

55699

MAR 12 1951

CONTINUITY & DIALOGUE

On

STEPHEN McNALLY
COLEEN GRAY

In

"APACHE DRUMS"

With
WILLARD PARKER
ARTHUR SHIELDS
JAMES GRIFFITH
ARMANDO SILVESTRE
GEORGIA BACKUS
CLARENCE MUSE



PICTURE NO, 1650
DIRECTOR - FREGONESE

DECEMBER 5, 1950

NO, DESCRIPTION DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"
P A R T
1

2. FADE IN - TRADEMARK
Words over revolving globe read -

Universal
International

...FADE OUT

3. FADE IN - PICTORIAL ANIMATED MAIN
TITLE

CLOSE UP OM INDIAN DRUMS
Hands beating drums & with native
drumsticks -

UNIVERSAL-INTERNATIONAL
Presents

...DISSOLVES INTO

STEPHEN McNALLY
COLEEN GRAY

in

...DISSOLVES INTO

APACHE
DRUMS

Color By ~~TECHNICOLOR~~

...DISSOLVES INTO

With
WILLARD PARKER
ARTHUR SHIELDS
JAMES GRIFFITH
ARMANDO SILVESTRE
GEORGIA BACWS
CLARENCE MUSE

... DISSOLVES INTO

3 CONTINUED

Screenplay by
DAVID CHANDLER

From "STAND AT SPANISH BOOT"
by HARRY BROWN

...DISSOLVES INTO

Director of Photography
CHARLES P. BOYLE, A.S.C.
Technicolor Color Consultant
WILLIAM FRITZSCHE

Music
HANS J. SALTER

...DISSOLVES INTO

Art Direction, .BERNARD HERZBRUN
ROBERT CLATWORTHY
Film Editor...MILTON CARRUTH
Set Decorations,,RUSSELL A. GAUSMAN
A, ROLAND FIELDS
Sound, ...,LESLIE I. CAREY
GLENN E. ANDERSON
Costumes,. BILL THOMAS
Hair Stylist,,,JOAN ST. OEGGER
Make-Up.....BUD WESTMORE

COPYRIGHT MCML BY
UNIVERSAL PICTURES COMPANY, INC.

APPROVED BY MPAA
Certificate No. 14882

THIS PICTURE MADE UNDER
JURISDICTION OF I.A.T.S.E.
AFFILIATED WITH AMERICAN
FEDERATION OF LABOR

Western Electric
RECORDING

...DISSOLVES INTO

Produced by

VAL LEWTON

...DISSOLVES INTO

3. CONTINUED (2)

Directed by

HUGO FREGONESE

...FADE OUT

4. FADE IN - PICTORIAL ANIMATED FORE-WORD

CLOSE UP ON NATIVE DRUMS

Wards of foreword over b.g. shot -

IN 1880

THE DRUMS OF THE MESCALERO
APACHES CARRIED THE THUNDER
OF CHIEF VICTORIO'S WORDS OVER
THE WATERLESS MOUNTAINS OF
THE SOUTH WEST.

...DISSOLVES INTO

LONG SHOT OF DESERT TO MOUNTAINS

CHIEF VICTORIO'S VOICE - The white men from the North and the white men of Mejico have drawn a line across the middle of the land that feeds us. We cannot go South to eat of the mescal; nor North to eat of the pinon,

...DISSOLVES INTO

LONG SHOT ACROSS CANYON TO RUGGED
DESERT PEAKS B.G.

CHIEF VICTORIO'S VOICE - The hunger-wolf chews on our strength. Soon the warriors will be too weak to fight. Then the white man will thrust us away from the earth - and only the empty sky will know the voices of the Mescaleros.

...DISSOLVES INTO

LONG SHOT RUGGED DESERT COUNTRY

A HUNGRY PEOPLE ROSE TO
FIGHT, THEIR FURY FELL UPON
SETTLED PLACES WHERE PEACE-
FUL AMERICANS CARRIED ON
TRADE AND WELSH MINERS
DUG FOR SILVER, ONE OF THESE
PLACES WAS THE TOWN OF
SPANISH BOOT.

...FADE OUT

5. **FADE IN - INT. DARKENED CHURCH (DAY)**
Reverend Griffin opens doors -
sweeps doorstep as Chacho comes
on & crosses street of Spanish
Boot toward b.g. - he leads burro
- burro foal follows
6. **PAR SHOT SIDE OF STREET**
On two miners as they walk along
under crude porch before building
- exit around corner - Chacho com-
ing on at side with burro & foal -
- CHACHO O.S. - Agua! Agua fresca!
(Water!) (Fresh water.) Mice cold
(On scene) water2
7. **MED CLOSE SHOT SIDE OF STREET FROM
UNDER PORCH EXT. SALOON**
Chacho leading burro forward -
stops by post, doffs hat as he looks
down & speaks
- CHACHO - Buenos dias, señor gatito!
(Good morning, Mr. Kitten,)
8. **CLOSE HIGH SHOT KITTEN**
As it runs forward before saloon
doors - stops -
- KITTEN MEOWS
- CHACHO O.S. - Quiere agua? (Do you
want water?)
9. **CLOSE SHOT CHACHO**
Looking down - speaks cheerfully -
takes can of milk from burro's rig
- camera tilts down as he kneels
& pours milk from can into tin pan
on ground -
- CHACHO - No? Quiere leche! (You want
milk!) (Chuckles) Ven aca, chiquita.
(Come hare, little one,) (Chuckles)
10. **CLOSE HIGH SHOT KITTEN**
Bounds off scene near camera -
11. **CLOSE SHOT CHACHO**
Kneeling - pouring milk into pan -
kitten runs on & drinks milk - runs
off scene as Chacho reacts to o.s.
shots - rises -

12. **FULL SHOT INT. SALOON**
Man lying dead on floor in b.g. -
second man is shot by Sam Leeds -
falls - reaches for **gun** - Sam **kicks**
gun aside - man falls to floor -
dead - bartender rises from cover
behind bar -
13. **CLOSE SHOT SAM**
Looks off - alert - gun ready -
14. **M B FULL SHOT INT. SALOON**
Sam standing in corner b.g. holding
gun ready - two dead men on floor -
Chacho standing inside swinging
doors at side near f.g. - is shoved
aside as two miners enter & hurry to
dead men - Chacho moves toward b.g.
as Joe **Madden** & **townsmen** enter &
stop - look off to b.g. - Joe moves
toward **Sam** as men pull victims up

MEN TALKING AD LIB

15. CLOSE SHOT CORNER IN SALOON
Sam b.g. motions to lamp on wall
b.g. as he speaks to Joe - Joe
turns to Sam - goes toward corner
- sees -

SAM - If you'll look behind you, you'll see it was self defense,

16. CLOSE UP ON **BROKEN LAMP**
Kerosene dripping from reservoir -
bullet hole in wall -

17. CLOSE UP BARTENDER
Speaks earnestly -

BARTENDER - That's right, Mayor. They
drew on him!

18. CLOSE SHOT CORNER IN SALOON
Joe turns to Sam - talk - Sam puts
gun into holster - puts on coat -
taunting & smug - Joe almost exits
near camera -

JOE - Well, it looks that way. You're clean as far as the law goes, Sam, But you're leaving Spanish Boot!

SAM - I'd like to put it up to the good citizens here!

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL ONE PAGE 6

18. (Continued)

JOE - Oh, you're a fast talker, Sam, but
the town can't afford to have you a-
round, You win too often,

SAM - I never heard that was a crime,

JOE - We won't go into that, There's
one thing though -- you're leaving
town!

SAM - That's all right with me. There's
no room for a man of my capacities in
Spanish Boot, You're gonna be mighty
lonesome, Joe,,

JOE - You won't be missed.

SAM - Maybe not, but - just the same -
you're gonna be mighty lonesome.

JOE - Are you talking about Sally?

SAM - I was just saying you'd be lone-
some,

JOE - Just the same, I want you out of
here by noon!

19. **CLOSE SHOT GROUP OF MEN**

Backs to camera - Reverend Griffin
steps out to meet Joe as Joe comes
forward from b.g. - talk - Sam b.g.
- exits at side - Griffin detains
Joe - speaks urgently - Joe thought-
ful - camera pulls back before Joe
as he comes forward out of saloon
onto street - Griffin follows - man
follows Griffin - Joe exits at side

JOE - Good morning, Reverend.

GRIFFIN - It is a good morning, Joe,
You've done a fine day's work before
breakfast! Uh - wait a minute!

JOE - Look, Reverend, I've got a fire to
tend.

GRIFFIN - You're Mayor as well as black-
smith, here, Madden!

(Continued)

NO, DESCRIPTION

DIALOGUE

REEL ONE PAGE 7

19, (Continued)

JOE - Reverend, you Welsh are funny people, Can't you ~~leave~~ well enough alone? I got rid of one bad element,

GRIFFIN - That's a start.' Don't you want a good town? Then you've got to ~~prune the~~ sick branches:

JOE - Maybe you're right, Reverend, Let's go.

20, LONG SHOT SIDE OF STREET

Joe, Griffin & townsmen coming forward along side of street from saloon b.g. - camera pans & dollies to side of street as men approach dance hall f.g. - men exit at side - camera tilts up & holds on sign hanging over stoop - reads -

BETTY CARELESS
DANCE HALL
PARTNERS FOR ALL

no

GRIFFIN- There's place for a dance hall in this hard-working town! The school - and the new road -could better use the money the young men waste on dancing!

21, INT. BETTY CARELESS' DANCE HALL

Room is bare except for chairs piled on tables - Jehu, the colored man, wearing stove-pipe hat, is moping the floor - looks up as o.s. door opens & lights falls across scene - he drops mop - camera pans as he moves to side of room near Joe, Griffin & men - turns off music box -

GRIFFIN - Jehu!

CLOSE UP JEHU & GRIFFIN

Favoring Jehu as he stares at Griffin as Griffin speaks in righteous tones - Jehu speaks - both men look off -

GRIFFIN - Summon before us the laughing woman, whose steps take hold on misery - whose feet lead down to death.

JEHU - I expect you want to see Mrs. Careless, Reverend.

BETTY CARELESS LAUGHS O.S.

23, CLOSE PAN SHOT BETTY

As she crosses among tables to Joe, Griffin, Jehu & **men** - she speaks - scornful - she dressed in negligee & holding lighted cigarette -

BETTY - I know what you want, The silver mine's doin' pretty good, There aren't any bad Indians around.

24. CLOSE UP GRIFFIN, JOE & MEN
Joe uncomfortable -

BETTY O.S. - The town's gettin' rich! Time to reform and --

25. CLOSE SHOT BETTY, JEHU, JOE & GRIFFIN
Favoring Betty - undismayed - Griffin aghast & offended -

BETTY -- throw the rascals out!

GRIFFIN - Woman, you --!

BETTY - Gentlemen - I'm 'way ahead of you! Hake me an offer on this joint and I'll take the girls to a real, live town!

GRIFFIN - Woman, thy name is Babylon and Abomination!

BETTY - Don't call me names!

26, CLOSE UP GRIFFIN, JOE & MEN
Listening -

BETTY O.S. - Just make an offer on the building.

27, CLOSE SHOT BETTY & MEN
She talking - definite - smokes as Joe looks about - speaks -

BETTY - And remember -- I won't take a loss!

JOE - You know, Franks, - this wouldn't be a bad site for a Dry Goods and Notions Shop,

28, CLOSE UP GRIFFIN, JOE & MEN
Joe talking - enthused - man agrees

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL ONE PAGE 9

28. (continued)

JOE - Just knock out a couple of display windows through the wall - widen the door - and set up a cash box.

FRANKS - I've thought of it,

BETTY O.S. - When you make up your minds --

29. CLOSE SHOT BETTY & MEN

She speaks - camera pans on her as she turns away' -

BETTY -- let me know, I'll take the girls to **Silver** Springs,

30. MED LONG SHOT SIDE OF STREET

Camera pans as **Sam** walks forward from saloon building to door of cafe near f.g. -

31. MED FULL SHOT TOWARD DOOR IN CAFE

Miners at tables, breakfasting - proprietor busy **serving** men - **Sam** enters from b.g. & starts forward as proprietor exits at side near f.g. -

32. CLOSE UP OVER TABLE

Miner seated - looks over his shoulder & speaks as **Sam** passes behind him - **Sam** puts hat down b.g. & turns to miner - menacing - claps **miner** on shoulder - miner smiles & speaks quickly - camera pans & tilts down as **Sam** moves to next table - 2nd miner rising - exits - **Sam** sits - camera dollies in as Sally comes forward to him from kitchen b.g. & speaks **gaily** - he looks up at her -

MINER - Hear you're leavin' town, **Sam Slick**.

SAM - Maybe so, But my name is Leeds -- and my friends call me that! I'd always counted you a friend,

MINER - S-sure, Leeds, sure!

SALLY - Good morning, **Sam Slick**!

NO, DESCRIPTION

DIALOGUE

REEL ONE PAGE 10

33. LARGE CLOSE UP SAM
Smiles as he speaks -

SAM - Hah. My name is Leeds and my
friends call me so,

34. CLOSE UP SALLY
Coy - smiles - straightens up -
turns/away & then to camera again

SALLY - Oh, I never thought of myself as
your friend, What'll you have for
breakfast?

SAM O.S. - You know,

SALLY - I'll get it,

SAM O.S. - Wait a minute, Sally. I can
feed later.

35. CLOSE UP SAM
Looks down as he speaks -

SAM - I'm uh - leaving Spanish Boot,

36. CLOSE UP SALLY
Looking down - reacts - sobers -

SALLY - I heard about the shooting,

37. CLOSE UP SAM
Looks up quickly - enthused -
speaks -

SAM - Well, there are a lot of other
towns, Some are exciting and some
are not, We'll try to hit the ones
that are --

38. CLOSE UP SALLY
Looks down - unhappy -

SAM O.S. -- if you'll come with me,

39. CLOSE UP SAM
Speaks urgently -

SAM - We've had a lot of fun, Sally -
since I've been here.

40. CLOSE UP SALLY
Looking down - speaks somberly -
turns away -

SALLY - We've had a lot of fun,

SAM O.S. - Well?

41. **CLOSE SHOT OVER TABLE**

Sally moves quickly away from Sam to kitchen b.g. - Sam rises & starts after her - stops - turns to camera - annoyed - camera pans slightly -

MINERS **LAUGH** O.S.

42. **CLOSE SHOT OF TABLE FROM END**

Miners looking toward camera - quickly resume eating -

43. **CORNER IN CAFE**

Sam f.g. glaring off angrily - turns & moves into kitchen b.g. - Sally **busy** in kitchen -

44. **MED CLOSE SHOT IN KITCHEN**

Sally busy b.g. - Sam comes on to her - she turns & comes forward carrying mixing bowl - stirs contents of bowl - Sam comes forward & stands slightly behind her as she **talks** - camera dollies in close as he moves close to her - she unhappy - exits - camera pans as he moves to her at side - leans close to her -

SALLY - Sam Slick, you know exactly how I feel about you, You're the most excitement - the most most anything I ever had. But I want more than that!

SAM - If you mean what I think you mean, the Reverend Griffin can say the words before we leave town,

SAM - That wouldn't change things, Sam, I'm thinking about the roses - You know, I'm probably the only girl in the world that ever had a man send two hundred miles for roses for her birthday? Pretty wonderful to think about. But how did you get the money, Sam?

SAM - Why, from Roy Warren, playing Monte, It was on the up and up.

SALLY - Roy didn't think so. You played with him again last night, Now he's dead.

