

LAWMAN

EXPORT SCRIPT

DOMESTIC VERSION

A
UNITED ARTISTS
RELEASE

TECHNICOLOR
ASPECT RATIO 1.85
STANDARD PROJECTION at 24 FRAMES PER SECOND

PRODUCED & DIRECTED BY:

MICHAEL WINNER

TOTAL NUMBER OF REELS:

TEN

EXHIBITION FOOTAGE:

8,949 feet (Domestic Version)
2,728 metres

RUNNING TIME:

(Domestic Version)
1 hour 39 minutes 39 seconds
(Alternative Version)
1 hour 39 minutes 14 seconds

8,924 feet (Alternative Version)
2,720 metres

NOTE: FIRST ACTION FRAME on all "A"
Reels is set at: 12'0 for
measurements and on "B" Reels
at: 0'0

N.B. The ALTERNATIVE VERSION (Bedroom Scene) of Reel
9 (5A) follows immediately after the Domestic
Version.

Printed in England

DV

"LAWMAN"

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

Reel One (1A), Page 1.
Technicolor.

OPTICALS ARE MEASURED FROM
THEIR CENTRES.

ZERO is the "START" Frame
which is 12'0 before the
first Action Frame.

PLEASE CHECK EACH REEL FOR
LENGTH.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
1. Starts: 12'0	Trade Marks UNITED ARTISTS Entertainment from Transamerica Corporation FADE OUT. FADE IN: EXT. BARNOCK. L.S. of the TOWNSPEOPLE in the main street. JACK DEKKER, on horseback, enters in foreground, waving his revolver drunkenly and shouting and laughing. He fires his revolver. CUT TO:	NO DIALOGUE			
2. Starts: 32'12	H.S. of MARC CORMAN and VERNON ADAMS coming out of the saloon. ADAMS Key ... shouting:	1/1	47'13	43'10	0'13
	CUT TO:				
3. Starts: 45'10	L.S. of DEKKER firing his revolver and shouting. ADAMS shouting ... Choctaw! OFF:	1/2	48'11	50'3	1'8
	CUT TO:				
4. Starts: 48'11	H.S. of ADAMS mounting his horse. NO DIALOGUE CUT TO:				
5. Starts: 50'12					

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Reel One (1A), Page 2.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftgs.
6. Starts: 56'6	M.L.S. of a MAN, a WOMAN and a BOY. They turn and run away. CUT TO:	NO DIALOGUE			
7. Starts: 58'7	M.C.S. of ADAMS. He aims his revolver and fires. CUT TO:	NO DIALOGUE			
8. Starts: 61'3	INT. HOTEL. M.L.S. of ADAMS, seen through a window. He fires his revolver and an oil lamp, in foreground, bursts into flames. CUT TO:	NO DIALOGUE			
9. Starts: 65'7	EXT. MAIN STREET. C.S. of CORMAN staggering around waving his revolver. CORMAN TO Let her burn, boys. ADAM, ETC. Let her ... OFF: CUT TO:	1/3	65'9	68'2	2'9
10. Starts: 68'3	L.S. of CORMAN and ADAMS outside the hotel as MEN run out. DENNER, in background, rides up and joins them. CORMAN TO ... burn! ADAM, ETC.: AD LIB. SHOUTS OF "FIRE!" CUT TO:	1/4	68'3	69'4	1'1
11. Starts: 71'12	M.L.S. of ADAMS. Camera pans as he turns his horse to include CORMAN as he staggers against it. ADAMS And I don't like shouting: shopkeepers! CUT TO:	1/5	72'5	75'14	3'9
12. Starts: 76'1	M.S. of MURD PRICE and CHOCTAW LEE. PRICE raises his revolver. PRICE And I hate store- shouting: keepers! He fires his revolver. CUT TO:	1/6	76'11	79'7	2'12

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Reel One (1A), Page 3.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
13. Starts: 80'12	M.C.S. of a SHOP WINDOW. A bullet shatters the glass. CUT TO:	NO DIALOGUE			
14. Starts: 82'4	C.S. of PRICE'S HAND as he fires again. CUT TO:	NO DIALOGUE			
15. Starts: 83'4	M.C.S. of a 2ND SHOP WINDOW as the glass shatters. CUT TO:	NO DIALOGUE			
16. Starts: 84'10	C.U. of CHOCTAW'S HAND as he fires again. CUT TO:	NO DIALOGUE			
17. Starts: 85'12	M.C.S. of a 3RD SHOP WINDOW as the glass shatters. Camera pans round onto a L.S. of CHOCTAW and PRICE. CUT TO:	NO DIALOGUE			
18. Starts: 89'12	M.S. of CHOCTAW flopping down on the ground. PRICE is in foreground. CUT TO:	NO DIALOGUE			
19. Starts: 91'11	M.L.S. of MEN carrying buckets of water. Camera pans with them as they run and throw the water on the flames from the hotel windows. CUT TO:	NO DIALOGUE			
20. Starts: 94'15	M.C.S. of FLAMES in the hotel windows as water is thrown over them. Camera pans round onto the MEN throwing the water from buckets. CUT TO:	NO DIALOGUE			
21. Starts: 97'14	M.S. of VINCENT BRONSON and HARVEY STENBAUGH coming out of a restaurant, camera panning with them. BRONSON TO Have them mount up, STENBAUGH: Harv.	1/7	102'15	104'8	1'9

Ctd.

DV

Reel One (1A), Page 4.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etge.
21. Ctd.	STENBAUGH Oh, my God! TO BRONSON: BRONSON TO Get 'em out of here. STENBAUGH: STENBAUGH, putting on his jacket, exits. CUT TO:	1/8 1/9	104'13 106'2	106'11 107'10	1'14 1'8
22. Starts: 109'2	M.S. of CHOCTAW lying on the ground. STENBAUGH and BRONSON are in background. A MAN enters carrying a bucket of water. STENBAUGH grabs it from him. STENBAUGH Give that to me! TO MAN: STENBAUGH throws the water over CHOCTAW. STENBAUGH Sober up, Choctaw! TO CHOCTAW: CUT TO:	 1/10 1/11	 110'2 114'13	 110'14 116'5	 0'12 1'8
23. Starts: 116'14	C.S. of BRONSON. STENBAUGH Mount up! OFF TO CHOCTAW, ETC. OFF: CUT TO:	 1/12	 117'3	 117'14	 0'11
24. Starts: 118'14	M.C.S. of STENBAUGH running forward. STENBAUGH We're riding back to TO CHOCTAW, Sabbath now. ETC. OFF: CUT TO:	 1/13	 118'14	 122'5	 3'7 (This Spot runs 11 frames over the Cut into Scene 25)
25. Starts: 121'11	Low Angle M.C.S. of ADAMS. ADAMS TO Yes, Harv. STENBAUGH OFF: CUT TO:	 1/14	 122'8	 123'0	 0'8

DV

Reel One (1A). Page 5.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Rege.</u>
26. Starts: 123'6	M.S. of STENBAUGH. Camera pans with him as he runs to mount his horse to include ADAMS, CORMAN and DEKKER. STENBAUGH Whoa! TO HORSE: CUT TO:	1/15	124'11	125'5	0'10
27. Starts: 130'8	M.L.S. of CHOCTAW and PRICE mounting their horses. PRICE TO Ah, stand still! HORSE: CUT TO:	1/16	130'6	132'10	2'4
28. Starts: 133'13	M.S. of BRONSON mounting his horse. CUT TO:	NO DIALOGUE			
29. Starts: 136'14	M.L.S. of STENBAUGH, CORMAN, DEKKER and ADAMS riding forward, yelling drunkenly. CUT TO:	NO DIALOGUE			
30. Starts: 139'13	L.S. of STENBAUGH, CORMAN, DEKKER, PRICE and CHOCTAW riding toward BRONSON. He turns his horse and they all follow him as he rides away, camera panning with them. As they exit camera pans round onto a M.C.S. of a DEAD MAN lying by the side of the road. CUT TO:	NO DIALOGUE			
31. Starts: 159'6	EXT. OPEN COUNTRY. Low Angle M.S. of JERED HADDOX riding in. Camera tracks back with him.	NO DIALOGUE			

MUSIC STARTS
151'11

Superimposition FADES IN at: 163'9

(A)
A
SCIMITAR
FILMS
PRODUCTION

Superimposition FADES OUT at: 169'7

Ctd.

Scene
No.

Complete Dialogue

Spot
No.

Start

End

Ftge.

31. MADDOX turns and slowly
Ctd. rides away into a L.S.
and we see that he is
leading another horse
with CORMAN'S DEAD BODY
slung over the saddle
with a blanket over it.

Superimposition TADES IN at: 175'14

(B) BURT
LANCASTER

Superimposition FADES OUT at: 181'11

CUT TO:

32. High Angle N.L.S. of MADDOX
Starts: leading the second horse carrying
103'0 CORLEIN'S BODY. Camera tracks
and pans with him.

NO DIALOGUE

Superimposition TADS IN at: 185'1

(c) ROBERT
RYAN

Superimposition FIDES CUT at: 190'11

Superimposition FIDES IN at: 195'1

(D) LEE J.
COBB

Superimposition FADES CUT at: 20018

CUT TO:

33. L.S. of a STAGE COACH. Camera
Starts: zooms back to include MADDOX
203'3 leading CORRIAN'S BODY on the
horse, and pans round with him.

NO DIALOGUE.

Superimposition PAGES IN at: 212112

(E) IN A
MICHAEL WINNER
FILM

Superimposition AIDS CUT at: 218'6"

Superimposition FIDES IN at 221*13

(i)

LAWRENCE

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Superimposition PAGES CUT at: 22814.

CUT TO:

DV

Reel One (1A), Page 7.

Scene No.	Complete Dialogue	Spot No.	Start	End	Page
24, Starts: 231'0	L.S. of MADDOX leading CORMAN'S BODY on the horse toward and past three buffalo skulls on a bolder in foreground.	NO DIALOGUE			
	Superimposition FADES IN at: 232'0				
	(G) CO-STARRING ROBERT DUVAL				
	Superimposition FADES OUT at: 237'9				
	Superimposition FADES IN at: 238'15				
	(H) SHEREE NORTE				
	Superimposition FADES OUT at: 244'11				
	Superimposition FADES IN at: 246'2				
	(I) ALBERT SALLI				
	Superimposition FADES OUT at: 251'9				
	CUT TO:				
35. Starts: 256'13	High Angle L.S. of MADDOX leading CORMAN'S BODY on the horse. Two vultures are sitting on tree stumps in foreground.	NO DIALOGUE			
	Superimposition FADES IN at: 258'8				
	(J) RICHARD JORDAN JOHN McGIVER RALPH WAITE JOHN BECK				
	Superimposition FADES OUT at: 265'13				
	Superimposition FADES IN at: 266'15				
	(K) WILLIAM C. WATSON WALTER BROOKE ROBERT EMHARDT CHARLES TYNER				
	Superimposition FADES OUT at: 274'7				
	CUT TO:				

DV

Reel One (1A), Page 8.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
36. Starts: 275'7	M.C.S. of MADDOX leading CORMAN'S BODY on the horse. Camera zooms back into a L.S. to include an INDIAN WOMAN sitting beside a funeral pyre with a BODY on top of it covered with furs. CUT TO:	NO DIALOGUE			
37. Starts: 283'11	V.L.S. of MADDOX leading CORMAN'S BODY on the horse past the INDIAN WOMAN. Vultures are sitting in the trees. Superimposition FADES IN at: 287'7 (L) AND J. D. CANNON Superimposition FADES OUT at: 293'0 Superimposition FADES IN at: 295'7 (M) WITH LOU FRIZZELL RICHARD BULL JOHN HILLERMAN ROY ENGEL JAN BURRELL MADELINE TAYLOR HOLMES HUGH McDERMOTT JOYCE PERRY Superimposition FADES OUT at: 306'1 Superimposition FADES IN at: 308'6 (N) AND JOSEPH WISEMAN Superimposition FADES OUT at: 314'0 CUT TO:	NO DIALOGUE			
38. Starts: 316'9	M.L.S. of MADDOX leading CORMAN'S BODY on the horse. He moves forward into a M.S. as he rides through the trees. Then camera tracks back with him. Superimposition FADES IN at: 321'7 (O) DIRECTOR OF PHOTOGRAPHY ROBERT PAYNTER COLOUR BY TECHNICOLOR (R) Superimposition FADES OUT at: 326'14	NO DIALOGUE			

Ctd.

