder? That's funny. He mentioned having a little trouble with a horse ... wait a minute ... I'll be right back.

Julie goes for her hat.

PAT

Where are you going?

JULIE

I just want to ask Ramon something.

Pat comes to Julie.

PAT

I know he didn't ride Old Thunder. Everybody on the ranch knows that. The Major was standing right there. You always think you know everything, Julie ... well, this time you're wrong. Come on, let's find Ramon.

Pat takes her jacket off the clothes rack and exits with Julie.

464 OMITTED

465 EXT. - TERRILL RANCH HOUSE AND YARD - DAY

Pat and Julie come from the house to the porch.

465A REVERSE SHOT

From Pat and Julie to Ramon, who is working a curry comb over Julie's horse.

PAT

(calling)

Ramon!

He comes quickly, taking off his hat

465B GROUP SHOT - RAMON, PAT AND JULIE

Ramon stands at the bottom of the steps.

RAMON

Si, Senorita.

PAT

Did Mr. McKay ride Old Thunder?

RAMON

I do not think so.

465B CONTINUED:

JULIE

(kindly)

Ramon, why did Mr. McKay ask
you not to tell anybody?

RAMON

I don't know why. Maybe because ...

He sees the look between the girls and checks himself.

RAMON

(continuing)

Ah! That was not fair.

JULIE

(gently)

I'm sorry, Ramon. But we had
to know.

PAT

(incredulously)

So he did ride him.

RAMON

(proudly)

Yes, and you know Old Thunder,
he throw him down, I don't know,
five, maybe ten times, but he
don't give up. Then Old Thunder,
he give up. He walk like an old
burro, you know.

Pat is almost bewildered by what she has heard. She glances,
troubled and uncertain, at Julie.

RAMON

A man like that is very rare.

PAT

Thank you, Ramon.

Julie and Pat walk off together.

PAT

If he was going to ride the
brute, why didn't he ride
him when it meant something?

(CONTINUED)

465B CONTINUED:

JULIE

But he did ride it when it meant something to him. Obviously Mr. McKay is a man who is afraid of only one thing, and that is that somebody may think he's showing off.

PAT

But if he loves me, why should he let me think he's a coward?

JULIE

If you love him, why should you think it. How many times does a man have to win you?

PAT

(draws an exasperated breath)

Well, I think it's a downright deceitful way of acting. I'm glad he's gone and you can go too, if all you can think to do is criticize me. I declare, the way you're standing up for him a person might think you're in love with him yourself. If you feel that way about him, why don't you go after him? I'm sure I don't care.

JULIE

(fighting back sudden tears)

You fool. The man loves you. While you were blaming him for getting lost - do you know what he was doing... buying Big Muddy for you, as a wedding present.

She turns abruptly, leaves Pat and strides across towards her horse, leaving Pat standing alone.

11/30/57

(AS SHOT)

123A.

466 EXT. LADDER RANCH

&

467 Julie mounts her horse and rides out of the yard.

468 EXT. SECTION OF BIG MUDDY - DAY

A herd of perhaps two hundred cattle moves slowly through the swirling dust, driven unhurriedly by half a dozen men. O.S. are the sounds of their bawling and the encouraging shouts of the men.

469 MOVING SHOT - BUCK

He rides at one end of the line, cutting a straggler back into the herd. As Rafe hustles a couple of stragglers:

RAFE

Hey! Yuh ... Hey! Yuh.

470 RETURN TO SCENE

The shot is from across the river to the approaching cattle.

471 EXT. GROVE OF TREES NEAR RIVER - DAY

Listening, watching, strung out in a line are twenty Terrill men.

472 LEECH

His features still show the effects of his fight with McKay.

473 TWO TERRILL RIDERS

They glance at Leech, then at each other, wondering about the welts and bruises.

474 LEECH

He is hard, cold, flinty-eyed, leaning intently forward in the saddle. Over the scene can be heard the cattle sounds and the Hannassey men.

475 EXT. SECTION OF BIG MUDDY - DAY

The shot is from the Terrill men to the approaching cattle.

476 GROUP SHOT - LEECH AND MEN

Cowboys and Leech sitting under tree. Some men are playing cards. In the background another cowboy looking over the hill, sees riders coming over the crest of the hill.

FIRST COWBOY

They're gettin' near the river,
Steve.

LEECH

All right boys, let's go.

SECOND COWBOY

Why are we doing this, Steve?

LEECH

Why? Major's orders, that's why.

SECOND COWBOY

I ain't sidin' with the
Hannasseys, but chasin' thirsty
cattle away from water just
don't seem right.

LEECH

Look, cowboy, you'd be better
off if you do what you're told
and don't ask questions.

SECOND COWBOY

I ain't askin' any questions.

LEECH

All right.

SECOND COWBOY

I'm just sayin' it just don't
seem right.

LEECH

Anything you don't like about
it you can quit right now, and
that goes for any of you.

The cowboys look at each other, but don't answer.

LEECH

(continuing)

All right.

(CONTINUED)

476 CONTINUED:

They all walk to their horses, mount and ride out. Leech thinks over what the cowboy has said as he scans the horizon waiting for the Hannassey cattle to appear.

477 EXT. SECTION OF BIG MUDDY - DAY

The shot is from the river as the Terrill men ride as a cavalry charge, yelling as they race through the water.

478 REVERSE SHOT

The Terrill men are galloping down upon the herd, shouting, shooting to panic the animals.

479 BUCK AMONG THE CATTLE

In a rage, trying desperately to control his frightened mount and get out from between the startled cattle, he jerks a rifle from its scabbard and fires at:

480 THE TERRILL MEN

They are riding at a hard gallop toward the men and cattle.

481 EXT. SECTION OF OPEN PRAIRIE - DAY

The cattle, hopelessly stampeded, are thundering away. O.S. are confused shouts, yells, sounds of shots.

482 DUDE

He is emptying his pistol at:

483 MOVING SHOT - TERRILL RIDERS

They are grinning and yelling triumphantly. One of the men leans forward in his saddle and fires.

484 DUDE ON HORSE

He is riding at a gallop when the bullet strikes him and he falls to the ground.

485 EXT. SECTION OF PRAIRIE - DAY

The stampeded cattle are racing madly in all directions.

486 EXT. SECTION NEAR BIG MUDDY - DAY

The Terrill men, the mission accomplished, close in a half circle on the remaining Hannassey men who, far outnumbered, wait in sullen silence.

487 GROUP SHOT - LEECH, MEN, BUCK, HANNASSEY MEN

BUCK

This your idea, Leech? They pay you double for doing this kind of work?

LEECH

You run on back home and tell your daddy the last Hannassey steer has watered on the Big Muddy.

BUCK

Yes, sir. I'll deliver that message ... and you run on back home and shine up the Major's boots.

He wheels his horse and gallops off after the stampeded cattle.

488 CLOSE SHOT - LEECH

He reaches for his gun in a rage, then checks himself. His eyes follow the departing Hannasseys.

LEECH

All right, spread out along the river. Let's go.

Buck regards Leech with a sullen rage. Then his eyes travel over the twenty or so Terrill men.

489 FULL GROUP SHOT - THE TERRILLS AND HANNASSEYS

Realizing that they are far outnumbered, Buck turns his horse, and followed by the others, rides the short distance to where the crumpled body of Dude lies.

11/30/57

(AS SHOT)

123E.

490 GROUP SHOT - BUCK AND THE MEN

They pick up Dude, drape him over a horse. Buck turns and curses silently at the Terrills.

491 EXT. A SECTION NEAR BIG MUDDY - DAY

The SHOT is from the Hannasseys as the Terrills turn and gallop away.

DISSOLVE:

492

& OMITTED

493

494 EXT. HANNASSEY SETTLEMENT - DAY

General activity. Buck, Rafe and Cracker enter, riding fast. They rein up, tie to rail at Rufus' house. Buck enters house.

LAP DISSOLVE:

495 INT. HANNASSEY MAIN ROOM - DAY

Rufus sits in the big chair brooding. To the left, Buck is seated on edge of fireplace. Rafe stands. They watch Rufus. Rufus continues brooding in silence, and it is evident Buck and Rafe have come in only a short time before and told Rufus about Leech and the Terrill Riders driving their cattle away from Big Muddy. Rafe makes the mistake of relaxing and putting his foot up on the stool near Rufus. Rufus glances in his direction, and after a beat, Rufus' leg shoots out and kicks the stool from under Rafe. Rufus rises to his feet.

RUFUS

(with rage)

Why ain't you dead? You let 'em run my cows off and you come back standin' up!

BUCK

What could we do, Pa?
There was twenty of 'em ...
just a few of us.

(CONTINUED)

495 CONTINUED:

RUFUS

Them cows are worth more'n
the whole lot of you. We gotta
get 'em back to water, you hear!
We gotta get 'em back or they
won't last two days in this
dry spell!

BUCK

(placatingly)

We'll get 'em back, Pa ...

RUFUS

(turning
on Buck)

How? When? Next year? We
gotta figure some way to pull
the Terrill men away from the
Big Muddy right now.

Rufus moves back into the room and stops by the window of
the rear door. Buck and Rafe watch Rufus.

RUFUS

(continuing;
muttering to
himself)

I ain't had a moment's peace
since Clem Maragon died ...

We can see, even though looking on his back, that Rufus
suddenly becomes aware of what he has just said. He turns
and looks at Buck.

RUFUS

(continuing)

Go get that girl! Bring her
here!

Buck turns to face Rufus who moves around the big chair
and toward him.

BUCK

Who? Julie Maragon!

RUFUS

(as he continues
to move to Buck)

Just do as you're told. If
she's sweet on you, like you
claim, it'll be easy. If she
ain't, drag her here by the
hair.

(CONTINUED)

495 CONTINUED:

BUCK

That'd shore be a pleasure, Pa,
if you don't mind stirrin' up
a pile of trouble ...

RUFUS

(turns to
face Buck)

Trouble! Trouble's what I'm
after. I want that girl and
I want Terrill to know I've
got her.

Rufus has paced away from Buck, turns back to Buck.

RUFUS

(continuing)

I'll send somebody to make sure
he knows. We've gotta make him
fight on our terms, not his'n.

Rufus paces back toward Buck.

RUFUS

(continuing)

That double-dealin' little
school teacher's gonna be the
bait, and I'm gonna be the one
to spring the trap.

Rufus turns as he stops.

RUFUS

(continuing)

And I give you my solemn word ...
my knee will never touch the
ground until I see the eyes of
Henry Terrill close for the
last time.

(to Buck)

Now fetch her! Don't come
back without her! Go on!

Buck and Rafe leave the room. Rufus sits down in the big
chair and stares fixedly into the future.