(Continued)

NO, DESCRIPTION

DIALOGUE

REEL ONE PAGE 12

44. (Continued)

SAM - You heard. He draw first, That's got nothing to do with you and me, --

45. **CLOSE UP SAM & SALLY**

He f.g., back to camera - she turns to him - upset -

SAM -- Sally,

SALLY - It's got everything to do with us! They're kicking you out of Spanish Boot, They'll kick you out of the next town. I want no part of it,

46. **CLOSE UP SAM & SALLY**

She f.g. with back to camera - he turns from her as he speaks, honestly - remembering

SAM - Some men are - are makers, They've got to sweat for what they want. I'm a taker, I've got to be one,

SALLY - You could be good - and honest,

SAM - I saw my father work his heart out on a lathe in Bridgeport. He died young - he died broke,

47. **CLOSE UP SALLY & SAM**

She facing him & camera as he speaks - she decides - looks away - explains -

SAM - He was an honest man, I never want to be one, I'm just honest enough to tell you that, Sally, and still ask you to come with me,

SALLY--You'll have to go without me, Sam. Maybe I'm selfish, All I want is what every woman wants;; - a home --

48. **CLOSE UP SAM & SALLY**

Favoring him, listening as she speaks - he irked - camera pans as she moves across before him - angry - camera pans as she moves to b.g. - Sam crosses to her - angry - accusing - exits - she looks off after him -

SALLY -- a place in the town where she lives -- and an honest husband,

SAM - Yeah - it all adds up kind of dull and tame - like Joe Madden,

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL ONE PAGE 13

48. (Continued)

SALLY - Oh, don't be man-stupid! I'm not talking about Joe or anybody else! I'm talking about how I feel! Can't you understand that?!

SAM - Yeah - I'm beginning to understand a lot of things! I didn't see how the cards were stacked, It seems Joe Madden has a lot more reason for getting rid of me than I thought, I'll stick around a while!

...DISSOLVES INTO

(CLOSE SHOT IN OPEN BLACKSMITH SHOP

Joe seated at end of forge examining foal's teeth - Chacho watching - burro standing by - men talk - Joe potting foal - looks off -

JOE - Ah, that's healthy a burro colt as I ever did see, Chacho.

CHACHO - He run so much - he jump)so much - maybe he's nervous, maybe, huh?

JOE CHUCKLES - No - that's a healthy disease -- a good disease, Ah - a few years'll cure him,

49. PART TITLE

UNIVERSAL - INTERNATIONAL

"APACHE DRUMS"

END OF PART

1

MS

NO. DESCRIPTION DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE **UNIVERSAL - INTERNATIONAL**
"APACHE DRUMS"
P A R T
2

2, MED SEOT SIDE OF **STREET EXT. DANCE**
HALL (DAY)
Barouche, drawn by two horses,
standing before saloon - Jehu &
Betty Careless on stoop before door
of saloon removing sign - one girl
inside building handing out boxes
& belongings thru' open window to
two girls - put them in barouche

3, CLOSE SHOT IN BLACKSMITH **SHOP**
Joe looking off - Chacho tending
to burro foal & burro - looks off
& in talk -

JOE - Would you say it was noon, Chacho?

CHACHO - The sun is straight up,

4, MED CLOSE SHOT EXT. **BUILDING**
Vaquero standing near tree f.g.
strumming guitar - men b.g. watch-
ing off -

5. CLOSE PAN SROT **BLONDE GIRL**
As she moves from barouche to girls
at window - takes box & exits - cam-
era holds on other two girls, one
looking out window, as they smile
off

6, MED CLOSE SHOT EXT. **BUILDING**
Vaquero leaning against tree near
f.g. as he strums guitar - other
men b.g. watching off -

7, CLOSE SHOT UNDER **PORCH**
Sam leaning against porch post as
he watches off - man crosses b.g.
with pack mules - Sam looks off -
exits past camera -

JOE O.S. - Sam!

8. SHOOTING ACROSS STREET FROM UNDER
ROOF OF BLACKSMITH SHOP

Joe working f.g. at forge - works bellows pole with right hand - holds horseshoe in tongs in forge coals with left hand - **Sam** coming across street from b.g. to him - man crosses with pack mules & exits - **Sam** & Joe talk - **Sam** nonchalant - moves around behind Joe & stops f.g. - camera dollies in - Joe swings suddenly on **Sam's** jaw - knocks Sam off scene f.g. - furious -

JOE - It's past noon, Sam,

SAM - I own a watch, But I've changed my mind. I think I'll stay in Spanish Boot.

JOE - I don't remember we gave you any choice.

SAM - You haven't any charges against me that'll hold-up in court,

JOE - My decision that you're no good for this town may not be strictly legal, but it's gonna stand,

SAM - It's a convenient decision, Leaves you a nice clear field with Sally, It's just the kind of a decision a pious-mouthed hypocrite would make!

JOE - I said you were leavin'!

9. CLOSE HIGH SHOT SAM

On ground - turns to camera as he rises on one knee & reaches for gun

10. INT. BLACKSMITH SHOP

Joe holds hammer upraised as he moves forward to **Sam** as **Sam** starts to pull gun - **Sam** drops gun to the ground - rises - wipes blood from his mouth & exits sullenly - Joe picks up **Sam's** gun - camera pans & dollies in as he crosses to **Sam** - speaks firmly - camera pans as **Sam** moves out from under blacksmith shop porch & across street toward b.g. - horse-drawn barouche comes on from side & passes **Sam** - barouche carrying Betty & her girls - Jehu driving - camera pans on barouche

(Continued)

- 10, (Continued) as it'rolls along & holds on Joe f.g. - Joe looking off - thoughtful - camera **pans** & tilts down **as** he turns & puts **Sam's** gun down on **anvil** - hand exits -

JOE - Drop it! Now get up and get out! Look, Sam - this isn't between you and mi, It has nothing to do with Sally. You're going just like Betty and her girls **because** you're no good for the town - and the town **has** no **use** for you,

SAM - You'wouldn't send me **out** without my **gun**.

JOE - The road to Silver **Springs** is safe enough, The onl place that isn't safe for you is panish Boot! Now, if you **can** hurry up and catch the girls, (Off scene) They'll be good company for you on the road.

MEN & GIRLS AD LIB O.S. & ON SCENE)
So long, honey! Good-bye- so long,
Good-bye, So **long!**

...DISSOLVES INTO

MED LONG SHOT OF **TRAIL** AT EASE OF
ROCKY CLIFFS
Sam riding forward -

- 11, MED CLOSE **SHOT** ON TRAIL
Sam riding forward - camera pans -
he stops - looks **down** & off - exits
near camera slowly -

12. MED HIGH **SHOT** DOWN TO FLOOR OF
CANYON & TRAIL
Barouche turned on its **side** -
bodies of Betty & girls strewn
about - Johu at far side of car-
riage, propped up - Sam rides on
from **side** - dismounts -

13. **CLOSE** SHOT **SAM**
Coming forward by horse - stops
- stares off - **stunned** - turns
away -

NO.	DESCRIPTION	DIALOGUE	REEL TWO PAGE 4
14.	MED HIGH SHOT DOWN TO FLOOR OF CANYON & TRAIL Sam starts to remount horse - stops - runs across open space to far end of barouche -	JEHO - Mr. Sam!	
15.	CLOSE SHOT JEHU Propped against wheel, lying on ground - Sam kneels into scene by him - takes hold of brim of Jehu's high silk hat -	JEHU - Let it be,	
16.	LARGE CLOSE UP JEHU Sam's fingers holding brim of Jehu's hat - hand almost exits as Jehu speaks weakly -	JEHU - They took my hair -- Apaches -- Mescalero Apaches.	
17.	CLOSE UP SAM Reacts - looks off & up -	SAM - Mescaleros?!	
		JEHU O.S. - Yeah, They're back over the border, There's a lot of them.	
18.	LONG PAN SHOT UP TO RUGGED CLIFFS	JEHU O.S. - Mescalero -- hundred -- maybe two hundred. They came down out of the rocks - like ghosts,	
19.	CLOSE UP SAM Looking off & up - looks down - horrified -	JEHU O.S. - They're bad -- they say so themselves. Their hearts - are bad.	
20.	LARGE CLOSE UP JEHU Speaks with effort -	JEHU - They didn't come hollering -- or whoopin' --.	
21.	CLOSE SHOT JEHU & SAM Sam kneeling by Jehu - Jehu grabs Sam's shirt as he pleads - Sam looking about -	JEHU - You -- you'll warn the town, Mr. Sam?	
		SAM - Sure.	

22. LARGE CLOSE UP JEHU
Speaks urgently -

JEHU - You gotta warn the town!

23. CLOSE UP SAM
 Looking down - speaks shortly -

SAM - Sure, I'll warn 'em.

24. LARGE CLOSE UP JEHU
 Closes his eyes & expires -

25. CLOSE SHOT SAM & JEHU
Sam looks closely at Jehu, & re-
 moves **Jehu's** hand from his shirt -
 looks about nervously - starts to
 rise -

26. **MED CLOSE SHOT ON TRAIL**
Sam rising from far end of barouche
 b.g. - looks about at the dead girls
 - comes forward slowly - stops -
 puts hand in empty holster - looks
 off & up nervously -

27. LONG PAN SHOT UP TO RUGGED CLIFFS

28. **MED CLOSE SHOT ON TRAIL**
Sam hurries forward to horse, cam-
 era tilting - removes canteen from
 saddle & drinks - returns canteen
 to saddle - looks about warily &
 almost exits at side -

29. **MED HIGH SHOT DOWN TO FLOOR OF CAN-
 YON & TRAIL**
Sam moves around horse & mounts
 quickly - rides off scene at side -

...DISSOLVES INTO

LONG SHOT OF TRAIL AT BASE OF CLIFFS
Sam rides on from behind rock near
 f.g. - rides toward b.g. (away from
 Spanish Boot) -

...DISSOLVES INTO

CLOSE SHOT JOSHUA TREES
 Crude sign fastened to tree reads -

SILVER SPRINGS

9

NO,	DESCRIPTION	DIALOGUE	REEL TWO PAGE 6
30.	MED SHOT OM DESERT NEAR JOSHUA TREES Sam riding forward - camera pans as he turns slightly & rides forward among trees - stops near f.g. - looks about - camera tilts down to horse's feet - they exit -		
	...DISSOLVES IMTO		
	LONG SHOT OF RUGGED PASS Sam rides on from behind low cliff near f.g. & gallops forward - camera pans - he slows & rides along by shale cliff		
31.	CLOSE SHOT SAM Camera pans slightly as he rides forward & stops - looks off in- tently - sees -		
32.	MED LONG SHOT TO ROCKY CLIFF Camera pans -		
33.	CLOSE SHOT SAM Looking off - tries to calm horse as horse snorts nervously - Sam rides forward -		
34.	MED PAN SHOT NEAR BASE OF SHALE CLIFF On Sam as he rides along toward nar- row pass -		
35.	LONG SHOT OF PASS Camera angles around slowly		
36.	CLOSE SHOT SAM Camera pans slightly as he rides forward - stops - he & horse ner- vous - looks about -		
37.	MED LONG SHOT OF ROCKY CLIFF Rock tumbles down steep pass wall		
38.	CLOSE SHOT SAM Watching off - horse moves nervous- ly - camera pans as horse turns to b.g. & moves away slowly - stops - Sam kicks horse in the flank & horse starts off at a run -		
39.	MED SHOT IN PASS Camera pans as Sam races toward b.g. on horseback - almost exits at side ...DISSOLVES INTO		

39. CONTINUED

CLOSE SHOT SAM(NIGHT)

Squatting close to wall of cliff,
smoking cigarette cupped tight be-
tween his hands - looks off, star-
tled - puts out cigarette - camera
pans & tilts up to his horse as
horse moves about nervously - Sam
comes on & starts to mount horse

40. MED SROT TO BASE OF CLIFF

Sam mounting horse in shadows -
camera pans as he rides fast toward
b.g. - exits -

...DISSOLVES INTO

MED LONG HIGH PAN SHOT DESERT

Sam riding forward in middle dis-
tance - camera pans him into stand
of Joshua trees -

41. MED CLOSE SROT ROCKY CLIFF

Two Indians climbing slowly up
gully toward camera - camera pans
- Indians stop behind cover of
rocks - look off -

42. MED LONG HIGH SHOT JOSHUA TREES

Sam riding forward among trees -

43. MED CLOSE SHOT ROCKY CLIFF

Two Indians aim rifles off from
cover of rocks -

44. CLOSE SHOT THIRD INDIAN

Holding rifle ready - aims - looks
off suddenly - sees -

45. MED LONG HIGR PAN SHOT DESERT

Stagecoach coming forward across
desert in b.g. -

46. CLOSE SHOT THIRD INDIAN

Glances off - gives out with coyote
yell -

47. CLOSE SHOT TWO INDIANS

Look off & up -

48. CLOSE SHOT THIRD INDIAN

Motions off to side meaningly -

49. CLOSE SHOT TWO INDIANS
Turn to side & look off - see -
50. MED LONG HIGH PAN SHOT DESERT
Stagecoach coming forward toward
Joshua trees -
51. CLOSE SHOT TWO INDIANS
Aim rifles to side -
52. MED LONG HIGH SHOT JOSHUA TREES
Stage coming forward on road be-
hind trees - camera pans as stage
comes forward, passes camera &
almost exits at side -
53. CLOSE SHOT TWO INDIANS
Aiming rifles off & down - one
fires -
54. MED PAN SHOT DESERT
Sam riding forward in middle dis-
tance - camera pans as horse breaks
into a run, passes camera & moves
toward b.g. -

INDIANS YELL

...DISSOLVES INTO

MED SHOT INT. CHURCH (SIDE)
Reverend Griffin standing behind
pulpit directing hymn singing -
girl b.g. playing tiny organ -
people seated in church, singing -
camera pans & dollies in close to
Joe & Sally seated near b.g. - Sam
enters from street b.g. - looks a-
bout - hurries forward & sits by
Joe - speaks quietly & urgently -
Joe ignores him - irked - both men
start to rise -

MEN & WOMEN SING ON & OFF SCENE:
Softly now the light of day
Fades upon my sight away
Free from care, from labor free
Lord, I would commune with Thee
Thou whose all-pervading eye
Naught escapes without within
Pardon each infirmity
Open fault and --

(Continued)

NO, DESCRIPTION

DIALOGUE

REEL TWO PAGE 9

54. (Continued)

SAM - The Mescalero Indians are over the border! They bushwhacked Betty and her girls in Gamo Pass! They're heading this way! Look, you've got to listen to me! I only came back to warn you! I pretty near didn't make it!

JOE - Come outside!

55. INT. CHURCH FROM REAR
Sam & Joe rising from bench near f.g. - Griffin b.g. leading hymn - Sally & others turn & watch as Joe & Sam exit f.g. -

MEN & WOMEN SINGING:
-- secret sin.

56. CLOSE SIDE SHOT EXT. CHURCH DOOR
Sam & Joe come out & stop f.g. - talk - Sam urgent - Joe turns to b.g. & calls - Pedro-Peter steps forward from shadows - talk - members of church come out & stand b.g. -

MEN & WOMEN SING O.S.
Amen.

JOE O.S. - Well, Sam, (Comes on) what is it?

SAM - Look - I've ^{got} no reason for coming back here, I tell you the Mescalero's are on the prod! You'd better get set for them!

JOE - Pedro-Peter! Pedro-Peter here is a scout from Fort Cook. Tell him -- where are all the Mescaleros?

PEDRO-PETER - Two days now since troops chase Victorio and all Mescalero fighting men across border to Mexico!

JOE - You helped fight 'em? That's the truth, Sam! There isn't a war party this side of the border big enough to butcher a sheep:

57. CLOSE UP SAM, JOE & PEDRO-PETER
Favoring Sam & Joe as they talk
angrily - camera pans as Sam moves
across to Sally & group of people
near door - pleads - she turns &
exits quickly into church - cam-
era pans as Sam turns to Joe &
almost shouts - Joe menacing &
firm -

JOE - Did you really see any Indians?
Well - did you?!

SAM - Yes, Why should I lie to you, Joe?

JOE - That I wouldn't know. But what-
ever the reason, you're not gonna get
away with it!

SAM - Sally - tell these people whatever
else I do, I don't lie! Well, tell
them! I'm not lying! The Indians
killed Betty and her girls!