DV

Reel One (1A), Page 9.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
38. Ctd.	Superimposition FADES IN at: 330'10				
	(P) PRODUCTION DESIGNER STAN JOLLEY				
	Superimposition FADES OUT at: 335'15				
	Superimposition FADES IN at: 338'6				
	(Q) ART DIRECTORS HERBERT WESTBROOK ROBERTO SILVO				
	SET DECORATOR RAY MOYER				
	Superimposition FADES OUT at: 345'0				
	Superimposition FADES IN at: 347'6				
	(R) EDITOR FREDDIE WILSON				
	DUBBING EDITOR TERENCE RAWLINGS				
	Superimposition FADES OUT at: 354'0				
	Camera pans as MADDOX moves away past a river.				
	Superimposition FADES IN at: 356'6				
	(S) ASSISTANT DIRECTOR MICHAEL DRYNURST				
	CAMERA OPERATOR TONY TROKE				
	SOUND RECORDISTS HUGH STRAIN MANUEL TOPETE BLAKE				

ALL CHARACTERS AND EVENTS IN THIS FILM ARE
FICTITIOUS. ANY SIMILARITY TO ACTUAL EVENTS, OR
PERSONS LIVING OR DEAD, IS PURELY COINCIDENTAL

Superimposition FADES OUT at: 363'14

CUT TO:

LAWMAN

DV

Reel One (1A). Page 10.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
39. Starts: 365'2	EXT. SABBATH. M.S. of MADDOX leading CORMAN'S BODY on the horse. Camera tracks back with him.	NO DIALOGUE			

Superimposition FADES IN at: 370'6

(T) DIALOGUE EDITOR
RUSS HILL

CONTINUITY
PAMELA CARLTON

MAKE-UP
- RICHARD MILLS

WARDROBE
RON BECK

HAIREDRESSER
EVELINA CASAS

CONSTRUCTION MANAGER
HARRY ARBOUR

SPECIAL EFFECTS
LEON CRTEGA

CHIEF WRANGLER
RUDY UGLAND

APPROVED No. 22706
(SYMBOL)

MOTION PICTURE ASSOCIATION OF AMERI

WESTREX
Recording System

Superimposition FADES OUT at: 380'1

Superimposition FADES IN at: 386'7

(U) CASTING BY
LYNN STALMASTER

Superimposition FADES OUT at: 391'15

Camera pans round with
MADDOX as he rides
toward Sabbath's main
street into a L.S.
CHILDREN gather round
and run after him,
shouting.

Ctd.

DV

Reel One (1A), Page 11.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
39. Ctd.	Superimposition FADES IN at: 403'3 (V) PRODUCTION MANAGERS CLIFTON BRANDON ALBERTO FERRER CARLOS TERRON LOCATION MANAGER TIMOTHY PITT MILLER Superimposition FADES OUT at: 411'0 CUT TO: 40. M.S. of SAM BOLDEN. HERSHAM Starts: and TOWNSTOCK are in 425'11 background. BOLDEN TO Here. HERSHAM: BOLDEN beckons and HERSHAM walks up and stands beside him. CUT TO: 41. Tracking M.S. of MADDOX leading Starts: CORRIAN'S BODY on the horse down 433'8 the street. Superimposition FADES IN at: 436'6 (W) MUSIC COMPOSED BY JERRY FIELDING CONDUCTED BY DAVID WHITAKER Superimposition FADES OUT at: 442'0 Camera pans round as MADDOX pauses, then moves away down the street. CUT TO: 42. M.S. of COTTON RYAN standing Starts: outside the Marshal's office, 453'2 watching. He reacts, then goes inside. CUT TO:				
		1/17	426'5	426'14	0'9
		NO DIALOGUE			
		NO DIALOGUE			

DV

Reel One (1A), Page 12a

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
43. Starts: 459'7	Tracking L.S. of MADDOX leading CORMAN'S BODY on the horse down the street as the TOWNSPEOPLE gather and stand watching.	NO DIALOGUE			

Superimposition FADES IN at: 463'6

(X) WRITTEN BY
GERALD WILSON

Superimposition FADES OUT at: 468'15

CUT TO:

44. Starts: 472'13	L.S. of MADDOX approaching, followed by the TOWNSPEOPLE. COEDEN is in foreground.	NO DIALOGUE
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Superimposition FADES IN at: 480'13

(Y) PRODUCED AND DIRECTED
BY
MICHAEL WINNER

Superimposition FADES OUT at: 487'11

Camera pans with MADDOX to the Marshal's office. He stops and starts to dismount.

CUT TO:

END OF MAIN TITLES

45. Starts: 506'2	M.S. of MADDOX dismounting and tying his horse to a hitching post. Camera pans round as he hitches the horse carrying CORMAN'S BODY beside it. BOLDEN enters in background, watching.	NO DIALOGUE
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CUT TO:

46. Starts: 544'10	M.S. of MADDOX taking CORMAN'S saddle and gun-belt and his own rifle from his horse. Camera pans round past BOLDEN as he exits, onto LUTHER HARRIS, HERSHAM and TOTTS as HARRIS lifts up the blanket covering CORMAN'S BODY. Camera pans down with HARRIS as he stoops down and looks under the blanket. He reacts and camera pans with him as he stands up again.
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MUSIC STOPS
563'12HARRIS TO It's my brother-in-
BOLDEN OFF:law, Marc Corman.

1/18 565'14 568'13 2'15

CUT TO:

DV

Reel One (1A), Page 13.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
47. Starts: 569'5	M.C.S. of BOLDEN. He puts an ear-trumpet to his ear. BOLDEN TO Who? HARRIS OFF: CUT TO:	1/19	570'7	571'1	0'10
48. Starts: 571'8	INT. THE MARSHAL'S OFFICE. M.L.S. of MADDOX entering. MADDOX TO I'm Jared Maddox. RYAN OFF: CUT TO:	1/20	581'8	582'15	1'7
49. Starts: 583'2	M.L.S. of RYAN sitting at his table. RYAN TO Getten Ryan. MADDOX OFF: CUT TO:	1/21	586'7	587'8	1'1
50. Starts: 588'6	M.C.S. of MADDOX moving over to a table. He rests his rifle against it and lays CORMAN'S saddle and gun-belt on it. MADDOX TO You the Marshal? RYAN OFF: RYAN does not reply and MADDOX reacts. CUT TO:	1/22	593'5	594'5	1'0
51. Starts: 597'4	M.S. of RYAN. He nods. RYAN TO What can I do for you, MADDOX Maddox? OFF: CUT TO:	1/23	601'1	602'8	1'7
52. Starts: 602'9	M.C.S. of MADDOX holding a paper. Camera tracks back into a M.L.S. as he walks forward to include RYAN in foreground. MADDOX "Vincent Bronson, reading: Choctaw Lee, Jack Dekker ...	1/24	604'10	609'2	4'8

Ctd.

DV

Reel One (1A). Page 14.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
52. Ctd.	MADDOX reading (CTD.):	1/25	609'12	613'15	4'3
	"... Vern Adams, Hurd Price, Harvey Stenbaugh ...				
	"... Marc Corman."	1/26	616'9	617'8	0'15
	MADDOX TO RYAN:	1/27	617'9	618'5	0'12
	RYAN TO MADDOX:	1/28	619'5	620'0	0'11
	MADDOX TO RYAN:	1/29	621'11	622'14	1'3
	RYAN TO MADDOX:	1/30	623'8	624'1	0'9
	MADDOX lays the paper on the table.				
	MADDOX TO RYAN:	1/31	627'5	631'10	4'5
	I want these men brought in under arrest ... by noon tomorrow.				
	I want them fed and ready for travel.	1/32	631'15	633'13	1'14
	RYAN smiles and rises.				
	RYAN TO MADDOX:	1/33	637'2	638'12	1'10
	You got papers sworn out?				
	Camera tracks in as RYAN walks up to MADDOX.				
	MADDOX TO RYAN:	1/34	640'3	641'9	1'6
	I'll get them if you need them.				
	RYAN TO MADDOX:	1/35	641'15	645'5	3'6
	Not from anybody in this territory, you won't.				
	MADDOX TO RYAN:	1/36	646'10	647'15	1'5
	You've got jurisdiction.				
	BOLDEN walks up to a window, in background, and peers through.				
	RYAN TO MADDOX:	1/37	649'1	650'13	1'12
	I've got jurisdiction.				

Ctd.

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Reel One (1A), Page 15.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
52. Ctd.	Camera tracks with RYAN as he walks over to the window.				
	RYAN TO But you couldn't have MADDOX reason enough to get OFF: papers from me.	1/38	653'7	656'13	3'6
	Nobody could.	1/39	658'6	659'3	0'13
	CUT TO:				
53. Starts: 659'5	M.C.S. of MADDOX. MADDOX TO Three months ago RYAN OFF: Bronson took eight thousand head of cattle across the Kiowa.	1/40	660'1	665'0	4'15
	CUT TO:				
54. Starts: 665'10	M.C.S. of RYAN. BOLDEN is peering through the window in background. MADDOX On the way back they OFF TO hit a town called RYAN: Bannock.	1/41	667'4	669'13	2'9
	BOLDEN taps on the window with his ear- trumpet. RYAN waves at him to go away.				
	MADDOX They drank their fill; OFF TO had their women; shot RYAN: up the town.	1/42	673'1	677'4	4'3
	BOLDEN walks away from the window.				
	CUT TO:				
55. Starts: 678'14	C.S. of MADDOX. MADDOX TO All just cowboy fun.. RYAN OFF: They killed an old man.	1/43	679'12	681'10	1'14
		1/44	683'9	684'11	1'2
	CUT TO:				
56. Starts: 685'6	C.S. of RYAN. RYAN TO Kin? MADDOX OFF:	1/45	687'9	688'1	0'8
	CUT TO:				

DV

Reel One (1A), Page 16.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etges</u>
57.	M.C.S. of MADDOX.				
Starts: 688'15	MADDOX TO No.	1/46	689'9	690'0	0'7
	RYAN OFF: I'm just the Lawman in Bannock.	1/47	692'10	694'7	1'13
	Camera pans with MADDOX to include RYAN as RYAN walks over to another window, camera panning with him.				
	RYAN TO Look at this town.	1/48	697'15	699'2	1'3
	MADDOX:				
	RYAN TO Nice quiet town.	1/49	701'4	702'15	1'11
	MADDOX				
	OFF: Nice town to live in.	1/50	704'5	705'11	1'6
	They've got no rail- head. No ...	1/51	708'3	709'14	1'11
	CUT TO:				
58.	M.C.S. of MADDOX.				
Starts: 709'15	RYAN OFF ... digging up in the TO MADDOX: hills. No reason to grow fat.	1/52	709'15	712'12	2'13
	CUT TO:				
59.	C.S. of RYAN.				
Starts: 714'12	RYAN TO This town eats because MADDOX Vincent Bronson puts OFF: their bread on the table.	1/53	715'4	719'12	4'8
	He owns the town. He owns the county.	1/54	721'2	725'8	4'6
	CUT TO:				
60.	M.L.S. of GOLDEN, the MINISTER and COBDEH, ETC. standing talking, seen through the window.				
Starts: 725'15	RYAN OFF People around here owe TO MADDOX him. OFF:	1/55	727'9	729'8	1'15
	CUT TO:				

DV

Reel One (1A). Page 17.