FADE OUT:

510 INT. MCKAY'S HOTEL ROOM - LATE AFTERNOON

McKay is standing looking over a survey map of the Big Muddy. He relaxes a second and leans on a chair, which has a broken back that almost gives under his weight, and so he notices it and stands straight, again giving his attention to the map in his hands. A knock comes from the door. McKay looks up from the map to the door.

MCKAY

Come in.

There is no response. McKay puts the map and pencil down, and crosses to the door.

510A MCKAY - AT DOOR

McKay opens the door to find Pat standing there, the case of dueling pistols in her left hand. McKay is astonished to see her, and scarcely pleased, but is gentleman enough to take care of the amenities. Pat has a reined smile. She has planned what she will say, what her attitude will be.

MCKAY

Pat! Come in.

Pat moves into the hotel room. McKay closes the door behind her.

MCKAY

(continuing)

Won't you sit down ...

(glances quickly at
chairs and then moves
to the one with a
suitcase on it)

I think this is the safest
chair.

McKay moves and picks up the suitcase from the chair.

PAT

Thanks, but I can't stay ...

McKay has put the bag on the bed and turns to face Pat.

PAT

(continuing;
bringing up one
of dueling pistols)

I just came to return these
pistols. The Major thought
under the circumstances you
should have them back.

(CONTINUED)

510A CONTINUED:

McKAY

They were a gift. I want him
to have them.

PAT

(putting pistol
case down)

Oh, Jim, I can't pretend to
be proud and polite any longer ...
They're not why I came! I
didn't even think of them till
I had my hat on ...

Pat has removed her hat; plays nervously with the chin strap.

PAT

(continuing)

You said you wanted to think
things over. Have you?

Pat has moved away from the door and crosses in front of
McKay, moving across the room toward the window.

McKAY

Yes ...

(moves to bureau;
looks off at Pat)

It won't work out between us,
Pat.

Pat has moved in front of the window. All her set speeches,
her set attitudes, are forgotten for the moment. During the
following scene, she constantly veers back and forth between
self-recrimination and subconscious desires to lay the blame
on McKay.

PAT

(turns from window -
faces McKay)

You can't mean that ... I know
I was wrong ... I've been silly
and stupid and ... But can't
you see ...

(turns away from
McKay to window)

Those two dreadful days and
nights of worrying about you ...

(turns from window -
faces McKay)

I couldn't think. I was out
of my mind. Then when I saw
you standing there safe ... I
hated you ...

(MORE)

(CONTINUED)

510A CONTINUED: (2)

PAT

(continuing;
crosses arms)

I hated you for frightening me so. Don't tell me I'm being unfair ... I wasn't siding with anybody. I just wanted to hurt you back, hurt you for hurting me. I know it was wrong. I know it ...

(turns to face
window)

I hate myself for what I did. If only you'd remembered how much you mean to me.

(turns from window -
faces McKay)

If only you'd told me ... explained to me.

McKAY

You didn't give me much chance, Pat. You all were so determined to have me lost that ...

PAT

(moving to chair)

But it would have meant so much if I had only known. I don't want to reproach you ...

(moves away from
chair toward bed;
moving by foot
of bed)

... that's the last thing I want to do. But ... well, even when you rode Old Thunder ... everybody knew. Ramon knew. Julie knew. But me ... not a word ... why? You knew how much it meant to me. With everybody laughing at me. And don't tell me they weren't. But you wouldn't do it for me. Why not? Why not for me?

McKAY

Pat, there are some things a man has to prove to himself alone ... not to anyone else.

(CONTINUED)

510A CONTINUED: (3)

PAT

Not even to the woman he loves?

McKAY

Least of all to her. If she loves him. Can you understand that, Pat?

PAT

(starts foreground)

No. I'll never understand that! So don't try to explain it to me ... And then you stand there and say it won't work ... Just like that!

McKAY

No, not just like that, Pat.

PAT

Jim, I love you. You know I love you. It'll never happen again. I promise ...

Pat breaks into tears, moves quickly to McKay and buries her face against him, clinging to him.

PAT

(continuing)

I need you ... I need you so terribly much.

McKay has his hand high on her shoulder, which she kisses.

PAT

(continuing)

Oh darling, I promise ... I promise ...

Pat lifts her head and holds him tight.

PAT

(continuing)

Oh, Jim, it's all been such a misunderstanding. I mustn't think mixed-up things any more. There's so much to be done. I haven't even told the Major the good news. Just wait'll he hears about my wedding present! He'll be so proud of you!

510B CLOSE SHOT - McKAY

McKay realizes he must set her straight, no matter what the result.

PAT

The plans we have for the Big Muddy! The Major thinks on a grand scale, I can promise you that! He even ...

McKAY

(interrupting)

Pat!

(pulls away from her and moves away and then back)

I didn't buy the Big Muddy to make the Major proud of me. I had plans of my own. Furthermore, I promised Julie that the neighbors could have all the water they need.

Pat looks at him incredulously.

PAT

What do you mean by that?

McKAY

I mean, I don't intend to live in the middle of a constant civil war.

PAT

(scarcely hearing him)

Do I understand you to mean all the neighbors?

McKAY

That's right. That includes the Hannasseys.

PAT

The Hannasseys? You can stand there and say that to me?

(turns away from McKay)

You heard that dirty old filthy man insult my father with his lies. You know they were all lies.

(MORE)

(CONTINUED)

510B CONTINUED:

PAT

(continuing)

You're just like all the rest
of 'em ... you hate the Major ...
you don't understand him.

(turns to
McKay)

You'll never see that day when
you're half the man Major Henry
Terrill is! Never!

McKAY

Pat, it's better that this
happened now. It makes it
easier for both of us.

Frustrated and hurt by his seeming calmness, she tries
again for a vulnerable spot.

PAT

(walking - putting
on gloves)

It's Julie! It's Julie Maragon!
I know why she sold you the Big
Muddy. To split us up. That
sweet little smile of hers! I
see what's been going on now.
Well, she's got nothing to be
jealous of now. She's welcome
to you.

(moves down
to face
McKay)

I won't compete with her or
any other woman. Oh, why did
I ever come here. I don't have
to crawl to you or any man. I'm
Major Henry Terrill's daughter
and don't you ever forget it!

McKAY

Yes, I know you are, Pat.

Pat moves past McKay, opens the door and exits into the
hall. CAMERA HOLDS ON McKay.

DISSOLVE TO:

511 EXT. STREET AND JULIE'S HOUSE - LATE AFTERNOON

McKay is on the porch of Julie's house. He knocks on the door twice, receives no answer, stoops and looks in door window, then moves to side of porch and leans over toward side window. McKay hears Julie's horse and turns. Julie enters slowly on horse. As she nears fence:

JULIE

Hello, Jim.

McKAY

(moving off porch
toward Julie)

I've been looking for you.

Julie reins up, dismounts and ties horse. McKay steps to the gate as Julie steps up to face him.

A511 INT. JULIE'S COTTAGE

Buck and Rafe stand near the door, watch McKay go down to meet Julie.

511A EXT. JULIE'S HOUSE

Julie is thinking of her conversation with Pat but doesn't know whether to refer to it or not. Though she doesn't yet think of the rift as final, she knows that it is serious, and the strain shows in her. McKay on the other hand, with the matter settled in his mind, is calm though scarcely cheerful.

McKAY

I wanted to talk to you about
the Big Muddy.

JULIE

Oh! I hoped I was free of
that problem for good.

McKAY

I bought it with the understanding
that it would be a wedding
present for Pat ...

She knows now that the break is at least as serious as she feared it might be.

JULIE

It still can be, Jim. I'm
sure of it ... I've talked
to Pat.

McKAY

I've seen her since you have.
I don't want to keep it under
false pretenses.

(CONTINUED)

511A CONTINUED:

Julie realizes that the break is even worse than she thought, but assumes that it is McKay who must have made it so.

JULIE

Jim, you're making a mistake
you're going to regret. I
know Pat ...

511B JULIE

Her attitude toward her friend is so generous and revealing and in such strong contrast to Pat's that he begins to see her for what she is.

JULIE

She's generous ... she's sensitive ...
a little high strung maybe,
but once ... once you get her
away from her father's influence,
she's got the makings of a
wonderful wife.

511C MCKAY, JULIE

She becomes conscious of his steady gaze.

JULIE

Jim, if this is none of my
business, please stop me.
(then sharply)
It seems to me that a man
uproots his life ... travels
two thousand miles ... he must
be very much in love. How
can you change your mind
after only one silly
misunderstanding?

MCKAY

(quietly)
It goes a lot deeper than
that ...
(he pauses)
It's finished.

511D OMITTED

11/30/57

(AS SHOT)

131. & 132.

511E CLOSE SHOT - JULIE

His firm sincerity drains the angry impatience out of her.

JULIE

I'm sorry. I guess I've been
conducting a class on something
I don't know very much about.

511F CLOSE SHOT - McKAY

He looks at her with honest admiration.

McKAY

Pat's very lucky to have you
for a friend.

There is an awkward pause, as camera includes Julie.

McKAY

(continuing;
breaking the
moment)

Now ... how about the Big Muddy?

JULIE

Do you want me to take it back?

McKAY

No ... I want to keep it ...
work it ... build it up ...
(pauses)

I'd like to go ahead and have
the deed recorded.

JULIE

All right.

McKAY

Thanks, Julie.

McKay moves out of the gate as Julie starts inside the yard.

511G McKAY AND JULIE

McKay moves out, around Julie's horse and heads toward town.
Julie goes inside yard, closes gate and looks after McKay.
McKay turns, glances at Julie, who goes toward house.
McKay continues on toward town.

511GA INT. JULIE'S COTTAGE

Buck stands waiting at the door, Rafe seats himself in a
chair as they wait for Julie to come in .

LAP DISSOLVE or
DISSOLVE:

512
THRU OMITTED
518

518A EXT. ENTRANCE TO BLANCO CANYON - NIGHT

Julie, flanked by Buck and Rafe, comes riding toward Canyon entrance. They rein up. Buck whistles toward the Canyon opening. He reacts to an off-scene answer and waves his arm. They ride on toward the canyon entrance, Cracker bringing up the rear. As they near the Canyon mouth, Jackson rides out of the canyon and waves at them, passes them and rides out. Julie and riders go into the Canyon.

WIPE or LAP DISSOLVE:

518B EXT. HANNASSEY CANYON - NIGHT

Holding on Rufus' house. In the background, Julie, escorted by Rafe, Buck and Cracker, comes riding in. Rufus comes out of the door of the house and walks while pulling on his coat and putting on his hat.