JOE - There must've been an awful lot of
Indians to scare you back into town!
But we don't want you here!

SAM - I'm not going out again!

JOE - These good citizens will help you
on your way!

58. MED HIGH SHOT EXT. CHURCH
Joe exits f.g. as townsmen grab
Sam

MEN AD LIB - Throw him out," Ride him out
on a rail! Yeah! etc.

59. MED CLOSE SIDE SHOT EXT. CHURCH
Sam struggling as men grab him -
other men come on with rail -

MEN SHOUT AD LIB - Get him!

60. MED HIGH SHOT EXT. CHURCH
Women watching as Sam fights men
- they lift him up on rail. -

MEN SHOUT AD LIB

NO.	DESCRIPTION	DIALOGUE	REEL TWO	PAGE 11
-----	-------------	----------	----------	---------

61, LONG SHOT OF **STREET** & DESERT FROM
UNDER PORCH
Runaway stagecoach racing forward
 from desert b.g. -

MEN SHOUT AD LIB O.S.

62, MED HIGH SHOT **EXT. CHURCH**
 Men have **Sam** up on rail - some
 turn & look off - react - two men
 exit quickly -

MEN AD LIB

MAN - Oh, look!

63. LONG SHOT **UNDER PORCH**
 Two men run on from side near f.g.
 = stop runaway stagecoach-as it
 comes forward - Men **grab** reins -

MEN AD LIB - Whoa! Whoa! Steady! Whoa,
 there." Hold it! Whoa! Steady, boy!
 Steady!

64. PART TITLE

UNIVERSAL - INTERNATIONAL
 "APACHE DRUMS"
 END OF PART
 2

MS

NO. DESCRIPTION DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"
P A R T
3

2. MED HIGH SHOT EXT. FRONT OF CHURCH
(WIGHT)
Men turn from Sam on rail & many
rush off near f.g. - excited -

3. CLOSE SHOT SAM (LOW CAMERA)
Men's legs rush past close to cam-
era - Sam rises to one knee & looks
off - women b.g. -

4. SHOOTING UNDER PORCH TO STREET
Townsmen running on from side to
coach which stands st side of
street beyond porch - men holding
reins of horses -

5. CLOSE SHOT SAM
Looking off - grim - puts on hat
- exits at side f.g. -

6. SBOOTING FROM UNDER PORCH TO STAGE
Joe, Pedro-Peter & others standing
about coach - Sam comes on near
f.g. -

7. CLOSE HIGH SHOT MT. SIDE OF STAGE
Joe pulls arrow from side of coach
- bodies of two girls inside coach
are studded with arrows - Man gets
into coach - Sam comes on - stops
by Joe - talk - Sam grabs Joe's
coat - furious - Joe exits - Sam
glares off after him -

MAN - Here, give me a hand,

2nd MAN - It's an Apache arrow!

3rd MAN - They were ambushed!

JOE - I guess you were right,

SAM - When this is over, I'll --

(Continued)

NO, DESCRIPTION

DIALOGUE

REEL THREE PAGE 2

7. (Continued)

JOE - When this is over you're leaving town!

...DISSOLVES INTO

SHOOTING UP TO TOP OF DESERT HILL
(NIGHT)

Coyote outlined at top of hill -
howls -

8. EXT. BLACKSMITH SHOP & CORRAL
Horses whinny nervously Prom cor-
ral f.g. - pull at ropes - guard
comes on & looks about warily -

9. MED SHOT EXT. BLACKSMITH SHOP
Joe, Griffin, Keon, Bert & other
men seated & standing about - talk
- worried -

MAN - I've heard all the arguments - and
I still sag we oughta send a messen-
ger to the Fort,

GRIFFIN - The Mayor has told you why he
feels it isn't worth the risk!

2nd MAN - Best to risk one man than to
risk the whole town,

JOE - Well, since most of you are in
favor of sending word, who would like
to take a little ride?

BERT - I'll take that little ride!

JOE - Kinda young, aren't you?

10. CLOSE UP BERT KEON & MR. KEON
Sober - Keon speaks - proud -

KEON - The kid can ride.

JOE O.S. - How do you know?

KEON - I oughta know - I'm his pa!

11. CLOSE UP GRIFFIN & JOE
Looking off - Joe warning -

JOE - There may be a big war party out
there,

BERT - Let me ride my own horse and
there's not an Indian pony that'll
even smell his dust!

13. CLOSE UP GRIFFIN & JOE
Looking off - Joe looks over his
shoulder -

14. CLOSE SHOT PEDRO-PETER & TWO MEN
Pedro-Peter turns & starts to exit
b.g. -

SAM - Oh.

SALLY - Oh, you needn't hurry, Sam --
about what happened in front of the
church -- I'm sorry. But I couldn't
say anything.

SAM - I suppose not.

SALLY - I'd like to tell you that deep in here I do believe you, But when you tell me to say that you don't lie - I couldn't! What's in here isn't proof!

SAM - That's all right,

SALLY - I was trying to explain that --

SAM - **All** right -- you said you were
sorry.

SALLY - I want you to understand.

SAM - Sure, I understand.

NO.	DESCRIPTION	DIALOGUE	REEL THREE PAGE 4
16.	LARGE: CLOSE UP SALLY & SAM (HIGH) Favoring her as she looks up at him - talk - she urgent -	SAM - You'd like me to be a good man - like Joe!	
		SALLY - I want you to be a good man like the best of Sam Leeds!	
17.	CLOSE UP SAM & SALLY Favoring him as he looks down at her - talk - he holds her closer as he speaks -	SALLY - The Sam Leeds that came back to warn the town that threw him out!	
		SAM - Oh, why do we have to talk about all this?	
18.	LARGE CLOSE UP SALLY & SAM (HIGH) Favoring her as she looks at him he speaks softly - kisses her ardently -	SAM - I'm back -- we're here,	
19.	CLOSE UP SALLY & SAM As she pulls away from him - disturbed & angry - camera pans as he follows her to door b.g. - she turns off light & exits - Sam opens door & starts outside -	SALLY - Oh, you won't listen! Go on - get out! I've got to lock up!	
20.	MED SHOT EXT. CAFE Sam coming out of cafe - Bert Keon, leading horse, crosses close to camera - Sam walks forward - stops looks about - Pedro-Peter comes on		
21.	CLOSE SHOT SAM Pedro-Peter comes on & passes Sam - stops - talk - Sally comes on in b.g. - stops - listens - Pedro-Peter exits - she comes forward to Sam - camera dollies in - talk - irked - she starts past Sam -	SAM - Where's he going?	
		PEDRO-PETER - To the Fort,	

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL THREE PAGE 5

21. (Continued)

SAM - Do you think the kid **can** make it?

PEDRO-PETER - Maybe -- maybe not. You talk well. Maybe you talk to the Mayor?

SAM - What about?

PEDRO-PETER - The Lieutenant Glidden told me to wait for him, Tomorrow he comes here, Why send the boy?

SAM - There's no ~~sense~~ **sense** my talking to a Mayor.

PEDRO-PETER - You are a white **man**,

SAM - There are white men that other white people don't believe,

SALLY - What boy were you talking about?

SAM - **Bert** Keon.

SALLY - The scout felt he might get killed?

SAM - That's roughly it.

SALLY - **And** you wouldn't even **try** to talk to Joe?

SAM - He wouldn't believe me! Why should he? Even you wouldn't tell them I was truthful!

22. MED CLOSE SHOT ON STREET NEAR CAFE
Sam watching b.g. as Sally runs forward & exits past camera -

23. MED SHOT EXT. BLACKSMITH SHOP'
Joe, Griffin, Keon & other men standing about - **Bert** on horse - takes message **from** Joe & rides off near f.g. - Sally runs on **from** b.g. & stops - looks off -

JOE - Good luck, Bert!

24. EXT. CHURCH & STREET
Bert rides on - stops - waves - rides on toward side b.g. -

25. CLOSE SHOT SALLY & JOE
Hen b.g. - all watching off -
anxious - Joe moves close to Sally
as he speaks - she disappointed -
camera dollies along beside & ahead
of them as they walk along - talk
- stop - he speaks gently - both
react - tense - listen -

JOE - Did you want to say something to Bert?

SALLY - No. Nothing,

JOE - He's a good rider, He'll make it,
Ch - uh - could I walk home with you, Sally?

SALLY - Sure, I'm sorry Sam had to come back, I'd hoped if he went to Silver Springs and missed me -- really missed me -- he'd get a job and make good and send for me.

JOE - That can still happen, Sally.

SALLY - Oh, I thought maybe he'd changed when he fought his way back to town, But he hasn't. He's still Sam, And I'm still me -- and I feel just the same way about him. What'll I do, Joe?

JOE - I can't tell you, I was hoping Sam would stay away,

SALLY - It's kind of a pity that I only like bad men and want to make them good,

...DISSOLVES INTO

CLOSE UP DOWN TO TOP OF MESCALERO
DRUM
Many Indian hands beating out
rhythm on drum -

...FADE OUT

26, FADE IN - MED LONG SHOT NEAR TOWN
OF SPANISH BOOT & WELL (DAY)
Chacho, Joe, Mrs. Keon & others
coming forward across open place
to well near f.g. - Chacho leading

(Continued)

26. (Continued) burro forward around well to near side - guard, with rifle ready, stops near Joshua tree near well -

27. **CLOSE SHOT MRS. KEON & JOE**
Coming forward - stop - talk - she worried - proud - Joe gives bucket to her - other women coming forward in b.g. carrying buckets -

MRS. KEON - Shouldn't he be back by now?

JOE - Don't worry about your boy, Mrs. Keon. He's on a good horse and he's a smart lad,

MRS. KEON - Yes, Bert's too smart a boy to be caught by no-account Indians!

28. **CLOSE SHOT OVER WELL**
Chacho at far side of well - pulls bucket up by rope - looks in bucket. - lowers bucket into well again - removes hat - grumbles -

CHACHO - Caramba! Pos'hora que pasa?!
(Gosh! Now what's happening?)

29. **CLOSE SHOT MRS. KEON & JOE**
Looking off - he exits near camera

30. **MED CLOSE SHOT TO WELL**
Chacho moving around to near side of well - climbs down into well on ladder - Joe & two other men come on & look down into well

31. **CLOSE UP AT WELL**
Joe & two men looking down into well - Chacho climbs up ladder into scene - speaks - agitated - Joe exits at side as Chacho looks down into well again

CHACHO - Please take the Senora Keon away!

32. **MED CLOSE SHOT GROUP OF WOMEN**
Mrs. Keon comes forward, dropping bucket - Joe rushes on from camera & grabs her - pleads - she moans - two women lead her away toward town in b.g. - Joe exits f.g. -

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL THREE PAGE 8

32. (Continued)

JOE - Please - please, Mrs. Keon! Please!

MRS. KEON GASPS

JOE - Both of you!

MRS. KEON - Oh, no!

JOE - Please!

MRS. KEON (Sobs) - Oh, no! No!

33. **CLOSE UP AT WELL**

Two men watching as Chacho, at top of ladder in well, pulls rope down

...DISSOLVES INTO

VIEW OF STREET IN SPANISH BOOT

Pedro-Peter standing under roof of building at far side of street - Chacho leading burro forward - stops by dead tree near f.g. & pours jug of water around base of tree - he & Pedro-Peter talk - man leading mules across in b.g. - Sam comes on under porch behind Pedro-Peter

CHACHO - The people will not drink the water, You see, the Mescaleros put the dead boy in the well. Who knows? Maybe it will bring the trees back to life,

34. **CLOSE SHOT PEDRO-PETER**

speaks as Sam stops by him - both look off - talk - exit at side -

PEDRO-PETER - Puede ser. (Maybe)

SAM - Are you thirsty?

PEDRO-PETER - But it is the law of the Apache! No touch the dead -- no touch the things that touch the dead,

SAM - Come on in and I'll get you a beer,

PEDRO-PETER - White man have law: No beer - no whiskey for Indians,

SAM - That law doesn't obtain now that you can't get drinking water, Come on,

35. INT. CAFE
Townsmen seated about at tables -
man serves mugs of beer to men -
Sally comes out of kitchen b.g.
carrying several mugs of beer -
puts them on table - looks off -

36. MED CLOSE SHOT INT. DOOR OF CAFE
Sam entering, followed by Pedro-
Peter - camera pans as they move
along at far side of table - men
seated at table, watching them -
Sally turns to **Sam** as he sits -
talk - she puts two mugs of beer
on table & exits - **Sam** gives mug
of beer to Pedro-Peter when Pedro-
Peter refuses to sit at table by
him - Pedro-Peter drinks - **Sam**
looks about defiantly at men -
gives his mug of beer to Pedro-
Peter -

SAM - Two beers, huh, Sally?

SALLY - You know it's against the law to
sell or give liquor to an Indian!

SAM - But you're selling it to me! Sit
down, Go on. I just had one a lit-
tle while ago,

37. MED SHOT TO DOOR
Men at table f.g. turn & watch
Griffin & Keon as they enter -
Griffin stops near table - looks
off - grim -

38. CLOSE SHOT IN CAFE
Sam & other men seated at table -
looking off - Pedro-Peter standing
by **Sam** - puts down mug of beer -
camera pans as he crosses behind
table & exits - camera holds on
Keon & Griffin - talk - Sally &
Keon exit at side - men talk -

KEON - Any you men got water? We're
scoutin' water for the kids and the
women,

SALLY - I've got some water in the kitch-
en, Water from yesterday,

KEON - Thank you, miss,

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL THREE PAGE 10

38, (Continued)

SALLY - Come along, Mr. Keon.

MAN - We should be making **plans** to get water,

GRIFFIN - It has been discussed, The Mayor has decided to wait for the patrol,

39. CLOSE UP SAM

Seated at table - looks up - speaks
- grim -

SAM - That was a decision he could have made last night⁸

40. CLOSE UP GRIFFIN
Glaring off - furious

GRIFFIN - The decision to send young Keon to the Port was made by all of us!

41. CLOSE*HIGH SHOT OF TABLE
Sam seated - looks about - camera tilts up & pans as he rises & moves around behind other table - taunting - **man** volunteers- Griffin protests - all the men volunteer - men at end of table rises & exits - other men rise & move toward door
b.g. -

GRIFFIN O.S. - Not just by Joe Madden! Now it is our decision - and his - that we wait,

SAM - If there were ten real men here, I'd volunteer to take them out for water!

RANCHER - I've got a stake wagon and a team, If they went, I'd go with 'em!

SAM - Well, that's one man!

GRIFFIN - You've no right to do this, Leeds!

SAM - I don't like women **and** children going thirsty, Reverend Griffin!

2nd MAN - Count me in!

SAM - That's two men, Who else? Well - looks like we got up a party! Get your rig hitched up, huh?

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL THREE PAGE 11

41. (Continued)

GRIFFIN - You're taking these men to their death!

SAM - Well, they volunteered. All right, men -- let's get going, huh?

GRIFFIN - Joe Madden may have something to say about this!

42. CLOSE UP SALLY

Looking off - tense - exits near camera -

43. CLOSE UP SAM

Looking off - Sally comes on to him from side - talk - he flippant - she stops him as he moves away - she accusing & bitter - he exits past camera - she looks off -

SALLY - Do you know what you're doing, Sam?

SAM - Getting water.

SALLY - Because of the women and children?

SAM - That's right,

SALLY - You didn't worry very much about Bert Keon last night, He was just a kid,

SAM - This is different,

SALLY - I wish I could believe that! Except that I know you, and this looks like a very good chance for Sam Leeds to show up the Mayor -- the Mayor who drove him out of town -- and wouldn't believe him when he came back,

SAM - You really know me, don't you, Sally?