Scene No.	Complete Dialogue	Spot No.	Start	End	Page
61. Starts: 730'10	C.S. of RYAN. RYAN TO Those men on your MADDOX list, they stand in OFF: Bronson's shadow. CUT TO:	1/56	732'13	736'11	3'4
62. Starts: 736'2	C.S. of MADDOX. RYAN OFF I can't move against TO MADDOX: those men. MADDOX TO You carry the law. RYAN OFF: CUT TO:	1/57	736'2	738'3	2'1
		1/58	740'9	741'14	1'5
63. Starts: 742'2	M.S. of RYAN. RYAN TO Hm! I carry nothing. MADDOX OFF: Camera tracks back as he walks forward, to include MADDOX in foreground. He points to his table off. RYAN TO I sit there, because MADDOX: Bronson says, "Sit". I've been paid for, Maddox. RYAN exits. CUT TO:	1/59	743'1	746'13	3'12
		1/60	748'13	752'4	3'7
		1/61	754'10	756'6	1'12
64. Starts: 761'7	High Angle C.S. of RYAN sitting down. MADDOX You carry messages, OFF TO don't you? RYAN: CUT TO:	1/62	761'15	763'9	1'10
				MUSIC STARTS 764'1	

DV

Reel One (1A), Page 18.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etgo.
65.	C.U. of MADDOX.				
Starts: 765'0	MADDOX TO I'm going to take these RYAN OFF: men back with me, or kill them where they stand.	1/63	766'3	770'6	4'3
	They got till noon tomorrow.	1/64	772'2	773'8	1'6
	Camera has tracked into a C.U. of MADDOX' EYES.				
	CUT TO:				
66.	M.L.S. of RYAN and MADDOX.				
Starts: 773'11	MADDOX TO Tell them. RYAN:	1/65	774'9	775'0	0'7
	RYAN TO That one of them out MADDOX: there?	1/66	776'2	777'11	1'9
	MADDOX TO German. RYAN:	1/67	778'12	779'5	0'9
	Camera pans with MADDOX as he goes to the door.				
	MADDOX TO You can take his name RYAN OFF: off the list.	1/68	781'0	782'13	1'13
	MADDOX picks up his rifle.				
	CUT TO:				
67.	M.L.S. of RYAN.				
Starts: 784'5	RYAN TO What happened? MADDOX OFF:	1/69	785'12	786'8	0'12
	CUT TO:				
68.	M.S. of MADDOX.				
Starts: 788'13	MADDOX TO He called me out. RYAN OFF:	1/70	790'2	791'1	0'15
	He goes out.				
	CUT TO:				

DV

Reel One (1A), Page 19.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
69.	EXT. MAIN STREET.				
Starts:	M.S. of MADDOK coming out of the				
795'1	Marshal's office, BOLDEN enters.				
	BOLDEN TO What's the trouble?	1/71	796'15	797'15	1'0
	MADDOK:				
	MADDOK looks at him, then walks off.				
	CUT TO:				
70.	M.S. of HARRIS and MERSHAM.	NO DIALOGUE			
Starts:	MADDOK enters and camera pans				
803'3	as he unhitches his horse.				
	DUSAINÉ enters.				
	CUT TO:				
71.	M.L.S. of RYAN coming to the				
Starts:	door of the Marshal's office.				
814'1	BOLDEN is in foreground.				
	BOLDEN TO What happened,	1/72	814'15	816'4	1'5
	RYAN: Marshal?				
	RYAN TO Better come inside,	1/73	817'12	819'6	1'10
	BOLDEN: Sam,				
	RYAN walks forward into a H.C.S.				
	RYAN TO One of you take Corman	1/74	825'8	829'10	4'2
	HARRIS, to the undertakers.				
	ETC. OFF: And the rest of you,				
	go on				
	CUT TO:				
72.	M.L.S. of MERSHAM, HARRIS,				
Starts:	DUSAINÉ, ETC. standing in a				
829'11	group. RYAN and BOLDEN are				
	in foreground.				
	RYAN TO ... about your business.	1/75	829'11	830'14	1'3
	HARRIS,				
	ETC.:				
	RYAN turns forward.				
	DUSAINÉ TO As a member of the	1/76	832'11	835'2	2'7
	RYAN: Citizens Council ...				(This Spot overlaps Spot No. 1/77)
	RYAN TO You can get it second	1/77	834'13	837'10	2'13
	DUSAINÉ: hand from the Mayor.				
	RYAN exits, followed by BOLDEN.				
	CUT TO:				

DV

Reel One (1A), Page 20.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Pages</u>
73. Starts: 840'7	INT. STABLES. C.S. of MADDOX' HANDS as he unsaddles his horse. CUT TO:	NO DIALOGUE			
74. Starts: 844'9	M.L.S. of MADDOX. Camera pans with him to include MOSS as he puts the saddle on a rack. CUT TO:	NO DIALOGUE			
75. Starts: 850'15	M.C.S. of MADDOX. MOSS is in foreground. MADDOX How far from here to TO MOSS: the Branson spread? CUT TO:	1/78	854'3	856'5	2'2 (This Spot runs 13 frames over the Cut into Scene 76)
76. Starts: 855'9	C.U. of MOSS. MOSS TO I wouldn't know. MADDOX OFF: CUT TO:	1/79	857'12	858'11	0'15
77. Starts: 858'12	C.U. of MADDOX. He reacts and turns away. CUT TO:	NO DIALOGUE			
78. Starts: 861'8	EXT. MAIN STREET. M.L.S. of RYAN mounting his horse. The TOWNSPEOPLE are in background. As RYAN turns and rides down the street MADDOX enters and camera tracks with him to include HARRIS, LUCAS and TWO GIRLS on the verandah of the brothel. MADDOX exits. HARRIS TO Who is he? LUCAS: Some bounty hunter, or something? CUT TO:	1/80 1/81	883'11 885'10	884'10 887'5	0'15 1'11

LAWMAN

DV

Reel One (1A), Page 21,*

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
79. Starts: 888'1	M.C.S. of HARRIS and LUCAS. A GIRL is in background.				MUSIC STOPS 890'7
	LUCAS TO Don't make an enemy HARRIS: of him, Storekeeper.	1/82	890'8	893'7	2'15
	Step wide of him.	1/83	895'13	897'10	1'13
	CUT.				

END OF REEL ONE

NUMBER OF INSERTS: Nil.

Footage from end of 1/83 to last Action Frame 0'12
Footage from "START" to last Action Frame 898'5

DV

"LAWMAN"

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

Reel Two (13). Page 1.
Technicolor.

ZERO is the first Action
Frame which is 10'8 before
the first Clear Cut, Scene 2.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgc.</u>
1. Starts: 0'0	INT. LOBBY. SABBATH HOTEL. Low Angle M.S. of MADDOX entering. He walks forward and rings a bell, in foreground, with his rifle. CUT TO:	NO DIALOGUE			
2. Starts: 10'8	M.S. of MADDOX. He puts down his rifle, picks up a pen and starts to write in the hotel register. CUT TO:	NO DIALOGUE			
3. Starts: 24'2	C.U. of the HOTEL REGISTER as MADDOX writes in it: Jered Maddox, Bannock. 5.13.87 CUT TO:	NO DIALOGUE			
4. Starts: 32'0	C.U. of KEYS hanging on a rack. Camera tracks back into a C.S. of MADDOX as he takes the key off peg "No 3". MADDOX exits and camera tracks in as KERSHAM pulls the curtain aside from a door window and watches. CUT TO:	NO DIALOGUE			MUSIC STARTS 43'0
5. Starts: 44'3	EXT. OPEN COUNTRY. L.S. of RYAN approaching on horseback. Camera pans with him as he goes through the gateway to BRONSON'S ranch. CUT TO:	NO DIALOGUE			
6. Starts: 58'9	EXT. BRONSON'S RANCH. M.S. to L.S. as RYAN rides past and away. FOUR RIDERS move forward to meet him, then turn away. CUT TO:	NO DIALOGUE			

DV

Reel Two (1B), Page 2a

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
7. Starts: 77'4	M.L.S. of RYAN. Camera pans with him as he rides through the gateway into the courtyard. CUT TO:				
8. Starts: 83'14	M.L.S. of RYAN riding into the courtyard. Camera pans with him as he passes and rides away up to the ranch house. RYAN'S VOICE: That's about it, Mr. Bronson.	2/1	95'3	97'1	1'14 (This Spot runs 5 frames over the Cut into Scene 9)
	CUT TO:				
9. Starts: 96'13	INT. LIVING-ROOM. BRONSON'S RANCH HOUSE. C.S. of RYAN. Camera pans with him to include BRONSON in background. RYAN TO BRONSON: He said by noon tomorrow. BRONSON TO RYAN: And Marc Corman's dead? RYAN TO BRONSON: He's dead. BRONSON TO RYAN: How did it happen? RYAN TO BRONSON: Came up against the wrong man.				
		2/2	100'15	102'7	1'8
		2/3	106'4	108'1	1'13
		2/4	108'12	109'5	0'9
		2/5	110'14	111'12	0'14
		2/6	114'15	116'11	1'12
	RYAN turns and camera pans with him to include STENBAUGH.				
		2/7	120'2	121'10	1'8
		2/8	122'10	125'1	2'7
		2/9	127'4	131'1	3'13
		2/10	132'12	135'3	2'7
	CUT TO:				

DV

Reel Two (1B). Page 3.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
10.	M.C.S. of BRONSON.				
Starts: 135'4	BRONSON TO His family know? RYAN OFF:	2/11	137'5	138'6	1'1
			(This Spot runs 4 frames over the Cut into Scene 11)		
	CUT TO:				
11.	M.S. of STENBAUGH and RYAN.				
Starts: 138'3	RYAN nods.				
	RYAN TO I sent word. BRONSON OFF:	2/12	140'10	141'9	0'15
	CUT TO:				
12.	C.S. of BRONSON.				
Starts: 141'10	BRONSON I'll ride out there TO RYAN in the morning. OFF:	2/13	144'1	146'0	1'15
	Camera pans with BRONSON to include STENBAUGH and RYAN in a M.L.S. STENBAUGH rises and exits.				
	BRONSON How do you measure TO RYAN: this thing, Cotton?	2/14	150'4	152'4	2'0
	BRONSON sits down and RYAN walks forward.				
	RYAN TO I think you got trouble, BRONSON: Mr. Bronson.	2/15	154'14	157'6	2'8
	Unless you say he's all mistaken.	2/16	161'6	164'5	2'15
	BRONSON shakes his head.				
	BRONSON I wish he was. There's TO RYAN: no mistake.	2/17	166'12	169'15	3'3
	We got a little drunk; broke a bit of glass. I didn't know anyone was killed.	2/18	172'7	177'3	4'12
	CUT TO:				

DV

Reel Two (1B). Page 4.

Scene No.	Complete Dialogue	Spot No.	Start	End	Pages
13.	Low Angle M.S. of RYAN. BRONSON'S arm is in foreground.				
Starts: 178'6	BRONSON Tell Maddox I'm sorry OFF TO ... really sorry. RYAN:	2/19	178'12	182'10	3'14
	CUT TO:				
14.	M.C.S. of BRONSON.				
Starts: 183'2	BRONSON I'll make it good; TO RYAN I'll pay the damages ... OFF:	2/20	183'9	186'9	3'0
	CUT TO:				
15.	Low Angle M.C.S. of RYAN reacting sceptically.				
Starts: 186'10	BRONSON ... I'll fix it up with OFF TO the old man's family. RYAN:	2/21	186'10	189'10	3'0
	CUT TO:				
16.	M.L.S. of BRONSON. and RYAN.				
Starts: 190'1	BRONSON Tell him, I'll make TO RYAN: it all right with him, too.	2/22	190'12	193'7	2'11
	BRONSON rises and camera pans as he walks round RYAN.				
	BRONSON TO RYAN: Better still, arrange a meeting tomorrow, I'll ... I'll deal straight with him,	2/23	196'11	201'9	4'14
	RYAN TO BRONSON: And if he doesn't want to talk?	2/24	204'10	206'0	1'6
	BRONSON TO RYAN: Why shouldn't he?	2/25	207'5	208'2	0'13
	RYAN TO BRONSON: Some men just go at a thing in a straight line, Mr. Bronson. They don't bend, and they don't trade.	2/26	210'6	217'3	6'13

Camera pans excluding RYAN.

Ctd.