519 EXT. HANNASSEY PORCH

Rufus walks across the porch and stops at the edge of the porch. He looks off, watching Julie, escorted by the Hannassey trio, ride in. As they near the porch, Rufus turns and moves along the porch with them.

520 RUFUS

Julie and the men swing up to the hitching rail and dismount. Rufus removes his hat to Julie.

RUFUS
Greetings, Miss Maragon.

Rufus indicates the open door of the house with his hat. Julie moves up on the porch and goes inside followed by Rufus and Buck. Rafe and Cracker move to their horses.

521 INT. HANNASSEY MAIN ROOM - NIGHT

Julie enters through the open front door, followed by Rufus, who hangs his hat on a peg just inside the door. Buck moves in behind them. Julie moves into the center of the room. Buck closes the door. Julie turns to face Rufus.

(CONTINUED)

521 CONTINUED:

JULIE

What do you want, Mr. Hannassey?

RUFUS

(noncommittally)

I've wanted a lot o' things in
my life, most of which I never
got.(indicates
chair)

Sit down ...

(crosses and calls
off toward rear
of house)

Mandy! Bring the lady some supper!

Buck starts forward to a chair at the table.

BUCK

Me too, Pa.

RUFUS

(turns to Buck)

You do your own yellin', boy.

Julie turns to face Rufus.

JULIE

(bitterly)

People will be coming after me ...
I hope they bring a rope!

Buck has taken a chair at the table. Rufus turns to Julie.

RUFUS

They'll be comin' after you all
right! I've seen to that. When
Henry Terrill comes bustin' in
here this time, I tell you girl
that's gonna be the purtiest
sight my agein' eyeballs ever
beheld!

(starts for table)

He's gonna be the most surprised
dead man you ever saw!Rufus has moved the bench at the table with the toe of his
boot and sat down. Julie turns to face him.

(CONTINUED)

521 CONTINUED: (2)

JULIE

So that's why you've done this!

RUFUS

(piously)

It's a sorry Sunday when Clem Maragon's granddaughter forces me to go agin' the gentle teachin's I was brung up with.

(turns to Julie -
exploding)

But you let Henry Terrill run my cows off Big Muddy, and twenty-four of 'em died of thirst afore I could draw a breath!

Julie has moved forward and sat down in a chair facing Rufus.

JULIE

(angrily)

I let Henry Terrill ... ? I've stood by every promise my grandfather ever made!

BUCK

Pretty when she's like that ... ain't she, Pa.

RUFUS

Now, young lady, I'm aimin' to git my cows back to water. But I'm a law-abidin' man ... or would be if we had any law to abide by. I'd prefer to do this thing nice and legal ...

(looks at Buck)

Take off your hat!

Buck takes off his hat and drops it on the table.

RUFUS

(continuing;
adjusts the tail
of his frock coat)

Now, how'd you like to marry my boy Buck, here ... a fine, upstandin' young feller? And we'll keep Big Muddy all in the family?

Julie looks at him uncomprehendingly. The idea is too monstrous to sink in for a moment.

(CONTINUED)

521 CONTINUED: (3)

JULIE

You must be out of your mind ...

RUFUS

I know, he's got some rough edges, maybe, but from what he tells me, you wouldn't mind polishin' him up a little.

Buck leans over to Julie.

BUCK

Don't act like you're doin' me no favor! Maybe I could learn you a little, teacher.

Julie turns away from Buck.

RUFUS

Sweet on you, huh?

(picks up
Buck's hat)

If you ain't the mother and father of all liars!

(throws hat
at Buck)

Well, Miss Maragon, if my son's so offensive to your delicate sensibilities, there's still more'n one way to tree a coon.

(has picked up
paper from under
ink well)

If you want to leave here ...
if you want to stop a slaughter ...

(puts paper in
front of Julie)

Just sign this. It's a bill of sale for the Big Muddy.... at a fair price.

Rufus picks up the pen, dips it into the ink well and extends it to Julie, She hesitates, takes the pen and signs the paper.

JULIE

(rising from chair)

Now take me home.

Julie moves back into the center of the room, pulling on her gloves. Rufus looks at the paper; Buck grabs the paper and looks at it and pushes it back to Rufus.

(CONTINUED)

521 CONTINUED: (4)

RUFUS

What's goin' on here? For six years I been tryin' ... Now you sign it just like that ... you tyin' knots in my tail?

Julie does not answer.

RUFUS

(continuing)

Speak up!

JULIE

Big Muddy isn't mine to sell, Mr. Hannassey.

RUFUS

You're tryin' the edge of my patience, girl.

JULIE

I mean it. I don't own the Big Muddy.

(indicates
paper)

That paper's worthless. So you might as well take me home.

BUCK

(begins to
believe her)

You gone and sold it to Terrill!

Before Rufus can speak, Julie takes charge and keeps them quiet by the very power of her angry scorn.

JULIE

I wouldn't sell it to the Terrills any more than I'd sell it to you!

(moves down
behind chair)

I did the one thing I could to try to bring peace and sanity here. I sold it to a man ...

RUFUS

Who ... ?

(CONTINUED)

521 CONTINUED: (5)

JULIE

... nobody can ride roughshod
over ...

RUFUS

Who ... ?

JULIE

I sold it to Jim McKay.

Buck rises up from his chair.

BUCK

The dude ... Terrill's son-in-
law. Same difference, Pa. No
wonder they had the guts to
run off our cows.

JULIE

I sold it to him on the promise
that --

RUFUS

(exploding)

Peace you say ... !

(rises from
chair)

You tryin' to make a fool outta
me?

A slatternly woman enters, bringing a dish of cold food
and places it on the table, then goes out.

JULIE

He's not marrying a Terrill.
He's not marrying anybody.

RUFUS

Here's your supper ... if you
don't want to eat it ...

(indicates
back room)

You'll find a bed in there ...

Rufus moves toward the door.

JULIE

I'll take you to see him.
Talk to him. He'll tell you
himself.

Buck moves to the door.

(CONTINUED)

11/30/57

(AS SHOT)

137A.

521 CONTINUED: (6)

BUCK

You don't get outa here that
easy.

Rufus takes his hat from the peg and turns to face
Julie.

RUFUS

I still don't know how much
truth you just told me, but
don't you never look down your
nose at me or mine again. If
my conscience was bothering
me, it ain't no more. What
happens here tomorrow is on
your head, not mine.

Rufus opens the door and goes out onto the porch.
Buck moves background toward a whiskey jug. Julie
eases toward the door.

BUCK

It's no use ...

(turns to
face Julie)

A coyote couldn't slip through
that canyon ...

(he moves
forward)

There ain't no Hannasseys
sleepin' tonight.

Buck extends the whiskey jug to Julie. She hesitates
and exits toward the rear of the house. Buck looks
after her. He moves to the table and starts to eat.

522 OMITTED

522A EXT. HANNASSEY SETTLEMENT - NIGHT

Shooting to a small group of men outside one of the Hannassey shacks. The men are checking their rifles. Rufus enters from the direction of his house. He moves in to look at one of the rifles as Dude and another Hannassey rider ride in and rein up.

DUDE

Everything's in place, but we need a strong rope to tie on the end of it.

Rufus moves to a wood box and withdraws a large coil of heavy rope. Dude has dismounted and moves near Rufus.

RUFUS

(indicating rope)

I was savin' this rope for Terrill's neck ... but in a manner of speakin' it'll serve the same purpose.

Rufus gives the rope to Dude who hands it to the man who has remained mounted. Dude mounts his horse.

RUFUS

(continuing;
to Dude)

Does everybody understand the signals?

Dude nods 'yes' and he and the Hannassey Rider exit. Rufus turns back and starts to examine one of the rifles.

523 INT. REAR ROOM - HANNASSEY HOUSE - NIGHT

Julie, in a small rear room, stands at the window. She makes an attempt to force the window open without success. She turns and moves to the door, notices there is no lock nor latch on the inside of the door. She opens the door to see if the latch or bolt is on the other side. She pulls a small table with a lamp against the door and moves to sit on the bed. She lowers her head and tries to fight off sleep.

523A INT. MAIN ROOM - HANNASSEY HOUSE - NIGHT

Buck is still at the table eating. He glances at the door in the background.

523B INT. REAR ROOM - HANNASSEY HOUSE - NIGHT

Julie now lies asleep on the small bed. The door slowly opens and we can see the form of Buck. He moves quietly inside the room and bends over, blows the lamp out and moves to Julie. She, unaware of his entrance to the room, continues to sleep. Buck bends over and pushes the hair from her cheek and bends closer to her. Julie awakens, buries her face in the covers. Buck continues to try and kiss her. Buck lifts her bodily up from the bed. Julie continues to hold the blanket between her teeth until she is forced to drop it. Buck turns her like a doll roughly in his arms and kisses her, and panting, clamps a hand roughly over her mouth.

BUCK

Do I make you sick ... Do I?

Buck forces Julie down on her knees and kisses her neck.

524 RUFUS

The door is kicked open and Rufus stands inside the room. Buck releases Julie and turns to his father. Rufus back-hands Buck across the mouth and knocks him to the floor as Julie scrambles to her feet.

RUFUS

Get out!

Buck starts to climb to his feet, but Rufus moves forward and pushes him roughly down to the floor.

(CONTINUED)

524 CONTINUED:

RUFUS

No! Crawl! You act like a
dog ... walk like one.

Buck, still on the floor, makes another attempt to get
up, but Rufus kicks him to the floor again.

RUFUS

(continuing)

Crawl, I said! Crawl!

525 BUCK

Buck, on all fours, crawls to the doorway of the room.
Rufus turns to face Julie, who stands against the wall.
Buck has just barely cleared the doorway of the small
room, when he suddenly springs up, whirls and seizes Rufus
by the throat, nearly lifting him off his feet as he slams
him against the door-jamb, fingers at his throat.

BUCK

(murderously)

You've pressed me for the last
time, hear me! For the last
time!

With Buck's thumbs pushing into his windpipe, Rufus is
unable to speak. His face turns color as his wind is
cut off.

BUCK

(continuing)

Pa, I mean it. Don't you press
me no more ...

Rufus has managed to clamp onto Buck's wrists and with his
giant strength, slowly pulls Buck's hands from his throat.
He forces the hands back against Buck's chest and fighting
for breath, looks into his son's eyes.

RUFUS

Some day ... some day ... I'm
gonna have to kill you.

Rufus shoves Buck from the room and turns momentarily to
look at Julie, then quickly goes from the room. Julie runs
to the door and slams it shut and presses her body against
it as if to hold the door closed. The terror showing in
her eyes, she slowly sinks down to her knees at the door.