...DISSOLVES INTO

44. LONG SHOT UNDER PORCH TO STREET
NEAR EDGE OF TOWN
Horse-drawn wagon & mounted men
coming around corner of building
near b.g. -

REEL THREE PAGE 12

46. PART TITLE

UNIVERSAL - INTERNATIONAL

"APACHE DRUMS"

END OF PART

3

MS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PARTTITLE UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"
P A R T
4

2. MED LONG SHOT PAST PORCH OF
BUILDING TO STREET (DAY)
Camera pang as Sam rides ahead of
wagon down street - they stop in
front of Joe & Rev. Griffin -

3. CLOSE SHOT JOE & GRIFFIN
Pedro-Peter stands b.g. holding
rifle -

JOE - This isn't a very smart move,
boys. You'll have to go to Boyd Can
yon for water.

4. CLOSE SHOT SAM
Mounted - sneers -

JOE O.S. - And they'll bushwhack you
there surely.

SAM - We want water for the women and
kids,

5. CLOSE SHOT JOE, GRIFFIN &
PEDRO-PETER
Camera pans Joe to Sam - talk -
Joe angry - Sam smug' - camera
pans to include some of towns-
people mounted b.g. -

JOE - If you'd asked the women and kids,
maybe they'd tell you they'd rather
have live husbands and fathers, than
a promise of water they'll never get.

SAM - I told the boys you'd say that.
Our minds are made up.

JOE - So your minds are made up, eh,
boys?

MEN AD LIB - That's right. Yeah, Sure
are. You betcha!

Camera pans & dollies as Joe
crosses to Pedro-Peter - Cakes
rifle - cocks it -

JOE - That leaves me no choice.

NO.	DESCRIPTION	DIALOGUE	REEL FOUR PAGE 2
6.	CLOSE SHOT SAM Others b.g. -		
7.	CLOSE SHOT JOE, GRIFFIN & PEDRO- PETER Griffin plads with Joe		
		GRIFFIN - If they're determined to get killed, there's nothing you can do, You don't want blood on your hands.	
8.	CLOSE SHOT SAM Mounted - others mounted b.g. -		
9	CLOSE SHOT JOE & OTHERS He lowers the gun - camera pans & dollies as he crosses to Sam - hands Sam the rifle - exits - Pedro-Peter comes on f.g. - hands Sam bandoleer with few cartridges for rifle - Pedro-Peter exits f.g. as Sam spurs his horse - he exits side -		
		JOE - Here - if you're going, take a decent gun.	
		SAM - Thanks,	
10.	MED LONG SHOT EXT. STREET IN SPANISH BOOT Sam rides ahead to b.g. followed by others citizens in wagon & on horseback - they exit in cloud of dust - ...DISSOLVES INTO LONG SHOT OW ROCKY HILLSIDE (DAY) Sam & party ride across toward f.g. - camera pans - Sam rides around to b.g. as others come forward -		
		MAN CALLS - Hey, Sam! Look who's in the wagon.	
11.	MED CLOSE MOVING SHOT IN WAGON Rev. Griffin seated in back of wagon - Sam & others riding b.g. - talk - Griffin holds revolver - Sam rides off to f.g. exiting -		
		SAM - What are you doing here?	
		GRIFFIN - Might need another man,	

(Continued)

11. (Continued)

SAM - I thought you were against the whole idea.

GRIFFIN - I am I warn **you** again to turn back before the Indians ambush you.

SAM - We've come this far. I guess we can make it the rest of the way. But we'll be glad of your help with the water barrels, Reverend.

...DISSOLVES INTO

MED LONG SHOT BY STREAM IN BOYD CANYON (DAY)

Sam and water party ride on from side - camera pans as **they** move to b.g. -12. MED LONG SHOT SAM & OTHERS
Riding to f.g. - halt - some dismount - run forward to water - others dismount and hurry forward - drink -

DRIVER - Whoa!

SAM - Take a good drink, boys. Then we'll fill the barrels.

13. MED SHOT MEN AT RIVER'S EDGE
Drinking -14. MED SHOT GRIFFIN & SAM
Others b.g. - drinking - washing faces - Griffin stands up - alert - draws revolver - he and Sam look off upward as they hear bird call - **Sam** goes to b.g. - gives instructions to other men - Griffin remains near camera - looking about -

SAM - Well the only faces I see aren't Injuns.

GRIFFIN - Indians are the devil's children. Their eyes **are** as sharp as his. They know you are here.

SAM - They must be lookin' the other way, eh? All right, boys, let's fill the barrels. Keep a sharp eye out, now, for those Injuns.

...DISSOLVES INTO

MED LONG SHOT EXT. STREET IN SPANISH BOOT (DAY)

Camera pans on small boy riding a stick horse and playing Indian - he runs --

(Continued)

14. (Continued) --around to f.g. &
across to b.g. to house -

BOY SHOUTS - Injuns! Injuns! Injuns!
Really Injuns!

15. MED LONG SHOT BAND OF ARMY
CAVALRYMEN
Riding to f.g. from back of
church - two Indian guides ride
back of Lt, Glidden -

16. MED LONG SHOT EXT. HOUSE
Joe comes out to street - camera
pans as he walks across deserted
street -

17. MED SHOT CAVALRY
Riding slowly forward -

18. MED SHOT JOE
Camera pans as he walks out to meet
the horsemen riding forward -

19. CLOSE SHOT JOE
Looks off - smiles -

20. MED LONG SHOT GLIDDEN
Leading band - two Apache Indian
scouts ride just back of him - Glidden
holds up hand for party to halt - he
dismounts & moves forward as Joe comes
on - they shake hands - talk - Glidden
brushes dust-laden uniform - starts to
remove glove -

JOE O. S. - Well, we're (ON SCENE) cer-
tainly glad to see you, Lieutenant
Glidden.

GLIDDEN - Trouble?

JOE - Well some. A man reported a big
war party. We tried to get word to
the fort but our messenger was killed.

GLIDDEN - You can count yourself fortu-
nate you only lost one man. Victorio
is back across the border with two
hundred braves.

21. CLOSE SHOT THE TWO
Favoring Joe -

GLIDDEN - Colonel Havens and the Second
Cavalry cut his trail last night.

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL FOUR PAGE 5

21. (Continued)

JOE - Some of the men were a little doubtful when you'd ride in so - they went out **for** water.

22. CLOSE SHOT THE TWO

Favoring Glidden - others b.g. -

JOE - I suppose they're safe enough,

GLIDDEN - I don't know. I've learned not to underestimate the Apaches. **They** can move as fast on foot as on horse, find water anywhere, and survive on a diet of prairie juice, rattle-snake and lizard, Uh - they could be anywhere. Where did your **men** go?

23. CLOSE SHOT THE TWO

Favoring Joe - Glidden exits f.g.
- Joe goes fast to b.g. -

JOE - Boyd Canyon.

GLIDDEN - Boyd Canyon! Well we'd better get out there and convoy them back.

JOE - Wait for me and I'll ride with you,

GLIDDEN - All right.

24. ~~MED~~ LONG SHOT EXT. OPEN COUNTRY

~~Sam~~ and water party moving to f.g. - exit side f.g. - camera ~~pans~~ quickly to **band** of Indians in far b.g. -

25. ~~MED~~ CLOSE TRAVELLING SHOT SAM

Riding alongside wagon -

26. CLOSE TRAVELLING SHOT SAM

Riding to f.g. - **speaks** to o.s.
Griffin - others riding b.g. -

SAM - I like your notion, Reverend, that Apaches are just evils the Lord created to try honest men.

27. CLOSE TRAVELLING SHOT GRIFFIN & DRIVER

On wagon - Griffin **speaks** to o.s. Sam -

SAM O.S. - I'm safe - I'm not an honest man,

GRIFFIN - You'll do well to boast of something better than your **lack** of honesty,

NO.	DESCRIPTION	DIALOGUE	REEL FOUR PAGE 6
28.	CLOSE TRAVELLING SHOT SAM Laughs - boasts -	SAM - I could boast how easy it was to go out and get the water when the Mayor was too scared to stir out of town.	
29.	CLOSE TRAVELLING SHOT GRIFFIN & DRIVER ON WAGON Griffin scolds -	GRIFFIN - Yes, you would make such a boast. It may be your only reason for coming out here,	
30.	CLOSE TRAVELLING SHOT SAM Riding forward - smiles -		
31.	LONG SHOT ACROSS OPEN FLAT COUNTRY TO INDIANS Riding fast to f.g. - camera pans fast to water party - men riding at rear of the caravan - one man looks back -		
32.	CLOSE TRAVELLING SHOT SAM Riding forward - others riding forward b.g. - Sam turns head quickly to b.g. -	MAN SHOUTS O.S. - Apaches!	
33.	CLOSE TRAVELLING SHOT GRIFFIN & DRIVER ON WAGON Look to b.g. - alarmed -		
34.	LONG SHOT APACHES Riding fast forward -		
35.	CLOSE SHOT SAM Shouts off to side - turns horse -	SAM SHOUTS - Whip those horses! INDIANS O.S. YIP	
36.	CLOSE SHOT GRIFFIN & DRIVER Move fast out of scene - other riders cross in front of camera -	DRIVER - Get up!	
37.	MED CLOSE SHOT SAM Riding to rear of water party - others exit - Sam exits f.g. -	SAM SHOUTS - Mescaleros!	
38.	LONG SHOT INDIANS Riding fast to f.g. -	INDIANS YIPPING	

NO.	DESCRIPTION	DIALOGUE	REEL FOUR PAGE 7
39.	MED LONG PAN SHOT ON WAGON Racing to f.g. - riders following close behind - Sam's horse steps in hole - Sam is thrown off -		
		INDIANS O.S. YIPPING	
40.	MED CLOSE PAN SHOT GRIFFIN & DRIVER On wagon - Griffin jumps off ~~wagon~~ - he regains his feet - waves madly to others to continue to b.g. - he runs to f.g.		
		INDIANS O.S. YIPPING	
		GRIFFIN SHOUTS - Go on! Go on!	
41.	MED SHOT SAM Camera pans as he gets up & runs across to clump, of bushes - stands looking around - darts across to pick up gun & rushes to f.g. in dust cloud - leaps forward into small depression - aims gun forward as Griffin runs up from b.g. & joins Sam -		
		INDIANS O.S. YIPPING	
42.	CLOSE UP SAM Griffin comes on to scene - they aim guns off to f.g. -		
43.	LONG SHOT TO INDIANS Sam & Griffin near camera, lying in shelter of bushes - aiming guns toward Indians b.g. -		
		INDIANS YIPPING	
44.	MED CLOSE ETGH SHOT SAM & GRIFFIN Fire guns		
45.	MED PAN SHOT ON INDIANS Riding fast across to f.g. - some exit - camera tilts down as one Indian is shot from horse - falls & rolls on ground -		
46.	MED SHOT SAM & GRIFFIN Aiming & firing at Indians b.g. as they ride hard in pursuit of the water party - Indians slow pace uncertainly, then change course & race across country, by-passing Sam & Griffin -		
		INDIANS YIPPING AD LIB	
		CHIEF SHOUTS AD LIB TO INDIAN RIDERS	

NO.	DESCRIPTION	DIALOGUE	REEL FOUR PAGE 8
47.	MED SHOT OF INDIANS As they ride one by one, across scene & exit -		
48.	MED CLOSE HIGH SHOT SAM & GRIFFIN Firing off -		
49.	MED PAN SHOT INDIAN RIDER Falls from horse - other Indians ride past -		
		INDIANS YIPPING AD LIB O.S.	
50.	MED CLOSE HIGH SHOT SAM & GRIFFIN Firing guns		
51.	MED SHOT INDIANS Racing past in the dust -		
52.	MED CLOSE HIGH SHOT SAM & GRIFFIN Firing guns		
53.	MED SHOT INDIANS Riding past in dust -		
54.	MED CLOSE SHOT SAM & GRIFFIN Firing -		
55.	MED SHOT INDIANS Racing past -		
56.	MED CLOSE SHOT SAM & GRIFFIN Sam speaks - Griffin turns revolver around & grasps it by barrel to use as a club - bullets strike the dirt near the two - Sam aims off - fires -		
		INDIANS O.S. YIPPING AD LIB	
		SAM - Three shots left, How's it with you?	
57.	LONG SHOT TO INDIANS Camera pans as they race across open country - chief signals them to stop -		
58.	MED CLOSE HIGH SHOT SAM & GRIFFIN Sam cocks gun - starts to shoot - Griffin checks him - speaks - points off -		
		INDIANS O.S. YIPPING AD LIB	
		GRIFFIN - Wait! Hold your fire. If we're going to die, get that one - aim at the chief.	

(Continued)

NO.	DESCRIPTION	DIALOGUE	REEL FOUR PAGE 9
58.	(Continued)	INDIAN O.S. SHOUTS COMMAND	
		SAM - The one in the purple shirt, huh?	
59.	LONG SHOT TO INDIANS Racing straight toward camera -		
60.	MED CLOSE HIGH SHOT SAM & GRIFFIN Sam aims carefully - fires -		
61.	MED LONG SHOT INDIANS Riding hard to f.g. -		
62.	MED CLOSE HIGH SHOT SAM & GRIFFIN Sam fires again		
63.	MED SHOT INDIANS Riding to f.g. - chief is shot - others' slacken speed - rein up - Indians mill around their wounded chief - he slumps - is supported by others -		
		TALKING AD LIB AMONG INDIANS	
64.	MED CLOSE SHOT SAM & GRIFFIN Looking off - tense -		
65.	MED SHOT INDIANS Ride off to b.g. -		
		INDIANS WAILING MOURNFUL CHANT	
66.	MED SHOT SAM & GRIFFIN Stand & look off to f.g. -		
		INDIANS O.S. WAILING	
67.	MED LONG SHOT INDIANS Slowly riding to b.g.		
		INDIANS WAIL	
68.	CLOSE UP SAM & GRIFFIN Look off - talk - Sam looks sharply at Griffin - looks off - speaks -		
		INDIANS O.S. WAILING	
		SAM - You must've been prayin', Reverend,	
		GRIFFIN - I've had little to do with Indians, but I've heard much, and none to tell me they would ride away from two defenseless men.	

(Continued)

68. (Continued)

SAM - I winged the Chief.

GRIFFIN - I give the credit and praise
 unto God.

SAM - May be.

69. MED SHOT THE TWO

They start off to b.g. - casting glances over shoulders to f.g.

INDIANS O.S. WAILING

70. LONG SHOT INDIANS

Moving slowly to b.g. -

INDIANS WAILING

...DISSOLVES INTO

MED LONG SHOT EXT. DESERT (AFTERNOON)

Sam & Griffin walking toward
camera - Griffin staggers - as they
approach camera - stop - talk -
camera tilts **down** as they sit on
ground - **camera** dollies in closer -
Griffin wipes face with bandana -
 licks his dry lips - they talk -
Sam offers to shake hands - Griffin
 pushes Sam's proffered hand away -
 speaks disdainfully - **camera** tilts
 up as Sam stands - **camera** dollies
 back as Griffin starts to get up -
Sam helps the older man to his feet -
camera tilts down & pans on the
 two **men's** legs as they wearily
 trudge on over the sand to **b.g.** -
 both **men** come into full view as they
 move **farther** to **b.g.**

SAM - You look tired, Reverend. Let's
take a spell.

GRIFFIN - When I was a lad in Wales, I
 would never have believed that I
 would sit in the middle of the Great
 American Desert with a common gambler
 sitting beside me, and the cries of
 Indians still ringing in my ears.

SAM - If anybody told me yesterday I'd be sitting side-by-side with a preacher, I'd never have believed it. Thanks for staying. I might not have gotten out of it alone.

(Continued)

NO, DESCRIPTION

DIALOGUE

REEL FOUR PAGE 11

70. (continued)

GRIFFIN - I stayed behind for the sake
of **the** others,

SAM - Look, Reverend, you give a dog a
bad **name** and everybody throws a stone
at him, Sure I gamble - I - I drink
too. I killed a man who was trying
to kill me. This - this is a rough
country, You've got to take care of
yourself,

GRIFFIN - You don't work. You mock
those who do. You care nothing for
your fellow men. This is what makes
your whole life an offense - even to
Sally who loves you.