DV

Reel Two (1B), Page 5.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftgo.
16. Ctd.	BRONSON Tell me, Maddox is TO RYAN like that? OFF:	2/27	220'2	222'6	2'4
	CUT TO:				
17. Starts: 223'0	M.C.S. of RYAN. RYAN TO He's got the mark. BRONSON OFF:	2/28	224'2	225'0	0'14
	CUT TO:				
18. Starts: 225'6	M.C.S. of STENBAUGH. STENBAUGH That's too bad! Then TO RYAN OFF: he's going to buy himself a lot of pain.	2/29	225'15	231'7	5'8 (This Spot runs 4 frames over the Cut into scene 19)
	CUT TO:				
19. Starts: 231'4	L.S. of STENBAUGH and BRONSON. RYAN is in foreground. RYAN reacts and camera tracks with him as he walks toward the door. BRONSON TO Try him, Cotton. Talk RYAN: to him. STENBAUGH He got you spooked, TO RYAN: Ryan.	2/30 2/31	235'9 239'2	238'0 241'1	2'7 1'15
	RYAN stops and looks at STENBAUGH.				
	RYAN TO No, Harv, I'm not on STENBAUGH: his list.	2/32	243'6	245'10	2'4
	RYAN TO That all, Mr. Bronson? BRONSON OFF:	2/33	247'4	248'8	1'4 (This Spot runs 10 frames over the Cut into Scene 20)
	CUT TO:				
20. Starts: 247'15	M.L.S. of BRONSON. BRONSON Yeah. TO RYAN OFF:	2/34	249'13	250'3	0'6
	CUT TO:				

DV

Reel Two (1B), Page 6.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
21.	M.L.S. of RYAN and STENBAUGH.				
Starts:	RYAN nods and goes out.				
250'12	STENBAUGH walks toward the door after him.				
	CUT TO:				
22.	M.L.S. of BRONSON. He walks forward into a M.C.S.				
Starts:					
258'13	BRONSON All right, Harv. TO STENBAUGH Chew it out. OFF:	2/35	263'0	265'6	2'6
	CUT TO:				
23.	M.S. of STENBAUGH. BRONSON is in background.				
Starts:					
266'7	STENBAUGH I don't like asking TO BRONSON: favours.	2/36	267'2	270'3	3'1
	BRONSON walks forward.				
	BRONSON TO STENBAUGH: No one's asking you to bend your knee, Harv. Just a talk.	2/37	272'14	279'0	6'2
	STENBAUGH TO BRONSON: Some worn out tin star who wouldn't rate cutting your cigars.	2/38	280'11	286'14	6'3
	As BRONSON passes STENBAUGH camera pans and they both walk toward the door.				
	BRONSON TO STENBAUGH: Ryan doesn't rate him that low.	2/39	287'2	289'7	2'5
	STENBAUGH TO BRONSON: Ryan's a kicked dog.	2/40	289'9	291'12	2'3
	BRONSON TO STENBAUGH: Well, maybe that's what makes him a better judge of men like Maddox.	2/41	293'1	297'5	4'4
	CUT TO:				

DV

Reel Two (1B). Page 7.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etgo.</u>
24. Starts: 297'6	EXT. PATIO. M.L.S. of STENBAUGH and BRONSON walking toward a rocking-chair in foreground.				
	STENBAUGH There was a time, TO BRONSON: Vince ...	2/42	298'9	300'5	1'12
	BRONSON TO STENBAUGH: It's passed, Harv.	2/43	300'6	301'10	1'4
	What do you want to do? Ride into Sabbath and gun him down?	2/44	304'4	307'9	3'5
	Those days have passed. Times have changed.	2/45	309'12	315'1	5'5
	There are other ways.	2/46	318'14	320'8	1'10
	BRONSON sits down in the rocking-chair.				
	BRONSON TO STENBAUGH: You buy him. And if he doesn't sell, you buy the man above him.	2/47	321'4	325'15	4'11
	These killing days were ... for younger men.	2/48	328'7	332'8	4'1
	STENBAUGH TO BRONSON OFF: CUT TO:	2/49	333'6	335'13	2'7
25. Starts: 335'15	M.C.S. of STENBAUGH. STENBAUGH I'm not riding his TO BRONSON dust back to Jannock. OFF: CUT TO:	2/50	336'6	339'11	3'5
26. Starts: 339'13	C.S. of BRONSON looking out over the ranch in background. BRONSON TO STENBAUGH OFF: The others will be here soon. I sent Jason and Crowe. We'll talk then.	2/51	341'9	342'14	1'5
		2/52	345'14	349'9	3'11
		2/53	352'2	353'3	1'1
	CUT TO:				

DV

Reel Two (1B). Page 2.

Scene No.	Complete Dialogue	Spot No.	Start	End	Page
27.	M.L.S. of STENBAUGH and BRONSON.				
Starts: 354'11	STENBAUGH We don't need the TO BRONSON: others.	2/54	355'4	357'3	1'15
	BRONSON TO STENBAUGH: We'll talk.	2/55	360'3	361'1	0'14
	STENBAUGH It's your land. TO BRONSON:	2/56	362'11	364'1	1'6
	It's your grass.	2/57	366'4	368'5	2'1
	STENBAUGH turns and walks forward, camera tracks in past BRONSON onto a L.S. of the RANCH.				
	BRONSON You've never been on OFF TO wages, Harv. STENBAUGH	2/58	370'9	373'2	2'9
	OFF:				MUSIC ST. RTS (FLUTE) 372'3
	What's out there is as much yours as mine.	2/59	374'12	377'13	3'1
	CUT TO:				
28.	INT. MADDOX' ROOM. SABBETH HOTEL.				
Starts: 380'12	C.U. of MADDOX' HANDS playing a flute.	NO DIALOGUE			
	CUT TO:				
29.	B.C.U. of MADDOX' MOUTH as he plays the flute.	NO DIALOGUE			
Starts: 384'6					
	CUT TO:				
30.	C.S. of MADDOX, back to camera, playing the flute. An open window is in background. Camera pans up to show the busy street through the window. There is a knock on the door and MADDOX stops playing and rises. He closes the window, and camera tracks back as he puts the flute down and takes his revolver out of its holster.	NO DIALOGUE			
Starts: 388'11					
	CUT TO:				
					MUSIC STOPS (FLUTE) 396'6 MUSIC STARTS 401'0

DV

Reel Two (13), Page 9.

Scene No.	Complete Dialogue	Spot No.	Start	End	Page
31. Starts: 417'14	M.S. of MADDOX as he goes up to the door, opens it and steps back. As the door opens camera pans to show LAURA standing in the doorway. She peers round into the room. CUT TO:	NO DIALOGUE			
32. Starts: 425'14	M.C.S. of MADDOX moving forward, holding his revolver. He reacts. CUT TO:	NO DIALOGUE			
33. Starts: 428'12	M.C.S. of LAURA smiling. LAURA TO Is ... ten years too MADDOX OFF: long, Jered? CUT TO:	2/60	430'11	433'8	2'13
34. Starts: 433'15	C.S. of MADDOX. MADDOX TO Hallo, Laura. LAURA OFF: CUT TO:	2/61	435'1	435'14	0'13
35. Starts: 436'7	M.C.S. of LAURA. MADDOX is in foreground. LAURA TO Can I come in? MADDOX: MADDOX TO Sure. LAURA: MADDOX steps to the door and LAURA walks past him. As he closes the door camera tracks into a C.S. of him. MADDOX TO It don't seem ten LAURA OFF: years. CUT TO:	2/62 2/63	437'9 440'7	438'13 440'13	1'4 0'6
36. Starts: 450'8	C.S. of LAURA. LAURA TO To me it does. MADDOX OFF: Camera tracks back into a M.S. as MADDOX enters and replaces his revolver in its holster.	2/64 2/65	449'1 452'3	450'11 453'1	1'10 0'14

Ctd.

DV

Reel Two (1B). Page 10.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
36. Ctd.	MADDOX Won't you sit down? TO LAURA:	2/66	460'10	461'10	1'0
LAURA sits down on the bed and camera pans with MADDOX as he goes and picks up his shirt and puts it on.					
	MADDOX You look good, Laura. TO LAURA OFF:	2/67	470'9	471'12	1'3
CUT TO:					
37. Starts: 472'3	M.C.S. of LAURA. LAURA TO You're a soft-tongued MADDOX OFF: liar.	2/68	474'2	476'2	2'0
CUT TO:					
38. Starts: 476'5	M.C.S. of MADDOX. Camera pans and tracks back to include LAURA in foreground, as he goes to a chest- of-drawers and starts putting his clothes away.				
AD LIB. CLATTER OFF					
	MADDOX You live in Sabbath? TO LAURA:	2/69	482'6	483'6	1'0
	LAURA TO Near. What er ... MADDOX: what are you doing here?	2/70	484'4	488'11	4'7
CUT TO:					
39. Starts: 489'7	C.S. of LAURA. LAURA TO Oh!	2/71	490'4	490'13	0'9
MADDOX OFF:					
She shakes her head.					
	LAURA TO That's not an honest MADDOX question. I know what OFF: you're doing here. I was in town ...	2/72	494'6	501'11	7'5
CUT TO:					

DV

Reel Two (13). Page 11.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
40.	M.C.S. of MADDOX.				
Starts: 501'12	LAURA ... getting some OFF TO supplies and I heard MADDOX: about it.	2/73	501'12	504'10	2'14
	Camera pans with MADDOX into a M.S. including LAURA.				
	LAURA TO Do you think you owe MADDOX: me anything, Jered?	2/74	508'10	511'11	3'1
	MADDOX Say it out plain, TO LAURA: Laura.	2/75	514'11	516'1	1'6
	LAURA TO My man ... Hurd Price ... MADDOX:	2/76	520'3	522'4	2'1
	... he's one of the men ... you want.	2/77	524'9	527'3	2'10
	MADDOX I guess it had to be TO LAURA: something like that.	2/78	530'10	532'14	2'4
	MADDOX exits.				
	CUT TO:				
41.	M.C.S. of MADDOX.				
Starts: 535'8	MADDOX He work for Bronson? TO LAURA OFF:	2/79	535'12	536'14	1'2
	CUT TO:				
42.	M.L.S. of LAURA. MADDOX is in Starts: foreground. 538'1				
	LAURA TO No.	2/80	539'4	540'0	0'12
	MADDOX: We have a small farm between here and the high country. And he takes work from Bronson when he can get it.	2/81	542'15	549'15	7'0
	Let him go, Jered, he never shot anybody.	2/82	552'3	555'10	3'7
	CUT TO:				

L.A.M.M.N

DV

Reel Two (13). Page 12.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
43.	M.L.S. of MADDOX. LAURA is in foreground.				
Starts: 556'2					
	MADDOX He stands with the	2/83	556'8	558'0	1'8
	TO LAURA: rest.				
	MADDOX walks forward.				
	CUT TO:				
44.	M.S. of MADDOX and LAURA.				
Starts: 559'11					
	MADDOX Sorry, Laura.	2/84	563'3	564'2	0'15
	TO LAURA:				
	LAURA rises.				
	LAURA TO MADDOX: The hell you are!	2/85	565'4	566'5	1'1
	LAURA exits and camera tracks into a M.C.S. as MADDOX puts on his gun belt.				
	MADDOX Nobody has to die.	2/86	567'8	568'14	1'6
	TO LAURA.				
	OFF: Just tell him to come into town and give himself up.	2/87	571'1	573'12	2'11
	CUT TO:				
45.	C.S. of LAURA.				
Starts: 574'7					
	LAURA TO MADDOX What will happen to him then?	2/88	575'14	578'0	2'2
	OFF:				
	CUT TO:				
46.	M.C.S. of MADDOX.				
Starts: 578'2					
	MADDOX He'll go back to Bannock and stand trial.	2/89	578'15	581'1	2'2
	TO LAURA.				
	OFF:				
	Camera pans with MADDOX to include LAURA.				
	LAURA TO MADDOX: Will they hang him?.	2/90	584'8	585'9	1'1

Ctd.