DISSOLVE:

526
THRU OMITTED
530

531 EXT. TERRILL RANCH & YARD - MORNING

Ramon in f.g. at corral, busy shining the Major's saddle. The Major is in the b.g. on upper porch balcony. Jackman comes riding across the yard, slows as he sees Major and then continues f.g. toward Ramon.

JACKMAN

Howdy!

Jackman reins up near Ramon, dismounts and swings his reins over the corral rail.

JACKMAN

(continuing)

Ramon ...

Jackman moves to water trough, scoops up a handful of water and wipes it across his face.

JACKMAN

(continuing;
friendly)

I know I ain't welcome around here, but there's something the Major ought to know.

RAMON

(distrusts
Jackman)

You right. You not welcome. The Major don't want to see you. Go away.

JACKMAN

What if I was to tell you that Julie Maragon is in trouble. Bad trouble?

RAMON

(alarmed)

The senorita?

(suddenly gets
tough, like an
old tiger)

What you talking about?
Don't be a liar.

JACKMAN

I seen her taken into Hannassey canyon last night, all bruised up and tied to her horse like a quarter of beef.

Ramon, alarmed, gestures to Jackman.

(CONTINUED)

531 CONTINUED:

RAMON

Come on.

Jackman does not want to go with Ramon. It is necessary for Ramon to take his arm. They walk back as Major leaves porch.

532
thru OMITTED
541

SYNOPSIS

542
thru EXTERIOR TERRILL RANCH AND YARD - DAY
547

EXTREME LONG SHOT

Shooting to the Terrill Big House in the distance. Major Terrill and the two riders that Leech has sent back from Big Muddy, stand by their saddled horses in front of the house. They swing up into their saddles, wheel their horses and ride into the foreground.

Camera pans with them, as they near the foreground. Ramon moves out of corral and into the road. He looks after the riders who go out. Ramon looks after the departing riders, knows that the Major will ride on Blanco Canyon and endanger Julie's life. He continues to stare after the riders, trying to determine some way of preventing anything happening to the daughter of his former employer.

The Terrill riders continue on into the background at a gallop and disappear over the rise.

Ramon thinks of McKay. He turns away. He moves back into the corral and to the fence, picks up a bridle and goes to his horse.

Ramon has his horse saddled. He leads the horse out of corral and into the yard. He mounts, and rides down the road to town.

548 EXT. BIG MUDDY - DAY

Leech and the Terrill men are strung out along the river holding the cattle back from the water, when Leech sees the Major and two Terrill riders appear on the crest of the hill above the river. The Major signals to him, and Leech rides across the river and up to the Major. Leech signals to the Terrill men below by firing his pistol in the air. The Terrill men mount and ride up the hill to Leech and the Major and they disappear over the rise, leaving the cattle to move into the water and drink.

549 EXT. OPEN COUNTRY - DAY

Full Running Inserts:

The Major and Leech leading the Terrill men at a gallop toward Blanco Canyon.

550
THRU OMITTED
556

557 EXT. SAN RAFAEL - DAY

McKay is tying a pack on his horse as Mr. Griggs stands by watching. McKay moves around rump of horse and to Griggs.

McKAY

Thank you very much. I'll be back in a day or two.

McKay pays Mr. Griggs for the rent of the horse.

GRIGGS

Thank you.

McKay turns to finish tying the pack on the horse. Griggs starts out, stops and turns to McKay.

GRIGGS

(continuing)

Now don't you get lost.

Griggs continues on background. McKay turns and looks at Griggs in a semi-double take, turns back to finish tying pack.

McKAY

(low - to himself)

It's a big country.

Griggs in background, stops, turns and looks at McKay.

GRIGGS

You bet it is.

McKay continues to tie pack on horse. Griggs goes out.

RAMON'S VOICE

Mr. McKay.

McKay turns and looks off, reacts to seeing Ramon.

McKAY

Ramon! What brings you to town?

Ramon enters hurriedly and stops beside McKay.

RAMON

I look for you!

(CONTINUED)

557 CONTINUED: (2)

Ramon looks at pack on horse.

RAMON

Where you go?

McKAY

Do a little exploring along
Big Muddy. What's the matter,
Ramon?

RAMON

There's big trouble. Very bad.
The Major drive the Hannassey
cattle from the water, so Buck
Hannassey take the senorita to
Blanco Canyon.

McKAY

What senorita?

RAMON

Senorita Julie.

McKAY

Julie? Miss Maragon?

McKay turns and looks off in the direction of Julie's
cottage.

RAMON

She's not there. I been there.

McKAY

Buck Hannassey.

RAMON

Yes.

McKAY

What do you mean ... he took
her.

RAMON

(grabbing McKay
by the arm)

Like this.

McKAY

When?

(CONTINUED)

11/30/57

(AS SHOT)

144A.

557 CONTINUED: (3)

RAMON

Yesterday.

McKAY

Does the Major know about this?

RAMON

Si, he know. He take all his
men and ride.

McKAY

(thoughtfully)

You know the way to the Canyon?

RAMON

Sure. I know.

McKAY

Unload this gear -- meet me
at the hotel. I'll only be
a minute.

Ramon turns to take equipment off horse. McKay exits
toward Hotel.

DISSOLVE:

557A INT. McKAY'S HOTEL ROOM - DAY

McKay, sitting on foot of bed, pulls on boot, rises, gets
deed from coat pocket and puts it into Navy jacket, moves
to get his hat, notices dueling pistols.

INSERT

McKay's hand lifts lid of dueling pistol box.

LONG SHOT

McKay tucks dueling pistols under arm and exits.

558 EXT. STREET & HOTEL - SAN RAFAEL - DAY

Ramon comes down the street leading a horse rented from
the livery stable. McKay comes out of the hotel, carrying
the box of dueling pistols and his navy jacket. McKay
moves down to the rented horse and starts stuffing the
dueling pistol box into the saddle bags. Ramon watches
him.

(CONTINUED)

11/30/57

(AS SHOT)

144B.

558 CONTINUED:

What's that? RAMON

Poker chips. MIGHT come in
handy. Let's go. MCKAY

McKay has tied his Navy jacket on, mounts his horse.
Ramon moves to mount.

558A MCKAY, RAMON

McKay is mounted. Ramon mounts. They wheel their
horses and ride out of town.

558B EXT. OPEN COUNTRY - DAY

McKay and Ramon, riding, on way to Blanco Canyon.

559
THRU OMITTED
590

AA591 EXT. NEAR BLANCO CANYON ENTRANCE - DAY

Camera pans down rocky mountain to ledge where Rage appears with rifle. He looks off, reacts to seeing Terrill men approaching. He picks up rock and throws it.

Cracker, asleep, stretched out with his boots off ... canteen and rifle nearby. Rock which has been thrown by Rafe hits him, waking him. He looks off, reacts to seeing Terrill riders approaching. He gets to his knees and looks off again. He gathers up his canteen, rifle, boots and exits in the direction of Rage. Cracker joins Rafe and they go out through rocks.

AB591 RAFE AND CRACKER

Rafe and Cracker enter from behind rocks, mount horses and ride through narrow opening between rock walls.

The Hannassey riflemen are spaced along the canyon walls. Rafe and Cracker ride in, Rafe waving his rifle as they gallop down the Canyon. The Hannassey riflemen, recognizing them, return to their prone positions. Rafe and Cracker ride fast up the steep incline. Buck appears and moves forward to meet Rafe, who dismounts.

RAFE

They're on their way.

A591 EXT. NEAR ENTRANCE TO BLANCO CANYON - DAY

Major, Leech and Terrill men ride into area near entrance to Blanco Canyon, dismount and start to make camp.

LEECH

(hands his chaps
to cowhand)

Tell the Major I'll be back
before the horses are rested.

Leech mounts his horse and rides into the mouth of the Canyon to check for possible ambush.

591 EXT. VICINITY OF CANYON ENTRANCE - DAY

MATTE OR GLASS SHOT

Major Terrill is pacing in front of his encamped men.

(CONTINUED)

591 CONTINUED:

In the background is the opening to Blanco Canyon. On the rocks, Leech moves, climbing down the rocks and then starts toward the Major.

591A MAJOR TERRILL AND LEECH

Major Terrill continues to pace in front of his men. Leech now off the rocks, hurries toward the Major.

MAJOR TERRILL

(turns as he sees
Leech coming -
impatiently)

What took you so long, Steve?

Leech moves to a stop by the Major. The Major throws down a stick he has nervously held in his hand.

MAJOR TERRILL

(continuing)

See anything?

LEECH

Plenty. Major, they're ready and waiting for us. There must be a gun behind every rock in that canyon.

The men in the background have heard Leech's report to the Major; some turn and look back at the mouth of the Canyon. The Major sits down on a box nearby.

MAJOR TERRILL

I expected that.

LEECH

(kneels down
beside Major)

But not this many, Major.

MAJOR TERRILL

Well, it's all to the good ...
We're going in. We can't go
on living in this state of
barbarism any longer. When I
think of that poor, defenseless
girl in their filthy hands!
Steve, we'll earn the gratitude
of every decent person in this
country, if we put an end ...

(MORE)

(CONTINUED)

591A CONTINUED:

MAJOR TERRILL
(continuing; looks
around, rises
from box)

Where are those other men you
sent for? They should've been
here an hour ago!

LEECH
(rising to
his feet)
We'll need every one of 'em.

MAJOR TERRILL
(moving away
from Leech)
I won't wait much longer!

TERRILL RIDER
Somebody's comin', Major.

They turn, expecting to see the other riders riding in.

592 LONG SHOT - POINT OF VIEW

McKay with Ramon alongside, are approaching at a trot.

593 LEECH AND MAJOR

The Major slowly recognizes McKay and his surprise turns
to anger.

MAJOR TERRILL
Well, look who we have here ...
the new owner of the Big Muddy.

593A ANOTHER ANGLE

Leech is not sure what is coming. The other men, too,
expect an explosion. They would not be surprised to see
the Major shoot McKay the moment he comes within range.

594 MCKAY AND RAMON

They ride toward the Canyon. They hadn't expected to
encounter the Major and the Terrill riders. Ramon is
frankly apprehensive.

(CONTINUED)

594 CONTINUED:

RAMON
(barely audible)
Jesus Maria Jose ...!

They continue on toward the Terrill men.

595 NEARBY TERRILL MEN

They watch in taut anticipation.

596 ANOTHER ANGLE

Leech and the Major look off. McKay and Ramon enter, riding into shot.

MAJOR TERRILL
You cover a lot of territory,
McKay.

McKay and Ramon make a turn to the left to ride around the Major and his men.

MAJOR TERRILL
(continuing)
Where do you think you're going?