SAM - There are some very choice words
to tell you what I think of all that -
I won't waste them on the desert.
Come on!

71. SHOOTING UP TO SKY AT BUZZARDS
Circling -

72. PART TITLE

UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"
END OF PART
4

RCS

NO, DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE **UNIVERSAL - INTERNATIONAL**
 "APACHES DRUMS"
 P A R T
 5

2. **LONG SHOT EXT. DESERT (DAY)**
Camera pans as Sam & Griffin
walk across - Sam waits for Griffin -
they continue together -

3. **SHOOTING UP TO SKY**
Vultures circling -

4. **MED DOLLY SHOT ON DESERT**
Sam & Griffin walking to f.g. -
come close to camera - stop -
look off sharply - react -

5. **MED SHOT SAM & GRIFFIN**
Backs to camera - locking to b.g. -
horsemen riding to f.g.

6. **CLOSE UP GRIFFIN & SAM**
Looking off to f.g. - speak -
Sam looks around to b.g. & back
to Griffin -

GRIFFIN - Another band of Mescaleros.

SAM - Might be - might be the same bunch
comin' back,

GRIFFIN - The devil's creatures', -play
ing cat-and-mouse to torture us.

SAM - No bullets - no protection - not
even anything worth taking a last
look at.

GRIFFIN - It's God's earth, man, You
wouldn't reject it in the hour of
your death.

SAM - Are you going to pray?

GRIFFIN - I have spoken to Him all my
life.

7. CLOSE UP THE TWO

Favoring Sam - talk - camera pans as Sam crosses back of Griffin, - crosses back - speaks bitterly - Sam starts to cross behind Griffin - Griffin reacts - jerks Sam around as they look off -

SAM - You feel it's my fault that you're out here, huh?

GRIFFIN - I put no blame on you now.

SAM - Well if it'd make you feel **any** better, you were right.

GRIFFIN - About what?

SAM - I never really cared about the town needin' water, I just wanted to show what a smart fellow I was, I wanted Sally to see that - and make a fool out of Joe, Now I only **wish** I could tell her I was wrong...about a lot of things.

GRIFFIN - She will know,

SAM - Well I guess the winning hand always comes up after the game's been played. That's the way it always happens.

GRIFFIN - Look!

8. LONG SHOT ACROSS DESERT TO HORSEMEN

Riding fast to f.g. -

9. CLOSE UP SAM & GRIFFIN

React as they look off to f.g. - happy - Sam hugs Griffin - they exit f.g. -

GRIFFIN - Soldiers!

SAM - Yes - they're soldiers, (LAUGHS)
Soldiers!

10. MED LONG SHOT SAM & GRIFFIN

Running to b.g. toward soldiers riding forward -

11. MED SHOT GLIDDEN & MOUNIED SOLDIERS

Glidden signals halt - he dismounts -
camera pans as he crosses & meets
Sam & Griffin hurrying to him -
Glidden hands water bottle to Sam -
Sam presses it upon Griffin - another
soldier comes on & hands canteen to
Sam - soldier exits - Sam & Griffin
drink - talk -

SAM-Water- here -

GRIFFIN - Oh, thanks.

GLIDDEN - Take it easy. I was surprised
to see you fellows with hair on your
heads, but then the Apaches have a
saying, "Never trust the eyes of a
man who is running away."

GRIFFIN - What do you mean?

12. MED CLOSE SHOT GLIDDEN, GRIFFIN

& Sam

Sam back to camera f.g. - drinks -
Glidden points off to man on horse
b.g. -

GLIDDEN - Well that fellow told me you
stayed behind to fight a rear guard
action against a big party of braves.

13. LARGE CLOSE UP SAM

Canteen to mouth - lowers the
canteen - speaks - drinks again -

SAM - Well they were moving pretty fast
but I - I'd say there were thirty of
them.

GLIDDEN O.S. - And you're here!

GRIFFIN O.S. - Sam shot the chief --

14. MED CLOSE SHOT GLIDDEN, GRIFFIN

& SAM

Sam back to camera, f.g. - Joe
comes on side - talk -

GRIFFIN --and then they rode away.

GLIDDEN - He was a big Indian? In a
purple shirt?

SAM - That's right.

GLIDDEN CHUCKLES - Your town is safe,
Mayor. This man seems to have --

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL FIVE PAGE 4

14. (continued)

GLIDDEN (CONT'D) --killed or wounded Victorio. They won't attack if he's dead. They'll spend time mourning, Victorio's the very soul of the Mes-caleros - their prophet, priest and war chief all in one. If you were one of my men, I'd have you up for promotion,

JOE - Since he's one of mine, Lieutenant, I'd like to **say** that he did a fine thing to stay behind and fight --

15. CLOSE UP **SAM**
Drinking - speaks -

JOE O.S. --**and** let the others get a running start, A fine thing.

SAM - Uh - I don't figure it that way, Joe.

16. MED CLOSE SHOT THE GROUP
Talk - Glidden amazed -

JOE - And now Lieutenant, you'll oblige me by arresting this **man**,

GLIDDEN - Why? What for?

JOE - For disobeying my orders and risking the lives of ten men.

GLIDDEN - I'm afraid you're asking me to go beyond my authority. The United States Army is only concerned with Federal Law,

JOE - Then you **have** no option but to arrest this **man**, As Mayor I'm preferring charges against **Sam** Leeds --

17. CLOSE UP **SAM**
Puzzled - protests -

JOE O.S. --for giving liquor to an Indian.

SAM - But I only bought Pedro-Peter a beer!

18. CLOSE UP GLIDDEN & GRIFFIN
Talk -

GRIFFIN - **The man** was thirsty - the water was polluted.

NO.	DESCRIPTION	DIALOGUE	REEL FIVE PAGE 5
19.	CLOSE UP JOE Speaks - unmoved -	JOE - There's no exception to the law, is there, Lieutenant?	
20.	CLOSE UP GLIDDEN & GRIFFIN Talk -	GEIDDEN - I'm afraid not. GRIFFIN - I know there's some bad blood and some rivalry between you and this man, Joe,--	
21.	MED CLOSE SHOT THE FOUR Griffin defends Sam as he speaks to Joe -	GRIFFIN --I'd ask you to think on that before you make up your mind. JOE - I don't want to do it, Reverend, but I have to. The next time this man goes against town authority, we may not be so lucky, GRIFFIN - Sam Leeds and I have fought to- gether--	
22.	CLOSE UP GLIDDEN & GRIFFIN Griffin speaks vehemently -	GRIFFIN --we saw death ride up to us, I feel I know this man - there's good in him - the kind of good that will help the town you love so much, Joe Madden.	
23.	CLOSE UP SAM Speaks -	SAM - It's all right, Reverent. I prob- ably have it coming to me.	
24.	MED CLOSE SHOT THE FOUR Talk - Joe leaves in a huff - Glidden exits b.g. -	GLIDDEN - You realize that men have been given as much as twenty years in Fed- eral Prison for giving liquor to an Indian. You're sure.. .? JOE - I'm sure. GLIDDEN - Well then, Mr. Leeds, against my wishes, I have to put you under ar- rest.	

NO.	DESCRIPTION	DIALOGUE	REEL FIVE PAGE 6
25.	CLOSE UP SAM , . . FADE OUT		
26.	FADE IN - LONG SHOT EXT. CEMETERY IN . SPANISH BOOT (DAY) Funeral party gathered around graves - soldiers lined up b.g. -	GLIDDEN - Present - arms!	
27.	CLOSE UP ON SAM'S HANDS Handcuffed to rail at bar - he leans into scene to puff at cig- arette held in fingers - camera tilts up as he straightens - looks off -		
28.	MED SHOT INT. SALOON Sam handcuffed to bar rail - Indian guards stand b.g. - Sally crosses to Sam as camera dollies in closer - they talk - camera pans as Sally crosses behind bar - takes bottle of liquor - pours drink & holds it to Sam's lips -	SALLY - Lieutenant Glidden said you'd be going within the hour, I thought I'd say good-bye. Let me buy you a farewell drink. SAM - What are they doing now? SALLY - Burying Betty and the girls. They're giving Bert Xeon a military funeral, figuring he died like a soldier.	
29.	CLOSE SHOT SALLY & SAM She holds glass to his lips - he drinks liquor - she stands back to camera - they talk - serious -	SAM - Thanks. I may be gone a long time, Sally. It's kind of funny, but out there on the desert I - I saw things clear. Too late. I've cheat- ed all my life and gotten away with it, --	
30.	CLOSE SHOT SALLY PAST SAM Talk -	SAM --and now, when I want to do right, they arrest me for a kindness, SALLY - I don't think it will be too long.	

(Continued)

NO.	DESCRIPTION	DIALOGUE	REEL FIVE PAGE 7
30.	(Continued)	SAM - You would believe me this time, Sally, if I told you that I - I really would try --	
31.	CLOSE SHOT SAM PAST SALLY Talk - serious - both look off to side -	SAM --it's kind of important that you do, You see, it's the only way I'll know you'll be waiting for me when I get out ,	
32.	LONG SHOT EXT. CEMETERY & FUNERAL PARTY		
33.	SHOOTING ALONG ROW OF SOLDIERS Glidden stands at side - bugler b.g. plays Taps -		
34.	L0.~ANGLE SHOT TO PALLBEARERS BY GRAVE Beads bowed - Joe & Griffin b.g. Men f.g. holding coffin by ropes -		
35.	MED SHOT PEDRO-PETER Lifts rifle - cautious -		
36.	MED SHOT ROW OF SOLDIERS Glidden b.g. gives orders - soldiers lower rifles - step back - cock guns - aim - fire into sky - 'first soldier crumples to earth with Mescalero arrow in his back - other soldiers become alerted - turn - some fire off to side - others are stricken by Indian arrows - people b.g. run in panic -	GLIDDEN - Order - arms! Ready! Aim! Fire!	
		SCREAMING AD LIB	
	MED LONG SHOT EXT. DESERT Mescalero Indians shooting arrows & guns to f.g. from cover of brush -		
	MED SEOT CROUCHED SOLDIERS Firing off - townsmen with them firing off - some fall dead to ground -		
39.	MED CLOSE SHOT AT SALOON DOORS They are pushed open from inside & two Indian guards rush into view --		(Continued)

NO.	DESCRIPTION	DIALOGUE
39.	(Continued) --holding guns ready - Sam handcuffed to bar rail b.g. - Sally behind counter - she starts out -	
40.	MED SHOT MESCALEROS Firing off to side -	
41.	MED SHOT SOLDIERS & TOWNSMEN Firing off - people b.g. rushing to b.g. for cover - Glidden commanding the group -	GLIDDEN - Fall back!
42.	MED CLOSE SHOT AT SALOON DOORS Two Indian guards f.g. - Sally tries to free Sam at rail b.g. - one Indian exits f.g. -	
43.	MED SHOT EXT. BUILDING Two Indians firing off -	
44.	MED CLOSE SHOT EXT. SALOON Indian rushes forward - is shot -	
45.	MED SHOT INT. SALOON Indian falls inside doors as he is shot - Sally & Sam at rail - she tries to free him -	
46.	MED LONG SHOT MT. DESERT Townspople running across scene in terror - horse races past camera	PEOPLE SCOUTING & SCREAMING AD LIB
47.	MED SHOT IN BLACKSMITH SHOP Indian fires off to side -	
48.	MED LONG SHOT PEOPLE ON DESERT Running for safety - some fall -	
49.	MED CLOSE SHOT MESCALEROS Firing guns from cover of brush on desert - one rushes off, exiting -	
50.	MED SHOT JOE Running across open place - exits - Mescaleros racing forward from b.g.	
1	MED CLOSE SHOT INDIANS Firing guns from cover of brush - One f.g. shoots arrow -	
52.	MED SHOT EXT. DESERT Man drives wagon fast to f.g. - exits - riderless horses race forward - exit -	

53. MED SHOT EXT. SIDE OF BUILDING
Mescaleros fire guns off -

54. CLOSE **SHOT SAM** & SALLY AT BAR RAIL
They tug at rail - **Sam** strives
to free himself - he urges her -

SAM - Go on - run, while you have the
chance.

SALLY - No, Sam, I won't leave you.

SAM - Please! Please! Run!

SALLY - No - I won't leave you,

SAM - Oh Sally you can't help me. It
won't do any good having you get
killed. So be reasonable for my
sake, Run!

SALLY HALF-SCREW43 - No! **Sam!** I won't
leave you.

55. MED LONG SHOT ON DESERT
Joe & townspeople & some soldiers
firing at Mescaleros riding forward -
Glidden stands in middle distance -
he fires at Indians as they race
past - some Indians are shot down -

INDIANS YIP AD LIB

56. MED CLOSE SHOT MESCALEROS
Fire off from behind brush -

57. MED LONG **SHOT MESCALERO**
Mounted - camera pans as he rides
across - stabs Glidden with arrow -
Indian exits - Glidden falls - Joe
& Pedro-Peter rush on to him - Griffin
rushes on scene - fires gun o.s. at
Indian - runs across to Glidden -
Joe & Pedro-Peter start to carry
Glidden toward camera -

58. CLOSE **SHOT SALLY** & **SAM** AT BAR RAIL
Tugging fiercely to free **Sam** -
Sally runs to b.g. - comes forward
with gun - they use gun as crow-bar
to force bar rail loose -

SAM - Get the gun,

SALLY - Oh.

SAM - Here -put it here. No - no - the
barrel.

59. MED **LONG** SHOT EXT. HITCHING RAIL
Townsppeople rushing for safety -
Man f.g. firing off to b.g. -
women rushing across b.g. -

WOMEN SCREAM

60. MED SHOT MESCALEROS BY JOSHUA PLANTS
Firing guns off to side -

61. MED SHOT IN BLACKSMITH SHOP
Indian fires to side -

62. MED LONG SHOT EXT. STREET BY HITCHING
RAIL
Mrs. Keon rushes across as Keon is
shot down - women & others rushing
toward church b.g. -

MRS. KEON SCREAMS

63. MED SHOT SALLY & SAM INT. SALOON
By using barrel of gun as **lever**,
they break Sam's handcuffed hands
free from rail - with his hands
still shackled together, he dashes
across to doors -

64. MED **CLOSE SHOT** MT. SALOON
Sam bursts forth thru doors to f.g. -
looks off - around

65. MED **SWOT** EXT. DESERT
Soldiers running away from pursuing
Mescaleros -

INDIANS YIP AD LIB

66. MED **CLOSE SHOT** SAM AT SALOON DOORS
Dashes back into saloon

67. MED SHOT SAM & SALLY INT. SALOON
He picks up gun - tosses it down -
goes to b.g. - picks up piece of rail -
he & Sally start for the doors -

SAM - Come on.

68. MED **CLOSE SHOT** EXT. SALOON
Sam & Sally rush forward thru doors -

INDIANS O.S. YIPPING AD LIB

69. MED LONG SHOT OW DESERT
Mescaleros riding fast across scene -

INDIANS YIPPING

NO,	DESCRIPTION	DIALOGUE	HEEL FIVE PAGE 11
70.	MED CLOSE SHOT SAM & SALLY He holds broken piece of bar rail		
71.	LONG SEOT TO PEOPLE AT CHURCH Pouring into church for protection - Indians riding fast by corner of church at side -	INDIANS YIP AD LIB	
72.	MED CLOSE SHOT SAM & SALLY Exit fast to side -	SAM - Go on! INDIANS O.S. YIPPING AD LIB	
73.	LCRG SHOT EXT. DESERT Indians riding forward -		
74.	MED LONG PAN SROT SAM & SALLY Racing across open place toward o.s. church - Indian rides on toward them - Sally dashes on & exits - Sam swings portion of rail - knocks Indian from horse - camera pans as Sam races across toward church -	INDIANS YIPPING O.S. & ON SCENE	
75.	SHOOTING FROM INSIDE CHURCH THRU OPEN DOORS Sally rushes forward, followed by Sam - as they reach safety, men at doors close them & bar them -		
76.	MED SHOT INT. CHURCH Chacho b.g. with his burro - the wounded Glidden is propped up on two church benches - people are huddled together - terrorized - camera pans across, past Mrs. Keon & others, to Sally standing by Sam - he still holds rail from bar - hands still handcuffed - he tosses down bar mil - looks at handcuffs -	CHILDREN & WOMEN SOBBING	
77.	MED SHOT JOE & GRIFFIN AT DOORS They look to f.g. as hear rail dropped -		
78.	CLOSE SHOT SAM & SALLY Sam holds up hands - speaks -	SAM - What about these?	