DV

Reel Two (1B). Page 13.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
46. Ctd.	MADDOX TO LAURA: Circuit Judge is no hanging judge. In fact, a man like Bronson could buy him cheap.	2/91	587'9	592'9	5'0
Camera pans with LAURA as she walks across the room.					
	LAURA TO MADDOX OFF: I don't ... I don't mean just the judge, I mean ... the town; the good people with the rope.	2/92	594'12	601'5	6'9
CUT TO:					
47. Starts: 601'6	M.C.S. of MADDOX putting on his waist coat.				
	MADDOX TO LAURA OFF: My town, Laura, Nobody gets a mob rope in my town, you know that.	2/93	602'8	608'6	5'14
CUT TO:					
48. Starts: 603'9	C.S. of LAURA.				
	MADDOX OFF TO LAURA: I give you my word ...	2/94	610'2	611'1	0'15
CUT TO:					
49. Starts: 611'2	M.C.S. of MADDOX.				
	MADDOX TO LAURA OFF: ... if he comes in peaceful, there'll be no hurt come to him.	2/95	611'2	614'4	3'2
CUT TO:					
50. Starts: 615'2	M.C.S. of LAURA.				
	LAURA TO MADDOX OFF: You never did give much away.	2/96	616'4	618'3	1'15
Camera pans to include MADDOX in background as she goes to the door and opens it.					
	MADDOX TO LAURA: Would you have come, Laura ... if you man hadn't been on the list?	2/97	622'9	626'4	3'11
CUT TO:					

MUSIC STOPS
622'7MUSIC START
626'7

LAWMAN

DV

Reel Two (13). Page 14.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
51. Starts: 628'14	C.S. of LAURA. She turns and looks at MADDOX off. LAURA TO No. There's nothing MADDOX OFF: left over from before, Jered. CUT TO:	2/98	632'9	637'14	5'5 (This Spot runs 11 frames over the Cut into Scene 52)
52. Starts: 637'4	C.S. of MADDOX. CUT TO:	NO DIALOGUE			
53. Starts: 638'12	C.S. of LAURA. LAURA TO Goodbye. MADDOX OFF: She turns away. CUT TO:	2/99	639'6	639'14	0'6
54. Starts: 640'14	C.S. of MADDOX. MADDOX He has until tomorrow. TO LAURA OFF: CUT TO:	2/100	641'12	643'3	1'7
55. Starts: 643'9	C.S. of LAURA. She goes out and shuts the door. CUT TO:	NO DIALOGUE			
56. Starts: 648'11	EXT. BRONSON'S RANCH HOUSE. M.C.S. of PRICE dismounting from his horse. CUT TO:	NO DIALOGUE			
57. Starts: 651'14	M.S. of PRICE. ADAMS, CROWE. WHEELWRIGHT, and CHOCTAW are in background. PRICE moves forward, camera panning with him. CUT TO:	NO DIALOGUE			
58. Starts: 657'9	M.L.S. of PRICE walking toward the ranch house. JASON BRONSON, DEKKER, CHOCTAW and ADAMS enter. CUT TO:	NO DIALOGUE			

DV

Reel Two (13). Page 15.

Scene No.	Complete Dialogue	Scene No.	Start	End	Stage.
59. Starts: 665'11	M.C.S. of CROWE watching. He turns away and exits. CUT TO:	NO DIALOGUE			
60. Starts: 671'10	INT. LIVING-ROOM. L.S. of JASON, DENKER, ADAMS, CHOCTAW and PRICE entering. CUT TO:	NO DIALOGUE			
61. Starts: 678'12	M.C.S. of BRONSON sitting at his desk. BRONSON TO ALL: I called you in because we've got trouble. OFF:	2/101	681'11	684'10	2'5
	CUT TO:				
62. Starts: 684'1	M.C.S. of STENBAUGH seated in a chair. JASON is in background. BRONSON TO ALL: You remember last spring we ... OFF:	2/102	686'10	688'9	1'15
	CUT TO:				
63. Starts: 688'10	M.S. of BRONSON rising and walking forward. BRONSON TO ALL: ... took a herd over the Kiowa. OFF:	2/103	688'10	691'7	2'13
	We hit a town called Bannock on the way back.	2/104	694'7	697'10	3'3
	Camera has tracked back to include STENBAUGH and JASON in background and DENKER in foreground.				
	BRONSON TO ALL: Seven of us went into town.	2/105	701'14	703'15	2'1
	BRONSON TO DENKER: Do you recall?	2/106	704'0	705'0	1'0
	DENKER TO BRONSON: Oh! Ha! None too clearly.	2/107	706'6	709'2	2'12

Ctd.

L. J. L. L.

EV

Reel Two (1B). Page 16.

Scene No.	Complete Dialogue	Shot No.	Start	End	Time
63. Ctd.	BRONSON He shot up the town! TO DEKKER:	2/108	712'9	714'10	2'1
	BRONSON continues walking forward. Camera tracks back to include the others.				
	BRONSON Seems an old man took TO ALL: a bullet.	2/109	720'10	723'6	2'12
	We thought it was nothing but a lot of broken glass but ...	2/110	725'5	728'6	3'1
	CUT TO:				
64. Starts: 731'6	M.C.S. of PRICE. BRONSON ... seems now it's OFF TO a bit more. ALL:	2/111	731'14	734'0	2'2
	CUT TO:				
65. Starts: 736'5	M.L.S. of PRICE. BRONSON is in foreground. BRONSON Now the hard point of TO ALL: the matter is there's a Lawman, name of Maddox in Sabbath. Figures to take us back and stand trial for murder.	2/112	736'12	742'6	5'10
	Camera has tracked back to include DEKKER. He laughs.				
	DEKKER TO One Lawman? BRONSON:	2/115	755'2	756'8	1'6
	BRONSON TO Ryan thinks he's enough. DEKKER:	2/116	759'14	761'10	1'12
	Camera pans with BRONSON to include CHOCTAW in a M.C.S.				
	CHOCTAW TO Cotton Ryan! BRONSON:	2/117	764'0	765'7	1'7

Ctd.

LINCOLN

DV

Reel Two (13). Page 17*

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Shot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
65.	ERONSON TO Choctaw ...	2/118	769'12	770'15	1'3
Std.	CHOCTAW: ... you may not think much of Ryan as he stands now, but ...	2/119	773'3	777'0	3'13
	... in his day you couldn't walk in the same sun as him.	2/120	779'10	784'0	4'6

CUT.

END OF REEL TWO

NUMBER OF INSERTS: One, Scene: 3.

Footage from end of 2/120 to last Action Frame 1'14
Footage from 0'0 to last Action Frame 785'14

DV

"LAWMAN"

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

Reel Three (2A), Page 1
Technicolor.

ZERO is the "START" Frame
which is 12'0 before the
first Action Frame.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
1.	INT. LIVING-ROOM. BRONSON'S RANCH				
Starts:	HOUSE.				
12'0	M.C.S. of PRICE.				
	PRICE TO Hey, where's er ...	3/1	15'0	16'11	1'11
	ALL OFF: Marc Corman?				
	CUT TO:				
2.	M.S. of BRONSON. CHOCTAW is in				
Starts:	foreground. ADAM, STENBAUGH and				
17'1	JASON are in background.				
	ADAMS TO Marc Corman's dead.	3/2	17'9	19'3	1'10
	PRICE OFF:				
	BRONSON TO Corman's dead because	3/3	19'9	23'13	4'4
	PRICE OFF: he called short on				
	this Maddox.				
	Camera has tracked				
	back with BRONSON to				
	include PRICE in				
	foreground.				
	PRICE TO Marc Corman's dead!	3/4	26'8	28'6	1'14
	BRONSON:				
	BRONSON I've called you here	3/5	30'12	34'3	3'7
	TO ALL: to hear what you have				
	to say.				
	Camera pans round to				
	include DEKKER, excluding				
	BRONSON, PRICE and CHOCTAW.				
	BRONSON Well, Vern?	3/6	38'7	39'5	0'14
	OFF TO				
	ADAMS:				

ADAMS walks forward.

Ctd.

DV

Reel Three (2A), Page 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
2. Ctd.	ADAMS TO BRONSON OFF: I don't know, Mr. Bronson. I don't want trouble. I appreciate you asking us here for our opinion, but it seems to me that you got some choice and I don't.	3/7 3/8 3/9	42'7 46'7 49'8	44'0 47'12 55'7	1'9 1'5 5'15
CUT TO:					
3. Starts: 55'13	M.C.S. of BRONSON. PRICE is in background. ADAMS OFF I can't go back to TO BRONSON: Bannock. If I do, my land dries up and blows away.	3/10	56'12	61'12	5'0
CUT TO:					
4. Starts: 62'1	C.S. of ADAMS. ADAMS TO My beef gets scattered BRONSON into the high country. OFF: I don't have the hands to keep my ...	3/11 3/12	62'7 67'11	65'4 69'5	2'13 1'10
CUT TO:					
5. Starts: 69'6	M.C.S. of BRONSON. PRICE is in background. ADAMS OFF ... spread tied down. TO BRONSON: BRONSON TO You know I'd see you ADAMS OFF: right, Vern. I'd send some of the boys and give my mark to cover your losses.	3/13 3/14	69'6 72'13	70'11 80'9	1'5 7'12
BRONSON has walked forward, camera tracking back to include ADAMS in background.					

DV

Reel Three (2A), Page 3.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
5. Ctd.	ADAMS TO BRONSON: Thanks, and I know you mean it. But I have to work my own.	3/15	82'7	85'13	3'6
	BRONSON TO ADAMS: Well, what do you suggest, Vern?	3/16	88'2	90'3	2'1
	BRONSON exits and camera tracks into a C.U. of ADAMS.				
	ADAMS TO BRONSON OFF: I don't suggest anything. And I don't er ... aim to do anything.	3/17	93'3	97'13	4'10
	CUT TO:				
6. Starts: 98'8	M.L.S. of JASON, STENBAUGH and BRONSON.				
	ADAMS OFF TO BRONSON: Just stay close and mind what's mine.	3/18	98'14	101'8	2'10
	STENBAUGH TO ADAMS OFF: And if he comes after you?	3/19	102'4	104'4	2'0
	CUT TO:				
7. Starts: 104'5	M.L.S. of CHOCTAW, ADAMS and CROWE. PRICE is in background. STENBAUGH is in foreground.				
	ADAMS TO STENBAUGH: I'll stop him if I can.	3/20	105'9	107'8	1'15
	STENBAUGH rises and walks toward ADAMS.				
	STENBAUGH TO ADAMS: Stop him first and make sure.	3/21	108'15	111'12	2'13
	ADAMS walks toward BRONSON'S desk. Camera pans excluding STENBAUGH.				
	ADAMS TO STENBAUGH OFF: I didn't kill anybody that night in Bannock. I've got no quarrel ...	3/22	113'15	118'0	4'1
	CUT TO:				

DV

Reel Three (2A), Page 4.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
8. Starts: 118'1	M.C.S. of STENBAUGH. BRONSON is in background.				
	ADAMS OFF ... with the law. TO STENBAUGH:	3/23	118'1	118'15	0'14
	BRONSON TO You, Choctaw? CHOCTAW OFF:	3/24	122'1	123'5	1'4
	CUT TO:				
9. Starts: 124'9	M.C.S. of CHOCTAW.				
	CHOCTAW TO You give the orders, BRONSON Mr. Bronson, OFF:	3/25	126'1	127'12	1'11
	CUT TO:				
10. Starts: 128'3	M.C.S. of BRONSON. STENBAUGH is in foreground.				
	BRONSON TO I asked for an opinion. CHOCTAW OFF:	3/26	129'2	130'14	1'12
	CUT TO:				
11. Starts: 131'3	M.L.S. of CHOCTAW. DEKKER is in foreground. PRICE is in background.				
	CHOCTAW TO It was an accident. BRONSON	3/27	132'1	133'4	1'3
	OFF: If that Lawman wants to lean hard ... then I say we set him running.	3/28	135'5	140'2	4'13
	DEKKER TO I go along with BRONSON Choctaw. OFF:	3/29	140'13	143'2	2'5
	But, er ... as he says, Mr. Bronson, you give the orders.	3/30	146'3	150'12	4'9
	CUT TO:				
				(This Spot runs 5 frames over the Cut into Scene 12)	