McKay and Ramon rein up their horses, stop to face Major.

McKAY
I'm going into Blanco Canyon.

MAJOR TERRILL
A fine place for a man who goes
out of his way to avoid a fight.

Major Terrill glances at Leech and crosses in front of him.

MAJOR TERRILL
(continuing)
What business have you got
in Blanco Canyon?

Ramon, realizing the situation, and the Major's real objective, and hoping to forestall the imminent trouble:

RAMON
Major ... we might can save you
trouble ... maybe we bring the
senorita back.

(CONTINUED)

596 CONTINUED:

MAJOR TERRILL

(harshly)

Shut up, you!

(to McKay)

You're making no trades with the Hannasseys, McKay. They've watered their cattle at the Big Muddy for the last time!

McKAY

That's for me to decide.

MAJOR TERRILL

You're not going in there, McKay.

McKAY

Save your orders for the men you've brought along to do your fighting for you.

The Major draws his gun, levels it at McKay.

MAJOR TERRILL

I'm telling you for the last time ... you're staying here.

McKay looks at the Major, leans forward after Ramon has tried to restrain him with putting his hand on his arm.

McKAY

I'm going in. If you want to stop me you'll have to use that ...
(indicates gun)

But if you shoot me down, let's have it clear in front of all these men ... that you're not here to bring Julie Maragon out. You're just using this as an excuse to start your own private war.

McKay turns his horse, moves him into a slow walk without looking back. Ramon falls in behind him. Major Terrill struggles for a moment, pulls the hammer of his gun back. Leech moves in beside the Major.

LEECH

Major! You can't do it.
Let him go!

(CONTINUED)

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(AS SHOT)

148B.

596 CONTINUED:

The Major moves away from Leech, his gun still leveled at McKay who continues to ride toward the opening of the Canyon. The Terrill men, realizing they might be in the line of fire, move out of the way.

LEECH

He won't get far enough to open his mouth. If he wants to get himself killed ... let the Hannasseys do it.

The Major continues to look after the departing McKay. The Major slowly holsters his gun.

MAJOR TERRILL

Maybe you're right. As soon as the others get here we're going in there ... and we're going shooting.

596A LONG SHOT

McKay and Ramon ride on through the Canyon. The Major looks after them and starts to pace.

DISSOLVE OUT:

597 EXT. ENTRANCE TO BLANCO CANYON - MCKAY AND RAMON

They are riding at a gallop, a strong sense of urgency showing in their faces.

598 EXT. CANYON WALL - HANNASSEY RIFLEMAN

He is looking down into the Canyon.

599 EXT. CANYON - HIS ANGLE

The two horsemen approaching below, still moving fast.

600 EXT. CANYON - MCKAY AND RAMON

Maintaining the pace, their eyes are now beginning to search the Canyon walls above. A peculiar WHISTLE, like a bird-call, comes over. They don't immediately react to it.

600A EXT. CANYON WALL - SECOND HANNASSEY RIFLEMAN

He is stationed deeper in the Canyon, watching the approach of the two riders below o.s.

600B EXT. CANYON - TRAVELING SHOT - MCKAY AND RAMON

As the whistle is repeated, the two men begin to realize that this is no real bird-call but a signal. Warily they slow their horses to a walk, eyes scouting the canyon walls above and any possible hiding places on the floor of the canyon ahead.

RAMON

You hear the little birds?

McKay nods and continues to look around. Another loud whistle. The tension is increasing. McKay starts to whistle a sea chanty. His lips are too dry. He quits trying, notices Ramon's grim expression.

RAMON

(continuing)

What are the whistles?

MCKAY

Maybe the Hannasseys lost their dog.

Ramon laughs nervously. They ride on in silence, except for the slow footfalls of the horses and the creak of saddle leather.

600C HIGH ANGLE SHOT

The two riders beginning to approach the narrowest part of the Canyon.

600D TRAVELING SHOT - MCKAY AND RAMON

Both men's eyes sweep the crest. A few rocks trickle down.

RAMON

How you like Blanco Canyon?

There is another trickle of rocks. McKay's glance goes upward again.

MCKAY

It's no place for a sailor.

(CONTINUED)

600D CONTINUED:

Another pause during which Ramon looks at the dueling pistol case in McKay's saddle bag.

RAMON

Mr. McKay, why you bring those poker chips? You goin' to play cards?

McKay reaches down, lifts coat to reveal pistol case in saddle bag.

McKAY

No, there are too many aces in the deck.

They ride along. Now a hushed stillness comes over the entire canyon. No movement, no more whistles are heard. McKay whistles softly to himself.

RAMON

Very quiet now, huh?

McKAY

Like a duck pond.

They ride on in silence.

600E EXT. CANYON WALL - BEGINNING OF HORSESHOE BEND - HANNASSEY MAN

Rifle ready, itching to pull the trigger, he watches the two riders below entering the first bend. Behind him another man is absently honing the blade of a double-bitted axe as he watches.

600F EXT. HORSESHOE BEND - McKAY AND RAMON - TRAVELING SHOT

They are riding their horses at a walk, tense and alert, expecting a shot at any moment.

RAMON

(out of the blue)

I teach the Senorita Julie how to ride when she was a leetle -- leetle, tiny Nina.

McKay glances at him, understandingly, knowing why he wants to reminisce about Julie.

(CONTINUED)

600F CONTINUED:

RAMON

(continuing)

She ride very, very good. Many times when she sad, she say: "Ramon, come on we will montar un caballo."

McKAY

(interrupts)

If you want a good audience Ramon, you're gonna have to teach me Spanish.

600G CLOSE TWO SHOT

At that moment, some rocks slide from above behind them. They look back and up, see the glint of the sun against the metal of a rifle.

RAMON

Ho Jala! If God gives us time ...

(he resumes)

We ride slow ... slow like now ... when she is sad. And the leetle one she don't say one word.

Both men's eyes are sweeping the area above and to the front of them.

600H CLOSE SHOT - RAMON

He is nervous and frightened, yet can still find escape in the past.

RAMON

But when she be happy she ride fast with the wind ... laughing and laughing ... I am glad when she is happy. Es un stupenda muchacha.

McKAY

Is it much further, Ramon?

RAMON

Not too much.

601 EXT. CANYON FLOOR - DAY

McKay and Ramon ride along, looking ahead toward the Hannassey settlement off-scene ahead.

602 EXT. HIGH ROCKS OF CANYON

Buck and another Hannassey man, looking down, watch Ramon and McKay off-scene below. Buck incredulously recognizes McKay.

BUCK

It's the Dude ...

In angry bewilderment, that this man should be coming into the Canyon, Buck gives the warning whistle, then hurries out of the shot, leaving the other Hannassey man.

603 EXT. ENTRANCE TO HANNASSEY SETTLEMENT

Another Hannassey man, passes the warning whistle along.

604 EXT. HANNASSEY SETTLEMENT - DAY

Buck comes riding from the canyon, camera pans with him as he rides through the settlement on his way to Rufus' house.

605 EXT. RUFUS' HOUSE - DAY

Buck rides to the house, reins up, dismounts, pauses and looks around. Rufus and rider are riding along ridge. Buck starts toward rear door.

606 EXT. HANNASSEY SETTLEMENT

McKay and Ramon are riding close to the Hannassey settlement. In the background on various levels of the canyon, Hannassey men are poised with rifles.

RAMON

I tell you now, Senor ... I never think we get so close.

They ride on toward the settlement.

607 INT. HANNASSEY HOUSE

Julie, evidently having heard the whistle, stands tensely and apprehensively at the window, watching McKay and Ramon ride into the settlement. Buck moves to her, grabs her and swings her around.

BUCK

You want to see him dead ...
right in front of your eyes?

(as Julie stares
fearfully)

Then you listen to me ...
listen good. You tell him you
come here 'cause you wanted
to ... and you ain't leavin',
see? You let on anything
else and I'll kill him ... so
help me!

They move to the door.

608 EXT. RUFUS' HOUSE - DAY

Rufus appears. He moves to the edge of the porch and looks off at McKay and Ramon as they ride through the settlement. Like Buck, this is the last man he expected to see. But, unlike his son, he shows no particular anger, merely puzzlement. Rufus' horse is still held by the rider who was with him.

609 LONG SHOT - RUFUS' POINT OF VIEW

McKay and Ramon are riding through the settlement, just rounding the water storage tank.

610 EXT. RUFUS' HOUSE

As McKay and Ramon ride in, Julie and Buck move out on the porch to watch them.

611 LONG SHOT

Rufus moves to meet them. McKay and Ramon rein up.

McKAY

Hello, Mr. Hannassey.

(CONTINUED)

611 CONTINUED:

RUFUS

Howdy, McKay. This is a different kind of party we're having here today. Not so elegant as the Major's shindig, but it's going to be a lot more lively.

612 ANOTHER ANGLE

Rufus stands facing McKay and Ramon, who remain mounted.

RUFUS

May I ask what brings you here ... uninvited?

McKAY

I've come to take Miss Maragon home.

RUFUS

Mister, you've got more gall than brains. You just rode by a passel of rifles, and you got a couple on you right now.

613 ANOTHER ANGLE

McKay's eyes hold on Julie and Buck. He looks at her closely, wanting to reassure himself that she is unharmed. Rufus scarcely notices this.

RUFUS

Just what is your notion of why Miss Maragon is here? Who does your thinking for you ... Terrill?

Julie tenses, hoping that McKay won't say the wrong thing. Buck watches, eyes narrowed.

McKAY

We both know why Miss Maragon's here, Mr. Hannassey.

RUFUS

My cows are watering on the Big Muddy, and I got Henry Terrill where I want him ... if that's what you mean.

(CONTINUED)

613 CONTINUED:

McKAY

Then you've got no more reason
to hold her here. I own the
Big Muddy and you can have all
the water you want.

614 ANOTHER ANGLE

Julie glances toward Rufus, hoping against hope that this
reassurance may convince him. Rufus glances at Julie,
then back to McKay.

RUFUS

You got any proof of that, boy?

McKAY

(turning
toward coat)

Yes ... right here.

RUFUS

(suspicious)

Just hold your seat.

(calls)

Buck!

(to McKay)

Buck'll do the lookin'.

615 ANOTHER ANGLE

Buck moves away from Julie, down off the porch and around
McKay's horse. He pushes the coat aside and finds the
pistol case in the saddle bag.

BUCK

Well, what we got here?

McKAY

The deed's in the coat.

Buck has pulled out the dueling pistol case and opened it.

BUCK

Now ain't them real pretty?

(moves
toward
Rufus)

Hey, Pa! Look! Toy pistols.

(CONTINUED)

12/3/57

(AS SHOT)

156.