79, MED SHOT JOE & GRIFFIN AT DOORS
Joe walks forward - speaks -

JOE - You're Lieutenant Glidden's ?pis-
oner.

80. CLOSE SHOT SAM & SALLY
He starts to exit f.g. -

SAM - But I can't fight with these on,
You'll need every **man** you **can** get.

81. MED CLOSE SHOT JOE & GRIFFIN
Sam comes on past camera - talk
- Sam exits side - Joe exits -
Griffin starts to follow -

JOE - We're safe enough, The walls are
four feet thick. The doors are old
but they're oak.,

GLIDDEN O.S. - Bring the **man** here-

82. CLOSE SHOT WOUNDED GLIDDEN
Pedro-Peter stands by him - Chacho
b.g. with burro - **Sam** & Joe come
on - Pedro-Peter takes keys from
Glidden's pocket - unlocks **Sam's**
handcuffs - Griffin comes on -
watches - Glidden speaks -

GLIDDEN - The key's in my pocket.
You aren't safe, **This** is a hard
place to defend. Look! The windows
are too high,

83. SHOOTING UP TO HIGH WINDOWS
Caiiera pans along past windows
to others windows -

GLIDDEN O.S. - You can't fire out but
they **can** scale the walls --

84. LARGE CLOSE UP GLIDDEN
Locks off as he speaks -

GLIDDEN -- there're too **many** windows
and too few of us.

85. LARGE CLOSE UP SAM
Looks around - alarmed -

GLIDDEN O.S. - There's no food - no
water.

86, CLOSE UP JOE
Looking down & to side -

GLIDDEN O.S. - No bandages,

RCS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE UNIVERSAL - INTERNATIONAL
 "APACHE DRUMS"
 P A R T
 6

2. MED CLOSE SHOT INT. CHURCH
Glidden lying on improvised bed -
Pedro-Peter steps to him - Mexican
girl comes on with lighted candle -
Pedro-Peter looks at watch - talk -

GLIDDEN - Pedro-Peter - what time is it?

PEDRO-PETER - The big stick and the
 little stick point to the west,

GLIDDEN - Quarter to nine.

MED SHOT SALLY & SAM BY ORGAN
Sam looks off to f.g. -

TALKING AD LIB O.S.

MED CLOSE SHOT AT WALL UNDER WINDOW
Men piling benches up as scaffolding

5. CLOSE SHOT MEN AT WALL & BENCHES
Joe speaks to others - Chacho runs
forward & hands his belt to Joe -

JOE - Let's use our belts, men.

CHACHO - Here's mine,

MAN - I always felt it was a good Amer-
 ican custom - wearing two belts.
 One for your pants and one for your
 pistol.

6. MED CLOSE SHOT CHACHO
Steps to his burro - holds up his
Bagging pants - starts to remove
cinch strap -

CHACHO - I need a belt - you wear no
 pants.

7. CLOSE HIGH SHOT JOE & MEN AT WALL
Making scaffold- tying with their
belts -

JOE - Oh Roy - you're pretty light -

8. CLOSE SHOT MEN AT WALL

Roy holding lamp for others to see by - he lets lamp swing back - hops forward & climbs up -

ROY - scramble up here while we hold it.

9. CLOSE SHOT ROY

Climbing up on top of scaffolding - camera tilts up as he tests it - he slowly stands up & peers out window to b.g. - Indian suddenly rises into view & swings at Roy with knife - Roy jumps back out of scene -

ROY - It works pretty good,

JOE O.S. - Careful, Roy,

INDIAN YELLS -

10. LONG SHOT TO SCAFFOLDING BY WINDOW

As Indian swings at Roy he dodges - scaffolding falls with Roy to floor - man fires at Indian -

INDIAN YELLS

11. MED SHOT END IN CHURCH

Mrs. Keon seated side - numb - Griffin standing - Sally & Sam b.g. - women seated by wall - all react as Sam fires off -

12. MED CLOSE SHOT UP TO INDIAN AT WINDOW

He exits as he is fired at -

13. MED LONG SHOT ALONG WALL IN CHURCH

Men start to lift the stack of benches again -

WOMAN SOBS O.S.

14. MED SHOT END IN CHURCH

Mrs. Keon, Griffin, women, Sally & Sam seated & standing - looking off - tense -

15. MED CLOSE SHOT WOMEN & CHILDREN

Huddled in fear - Griffin & Mrs. Keon b.g. -

16. CLOSE SHOT SAM & SALLY

He holds gun ready - looks up -

WOMEN & CHILDREN O.S. SOBBING

NO.	DESCRIPTION	DIALOGUE	REEL SIX PAGE 3
17.	MED CLOSE SHOT WOMEN & CHILDREN Huddled on benches - Griffin & Mrs. Keon b.g.	CHILDREN CRYING	
18.	CLOSE SHOT SAM & SALLY He speaks to her - starts to exit -	SAM - I've no knack at carpentry, but here!s a job I can do. CHILDREN O.S. CRYING SAM - Watch this, Magic!	
19.	MED SHOT END IN CHURCH Sam comes forward to women with children -	CHILDREN CRYING	
20.	MED CLOSE SHOT WOMEN & CHILDREN Sam & Sally come on - he stoops by children - speaks - does magic tricks for them - they are entertained - smile - diverted - camera pans as he stands up - speaks to Sally - she reluctant - he urges - camera pans as she crosses & stoops down before the little tots - sings - children sing with her -	CHILDREN SOBBING SAM - Say, there wouldn't be any Indians around if you kids didn't have nickels in your ears. Here, look. See? Where'd they go? You've got one right there! (CHUCKLES) Where'd the other one go? Oh, you've got one there. Well, the magician opened the act. Now it's time for the lady soprano. SALLY - Oh - I can't sing. I wouldn't know what to sing. SAM - I don't know anything about ma- gician's tricks either,. Go on - anything will do, SALLY - Do you know this song? (SINGS) ORANGES AND LEMONS SAY THE BELLS OF CHILDREN & SALLY SING: -- SAINT CLEMENS	

(Continued)

NO.	DESCRIPTION	DIALOGUE	REEL SIX PAGE 4
20.	(continued)	SALLY & CHILDREEJ SINGING (CONTD) YOU OWE ME FIVE FARTHENS SAY THE BELLS OF SAINT MARTINS WHEN WILL YOU PAY ME SAY THE BELLS OF OLD BAILEY I DO NOT KNOW SAYS THE GREAT BELL OF BOW HERE COMES A CANDLE TO LIGHT YOU TO BED	
21.	MED SHOT IN CHURCH Joe strides forward to Bob standing on guard on bench in center of room - Joe speaks harshly to Bob - Sam comes on side - Bob exits - Sam takes place as guard on bench - Joe goes b.g. to help men there pick up fallen scaffolding -	JOE - What's the matter with you, Sob? Why didn't you yell out when you saw the Apache? BOB - Well I couldn't see him, Joe. The kid hid the Indian from my view. SAM - I'll relieve Bob a while. A fellow's eyes get tired doin' this.	
22.	MED CLOSE SHOT MEXICAN GIRL BY WALL Looking off - camera pans to Pedro-Peter standing against wall - holding gun -		
23.	CLOSE SHOT GRIFFIN Standing by wall - holding gun - tense - exits f.g.		
24.	MED SHOT GLIDDEN Sitting on end of bench - Griffin steps up to him - Mexican girl & Pedro-Peter b.g. -		
25.	CLOSE SHOT GRIFFIN & GLIDDEN Griffin picks up pair of handcuffs - speaks to Glidden -	GRIFFIN - We chain watch dogs in Wales. Even a dog will turn on its master to protect another dog.	
26.	CLOSE UP PEDRO-PETER	GRIFFIN O.S. - That man's an Apache.	

27. MED SHOT GLIDDEN & GRIFFIN

Pedro-Peter & Mexican girl b.g. -
Glidden hands the pair of handcuffs
to Pedro-Peter & turns scornfully
to Griffin - camera **pans** as Pedro-
Peter steps back against wall -
Griffin exits side -

GLIDDEN - Pedro-Peter. These handcuffs
are government property. You **are** a
soldier of the government - take
charge of them.

GRIFFIN - You **may** regret this.

...DISSOLVES INTO

CLOSE SHOT ON TABLE & CANDLES

Burned very low - camera pans to
high shot of Pedro-Peter - head
bent down - he lifts head - looks
off - camera tilts up to Glidden
wounded - leaning against back of
bench -

APACHE DRUMS O.S.

PEDRO-PETER - They begin,

28. MED SHOT WOMEN & CHILDREN

Mrs. Keon f.g. - Sally seated
by Griffin standing - talk -

INDIANS O.S. CHANTING

SALLY - Sounds like dance music.

GRIFFIN - It's the vile music of the
heathen.

29. MED SHOT SAM & JOE

Other men b.g. - Sam on bench
in center of floor - gun in
hand - Sam steps down - Joe takes
place as **guard** - Sam exits side -

SAM - Our guests seem to be having a
ball outside,

JOE - You've had enough. Take a spell,

INDIANS O.S. CHANTING & YELLING AD LIB

30. MED CLOSE SHOT GLIDDEN & PEDRO-PETER

Sam come on f.g. - feels Glidden's **head** -
Sam sits down by Glidden - **weary** -
talk -

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SIX PAGE 6

30. (continued)

INDIANS O.S. CHANTING AD LIB

GLIDDEN - Any water?

SAM - Not a drop.

GLIDDEN - I'm not really thirsty - it's just the music.

SAM - Yeah. I guess you might call it that.

PEDRO-PETER - It is the music of drinking.

GLIDDEN - It's the tune for the tis-vin-Apache whiskey that makes them brave.

SAM - I've heard of it.

31. LARGE CLOSE UP GLIDDEN

GLIDDEN - You'll know more about it after tonight. You didn't kill Victorio.

32. LARGE CLOSE UP SAM
Looks up & off -

GLIDDEN O.S. - When that music--

33. LARGE CLOSE UP GLIDDEN

GLIDDEN --watch the windows.

34. LARGE CLOSE UP SAM
Slowly looks around -

GLIDDEN O.S. - You see, they don't drink -- to get drunk. Their drinking is like praying.

INDIANS O.S. CHANTING

35. CLOSE SHOT GLIDDEN & SAM
Griffin b.g. - talk - Griffin sits down near others -

GLIDDEN - And then they kill.

SAM - He's telling me about the Indians.

GRIFFIN - The heathen - I know their cursed belief! That a thousand dead men will rise to take the place of those that die.

INDIANS O.S. CHANTING

GRIFFIN - They're not praying - it's

(Continued)

NO ,	DESCRIPTION	DIALOGUE	REEL SIX PAGE 7
35.	(Continued)	GRIFFIN (CONT'D) -- only an excuse to kill. GLIDDEN - No - no you don't know them. The Apaches are a dying race.	
36.	LARGE CLOSE UP PEDRO-PETER Grim - looks off to side -	GLIDDEN O.S. - Their women are barren. There are no children in their hogans, and now Victorio's given them hope.	
37.	CLOSE SHOT GLIDDEN, SAM & GRIFFIN Talk -	GLIDDEN - Songs to sing - music to dance to and a belief that if they kill and die, they can have a thousand sons. Warrior sons to fight us - ghost warriors. PEDRO-PETER O.S. - The young Apaches--	
38.	LARGE CLOSE UP PEDRO-PETER Speaks -	INDIANS O.S. CHANTING PEDRO-PETER --drink the tis-vin for not to feel pain - not the pain of a wound, not even the pain of dying. They will come to kill you -	
39.	CLOSE SHOT GLIDDEN, SAM & GRIFFIN Sam exits f.g. -	PEDRO-PETER O.S. -- and to die. INDIANS O.S. CHANTING. SAM - I'd better tell Joe Madden.	
40.	LOW ANGLE CLOSE SHOT JOE Sam comes on side below - camera tilts down as Joe squats to speak with Sam - they constantly watch off to f.g. as they talk - camera pans slightly as they move toward b.g. - stop - talk - look off to f.g. - see -		

(continued)

NO, DESCRIPTION

DIALOGUE

REEL SIX PAGE 8

40. (Continued)

INDIANS O.S. CHANTING

SAM - Joe - the - uh - lieutenant says this is some kind of a religious Tom Foolery. They're trying to get themselves killed - just to breed ghost warriors - something like that.

JOE - I've heard about it.

SAM - Yeah - we've got to listen to the music. When it changes - that's when they come thru the windows.

JOE - I better tell the rest - you take my place.

SAM - Yeah - oh - wait - I'll take your place, but I don't want you to take mine.

41. MED CLOSE SHOT **SALLY**

Seated on bench, holding child's head in her lap - another child lying asleep on bench near - woman & child b.g. -

42. MED CLOSE SHOT JOE & SAM

Looking to f.g. - speak good-naturedly - camera pans **as** Sam exits & Joe crosses to townspeople standing & sitting near wall - men draw guns - Joe exits -

INDIANS O.S. CHANTING

JOE - Let's forget that for now,

SAM - All right - for now.

43. MED **CLOSE** SHOT **GLIDDEN**

Wounded - propped up on two benches - Pedro-Peter f.g. - **Griffin** by Glidden - Pedro-Peter puts rifle down - camera tilts up as he stands - takes **out** knife - Glidden speaks to him - Pedro-Peter speaks -

INDIANS O.S. GHANTIWG -

GLIDDEN - Does the friend of the **Army** talk with the forked tongue of a liar - are his words like ashes that the wind can blow them **away**?

PEDRO-PETER - I put my hand on the white

(Continued)

NO,	DESCRIPTION	DIALOGUE	REEL SIX PAGE 9
43.	(continued)	PEDRO-PETER (CONT'D) --man's book. I fight for the white man. GRIFFIN - What is an oath to an Indian? GLIDDEN - A great deal more than to most white men.	
44.	MED CLOSE SHOT MRS. KEON, SALLY & OTHER WOMEN Seated on benches - Mrs. Keon takes sleeping child from Sally - Sally exits f.g. -	INDIANS O.S., CHANTING SALLY - Mrs. Keon.	
45.	MED CLOSE SHOT SAM Standing up on bench as guard - Sally comes on scene side - camera tilts down as Sam squats to talk to Sally - camera dollies up close - others b.g. - Sally turns away - Sam lifts her chin with his hand - she smiles weakly - clasps his hand - she exits -	SALLY - What's going on, Sam? What does the music mean? SAM - It's going to be a long night, When things start you - you better get the kids away from the windows, INDIANS O.S. CHANTING SAM - And take care of yourself, Sally, You're the last one I'd want any- thing to happen to -- except myself. That's my girl.	
46.	MED CLOSE SHOT GLIDDEN & GRIFFIN Joe comes on side - Pedro-Peter stands at side, back to camera - Joe looks at Glidden's wound - they all react as they hear sudden change in o.s. music - Joe draws revolver -	INDIANS O.S. CHANTING GLIDDEN - That's it - that's it!	

47. SEOOTING UP TO HIGH WINDOW
Indian leaps **into** view -
shriecks - starts to leap down -

INDIAN **YELLS**

48. FULL SHOT INT. CHURCH
Indians leap in thru **high** windows -
lights go out - men fire at
Indians -

INDIANS YELL AD LIB

JOE SHOUTS THRU DARKNESS - Hold your
fire!