DV

Reel Three (2A), Page 5.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
12. Starts: 150'8	C.S. of BRONSON. BRONSON TO Hurd? PRICE OFF: CUT TO:	3/31	154'1	154'10	0'9
13. Starts: 154'11	M.L.S. of PRICE. CHOCTAW is in foreground. PRICE TO Well then ... I'd like BRONSON to hear what you have OFF: to say, Vince. CUT TO:	3/32	158'9	163'12	5'3
14. Starts: 164'4	M.L.S. of BRONSON, STENBAUGH and ADAMS. CHOCTAW, PRICE and DEKKER are in background. BRONSON TO Want your say, Harv? STENBAUGH:	3/33	165'2	166'11	1'9
	STENBAUGH walks toward CHOCTAW and turns. Camera tracks in, excluding BRONSON, ADAMS and DEKKER.				
	STENBAUGH I say we tell the TO BRONSON Lawman to peddle his OFF: law in Barnock.	3/34	168'3	174'11	6'8
	CHOCTAW TO You got all the guns BRONSON you need, Mr. Bronson OFF: ... just for the asking.	3/35	175'7	179'1	3'10
	STENBAUGH Maddox needs a lesson TO BRONSON taught. OFF:	3/36	179'12	182'5	2'9
	CUT TO:				
15. Starts: 182'8	M.C.S. of JASON. JASON TO Can I say something, BRONSON Pa? OFF:	3/37	184'6	186'3	1'13
	CUT TO:				
				(This Spot runs 11 frames over the Cut into Scene 16)	

DV

Reel Three (2A). Page 6.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
16. Starts: 185'9	M.C.S. of BRONSON. CHOCTAW, PRICE and STENBAUGH are in background. BRONSON nods.	NO DIALOGUE			
	CUT TO:				
17. Starts: 187'10	L.S. of ADAMS, STENBAUGH, JASON and BRONSON. PRICE and CHOCTAW are in foreground.				
	JASON TO ALL: I wasn't ever in Bannock.	3/38	188'1	190'5	2'4
	But it seems to me, if Pa here is going to pay for the damages ...	3/39	192'13	196'6	3'9
	... give the old man's family something, then this Maddox has no cause to push.	3/40	196'14	201'8	4'10
	JASON has walked toward CHOCTAW and camera has tracked in, excluding PRICE.				
	JASON TO ALL: If he does, I think Harv's right.	3/41	202'13	204'10	1'13
	BRONSON TO ALL: There are two men dead already and that's a bit heavy.	3/42	207'7	211'7	4'0
	CUT TO:				
18. Starts: 212'4	M.C.S. of BRONSON. ADAMS is in foreground. Camera pans round as BRONSON walks across the room.				
	BRONSON TO ALL: I don't think this Maddox runs easy.	3/43	214'3	217'7	3'4
	And killing a Lawman is a sudden way for trouble.	3/44	219'8	223'2	3'10
	CUT TO:				
19. Starts: 223'13	M.C.S. of DEKKER. BRONSON OFF I'll talk with him. TO ALL: Maybe he has a price. Maybe ...	3/45	225'6	229'13	4'7
	CUT TO:				

DV

Reel Three (2A), Page 7.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
20.	M.C.S. of PRICE.				
Starts: 229'14	BRONSON OFF ... he's a reasonable TO ALL: man.	3/46	229'14	231'10	1'12
	He nods.				
	CUT TO:				
21.	M.C.S. of BRONSON.				
Starts: 234'11	BRONSON TO If not, all we've lost ALL OFF: is a few hours.	3/47	235'13	238'14	3'11
	If we decide to go back, I'll cover any of your losses.	3/48	242'3	247'0	4'13
	CUT TO:				
22.	M.L.S. of JASON, STENBAUGH and CHOCTAW.				
Starts: 247'6	BRONSON OFF Most we'd face is a TO ALL: fine, anyway. If that.	3/49	248'8	252'13	4'5
	STENBAUGH Mm. TO BRONSON OFF:	3/50	254'0	254'5	0'5
	STENBAUGH nods, shakes his head and takes a drink.				
	BRONSON OFF We'll try it my way. TO ALL:	3/51	255'5	257'2	1'13
	CUT TO:				
23.	M.L.S. of a COMANCHE WOMAN SERVANT approaching. PRICE is in fore- ground.				
Starts: 258'10	SERVANT Chee a la itza. (in Comanche) TO BRONSON OFF:	3/52	261'2	262'13	1'11
	CUT TO:				

DV

Reel Three (2A), Page 9.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
25. Ctd.	BRONSON walks past STENBAUGH, camera tracking with him.				
	BRONSON TO We've both of us put STENBAUGH thirty years of sweat OFF: into it.	3/62	316'6	320'4	3'14
	I don't want to drop it on some dumb gun- play.	3/63	324'14	329'1	4'3
	CUT TO:				
26. Starts: 329'5	M.C.S. of STENBAUGH. STENBAUGH I don't like to see TO BRONSON you backing off, Vince. OFF: You're making a mistake.	3/64	331'5	337'4	5'15
	CUT TO:				
27. Starts: 337'7	M.C.S. of BRONSON, back to camera. He turns. BRONSON TO I don't see it that STENBAUGH way. OFF: Ride into Sabbath in the morning and see Ryan.	3/65	340'4	342'4	2'0
		3/66	345'14	349'8	3'10
	CUT TO:				
28. Starts: 349'9	C.U. of STENBAUGH. BRONSON OFF Hear how he made out. TO I want to step round STENBAUGH: this.	3/67	349'9	353'2	3'9
	CUT TO:				
29. Starts: 351'11	C.U. of BRONSON. BRONSON TO If Maddox is open, STENBAUGH tell Ryan to set up OFF: a meeting.	3/68	355'15	359'3	3'4
	CUT TO:				

DV

Reel Three (2A), Page 8.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftge.
24. Starts; 263'2	M.S. of BRONSON. ADAMS is in foreground.				
	BRONSON TO ALL: Now food's been laid out. Vern, Hurd, will you gentlemen be my guests?	3/53	264'4	270'4	6'0
	Camera has tracked back to include DEKKER, STENBAUGH, JASON and CHOCTAW.				
	BRONSON TO CHOCTAW: Choctaw, show them where to get washed up.	3/54	272'10	274'14	2'4
	CUT TO:				
25. Starts; 276'8	M.C.S. of STENBAUGH and BRONSON. CHOCTAW, DEKKER, ADAMS and PRICE are walking away in background.				
	STENBAUGH TO BRONSON: When it comes down to bedrock, my word don't call much, does it, Vince?	3/55	277'4	283'11	6'7
	I'm just hired help.	3/56	283'12	285'14	2'2
	BRONSON walks round behind STENBAUGH and stands beside him.				
	BRONSON TO STENBAUGH: No man means more to me, Harv.	3/57	288'2	290'14	2'12
	All I've got is you and Jason.	3/58	292'14	295'6	2'8
	But you're like some yellow dun ladino, all long horn and no brains.	3/59	296'6	304'9	8'3
	We've got ten thousand head of good cows; a valley of sweet grass; and money in the bank...	3/60	305'5	311'14	6'9
	... that didn't come easy.	3/61	312'3	313'10	1'7

Ctd.

DV

Reel Three (2A), Page 10.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
30. Starts: 359'12	C.U. of STENBAUGH. STENBAUGH Send Jason. TO BRONSON OFF: CUT TO:	3/69	362'1	363'2	1'1
31. Starts: 363'10	C.S. of BRONSON. BRONSON TO I'm asking you. STENBAUGH OFF:	3/70	364'14	366'8	1'10
	BRONSON turns and closes the shutters at a window.				
	BRONSON TO Keep clear of Maddox.	3/71	369'3	370'15	1'12
	STENBAUGH OFF: Take Crowe with you.	3/72	373'2	374'4	1'2
	CUT TO:				
32. Starts: 374'11	INT. SALOON. SABBATH. M.S. of RYAN walking forward and through swing doors into a C.U. He looks round.	NO DIALOGUE			
	CUT TO:				
33. Starts: 382'1	L.S. of a CROWD OF MEN at the bar and sitting at tables. MADDOX is in background, sitting at a table. Camera zooms into a M.C.S. of him drinking a cup of coffee.	NO DIALOGUE			
	CUT TO:				
34. Starts: 388'10	M.L.S. of RYAN walking through the CROWD. Camera pans with him to include MADDOX. He leans against a rail near the table.				
	RYAN TO It's a great life.	3/73	394'12	395'11	1'2
	MADDOX: If you were some cheap gunsel with a big name running out in front of you, they'd all be buying you drinks.	3/74	400'4	407'2	6'14
	RYAN points to the CROWD off.				
	CUT TO:				

LAWMAN

DV

Reel Three (2A), Page 11.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etgs.
35. Starts: 407'3	M.C.S. of MADDOX. He looks round. RYAN OFF Rubbing up against you. TO MADDOX: Fixing up what they're going to tell the kids and the ones who weren't there.	3/75 3/76	409'10 414'0	411'1 417'11	1'7 3'11
	MADDOX drinks some coffee, then puts his cup down. CUT TO:				
36. Starts: 419'12	Low Angle C.S. of RYAN. RYAN TO MADDOX OFF: But, if you're a Lawman, you're a disease. They need you, but they hate you.	3/77 3/78	421'9 426'9	424'7 428'2	2'14 1'9
	CUT TO:				
37. Starts: 428'6	M.C.S. of MADDOX. MADDOX TO It comes with the job. RYAN OFF:	3/79	430'1	431'4	1'3
	CUT TO:				
38. Starts: 432'10	C.S. of RYAN. RYAN TO I saw Bronson. MADDOX OFF:	3/80	433'13	435'2	1'5
	Camera pans and tracks back into a M.S. as RYAN sits down at the table to include MADDOX and a BARTENDER placing a bottle of whiskey and a glass on the table. RYAN TO He wants to talk. MADDOX:	3/81	438'7	439'8	1'1

Ctd.

DV

Reel Three (2A), Page 12.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
38. Ctd.	MADDOX TO Talk? RYAN:	3/82	440'3	440'11	0'8
	The BARTENDER exits.				
	RYAN TO He wants to trade. MADDOX:	3/83	442'5	443'9	1'4
	He says he's sorry.	3/84	445'8	446'11	1'3
	He means it, I know him.	3/85	448'15	450'4	1'5
	He didn't know any- body was killed.	3/86	453'8	455'3	1'11
	He wants to make it all good.	3/87	458'2	459'14	1'12
	Camera has tracked round to include the CROWD and HERSHAM in background. HERSHAM moves over and joins some MEN sitting at a table in background.				
	MADDOX TO And something for my RYAN: pockets, too.	3/88	461'2	463'6	2'4
	RYAN TO Why not? MADDOX:	3/89	463'15	464'7	0'8
	You could hear what he's got to say.	3/90	469'15	471'14	1'15
	MADDOX TO I've just heard. RYAN:	3/91	473'10	474'10	1'0
	MADDOX starts to rise.				
	CUT TO:				
39. Starts: 475'4	M.S. of RYAN and MADDOX.				
	RYAN TO The old man was just MADDOX: an accident.	3/92	475'6	477'9	2'3
	MADDOX TO They'll get a chance RYAN: to say their piece in Bannock.	3/93	478'10	480'14	2'4
	RYAN TO Be reasonable, Maddox. MADDOX:	3/94	481'6	482'10	1'4

Ctd.