615 CONTINUED:

Buck has moved up on the steps and holds open the pistol case in front of Rufus.

RUFUS
(taking out
pistol)
Gentlemen's weapons.
(sarcastically)
You come loaded for bear, didn't
you, boy? What did you expect
to do with these?
(puts gun back
in case)
Look in his coat.

Rufus turns and puts gun case down. Buck moves back and looking into McKay's coat, takes out deed.

McKAY
It's been recorded.

Buck moves back up on the porch, handing Rufus the deed. Buck pauses for a moment and looks over Rufus' shoulder.

RUFUS
(having
examined deed)
Well, if this ain't a frosty
Friday.

Buck moves back toward Julie.

RUFUS
(continuing)
I been trying to lay my hands
on this since Clem Maragon
died.

Buck has moved back to Julie.

616 ANOTHER ANGLE

Rufus hands the deed back to McKay.

McKAY
What about my promise? All the
water you want ... just as long
as you want it.

617 CLOSE SHOT - RUFUS

RUFUS

What makes you think I give a tinker's damn about your promises? I been watchin' my cows and calves droppin' off like flies from thirst ... losin' the fruit o' thirty years labor! I homesteaded this land ... started with nothin' but a muley cow and a bean patch. Now if Henry Terrill has his way, I got no choice but to gather up my kinfolk, and wander through the desert like gypsies again eatin' lizzards and grub worms. Is that what you'd have me do, boy?

618 CLOSE SHOT - McKAY

McKAY

I'm not here to judge you, Mr. Hannassey. I know there's some right on your side. But this fight's between you and Henry Terrill. You got no right to involve this girl and perhaps risk her life. You'll have your water. I give you my word on that, Terrill or no Terrill. Now I'm taking Miss Maragon out of here before it's too late.

(to Julie)

Come on, Julie.

619 ANOTHER ANGLE

Julie freezes and takes a step covering Buck's gun. But before anything can happen, Rufus cuts in.

RUFUS

Hold hard, boy! You got the looks of a man who means what he says. But this ain't just a matter of water. We Hannasseys'll have no peace till the bones of Henry Terrill is bleachin' in Blanco Canyon. Now he started this blood-spillin' and I aim to finish it ... his way.

620 CLOSE SHOT - McKAY

McKAY

You had me fooled for quite a while, Mr. Hannassey, with your self-righteous talk. What's the difference between his way and your way? How many of these men know what this fight's really about? This isn't their war ... it's nothing but a personal feud between two ruthless, selfish old men ... Henry Terrill and you.

BUCK

You gonna stand there and take that, Pa?

621 ANOTHER ANGLE

Rufus simply stares at him. Buck, who has never known his father at a loss for words, never seen him accept a tongue-lashing like this, fears the old man may be changing his mind. Buck does not like this.

McKAY

Are you ready to go now, Julie?

BUCK

McKay, I'm sick and

622 ANOTHER ANGLE

The moment has come for Julie. She glances quickly at Buck.

JULIE

You must be mistaken, Mr. McKay. I came out to spend a few days. There's nothing to worry about. I suppose I should have left word with somebody.

Buck slips his arm around Julie. Rufus has turned to stare.

623 CLOSE SHOT - McKAY

McKay, surprised at her seeming casualness, gives her a searching look.

624 JULIE

Rufus is equally surprised after what happened the night before.

JULIE

I don't care what you think!

Julie moves toward McKay.

JULIE

(continuing)

I didn't ask you to bother about me.

625 CLOSE SHOT - MCKAY

MCKAY

Julie, you've got to come with me. If you don't show yourself at the mouth of the canyon, a lot of men are going to be killed.

626 ANOTHER ANGLE

This makes it almost impossible for Julie to evade the problem. She knows she has no excuse for not riding a mile or so to forestall a war.

JULIE

I can't help that. There's nothing I can do about it. This trouble's got nothing to do with me, anyway. So why don't you just go?

627 ANOTHER ANGLE

McKay realizes or suspects something. He dismounts and moves up on the first step.

MCKAY

What is it you're afraid of, Julie?

628 ANOTHER ANGLE

JULIE

Nothing! Nothing! I'm not afraid. I come out here all the time. Everybody knows that.

(CONTINUED)

628 CONTINUED:

BUCK

Didn't you know? Julie and
me's good friends ... Now why
don't you get going while you
still can?

McKay moves up steps and moves around to face Julie. Julie
moves in front of Buck's gun.

629 ANOTHER ANGLE

Rufus moves over in front of McKay.

RUFUS

Wait a minute.

MCKAY

I'm not leaving here without
her.

Rufus looks at McKay, then Julie, then Buck. Turns to face
Julie.

RUFUS

(to Julie)

You been tryin' to protect him
... Why?

Julie does not answer. Rufus looks at McKay then to Julie.

RUFUS

Guess there's no need to
answer that.

Rufus turns to face McKay.

RUFUS

You ... You come brazen' in
here unarmed ... Taking a
mighty tall chance ... tryin'
to stop a fight that ain't
your fight ... Why?

McKay does not answer. Rufus looks at Julie, then McKay
then turns to Buck.

RUFUS

Buck ... are you blind?

Buck moves behind Julie to face McKay. Julie again moves
in front of his gun.

(CONTINUED)

629 CONTINUED:

JULIE

Jim, you should never have
come here. Now please go and
leave me alone ... Don't just
stand there ... Just go!

McKay moves up to the porch. Julie turns and grabs Buck's
arms. Buck pulls back and slaps Julie, she falls back
toward the wall. McKay in a quick move steps to Buck,
knocks him back into door, breaking glass. Grabs him again,
spins him and knocks him off the porch, diving off after
him.

630 GROUP SHOT

McKay dives onto Buck who is trying to pull his gun free
of his holster. McKay lands on him and they roll down the
embankment. Julie and Rufus move to the edge of the porch.
As they stop rolling McKay gets to his knees and is kicked
back by Buck. McKay gets to his feet, Buck raises to his
knees pulling his gun.

JULIE

Look out, Jim.

RUFUS

Buck! Buck!

Buck raises the gun on McKay, Rufus whips out his gun and
fires. The bullet kicks up dust in front of Buck.

631 ANOTHER ANGLE

Rufus holds his gun on Buck.

RUFUS

Put that down!

Buck lowers the gun and gets to his feet.

RUFUS

You don't shoot an unarmed man
-- Not while I'm around.

BUCK

Then give him a gun ... give
him a gun! Let him stand up
and draw like a man!

MCKAY

(to Rufus)

I'll fight him any way he likes.

(CONTINUED)

631 CONTINUED:

BUCK

Give him one of them gentleman's
weapons!

JULIE

Jim ... don't ... don't! He's
lived with a gun all his life!

RUFUS

(starts for
dueling pistols)
Buck ain't lived with this
kind ...

(picks up case
of pistols)

Come on, you two! Come on!

Rufus moves down off the steps and sets the dueling pistol case down. Julie moves around to the top of the steps. McKay and Buck walk up the embankment toward Rufus.

632 ANOTHER ANGLE

Both McKay and Buck start toward Rufus. Rufus has crossed the porch, moves toward the guns in the pistol case. He pauses, looks at the guns, looks off at the two men approaching him. Rufus spots dueling pistols and moves to edge of porch watching McKay and Buck walk toward porch.

RUFUS

How come you're carryin' these
along with you? You a dead
shot with 'em?

MCKAY

I haven't fired those or any
other gun for ten years!

Buck crosses in front of McKay as they move to the porch.

BUCK

Give him his own gun! Quit
this talkin'!

Buck and McKay move onto Porch. Rufus watches McKay.

RUFUS

Shut up! I'll handle this!
You're a great one for hitting
girls and beating slower men
to the draw.

Julie enters to Rufus.

(CONTINUED)

632 CONTINUED:

JULIE

Mr. Hannassey ...

RUFUS

You keep out of this!

Rufus turns to table and picks up dueling pistol case.

RUFUS

(to Buck)

You love a fight, your style!
I wonder if you've got the
stomach for it ... gentleman
style!

Rufus has turned back with pistols under his arm and moves down the steps.

RUFUS

(to McKay)

And I wonder if you have!
Talks' cheap!

Julie moves down toward McKay.

BUCK

You crazy, Pa? Me use one of
them single-shot toys!

RUFUS

I've stood up with nothin'
but one shot 'tween me and
damnation ... How'd you like
to try fightin' on even terms
for a change. Lookin' down
the barrel of a gun when your
fast draw do you any good.

BUCK

Why should I?

RUFUS

Because I say so! Now give
me that gunbelt and for once
in your life try to be the
man I'd like you to be.

(grabs belt Buck
is taking off)

Give it to me.

(throws it to
off-scene man)

Take care of that.

Buck, Rufus and Julie and McKay.

(CONTINUED)

12/3/57

(AS SHOT)

164.

632 CONTINUED: (2)

RUFUS

(yelling off to
Rifleman)

You up there! Let me know if
there's anything stirring.

Rufus turns to McKay.

RUFUS

These guns loaded?

MCKAY

All but the caps. They
haven't been fired for a long
time so the vents have to be
cleared out. I'll do it for
you if you like.

RUFUS

Teach your grandmother to
suck eggs. I was handlin'
guns like these -- flint
lock and cap lock -- since
before you was born. All
right follow me ... gentlemen.

Rufus exits left followed by Buck. Julie moves down to
face McKay.

JULIE

Jim ...

McKay and Julie quickly embrace. McKay turns and exits
left. Julie looks after him.

632A EXT. OUTSIDE OF BLANCO CANYON ENTRANCE - DAY

Major Leech and Terrill men encamped near entrance to
Blanco Canyon - Leech stands with left foot on rock in
foreground - Major standing near Leech begins pacing
nervously and looking o.s. for extra riders.

632B SHOT

MAJOR

(turns to Leech)

Start breaking camp, Steve.
I'm not waiting any longer.

632C SHOT

Leech empties coffee cup and moves to give orders to men.

LEECH

You heard what he said, let's go.

Men slowly start breaking camp. The Major still looking O.S. finally turns to men.

MAJOR

Hurry it up.

Men move much faster in breaking camp. Leech stops, looks back over shoulder at Major and then moves background, among riders.

633 EXT. HANNASSEY RANCH YARD

Rufus stands near wagon loading dueling pistols. Julie stands in the background. The other Hannelssey people stand watching. Rufus takes the two guns and moves up. Camera includes Buck and McKay. Rufus moves to a position between them.

RUFUS

Clear the line of fire....
I've forgot most of the fancy rigmarole that goes with this. I'll just say 'ready', 'aim' and fire.... Cock your hammers on 'ready'. One thing I do remember: if either man tries to beat the signal, it's my duty to shoot him down like a dog. And so help me, I'll do it.