49. MED SHOT IN DARKNESS OF JOE
Lights **match** - Griffin stands
at side - another **man** b.g. -
camera tilts down as Joe comes
forward & examines fallen Indian -
camera pans as Joe crosses to
Mexican **woman** & child - he pats
her on shoulder, **comfortingly** -

CHILDREN O.S. SOBBING

CHILD ON **SCENE** CRYING

50. PART TITLE UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"
END OF PART
6

RCS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1 0 PART TITLE

UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"

P A R T

7

2. CORNER INT. CHURCH (NIGHT)

Man strikes match & holds it up -
looks about - Chacho stands behind
donkey & looks about -

CRYING AD LIB O.S.

3. CLOSE HIGH SHOT JOE & PEDRO-PETER

Kneeling by dead Indian warrior -
look about - Joe holding lighted
match - rises - camera tilts up &
pans him to Sam - talk - grim -
camera pans as Joe moves past Sam
to Sally & others b.g. - Sally
standing by Mrs. Keon - Mrs. Keon
seated - Joe hands lighted candles
to Sally & Mrs. Keon - all listen
intently -

CRYING AD LIB O.S.

SAM - We can't fight in the dark, Joe!

JOE - We better keep the kids away from
the candles!

SAM - Yeah - but that's not good enough!
We ought to have the whole place lit
up!

JOE - How can you fight and hold a
candle at the same time?

SAM - Well, let the women hold the can-
dles*

SALLY - I'll take one!

MRS. KEON - I don't want to hold no
light! Just give me a gun!

JOE - You carry a light. One for you.
Mrs. Keon,

INDIANS CHANTING O.S.

4. CLOSE SHOT LT, GLIDDEN
Propped up - listening - Griffin
hurries on to **him** - speaks as Pedro-
Peter comes on, crosses & exits
f.g. & reappears-b.g. beside Glid-
den - Pedro-Peter touches Glidden's
shoulder gently - grateful -

INDIANS CHANTING O.S.

GRIFFIN - Your man did well, **Like** other-
beasts, an Indian can see in the dark,

GLIDDEN - He can't see in the dark **any**
more than you can! He used his head
-- his **god human intelligence!** You
did well,

PEDRO-PETER - For my friend,

5. CLOSE SHOT WOMAN
Holding candle - another woman
comes on to her with lighted can-
dle - lights candle for 1st woman
- crosses & exits -

INDIANS CHANTING O.S.

6. MED FULL SHOT SIDE IN CHURCH
Two men carrying dead Indian for-
ward - exit - Sally & other women
near b.g., lighting candles - woman
moves away - Sally turns to Joe &
Sam near her - all listening -
tense -

INDIAN CHANTING STOPS

7. CLOSE SHOT GLIDDEN, GRIFFIN & PEDRO-
PETER
Griffin & Pedro-Peter move around
behind Glidden - tense - listen -

8. CLOSE SHOT IN CHURCH
Sally f.g. holding candle - Joe &
Sam behind her - listening - tense
- Sam has rifle - Joe has gun -
look off & up -

9. CLOSE SHOT IWT, WINDOW (LOW)
As warrior leaps into window from
outside - yells & jumps over cam-
era - he holds tomahawk -

INDIAN YELLS -

NO.	DESCRIPTION	DIALOGUE	REEL SEVEN	PAGE 3
10.	MED SHOT IN CHURCH Women holding candles high - men ready with guns - fire on Indian as he leaps from window b.g. - man near f.g. turns & fires off & up - Sam & Joe run across & exit - Indian jumps into scene over camera & attacks man f.g. - Pedro- Peter in far b.g. rushes to fight Indian near b.g. -			
				YELLING AD LIB OF INDIANS
11.	MED SHOT IN CHURCH Glidden watching from b.g. as Pedro- Peter & warrior fight f.g. - woman b.g. holding candle -			
				YELLING AD LIB
12.	MED SHOT IN CHURCH Indian throws man to floor f.g. & gets ready to attack him with toma- hawk - two men run on & grapple with Indian - women b.g. holding candles -			
				YELLING AD LIB
13.	CLOSE SHOT GLIDDEN & GRIFFIN Glidden watching off dazedly - Griffin moves forward & stops -			
14.	MED SHOT IN CHURCH Griffin & Glidden watching from b.g. as Pedro-Peter & warrior fight in f.g. - fall to floor - camera pans as they roll over			
				YELLING AD LIB O.S.
15.	MED SHOT IN CHURCH Two men & warrior fighting f.g. - man pistol-whips Indian - Pedro- Peter fighting Indian b.g. - men & women watching -			
				YELLING AD LIB
16.	CLOSE SHOT GLIDDEN & GRIFFIN Watching off - tense - Glidden trying to pull sword from scabbard			
17.	MED SHOT IN CHURCH Pedro-Peter fighting warrior f.g. - Pedro-Peter rises, holding knife up - Glidden & Griffin b.g. -			
				YELLING O.S.

NO.	DESCRIPTION	DIALOGUE	REEL SEVEN PAGE 4
18.	CLOSE SHOT SALLY holding lighted candle high - watching off - horrified -	WOMAN YELLS O.S.	
19.	MED SHOT IN CHURCH Warrior recovers & knocks Pedro- Peter backward onto floor - warrior raises knife & is hit by o.s. shot - women b.g. cowering in fright as they hold candles high - Glidden & Griffin b.g. -	YELLING O.S.	
20.	MED CLOSE SHOT SIDE IN CHURCH Women watching off in horror as Sam fires twice as he moves forward - Joe b.g. -		
21.	MED SHOT IN CHURCH Warrior standing over Pedro-Peter is hit again - falls backward on floor - camera pans -		
22.	MED CLOSE SHOT SIDE IN CHURCH Girls cowering as Sam exits f.g. - Joe runs forward -		
23.	MED SHOT IN CHURCH Pedro-Peter lying on floor - Sam runs on from side to him - Griffin runs forward from b.g. - both kneel by Pedro-Peter - Joe runs on & bends over scout - start to pick him up -		
24.	MED SHOT UP TO HIGH WINDOW IN CHURCH Warrior appears in window - yells - camera tilts down as he jumps forward to floor - lands near Joe - they fight - fall to floor - Joe throws Indian forward & over his head as he lies on back - Indian exits near camera - Joe rises quickly, pulls gun & fires down toward camera - Sam & Griffin b.g. by Pedro-Peter - watching -	INDIAN YELLS WOMEN YELL	
25.	CLOSE UP JOE His face grim as he fires off twice - tired - looks off & up -	CRYING & YELLING O.S.	

26, CLOSE UP **DOWN** TO MESCALERO DRUMS
Indian hands beating out rhythm
on drums -

„DISSOLVES INTO

CLOSE UP DOWN TO **FLOOR** IN CHURCH
Broken tomahawk lying on floor -
camera tilts up & pans to Mrs. Keon
seated f.g. - staring off - brood-
ing - sits up as little girl comes
on - speaks gently to little girl
- camera pulls back bringing Chacho
& burro into scene - he speaks -
exits near f.g. -

LITTLE GIRL 0.3. - I'm thirsty. (Comes
on) I'm awful thirsty.

MRS. KEON - You'll have to be patient.
You'll have to be still. When morn-
ing comes, there'll be water.

LITTLE GIRL - I'm thirsty. I'm ever so
thirsty.

CHACHO' - You cry like a little kitty-
cat. You want-a milk? My burro give
you milk,

INDIANS CHANTING 0.S.

27. CLOSE **HIGH** SHOT IN CHURCH
Man, wounded, **lying** on bench - wo-
man tending man - Roy standing at
end of bench - loads gun - Joe comes
on - kneels by man - Griffin b.g.
watching - Joe rises - camera pans
him to two tired men - talk - Griff-
in comes on -

INDIANS CHANTING 0.S.

JOE - We can keep 'em out, boys! Our
troops'll be here in the morning*
Just a few more hours.

1st **MAN** - It's that racket! Those drums!

GRIFFIN - Be of good faith, man!

28, **MED** SHOT SIDE IN CHURCH
Sam & other man standing - camera
pans on **Sam** as he crosses to Joe,
Griffin & two men - speaks with
spirit - Joe agrees - Griffin sits

(Continued)

NO, DESCRIPTION

DIALOGUE

REEL SEVEN PAGE 6

28. (Continued)

INDIANS CHANTING O.S.

SAM - If you don't like the Apache noise,
make **some** of your own.

JOE - That's right! You're a Welshman,
Reverend. Never heard of a Welshman
that didn't have a song for every
occasion.

GRIFFIN - I have no voice for singing
alone, Joe.

SAM - Well, we'll all sing! Just name
the tune!

29, **CLOSE** UP GRIFFIN
~~Seated~~ - looking up - camera tilts
up **with him as** he rises - speaks
with spirit - starts to sing -

GRIFFIN - I'll give you a fighting song!
"The Men of Harlech!"

INDIANS CHANTING O.S.

GRIFFIN SINGS IN WELSH DIALECT
(~~Words~~ of song ~~and~~ translation at
end of song, Scene #33)

30. **CLOSE** UP TWO MEN
~~Singing~~ with spirit -

MEN & O.S. MEN SING IN WELSH

31. **CLOSE** UP MAN (LOW CAMERA)
Singing

MAN & O.S. MEN & WOMEN SING IN WELSH

32. **CLOSE** UP TWO MEN
~~Singing~~ -

MEN & O.S. MEN & WOMEN SING IN WELSH

33. **CLOSE** SHOT **SALLY**
~~Singing~~ - tense -

SALLY & 3.3. MEN & WOMEN SING IN WELSH

BELOW ARE WELSH LYRICS & TRANSLATION
FOR ENTIRE SONG:

VERSE:

WEH LE GOEL-KERTH OOEN UN FLAMIO
AL THAV-OD-I-EE TAM UN BLOTHIO
AR IR DEW-RION TEIOD I DARROW
EEN WAITHE ET ON EEN

(Continued)

33. (Continued)

CHORUS:

AR VON BITH NI-OR-VITH
 CON-IR IN DRA-GI-GOO WITH
 KUMRI VITH VEL KUMRI VEE
 UN GLOD-EES UN MISZH GOOLED-ITH
 GWIN OL I NI'R GOEL KERTH AKEW
 TROS W-EN EES I KUMRO'N MARROW
 AN NI BIN ITR SITH UN GALLEW
 AM I DEW-R AV DIN

TRANSLATION:

MEN OF HARLECH! IN THE HOLLOW
 DO YE HEAR LIKE RUSHING BILLOW
 WAVE ON WAVE THAT SAXON SPEARMEN BATTLE'S
 DISTANT SOUND?
 'TIS THE TRAMP OF SAXON FOEMEN, SAXON
 SPEARMEN, SAXON BOWMEN
 BE THEY KNIGHTS OR HINDS OR YEOMEN
 THEY SHALL BITE THE GROUND
 LOOSE THE FOLDS ASUNDER
 FLAG WE CONQUER UNDER!
 THE FLACID SKY NOW BRIGHT ON HIGH
 SHALL LAUNCH IT'S BOLTS IN THUNDER!
 ONWARD! 'TIS OUR COUNTRY NEEDS US
 HE IS BRAVEST HE WHO LEADS US!
 HONOR'S SELF NOW PROUDLY LEADS US!
 FREEDOM, GOD AND RIGHT!

...DISSOLVES INTO

CLOSE SHOT MESCALERO DRUMS

As Indian sticks beat on them in
 fast rhythm -

34. CLOSE SHOT IN CHURCH
 Sally seated - Joe standing by -
 tense - watch off warily - talk

SALLY - There goes the town of Spanish
 Boot.

JOE - Only the buildings,

35. ME33 CLOSE SHOT EM) IN CHURCH
 Griffin & Sam ministering to the
 injured Glidden - Pedro-Peter sit-
 ting at edge of platform, holding
 his wound -

36. CLOSE SHOT IN CHURCH
 Sally seated - Joe standing by -
 talk - he exits near camera -

(Continued)

36. (Continued)

JOE - Sally, I've been thinking about Sam -- Sam and me. He's done fine tonight, In a bad spot like this, he's the best help a man could have,

SALLY - Sometimes it's easier to be brave than honest, Joe.

JOE - I was wrong making charges against him. I'll fix that up,

SALLY - I've grown to expect goodness from you. I hope Sam sees it that way, too.

37. MED CLOSE SHOT END IN CHURCH
Griffin & Sam tending Glidden -
Pedro-Peter seated at edge of platform - Joe comes on from camera to Sam - all tense & listen - alert - Sam raises rifle - ready - Joe holds gun ready - look about -

38. CLOSE SHOT INT. HIGH WINDOW (LOW)
Warrior appears in window holding before him white cloth tied to pole in token of peace -

39. MED CLOSE SHOT END IN CHURCH
Sam watching off - quickly raises rifle - Griffin, Joe & Pedro-Peter look off - Joe speaks quickly -

INDIAN O.S. - No shoot! No shoot!

JOE - Don't fire! Let him talk!

40. CLOSE SHOT INT. HIGH WINDOW (LOW)
Indian moves forward on sill & speaks -

INDIAN - Hay alguien aqui que puede curar vidas? (Is there anyone here who can cure lives?)

41. CLOSE SHOT GROUP
Pedro-Peter f.g. - Griffin & Sam standing by Glidden - Glidden sits up - Joe comes on - talk - Sam speaks to Pedro-Peter - Pedro-Peter looks off & calls in Spanish

JOE - What did he say?

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SEVEN PAGE 9

41. (continued)

GLIDDEN - He wants to know if there is a doctor here,

GRIFFIN - I wish there was!

SAM - Pedro-Peter - ask him why he wants a doctor,

PEDRO-PETER - Para que **quieren** doctor?
(Why do they want a doctor?)

42. **CLOSE SHOT INT. HIGH WINDOW (LOW)**
Indian calls down from window -

INDIAN - Nuestro jefe, Victorio, **está** herido. Deje que su doctor lo cure y todos nosotros los Mescaleros nos iremos, (**Our** chief, Victorio, is sick, Let your doctor cure **him** and all us Mescaleros will **leave.**).

43. **CLOSE SHOT GROUP**
Griffin, Joe & Sam standing about
Glidden - Pedro-Peter f.g. - talk

GLIDDEN - He says Victorio is hurt, If we have a doctor who can fix him up, they'll go away and leave us alone,

JOE - Would be all right if we had one!

SAM - Wait a bit, How good is their word?

GLIDDEN - Good.

SAM - Tell him the doctor wants to know what happens if Victorio dies,

PEDRO-PETER - Que **haceis** si Victorio **muere?** (What will you do if Victorio **dies?**)

44. **CLOSE SHOT INT. HIGH WINDOW (LOW)**
Indian speaks

INDIAN - Todos **vosotros** mueren tambien.
(All of you will die, too!)

45. **CLOSE SHOT GROUP**
Talk - Sam leans closer to Glidden

GLIDDEN - He says they'll kill us all.

(Continued)

45. (Continued)

JOE - Well, what's the difference? Isn't that what they're trying to do?

46. CLOSE UP GLIDDEN & SAM
Glidden hopeless & grim - camera tilts up as Sam straightens up, bringing Joe into scene - Sam gets idea - Joe stops him - they argue

GLIDDEN - When they really want to take the church, they'll attack in force. You haven't a chance,

SAM - If Victorio stayed alive till morning - the troops would be here -- we'd be safe. A smart fellow could make them believe he was a doctor, Uh - come to think of it, I've always wanted to be a doctor!

JOE - You can't help Victorio!

SAM - I didn't say I could! I'm just stalling.

JOE - I've got a knack at healing, I know something about it.

SAM - Look, you're a great horse doctor, Joe, but this --

JOE - There isn't too much difference between a horse and a human! At least I know how to get started! You wouldn't even know that!

SAM - But you're the Mayor! You're needed here!

JOE - I'll make you my deputy!

47. CLOSE SHOT GROUP
Joe speaks, determined - Pedro-Peter speaks as he looks off -

SAM - Now, look --!

JOE - Tell the Apache I'm packing my little black bag!