DV

Reel Three (2A), Page 13.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
39. Ctd.	MADDOX TO Good night, Ryan. RYAN:	3/95	484'4	485'0	0'12
	MADDOX starts to walk away from the table, camera tracking back with him.				
	RYAN TO There'll be ... MADDOX:	3/96	486'6	486'12	0'5
	CUT TO:				
40. Starts: 486'13	C.S. of MADDOX as he swings round. RYAN OFF ... some dying. TO MADDOX:	3/97	486'13	487'12	0'15
	MADDOX TO It'll be their doing. RYAN OFF:	3/98	490'7	491'8	1'1
	He turns and walks away.				MUSIC STARTS 492'1
	CUT TO:				
41. Starts: 495'6	M.C.S. of RYAN drinking a tot of whiskey. CUT TO:	NO DIALOGUE			
42. Starts: 500'2	EXT. MAIN STREET. M.S. of MADDOX coming out of the saloon and walking off. DISSOLVE TO:	NO DIALOGUE			
43. Starts: 507'8	EXT. PATIO. BRONSON'S RANCH HOUSE. C.U. of BRONSON sitting in his rocking-chair. CUT TO:	NO DIALOGUE			
44. Starts: 515'0	M.L.S. of BRONSON. He rises, picks up his hat off the back of the chair and goes toward the house. DISSOLVE TO:	NO DIALOGUE			
45. Starts: 533'0	EXT. BURIAL GROUND. BRONSON'S RANCH. Low Angle M.L.S. of BRONSON walking forward and standing, looking at a wooden cross on a grave in foreground. CUT TO:	NO DIALOGUE			

DV

Reel Three (2A), Page 14.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftgs.
46. Starts: 541'12	M.L.S. of CROWE riding up on his horse and stopping. CUT TO:	NO DIALOGUE			
47. Starts: 546'8	M.L.S. of BRONSON, back to camera, with three graves in background. He turns. CROWE OFF Mr. Bronson? TO BRONSON:	3/99	546'6	547'0	0'10
	BRONSON TO What are you doing out CROWE OFF: here, Crowe?	3/100	549'10	551'10	2'0
	CUT TO:				
48. Starts: 551'6	M.L.S. of CROWE. He removes his hat and camera pans with him as he rides forward. CROWE TO We just brought a BRONSON couple of hundred head OFF: up from Bornite Creek, Mr. Bronson.	3/101	554'4	558'14	4'10
	Camera has panned to include BRONSON.				
	CROWE TO I saw a rider and BRONSON: er ...	3/102	559'4	560'14	1'10
	CROWE dismounts.				
	BRONSON Who else is with you? TO CROWE:	3/103	563'10	565'0	1'6
	CROWE TO Er ... Hitchins and BRONSON: Jason, sir.	3/104	567'10	569'13	2'3
	CUT TO:				
49. Starts: 570'5	Low Angle M.L.S. of BRONSON and CROWE. BRONSON looks at two graves in foreground. BRONSON TO You and my son are CROWE: about the same age, aren't you, Crowe?	3/105	574'1	577'12	3'11

Ctd.

DV

Reel Three (2A), Page 15.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
49. Ctd.	CROWE Er ... Jason's a bit TO BRONSON: younger. Five ... six months.	3/106	579'12	584'6	4'10
	BRONSON TO Ever been up here CROWE: before?	3/107	587'1	588'12	1'11
	CROWE No, sir. I figured TO BRONSON: it was private.	3/108	590'1	592'2	2'1
	BRONSON TO From this high ground CROWE: you can see the whole valley on a clear day.	3/109	594'6	600'3	5'13
	CUT TO:				
50. Starts: 601'13	C.S. of BRONSON. BRONSON TO From the Sierras to CROWE OFF: White Wolf Pass.	3/110	603'7	607'6	3'15
	Down there was the old Comanche camp. We ...	3/111	611'0	614'9	3'9
	CUT TO:				
51. Starts: 614'12	M.C.S. of CROWE. BRONSON OFF ... we broke them TO CROWE: there.	3/112	616'13	618'6	1'9
	CUT TO:				
52. Starts: 618'11	High Angle L.S. of the BRONSON'S RANCH VALLEY. BRONSON OFF Harvey and me and my TO CROWE brothers. OFF:	3/113	619'10	622'0	2'6
	Brother Jacob died there.	3/114	624'8	626'10	2'2
	CUT TO:				
53. Starts: 628'1	Low Angle M.C.S. of BRONSON. Camera pans with him to include CROWE.				
	BRONSON They were fine people, TO CROWE: the Comanches.	3/115	632'11	635'10	2'15
	Don't ever listen to any talk that runs down an Indian.	3/116	640'9	644'6	3'13

Ctd.

DV

Reel Three (2A), Page 16.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftge.
53. Ctd.	Camera tracks back into a M.L.S. as BRONSON walks to the end of one of the graves.				
	BRONSON We buried Brother Jacob TO CROWE: here and ...	3/117	653'4	656'6	3'2
	... Later Brother Aaron beside him. They'd had enough of guns and killing.	3/118	660'0	667'11	7'11
	Camera has tracked back into a L.S.				
	BRONSON The dead don't have ... TO CROWE: much.	3/119	674'4	678'3	3'15
	CUT TO:				
54. Starts: 678'14	M.C.S. of BRONSON. BRONSON TO Crowe, did you ever CROWE OFF: feel the world ... turn beneath your feet?	3/120	680'9	685'10	5'1
	CUT TO:				
55. Starts: 685'11	M.C.S. of CROWE. CROWE TO No, sir. BRONSON OFF:	3/121	688'12	689'8	0'12
	CUT TO:				
56. Starts: 689'14	C.U. of BRONSON. BRONSON TO You best be getting CROWE OFF: back down, son.	3/122	695'13	698'5	2'8
	CUT TO:				
57. Starts: 698'12	C.U. of CROWE. He nods and puts on his hat as he turns away. CUT TO:	NO DIALOGUE			

MUSIC STOPS
695'12

DV

Reel Three (2A), Page 17.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
58. Starts: 703'2	EXT. OPEN COUNTRY. C.S. of CHOCTAW'S HANDS firing a revolver three times. CUT TO:	NO DIALOGUE			
59. Starts: 703'14	C.S. of a FRYING-PAN hanging from a tree as a third hole appears in it. CUT TO:	NO DIALOGUE			
60. Starts: 704'13	C.S. of CROWE'S HANDS firing his revolver. CUT TO:	NO DIALOGUE			
61. Starts: 705'4	C.U. of CROWE. CUT TO:	NO DIALOGUE			
62. Starts: 706'1	C.U. of CHOCTAW. CUT TO:	NO DIALOGUE			
63. Starts: 706'14	L.S. of CHOCTAW and CROWE firing at two frying-pans hanging from a tree in foreground, watched by DEKKER, BILL and FOUR COWBOYS. CUT TO:	NO DIALOGUE			
64. Starts: 708'12	M.S. of CHOCTAW and CROWE, backs to camera, firing their revolvers. Camera zooms into a M.C.S. of the TWO FRYING-PANS perforated with bullet holes. CUT TO:	NO DIALOGUE			
65. Starts: 711'3	M.S. of CROWE and CHOCTAW. TWO MEN are in background as they replace their revolvers in their holsters. CUT TO:	NO DIALOGUE			
66. Starts: 715'15	M.S. of DEKKER and BILL. DEKKER TO Choctaw, the kid had CHOCTAW the edge. OFF:	3/123	716'8	718'7	1'15

DEKKER rises from a box
he has been sitting on.

CUT TO:

DV

Reel Three (2A). Page 18.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
67. Starts: 718'12	L.S. of CROWE, CHOCTAW, DEKKER and BILL. TWO COWBOYS are in background.				
	CHOCTAW TO DEKKER: You're sand blind, Jack.	3/124	720'13	722'6	1'9
	DEKKER walks over and stands between CROWE and CHOCTAW.				
	1ST COWBOY TO DEKKER: You take him on, Jack.	3/125	723'3	724'12	1'9
	Camera tracks into a M.S.				
	DEKKER TO CHOCTAW: Five dollars, Choctaw?	3/126	726'1	727'5	1'4
	CHOCTAW TO DEKKER: That's like stealing from a blind man's cup.	3/127	728'12	731'2	2'6
	CUT TO:				
68. Starts: 731'13	M.C.S. of the TWO COWBOYS.				
	2ND COWBOY TO CHOCTAW OFF: That's fair. I figure Crowe just emptied your cup, Lee.	3/128	731'15	736'10	4'11
	CUT TO:				
69. Starts: 736'12	M.S. of CROWE, DEKKER and CHOCTAW. A COWBOY and BILL are in back- ground.				
	CHOCTAW TO CROWE: Well, what do you say, Crowe?	3/129	737'6	738'13	1'7
	CROWE TO CHOCTAW: I guess about even.	3/130	740'4	741'7	1'3
	DEKKER walks back toward BILL, camera tracking in excluding CROWE.				
	CHOCTAW TO CROWE OFF: Even! Sonny, you were way behind. Again.	3/131	744'3	750'1	5'14
	CUT TO:				

DV

Reel Three (2A). Page 19.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
70. Starts: 750'5	M.C.S. of CROWE. TWO COWBOYS are in background. CROWE nods. CHOCTAW OFF The top man takes TO CROWE: Dekker's money from him.	3/132	751'6	753'7	2'1
	CUT TO:				
71. Starts: 753'8	M.C.S. of DEKKER. BILL is in background. DEKKER One ... counting:	3/133	755'7	756'4	0'13
	CUT TO:				
72. Starts: 756'7	M.L.S. of CROWE and CHOCTAW. TWO COWBOYS are in background. CHOCTAW ... two ... counting:	3/134	756'12	757'8	0'12
	CUT TO:				
73. Starts: 757'13	C.U. of DEKKER. DEKKER ... three. counting:	3/135	758'1	758'10	0'9
	CUT TO:				
74. Starts: 758'14	M.S. of CROWE and CHOCTAW. THREE COWBOYS are in background. CROWE and CHOCTAW draw their revolvers and start firing.	NO DIALOGUE			
	CUT TO:				
75. Starts: 760'8	M.S. of CHOCTAW and CROWE, backs to camera, shooting at the frying- pans in background.	NO DIALOGUE			
	CUT TO:				
76. Starts: 762'0	M.S. of STENBAUGH approaching on horseback. STENBAUGH You couldn't walk far TO ALL OFF: on the difference.	3/136	764'15	767'0	2'1
	Camera zooms up to include CHOCTAW and CROWE, ETC.				

Ctd.

DV

Reel Three (2A), Page 20.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
76. Ctd.	STENBAUGH Move out! I want TO ALL: these cows moved down into Wolf Pass by tomorrow night.	3/137	767'2	773'0	5'14
	STENBAUGH Crows, you come with TO CROWE: me. We got to go into Sabbath.	3/138	773'14	777'5	3'7
	CROWE TO Sure, Harv. STENBAUGH:	3/139	777'8	778'7	0'15
	CUT TO:				
77. Starts: 779'1	M.S. of CHOCTAW. CHOCTAW TO Going to bite on that STENBAUGH Lawman, Harv? OFF:	3/140	779'7	781'4	1'13
	CUT TO:				
78. Starts: 781'9	Low Angle M.C.S. of STENBAUGH. STENBAUGH Move your ass out of TO CHOCTAW here, Lee. OFF:	3/141	781'9	783'13	2'4
	Camera zooms back into a L.S. to include CHOCTAW, ETC.				
	CHOCTAW TO Leave a bit for me, STENBAUGH: Mr. Stenbaugh, I fancy a bit of tin star.	3/142	785'6	789'1	3'11
	STENBAUGH kicks CHOCTAW and he falls to the ground.				
	STENBAUGH Ah ... get out! I'll TO CHOCTAW: leave enough for you to cut your first teeth on ...	3/143	789'4	795'8	6'4
	CUT TO:				
79. Starts: 795'9	M.S. of CHOCTAW rising to his feet and drawing his revolver. STENBAUGH ... Choctaw. OFF TO CHOCTAW:	3/144	795'9	796'11	1'2
Ctd.					