633A CLOSE SHOT BUCK

Maintaining his bravado.

633B CLOSE SHOT MCKAY

He listens to Rufus.

633C CLOSE SHOT JULIE

Julie stands watching. Ramon has moved up with the horses.

12/3/57

(AS SHOT)

166.

633D ANOTHER ANGLE

Rufus, McKay and Buck.

RUFUS

All right ... this thing's gonna
be done right and proper.
Understand?

(extends gun
to McKay)

Here.

McKAY

(to Buck)

Your choice.

Buck grabs one of the guns. McKay takes the other.
Rufus moves to turn the men back to back.

RUFUS

Back to back. Keep your fingers
off the triggers.

Rufus moves to go background to the wagon.

RUFUS

(continuing;
to people
in background)

Clear up there.

TWO SHOT - BUCK AND McKAY

They stand with their backs touching.

BUCK

I can feel you sweatin' right
through my shirt.

633E JULIE

Frightened, yet fascinated.

633F ANOTHER ANGLE

Rufus moves to wagon, climbs up on it and turns and
faces McKay and Buck.

RUFUS

I'll count to ten. Turn on
'ready'. Fire when I tell you.
Walk!

(CONTINUED)

12/3/57

(AS SHOT)

167.

633F CONTINUED:

Buck and McKay start walking away from each other, slowly, as Rufus counts the paces.

RUFUS
(continuing)
One ... Two ... Three ...

633G CLOSE SHOT - JULIE

She doesn't want to watch, yet can't turn her eyes away.

RUFUS' VOICE
Four ... five ...

633H CLOSE PAN SHOT - MCKAY

Sweat shows on his face. Studiously he keeps his finger out of the trigger guard.

RUFUS' VOICE
Six ... seven ...

633J CLOSE SHOT - RUFUS

He is keeping his voice even, but the strain shows on him, too; his gaze half hopeful, half doubtful, is divided between the two men.

RUFUS
Eight ...

633K CLOSE PAN SHOT - BUCK

There is a slight fear in him now, his finger is already inching through the trigger-guard of the pistol.

RUFUS' VOICE
Nine ... ten ... READY!

633L ANOTHER ANGLE

The two men turn, face each other, cocking the hammers of the pistols.

RUFUS' VOICE
Aim ...

12/3/57

(AS SHOT)

168.

633M ANOTHER ANGLE

Buck aiming at McKay, fires.

RUFUS' VOICE

Fire ...

633N CLOSE SHOT - McKAY

Buck's bullet grazes him on the forehead.

634 CLOSE SHOT - RUFUS

Puts his hand on his holster.

RUFUS

I warned you ... You dirty
low-down ...

635 CLOSE SHOT - McKAY

He looks off at Rufus.

McKAY

It's all right. Now it's my
shot.

636 OMITTED

637 CLOSE SHOT - RUFUS

RUFUS

Go ahead!

638 CLOSE SHOT - BUCK

He reacts to this.

639 CLOSE SHOT - McKAY

He slowly raises his gun and points at Buck.

640 CLOSE SHOT - BUCK

He reacts. He grabs his gun - looks at it, snaps it at
McKay and finds it empty.

12/3/57

(AS SHOT)

169.

641 CLOSE SHOT - JULIE

She reacts.

642 CLOSE SHOT - RUFUS

RUFUS

Fire! Go ahead! Shoot!

643 CLOSE SHOT - BUCK

He glances at Rufus. Back to McKay. He is shaking with fright. He drops the pistol.

644 CLOSE SHOT - MCKAY

He aims the pistol.

645 CLOSE SHOT - BUCK

He is shaking with fright. He breaks and drops to his knees, hides his head and whines.

646 CLOSE SHOT - MCKAY

He lowers his gun.

647 CLOSE SHOT - RUFUS

He reacts to Buck.

648 OMITTED

649 CLOSE SHOT - MCKAY

He fires the gun aimlessly into the ground.

650 ANOTHER ANGLE

Buck rises from his cowering position and runs to the wagon and throws himself under it. Rufus climbs down from the wagon. McKay throws his gun to the ground. As Rufus moves to Buck; McKay walks toward Julie.

12/3/57

(AS SHOT)

169A.

651 ANOTHER ANGLE

Buck relieved under the wagon.
Rufus enters, looks at his son, and spits into his face
and turns and walks away.

RUFUS

I'd sooner see you dead.

652 ANOTHER ANGLE

Ramon and Julie by the horses. Julie rushes to McKay who
moves toward her. They embrace.

653 ANOTHER ANGLE

Buck under the wagon, looks off at McKay, turns and sees
Hannassey man with guns, rolls out from under the wagon.
Buck moves to the man, who resists him, but in a slight
scuffle, Buck grabs the gun and pushes the man aside.

654 ANOTHER ANGLE

Rufus reacts to the noise of the scuffle, sees Buck with
gun.

655 ANOTHER ANGLE

Buck raises the gun, cocks the hammer.

656 ANOTHER ANGLE

Rufus reacts to this. Draws gun.

RUFUS

Buck!

657 ANOTHER ANGLE

Buck is taking aim at McKay and Julie who are moving to
their horses. A shot rings out and Buck takes it and falls
toward the tank, going partly into the water and
discharging the gun.

658 ANOTHER ANGLE

Julie, McKay and Ramon, turn and look off.

12/3/57

(AS SHOT)

169B.

659 ANOTHER ANGLE

Rufus stands with his smoking gun in his hand.

660 ANOTHER ANGLE

Buck at the side of the tank looks off, clutching his chest.

661 ANOTHER ANGLE

Rufus walks toward Buck, who clings to the side of the tank.

662 ANOTHER ANGLE

Julie, McKay and Ramon look off.

663 ANOTHER ANGLE

Rufus stops and looks at the figure of Buck hanging on the water tank. Buck looks at the gun in his father's hand. Buck starts to crawl to Rufus.

664 ANOTHER ANGLE

Buck crawls from the water tank toward Rufus. He half whines as he crawls.

665 ANOTHER ANGLE

Rufus leans over as he watches Buck crawl up to the wheel of the wagon.

RUFUS

I told you
I told you, I'd do it.
I told you, but you didn't
believe me.

Buck slides down onto the hub of the wheel. Rufus kneels down and holds him up.

RUFUS

(continuing)

I told you, didn't I.

Buck slumps forward as he dies and Rufus takes him into his arms.

666 JULIE, McKAY AND RAMON

McKay and others react. McKay turns and helps Julie on her horse and moves and mounts his own. Ramon moves to mount.

667 RUFUS AND BUCK

Rufus cradling the head of Buck.

668 JULIE, McKAY AND RAMON

Julie, McKay and Ramon ride out of the Hannassey settlement. Rufus still holds Buck in his arms. One of the Hannassey men notices the trio leaving and moves toward Rufus.

RUFUS

Let 'em pass.

The Hannassey man turns, takes off his hat and waves. In the extreme background on the skyline, another mounted Hannassey man acknowledges the wave and rides off to pass the word along.

RUFUS

(continuing)

My horse.

The Hannassey man exits to get Rufus' horse. Rufus gently lowers Buck to the ground, rises and looks off toward the canyon, and exits.

669 EXT. ENTRANCE BLANCO CANYON - DAY

The Terrill Riders are all saddled and stand near the entrance to Blanco Canyon. Major Terrill is in the foreground. He checks a rifle. Leech is mounted on his horse. Major Terrill, satisfied with the rifle, hands it to one of the Terrill Riders who puts the rifle on the Major's horse. Major Terrill paces, nervously hits his fist into the palm of his hand. Abruptly he turns and walks toward his horse.

MAJOR

(calling to Leech)

Come on, Steve.

Leech turns from watching the canyon opening, wheels his horse and rides to the Major who is moving to mount his horse. Leech dismounts and moves to the Major.

(CONTINUED)

12/3/57

(AS SHOT)

169D.

669 CONTINUED:

LEECH

Major ...

The Major turns from his horse to face Leech.

LEECH

(continuing)

We haven't heard a single shot.
Do you suppose McKay could've
gotten through ... ?

MAJOR

That's no concern of ours!
(notices Leech's
strange manner)

What's the matter with you,
Steve? Come on.

LEECH

Major, we're bound to lose
half our men ... what if it
isn't necessary?

MAJOR

What did you expect, a taffy-
pull? If it was anybody but
you, I'd think you were scared!

670 LONG SHOT

The nearby Terrill men, hearing this, show interest.

LEECH

Suppose McKay's riding out with
the girl and we go in and start
shooting? Major, you know I'd
walk into hell after you, you
know that. I'm only asking
give McKay another few minutes.
I'm only asking ...

MAJOR

You're still the same low,
lousy breed just like the
Hannasseys, and I never
should have forgotten it!

(CONTINUED)

670 CONTINUED:

LEECH

Major, you know I'm grateful for everything you've ever done for me ... and there ain't much you could ask of me that I wouldn't try to do ... But I can't hold with you in this ... I just can't do it, Major. I can't.

MAJOR

By damn, you are yellow!
(to men)
Come on, men! Mount up!

Major mounts his horse.

The Major turns and sees that none of the men have mounted.

MAJOR

(continuing)

I said, mount up.

One of the riders stands, but does not mount. The Major surveys them all.

671 MAJOR TERRILL

The Major realizes that they are looking to Leech for his cue, not to him. His empire falls about his ears in these few seconds.

MAJOR

I see ...

(grabs rifle
from rider)

I'm all alone in this ...

(shoves rifle
in boot)

All right, I've been alone before.

He wheels his horse and starts into the canyon opening. The men, confused and irresolute, hesitate.

672 CLOSE SHOT - LEECH

He is torn between what he believes and the loyalty of years. He can't see this man ride to his death alone.

LEECH

Major ...

12/3/57

(AS SHOT)

169F.

673 MAJOR TERRILL

The Major, not turning to look back to see if he is followed or not, keeps on riding into the canyon.

674 LEECH AND MEN

Leech can stand it no longer. He moves to his horse, mounts and rides after the Major.

675 TRAVELING SHOT - MAJOR TERRILL

He rides along with set, expressionless face as Leech overtakes him. Leech looks at the Major, who continues to stare straight ahead, giving no importance to Leech's arrival, not even indicating to Leech by the twitch of a facial muscle that he is surprised to find Leech at his side where he has always ridden. It is all nothing less than the Major expected or deserved. Only the CAMERA catches a faint glint of triumph and deep satisfaction in the Major's eyes. Whatever it is he feels, it is one of the big moments of his life as a leader of men and he savors it.