PEDRO-PETER - Nuestro doctor va a curar a Victorio, (Our doctor goes to cure Victorio,)

48, CLOSE SHOT INT. HIGH WINDOW (LOW)
Indian warrior turns & exits from
sight outside window -

49. CLOSE SHOT GROUP
Glidden lying on bench - Joe removes
gun belt & lays it across Glidden -
exits - Sam exits

JOE - Maybe you can use this with your
good hand,

50. MED SHOT END IN CHURCH
Two men remove wooden bar as Joe &
Sam come on from f.g. - camera dol-
lies after them - they open door &
look out at burning buildings b.g.
- talk - Indian warriors waiting
b.g. - Joe exits outside - stops
as Sally runs on from camera &
calls - she steps back as Joe con-
tinues toward Indians - Sam shuts
door - camera pulls back as two men
replace wooden bar across door -

JOE - Remember, you're my deputy. Do a
good job.

SAM - I'd rather play sick nurse to Vic-
torio! You may be a better doctor,
but I'm a better bluffer!

SALLY - Joe! Good luck!

...DISSOLVES INTO

MED CLOSE SHOT UP TO WINDOWS INT.
CHURCH (DAWN)
Camera tilts down & pans bringing
Sally & Sam into scene - 'waiting -
Sam b.g. near Glidden & Pedro-Peter
- camera dollies in to the men as
they talk - Sam looks at watch -
Sam stands - all react - startled
- camera pans as he runs off scene
near camera - Griffin & Sally sit-
ting by wall b.g. - react - rise -
he exits -

SAM - Yeah - Joe must be givin' that In-
dian quite a treatment! When do you
think Colonel Haven and his troops
might get here?

(Continued)

50. (Continued)

GLIDDEN - Maybe eight - maybe nine o'clock, If Victorio dies there's nothing we can do -- nothing,

SAM - Well, we've fought them off all night.

GLIDDEN - Oh, they weren't trying! When they hit that door, we're finished! They can break it or they can burn it, Then it's all over,

SAM - Well, I only hope Joe is a good human doctor -- or that Indian is a good horse!

JOE'S VOICE - Sam! Sam!

51. **MED HIGH SHOT INT. CHURCH TO DOORS**
(CRANE)

Two men removing wooden bar from door as other man stands ready with rifle - Sam & Griffin & Sally run on - Sam unfastens hasp - stops - camera cranes down close - Sam suddenly opens door - Joe standing outside doors, hands tied behind him - Indians standing behind him holding lances ready -

JOE'S VOICE - Don't open! Don't open the door3 (On scene) Close --

52. **MED CLOSE SHOT EXT. CHURCH DOORS**
Sam & others in doorway b.g. facing camera - Joe standing near f.g., back to camera - Indian plunges lance into Joe's back -

JOE -- the door!

3 **CLOSE HIGH CRANE SHOT INT. DOORS**
Sam, Sally, Griffin & man f.g. looking out at Joe b.g. as he reacts to wound - he pitches forward thru doorway into church & falls below camera - Sam & man fire at Indians as they run toward b.g. - Sally & Griffin exit at side f.g.

SALLY SCREAMS

INDIANS YELL AD LIB

NO, DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE

UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"
P A R T
8

2. MED SHOT CORNER IN CHURCH

Men carry Joe forward & put him
on bench - Griffin & Sam come
forward - Sally comes on at side
& kneels by Joe - others gather
around - Griffin feels Joe's heart -
straightens - speaks softly - Sally
folds Joe's arm - suddenly all
break into action as shots are fired -
Sally rushes to wall - men fire thru
barricaded door of church b.g.
Griffin exits f.g. -

INDIANS O.S. CHANTING

GRIFFIN - If I live to bury Joe Madden,
I'll say only four words over his
grave - "This was a man."

3. CLOSE UP SAM & SALLY

Ee holds gun ready - they look
to f.g. - tense - talk - Sam exits
f.g. - camera pans slightly as
Sally looks off -

INDIANS O.S. CHANTING

SALLY - That means Victorio is dead.

SAM - Yeah.

SALLY - There's no hope, is there?

SAM - Well you never know how the cards
will fall,

SALLY - I think you know. Have you told
the others?

SAM - I can't think what to tell them -
or even if I should.

SALLY - If you yourself didn't know,
Sam, what would you want to know?

SAM - The truth.

SALLY - So do other people.

4. MED SHOT SIDE IN CHURCH
Women and children seated -
Mrs. Keon sits near f.g. looking to f.g. - woman with child sits near - Sam comes on -
Griffin b.g. comes forward -
Sam speaks quietly to Griffin -
Griffin goes to b.g. - Mrs. Keon f.g. kneels & prays - Sam exits -
Griffin comes forward to comfort women near camera - he kneels & prays -

INDIANS WAILING O.S.,

Reverend -

SAM -/There isn't a chance. You'd better prepare the people,

GRIFFIN - I will.

WOMAN SOBS

5. MED SHOT PEDRO-PETER-
Glidden wounded, sits in chair
b.g. - camera pans on Pedro-Peter as he crosses - looks up - kneels -

INDIANS O.S. WAILING

6. MED SHOT GRIFFIN & MRS. KEON
Kneeling - others b.g. -

WOMAN SOBS

INDIANS O.S. CHANTING

7. MED CLOSE SHOT PEDRO-PETER
Kneeling - scoops up handful of sand - extends his arms upward with the sand -

8. MED SHOT GRIFFIN, MRS. KEON &
WOMAN WITH SMALL CHILD
Others b.g. - Griffin exits side -

9. MED CLOSE SHOT PEDRO-PETER
Offering handful of sand in his prayer - Glidden b.g. - Griffin enters - camera tilts down as he kneels by the Indian & joins in prayer -

W O W O.S. SOBS

INDIANS O.S. WAILING

10. MED SHOT ROY & DAY BY DOORS
Roy notices smoke coming under doors - reacts - points to smoke -

(Continued)

NO.	DESCRIPTION	DIALOGUE	REEL EIGHT PAGE 3
10.	(Continued)	ROY - Look!	
11.	MED CLOSE SHOT GRIFFIN & PEDRO-PETER Kneeling - Glidden b.g. -	ROY O.S. Look at the door!	
12.	MED SHOT SIDE IN CHURCH Sam comes forward past other men - Sally b.g. -	INDIANS O.S. YELLING AD LIB	
13.	MED SHOT ROY & DAN BY DOORS Doors are burning -	INDIANS O.S. YELLING	
14.	MED SHOT SAM & OTHERS Others move b.g. as Sam cocks gun -	SAM - Stand back. We'll fire when they come thru. INDIANS O.S. YELLING	
15.	MED CLOSE SHOT MRS. KEON Others b.g. - She sits in bench -	INDIANS O.S. YELLING	
16.	BIGK SHOT DOWN TO ROY & DAN AT CHURCH DOORS Fire is eating away portion of door -		
17.	CLOSE SHOT GLIDDEN Holds gun in holster - alert - removes gun - aims -	INDIANS O.S. YELLING SAVAGELY	
18.	HIGH SHOT TO DOORS Roy & Dan standing near - others at side - fire burns more rapidly - panel in door breaks out -		
19.	CLOSE SHOT SAM Holding gun ready - Bob b.g. - Sally at side b.g. -		
20.	HIGH SHOT TO BURNING DOORS -		
21.	CLOSE SHOT SAM & BOB Sally b.g. - rubs her head - Sob runs off to side - Sally rushes to b.g. - Sam exits f.g. -		

(Continued)

NO.	DESCRIPTION	DIALOGUE	REEL EIGHT PAGE 4
21.	(Continued)	SAM - We can keep them out - get wood! Keep that doorway burning.	
22.	MED SHOT BY DOORWAY Men rush about putting anything that will burn against the burn- ing doors -	INDIANS O.S. YELLING	
23.	MED CLOSE SHOT PEDRO-PETER Tries to lift wooden bench -		
24.	LONG SHOT TO BURNING DOORS Men are stacking up benches, etc. to increase the fire		
25.	MED CLOSE SHOT PEDRO-PETER Man rushes on past camera - takes bench - exits -		
26.	MED LONG SHOT NEAR DOORS Sam & men rush forward - break up o.s. wood -	SAM Come on! Come on! We need more.	
27.	CLOSE SHOT INDIAN DRUMS Indians partly in scene beating drums -		
28.	MED CLOSE SHOT INT. CHURCH Men rush on f.g. take benches o.s. - Women b.g. -		
29.	MED CLOSE SHOT GRIFFIN Pulling lectern from platform - he exits with it - Glidden, wounded b.g. - women b.g.		
30.	MED LONG SHOT MEN AT DOORS Adding more wood to the fire -		
31.	CLOSE UP DOWN TO INDIAN HANDS Beating on drum -	INDIANS YELLING O.S.	
32.	FULL SHOT INT. CHURCH Sam & men rush on scene - madly break up church pews - women b.g. - Sam starts to rush off at side -		
33.	MED LONG SHOT DOORS Blazing furiously - Sam rushes on from f.g. - Griffin drags the lectern across to the fire -	INDIANS YELLING O.S.	

34. CLOSE SHOT INDIAN DRUMS
Indians partly in scene beating
on drums -
35. CLOSE UP DOWN TO INDIANS' HANDS
Beating on drum -
36. MED SHOT UP TO CHURCH WINDOW
Indian creeps into view -
37. MED CLOSE SHOT GLIDDEN
Looks off - fires -
38. MED SHOT UP TO INDIAN
Is shot - falls out of scene to
b.g. -
39. MED SHOT AT BURNING **DOORS**
Sam f.g. fires gun upward & off -
40. FULL SHOT IN CHURCH -
Indians leap into scene from
high windows - Sam & another man
exit side - women b.g.
INDIANS YELLING O.S.
41. MED CLOSE SHOT GLIDDEN
42. MED SHOT INDIAN
Running forward in church -
Glidden b.g. shoots Indian -
camera pans as Indian falls -
43. MED SHOT UP TO CHURCH WINDOW
Indians leap down & exit
WOMEN O.S. SCREAM
44. MED CLOSE SHOT PEDRO-PETER
Leaning against wall - wounded -
shoots rifle with one **hand** -
45. FULL SHOT INT. CHURCH
Indians leap into scene - men
fire at them - one Indian falls -
another runs **forward** -
46. MED SHOT SAM BY BURNING DOORS
Fires off to side
47. FULL SHOT INT. CHURCH
Second Indian falls - women &
children huddled b.g.
48. CLOSE UP DOWN TO INDIANS' HANDS
Beating on drum

NO,	DESCRIPTION	DIALOGUE	REEL EIGHT PAGE 6
49.	CLOSE SHOT INDIANS Partly in scene - beating drums		
50.	MED LONG SHOT TO BURNING CHURCH DOORS Women in corner b.g. - Sam at other side - gun in hand - the pile of burning wood stacked against the doors, crashes as it burns - Sam calls out to f.g. - Indians are seen b.g. firing guns - men rush on past camera & put more wood on fire - Sam fires off to b.g. thru doors -	 SAM - More wood - more wood! Come on! INDIANS YELLING O.S.	
51.	MED CLOSE SEOT PEDRO-PETER Men dashing across scene in front of camera - they return with church pews -	 INDIANS O.S. YELLING	
52.	MED SHOT AT BURNED DOORS Horde of Indians seen outside b.g. -		
53.	MED LONG SHOT INT. CHURCH Sam & others b.g. firing off as men rush on from side with more wood for the fire at the door - one man is wounded - Sam & Griffin drag him to f.g. -	 INDIANS O.S. YELLING SAM - Get back! Get back!	
54.	MED SHOT BURNED CHURCH DOORS Indians seen past the flames b.g. -		
55.	MED CLOSE SEOT SAM BY THE FIRE Shoots off to b.g.		
56.	MED SHOT WOMEN BY WALL Children huddled close -		
57.	MED SHOT BURNING DOORS Indians b.g.		
58.	CLOSE SHOT SALLY & WOMAN & CHILD React -		
59.	MED SHOT AT DOORS Indians b.g. firing to f.g.	 INDIANS YELLING	

60. MED LONG SHOT CORNER IN CHURCH
Two men b.g. - man rushes on from side - throws wood on fire -
is shot - falls forward - man rushes forward to him -
61. MED SEOT CORNER IN CHURCH BY DOORS
Sam & another rush on to **man** by doors -
62. MED SHOT FIRE AT DOORWAY
Indians b.g. firing to f.g.
63. MED SECT SAM & OTHER MEN AT DOOR
Looking off - Sam rushes off - exits at side - others exit -

SAM -Here - rip up the floor!

INDIANS O.S. YELLING

64. MED SHOT WOMEN IN CORNER OF CHURCH
Some dash across f.g. - exit -
The other men rush on - P.C. up -
floor - women cross b.g. exiting -
65. MED CLOSE; SHOT GLIDDEN
Standing against wall - watches as able-bodied men work f.g. - camera pans to Sam - he reacts - hears o.s. bugle -
66. CLOSE UP GRIFFIN
Sally b.g. - they straighten - react as hear o.s. bugle -
67. CLOSE UP GLIDDEN
68. CLOSE UP SAM
Hurries forward - almost exits -
69. CLOSE UP GRIFFIN
Sally b.g. - smile - **she** exits f.g. -
Mrs. Keon stands into scene b.g. -
Haggard - Griffin exits f.g. -
70. FULL SHOT INT. CHURCH
Sam & Griffin moving forward as others stand looking hopefully forward thru smoke -
71. MED SHOT AT BURNING DOORWAY
Indians b.g. running across to side -

72. FULL SHOT INT. CHURCH
Sam, Sally & Griffin
rush forward - others slowly
move forward - look off -
73. MED SHOT BURNING DOORWAY
Indians have gone - United States
cavalry rides on & past in pursuit
of the Mescaleros -
74. MED SHOT SAM & SALLY
Others b.g. - Sam exits f.g. -
others run after him -
75. SHOOTING THRU BURNED DOORWAY
Cavalry riding by b.g. - firing off -
76. MED LONG SHOT EXT. BURNING CHURCH DOORS
Sam & other men come forward from
inside church - kick aside burning
wood - clear away church entrance -
Sam hurries forward - Sally comes for-
ward to him - Griffin walks forward,
Sam in. - girl - Griffin exits -
Sally embraces Sam - they exit f.g.
as others of the entrapped townspeople
stream out of the church - some exit
scene -
77. MED SHOT EXT. BURNED DOORWAY
Burro f.g. - men b.g. helping children
across pile of ashes - camera pans on
burro as it trots across & runs back
into church -
78. MED CLOSE PAN SHOT ON BURRO IN CHURCH
It trots across to where Chacho is stand-
ing by the burro's mother - young burro
immediately starts nursing as the mother
animal looks around fondly at her offspring -
79. MED LONG SHOT CHACHO & ANIMALS IN CHURCH
Small burro enjoying healthy meal -
- ...FADE OUT
80. FADE IN - PICTORIAL END TITLE
CLOSE UP DOWN TO APACHE DRUMS
Words superimposed over scene -

THE END

A
UNIVERSAL-INTERNATIONAL PICTURE

...FADE OUT

81. FADE IN - PICTORIAL CAST CARD

The Players

Sam Leeds , . . , STEPHEN McNALLY
 Sally COLEEN GRAY
 Joe Madden , . . . WILLARD PARKER
 Reverend Griffin . , . ARTHUR SHIELDS
 Lt. Glidden , JAMES GRIFFITH
 Tedro-Peter , , . , ARMANDO SILVESTRE

. . , DISSOLVES INTO

Mrs. Keon GEORGIA BACKUS
 Jehu , ... CLARENCE MUSE
 Betty Careless , , . RUTHELMA STEVENS
 Bert Keon JAMES BEST
 Chacho CHINTO GUZMAN
 Mr. Keon RAY BENNETT

...FADE OUT

82. PART TITLE

UNIVERSAL - INTERNATIONAL
 "APACHE DRUMS"
 END OF PART
 8

RCS