Although Leech has hope for some sign of forgiveness, he understands what the Major is feeling and accepts this.

676 ANOTHER ANGLE - MAJOR TERRILL AND LEECH

They ride on like this for a beat or two. Then HOOFBEATS are HEARD behind them. The Major does not turn his head. Leech does and he sees the Terrill men are joining them. He glances at the Major, who continues to stare ahead with no sign of emotion.

677
THRU OMITTED
681

682 EXT. HANNASSEY SETTLEMENT - DAY

Rufus on his horse, rides out of the village. The townspeople move toward the body of Buck at the side of the wagon.

12/3/57

(AS SHOT)

169G.

682A INT. BLANCO CANYON - DAY

McKay, Julie and Ramon. They are riding at a gallop, with McKay in the lead. Hearing Rufus calling, they turn their heads, and start to rein up.

683 INT. BLANCO CANYON - DAY

McKay, Julie and Ramon rein up their horses.

RUFUS' VOICE

McKay! McKay!

Rufus enters background and rides fast forward and reins up beside the trio.

684 RUFUS

Rufus reins up and looks at McKay.

RUFUS

Somethin' you said to me is
still stickin' in my craw ...

The sound of off-scene firing is heard.

RUFUS

Come on ... keep moving ...

Rufus spurs out of the shot, as McKay, Julie and Ramon ride after him.

685 INT. BLANCO CANYON - NEAR ENTRANCE - DAY

SERIES OF SHOTS

Major, Leech leading Terrill Riders deeper into Blanco Canyon. They slow their horses to walk, and some pull their rifles from boots, preparing for possible action.

686 EXT. CANYON WALL - HANNASSEY RIFLEMEN

There are men hidden on the walls, watching the Terrill riders below. One man is swinging his rifle to cover the target below, another man has a double-bitted axe in his hands. There is a tense look about him, as if waiting for a signal.

687 EXT. BLANCO CANYON - CANYON FLOOR - DAY

Major Terrill and Leech, with the Terrill men following, they are entering the entrance to horseshoe bend. The canyon walls narrowing so that the men are strung out.

688 EXT. CANYON WALL - HANNASSEY MEN

Waiting expectantly, rifles aimed.

689 EXT. BLANCO CANYON - CANYON FLOOR - DAY

Another shot. Major and Leech with Terrill men following have entered horseshoe bend. The Canyon walls narrowing so that they have fallen into a column of twos.

690 EXT. BLANCO CANYON - CANYON FLOOR - DAY

Major, Leech leading the Terrill riders into Horseshoe Bend. A huge log, studded with sharpened stakes, (chevaux-de-frise), comes crashing down across the canyon like a tree falling. It forms a murderous barrier, six or seven feet tall, too high for a horse to jump, and the stakes are too close together for mounted men to squeeze through.

691 EXT. BLANCO CANYON - CANYON FLOOR - DAY

Major Terrill and Leech. They pull their horses up sharply to keep them from being impaled upon the stakes. The other Terrill riders rein up. From the canyon walls the Hannassey's open fire. The Terrill riders mill around in the confined area.

(CONTINUED)

691 CONTINUED:

MAJOR
(calling to
riders)
Take cover! Take cover!
(Major dismounts)

692 EXT. BLANCO CANYON - CANYON FLOOR - DAY

FULL SHOT

The rear column of the Terrill Riders whirl their mounts to retreat back through the canyon. Leech rides behind them. Some round bend, others start dismounting, and some are shot from horses, horse falls with rider, etc. Leech motions for men to take cover and he dismounts and takes cover.

693 EXT. BLANCO CANYON - CANYON FLOOR

The rear column of Terrill men that have rounded the bend continue to retreat back up the canyon.

694 EXT. CANYON WALL

PREVIOUSLY ESTABLISHED AXEMAN

Blackie, the previously established Hannassey man, turns to the axeman and signals. The axeman swings his blade down across a thick rope stretched over a rock, chopping it in two.

695 EXT. BLANCO CANYON - CANYON FLOOR

A second chevaux-de-frise comes crashing down across the canyon, just ahead of the retreating Terrill riders, blocking their retreat.

696 EXT. BLANCO CANYON - CANYON FLOOR

Amid the confusion of being trapped in the canyon, the Terrill men wheel their horses and start firing at the canyon walls. (Series of SHOTS of men dismounting and taking cover).

697
THRU FLASH SHOTS
701

The Hannassey riflemen on the walls fire down at the Terrill men trapped in the canyon. Several are hit.

12/3/57

(AS SHOT)

172.

702 EXT. BLANCO CANYON - CANYON FLOOR

With shots coming over, two or three men are knocked from their saddles.

703 EXT. BLANCO CANYON - CANYON FLOOR

Leech on foot, hugging the canyon wall, looks off and sees the Major ahead near the barrier, pinned down by gunfire. He starts running toward the Major. A shot hits him in the side and he falls, but crawls taking cover behind a rock. He continues to fire and then crawls toward the direction of the Major.

704 EXT. BLANCO CANYON - MCKAY, RUFUS, JULIE AND RAMON

With the sound of shots coming over, they are riding full-tilt toward scene of action.

705 EXT. BLANCO CANYON - CANYON FLOOR

Leech joins the Major. The two are pinned down behind the rocks. Firing from canyon walls above continues; bullets zinging off rocks near them. The Major starts to assist the wounded Leech, but changes his mind and continues firing.

706
&
707

OMITTED

708 EXT. CANYON - DAY

Rufus, followed by McKay, Julie and Ramon, enter very small opening in canyon. Rufus holds up his hand and Julie and Ramon rein in their horses. Rufus and McKay ride up on small rise. Rufus looks off toward canyon below.

RUFUS
(gesturing with
right hand)

Hold your fire! Hold your fire!

709 SERIES OF FAST REACTIONS
to

712 Hanessey Riflemen in rocks above as they hear Rufus' voice come over.

12/3/57

(AS SHOT)

173.

713 EXT. CANYON - DAY

Rufus and McKay mounted below, ride up on canyon wall, rein up horses.

RUFUS

Hold your fire! Keep 'em covered! But hold your fire!

713A CLOSER ANGLE - RUFUS AND MCKAY

RUFUS

Henry Terrill! Come on out ... this is you and me! Henry Terrill, do you hear me?! Do you hear me?!

714
THRU OMITTED
717

718 EXT. CANYON FLOOR - DAY

Major and Leech, having taken cover pinned down among rocks. Major starts to stand to walk out, but Leech puts his hand out to restrain him.

MAJOR

(to Leech)

Take your yellow hands off me!

Major rises completely, walks toward barrier, and as he climbs on top of barrier.

MAJOR

I hear you ... here I come Hannassey!

He starts moving through canyon.

718A RUFUS AND MCKAY

on top of rise.

RUFUS

I'm a comin' down ... I'll meet you in the clearing!

12/3/57

(AS SHOT)

174.

718B EXT. CANYON - DAY

Rufus and McKay ride down to canyon floor. Rufus dismounts and moves to get his rifle as McKay dismounts and moves to him. Rufus takes the rifle and pumps a shell into the chamber.

MCKAY

Mr. Hannassey, there's another way to settle this.

RUFUS

You said ... Henry Terrill and Me ... you were right!

Rufus turns and leaves McKay and goes in background and exits around corner. McKay looks after him.

719 EXT. CANYON - DAY

Rufus stalking down canyon on way to meet Major.

720 EXT. CANYON - DAY

Major Terrill walking slowly toward his antagonist.

721 EXT. CANYON - DAY

Hannassey Riflemen having stopped firing, emerge from their hiding places to watch.

722 EXT. CANYON CLEARING - DAY

Hannassey Riflemen standing and looking down. Major Terrill rounds curve - exits out of shot. Rufus steps in and stops. Major Terrill rounds corner of canyon, sees Rufus and pauses.

723 MAJOR TERRILL

advances several feet, quickly whips his Winchester up and fires off.

724 RUFUS

He has watched his antagonist approach with eager anticipation. Blood appears on his shirt front. He raises his rifle and fires off.

725 MAJOR TERRILL

is hit in the right arm, and he has a difficult time pumping another shell into his Winchester.

726 MAJOR TERRILL AND RUFUS

They slowly start toward each other.

727 LONG SHOT - JULIE AND RAMON MOUNTED.

McKay stands near his and Rufus' horse. React to hearing the shots.

728 ANOTHER ANGLE

The Major and Rufus move toward each other. The Major fires again and the hulking form of Rufus takes the impact but continues on toward the Major. He fires. The shot hits the Major in the left leg.

728A EXT. CANYON - DAY

Leech and Terrill men react to shots.

729 EXT. CANYON - DAY

The Major and Rufus continue to advance on each other. The Major fires again.

730 RUFUS

He is now covered with blood. A shot has hit him in right shoulder and grazed his right temple. He raises his gun and fires.

731 LONG SHOT

The Major and Rufus continue to advance toward each other. Rufus fires again and the Major is hit in the stomach and goes down.

732 MAJOR TERRILL AND RUFUS

The Major is down and Rufus advances over him.

RUFUS

I want to see your eyes, Terrill.

(CONTINUED)

732 CONTINUED:

The Major raises his gun and fires into Rufus' midsection. Rufus drops his gun and moves toward the Major.

733 LONG SHOT

The Major is down on his hands and knees. Rufus moves to him and goes down on his knee.

734 LONG SHOT

The Major rolls over on his back dead. Rufus moves over him to look at his eyes.

735 CLOSE SHOT - RUFUS

moving to look into Terrill's eyes. He strains and seeing Terrill is dead, rolls back and dies.

736 LONG SHOT

Holding the forms of the dead Rufus and Major in the background. Leech, followed by the Terrill men round the background curve in canyon and come foreground. McKay steps into the foreground, pauses, watches Leech move to the Major. McKay walks background.

737 LEECH AND MCKAY

Leech looking off, McKay steps in to him.

LEECH

I'll be takin' him back to
Ladder now.

MCKAY

Tell Pat I'm sorry.

LEECH

Yeah ... I'll tell her.

Leech kneels out of shot to Major's body. A Terrill rider in the background signals and several Terrill men step out to care for bodies. McKay looks skyward toward the canyon walls. The Hannassey Riflemen start to move down out of their positions.

DISSOLVE OUT:

12/3/57

(AS SHOT)

176A.

738 EXT. ENTRANCE TO BLANCO CANYON - DAY

LONG SHOT

McKay, Julie and Ramon come riding out entrance of Blanco Canyon.

They rein up in fg. McKay leans over and meets Julie and they embrace. Ramon smiles happily. McKay and Julie spur out fast. Ramon spurs out after them.

THE END