DV

Reel Three (2A), Page 21.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etge.
79. Ctd.	CHOCTAW TO You're a gentleman. STENBAUGH OFF:	3/145	797'0	797'15	0'15
	DEKKER enters and stops CHOCTAW as he is about to fire his revolver.				
	DEKKER TO Choctaw! CHOCTAW:	3/146	799'4	799'15	0'9
	CUT TO:				
80. Starts: 802'0	Panning L.S. of STENBAUGH galloping along, followed by CRCWE.				
	DEKKER OFF What do you think he's TO CHOCTAW going to do? OFF:	3/147	804'15	806'8	1'9
	CUT TO:				
81. Starts: 807'3	M.C.S. of CHOCTAW and DEKKER. CHOCTAW TO Chew hell out of that DEKKER: Law dog.	3/148	808'8	810'11	2'3
	He spits.				
	CUT TO:				
82. Starts: 811'13	EXT. MAIN STREET. SABBATH. Low Angle M.C.S. of MADDOCK opening the balcony door of his room and coming out. Camera tracks back into a M.L.S. as he leans over the balcony railings, then pans round onto a L.S. of the TOWNSPEOPLE in the street and stops on a L.S. of LUCAS sitting in a rocking-chair outside the brothel, then zooms into a M.S.	NO DIALOGUE			
	CUT TO:				
83. Starts: 846'7	C.U. of LUCAS rocking himself to and fro. JOYCE is in background, sweeping.	NO DIALOGUE			
	CUT TO:				

MUSIC STARTS
813'8

DV

Reel Three (2A), Page 22.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
84.	C.U. of the CHAIR ROCKERS as they move to and fro.	NO DIALOGUE			
Starts: 850'8	CUT TO:				
85.	INT. LOBBY. SABBATH HOTEL. C.U. of HERSHAM opening a door and entering.				
Starts: 853'0	HERSHAM Maddox. TO MADDOX OFF:	3/149	857'3	858'2	0'15
	CUT TO:				
86.	Low Angle M.L.S. of MADDOX as he reaches the bottom of the stairs. Camera tracks back as HERSHAM enters in foreground.				MUSIC STOPS 861'3
Starts: 858'3	HERSHAM Mr. Maddox. Er ... TO MADDOX: er ... er ... Mr. Maddox, it's your room.	3/150	861'4	866'9	5'5
	Well, what I mean is, we are getting a regular back.	3/151	867'3	872'3	5'0
	MADDOX walks forward. HERSHAM follows, camera tracking back with them.				
	HERSHAM Er ... er ... a TO MADDOX: drummer, er ... women's clothes, ha, ha, and jewellery, and ...	3/152	872'8	879'1	6'9
	... well you see, I wasn't expecting you to be staying over.	3/153	879'8	883'11	4'3
	They walk through the hotel entrance. Camera pans round to show the main street as they stand on the verandah.				
	HERSHAM And ... er ... well, TO MADDOX: to put a fine edge on things, I need your room.	3/154	884'1	890'9	6'8
	MADDOX walks off.				
	HERSHAM You see, he always TO MADDOX: expects to get the OFF: same room and ... and I ...	3/155	890'11	896'0	5'5
	CUT TO:				

DV

Reel Three (2A), Page 23.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
87. Starts: 896'5	EXT. MAIN STREET. M.L.S. of MADDOX walking down the street toward a church and the TOWNSPEOPLE in background.				
	HERSHAM ... I can er ... OFF TO MADDOX:	3/156	896'13	898'4	1'7
	CUT TO:				
88. Starts: 904'9	INT. CHURCH. C.U. of the MINISTER. He looks up.	NO DIALOGUE			
	CUT TO:				
89. Starts: 907'6	L.S. of MADDOX entering. He stops and removes his hat.	NO DIALOGUE			
	CUT TO:				
90. Starts: 919'8	Low Angle M.L.S. of the MINISTER standing in front of the Cross on a stark white wall.				
	MINISTER Is there something TO MADDOX you wanted? OFF:	3/157	919'13	921'6	1'9
	CUT TO:				
91. Starts: 921'11	M.C.S. of MADDOX. MADDOX TO Can't say there is, MINISTER Minister. OFF:	3/158	923'11	925'7	1'12
	Camera pans round with MADDOX as he walks forward to include the MINISTER in background as he walks up to meet him.				
	MINISTER A man comes to the TO MADDOX: House of God, he comes to seek.	3/159	927'7	931'2	3'11
	MADDOX TO I'm not a believing MINISTER: man, Minister.	3/160	932'4	934'1	1'13

Ctd.

DV

Reel Three (2A), Page 24.

Scene No.	Complete Dialogue	Spot No.	Start	End	Page
91. Ctd.	MINISTER Then, why have you TO MADDOX: come?	3/161	934'10	936'2	1'8
	MADDOX stands looking up at the Cross and camera tracks into a M.C.S. of him, excluding the MINISTER.				
	MADDOX TO MINISTER OFF: Man don't see many churches like this ... in a town like Sabbath.	3/162	938'12	945'3	6'7
	CUT TO:				
92. Starts: 945'5	M.C.S. of the MINISTER. MINISTER The shape of the House TO MADDOX of God is unimportant. OFF:	3/163	945'6	949'9	3'3
	CUT TO:				
93. Starts: 949'10	M.C.S. of MADDOX. MADDOX TO MINISTER OFF: That's not so, Minister.	3/164	951'1	952'10	1'9
	MADDOX moves forward and camera pans to include the MINISTER.				
	MADDOX TO MINISTER: The kind of church a man builds to pray in, tells you a lot about the man.	3/165	954'14	958'15	4'1
	Further South there are some fine old adobe churches ... Mexican.	3/166	960'11	965'10	4'15
	Camera tracks back as MADDOX walks forward.				
	MADDOX TO MINISTER: They're cool and dark inside. They give a man peace.	3/167	967'11	971'0	3'5
	They're made for kneeling.	3/168	973'2	974'3	1'1
	He stops, turns and looks back. The MINISTER walks toward him.				
	MADDOX TO MINISTER: This one is made for standing upright.	3/169	973'15	973'15	2'0
	MINISTER There is no easy TO MADDOX: comfort from God.	3/170	980'12	984'2	3'6
	CUT TO:				

DV

Reel Three (2A), Page 25.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
94. Starts: 984'6	M.C.S. of MADDOX, MADDOX TO Tell me, Minister ... MINISTER you must know all the OFF: people in this town.	3/171	985'15	990'8	4'9
	CUT TO:				
95. Starts: 990'9	M.C.S. of the MINISTER. MINISTER Those who come to my TO MADDOX church. OFF:	3/172	991'6	993'12	2'6
	Camera pans with the MINISTER to include MADDOX as he walks away toward the door.				
	MADDOX TO I don't see the Land MINISTER: Office.	3/173	995'6	997'3	1'13
	If I wanted to see a map of the territory ... a map with the deed boundary on it ...	3/174	997'14	1003'6	5'8
	... who might be able to oblige?	3/175	1004'7	1006'5	1'14
	They have stopped in the doorway, camera tracking into a M.C.S.				
	MINISTER Why do you ask me? TO MADDOX:	3/176	1007'0	1008'12	1'12
	MADDOX TO I figured you'd be the MINISTER: one man in this town who would find it difficult to lie to me.	3/177	1009'14	1014'12	4'14
	The MINISTER walks toward the doorway and points.				
	MINISTER Mr. Dusaine is the TO MADDOX: legal expert. He takes care of all such matters.	3/178	1020'13	1027'6	6'9

Ctd.

DV

Reel Three (2A). Page 26.*

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Feet.</u>
95.	MADDOX TO Thank you, Minister.	3/179	1027'8	1029'6	1'14
Ctd.	MINISTER: Good morning.				

MADDOX puts on his hat,
walks out through the
door and down the steps.
the MINISTER stands watching
him.

CUT.

END OF REEL THREE

NUMBER OF INSERTS: Nil.

Footage from end of 3/179 to last Action Frame 5'6
Footage from "START" to last Action Frame 1034'12

DV

"LAWMAN"

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

Reel Four (23). Page 1.
Technicolor.

ZERO is the first Action
Frame which is 17'14 before
the first Clear Cut, Scene 2.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
1. Starts: 0'0	EXT. MAIN STREET. SABBATH. L.S. of the TOWNSCAPE in the street. RYAN is in foreground, leaning against a post outside the Marshal's office. Camera tracks round behind him to include MADDOX passing. MADDOX stops, looks at RYAN, then exits. CUT TO:	NO DIALOGUE			
2. Starts: 17'14	M.S. of HARRIS showing TWO WOMEN a roll of material. HARRIS TO My, it's beautiful. 1ST WOMAN:	4/1	17'15	19'6	1'7
	MADDOX enters, in background, pauses outside DUSAINE'S office and looks up. HARRIS and the TWO WOMEN look at him and camera zooms into a C.U. of MADDOX. 2ND WOMAN Uh! That's him! exclaiming:	4/2	24'12	26'11	1'15
	MADDOX continues toward DUSAINE'S office, camera tracking with him to the door. HARRIS OFF TO WOMEN OFF: Now, if you have to buy a full roll the price is ...	4/3	28'9	33'6	4'13
3. Starts: 36'4	INT. DUSAINE'S OFFICE. M.S. of MADDOX entering. CUT TO:	NO DIALOGUE			

DV

Reel Four (23). Page 2.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
1.	M.S. of DUSAINÉ looking out of the window.				
Starts: 00'12	MADDOX OFF Mr. Dusaine? TO DUSAINÉ:	4/4	38'15	39'14	0'15
	DUSAINÉ nods.				
	CUT TO:				
2.	M.S. of MADDOX. He shuts the door. Camera pans with him as he walks across the office.				
Starts: 42'12	MADDOX TO You have the deed maps DUSAINÉ of this territory. OFF:	4/5	45'3	47'7	2'4
	CUT TO:				
3.	M.C.S. of DUSAINÉ. Camera zooms into a C.S.				
Starts: 47'10	MADDOX OFF I'd like to see them. TO DUSAINÉ:	4/6	48'10	49'11	1'1
	CUT TO:				
7.	C.S. of MADDOX.				
Starts: 49'14	CUT TO:				
8.	C.U. of DUSAINÉ.				
Starts: 51'9	DUSAINÉ TO And who pray tell, MADDOX OFF: told you that I ...	4/7	53'11	57'5	3'10 (This Spot overlaps Spot No. 4/6)
	Camera has panned with DUSAINÉ to include MADDOX in a M.C.S.				
	MADDOX TO The Minister. DUSAINÉ:	4/8	56'10	57'3	0'9
	DUSAINÉ TO Well, I'm afraid that MADDOX: I would need written permission before I could allow you to examine such documents.	4/9	59'10	65'13	6'3
	MADDOX looks round and camera pans with him over to a set of shelves marked 77'14 labelled "DEED MAPS". At 77'15 MADDOX removes two maps and moves over to desk and opens one of them.				
	CUT TO:				

DV

Reel Four (23). Page 3.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
9.	C.S. of DUSAINE.				
Starts: 80'9	DUSAINE Sir, I shall call ... TO MADDOX OFF:	4/10	81'11	83'2	1'7
	CUT TO:				
10.	M.C.S. of MADDOX holding a map.				
Starts: 83'3	DUSAINE is in foreground.				
	DUSAINE ... the Marshal. TO MADDOX:	4/11	83'3	84'5	1'2
	MADDOX TO You do that. DUSAINE:	4/12	85'15	86'12	0'13
	MADDOX looks at the map, folds it up and hands it to DUSAINE.				
	MADDOX TO Thank you, Mr. Dusaime. DUSAINE:	4/13	86'7	87'11	1'4
	Camera pans with MADDOX as he walks to the door.				
	CUT TO:				
11.	M.L.S. of MADDOX coming out of				
Starts: 108'6	DUSAINE'S office. TWO MEN, in background, turn and run away. A WOMAN and TWO CHILDREN enter in foreground.				
	DRIVER OFF Gee-up! TO HORSE OFF:	4/14	119'1	119'10	0'9
	The WOMAN looks at MADDOX, then runs with the CHILDREN into a store. MADDOX walks forward into a C.U.				
	CUT TO:				

DV

Reel Four (25), Page 4.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
12.	L.S. of a DRIVER on a horse and cart; and TOWNSPEOPLE hurrying off the street. Camera zooms into a M.L.S. of THREE HORSES tethered outside the Marshal's office.	NO DIALOGUE			
Starts: 121'14					
	CUT TO:				
13.	R.O.U. of MIDDOK. He moves forward and camera tracks and pans round as he walks away toward the Marshal's office.	NO DIALOGUE			
Starts: 128'5					
	CUT TO:				
14.	INT. THE MARSHAL'S OFFICE. C.U. of RYAN'S HAND holding a small glass of whiskey.				
Starts: 146'14					
	STENBAUGH Don't try to soften me up, Cotton.	4/15	147'1	150'2	3'1
	OFF TO: RYAN OFF:				
	Camera has panned up onto a C.U. of STENBAUGH as RYAN passes in foreground.				
	STENBAUGH Doesn't your Lawman want to talk?	4/16	150'13	153'5	2'8
	TO RYAN OFF:				
					(This Spot runs 4 frames over the Cut into Scene 15)
	CUT TO:				
15.	M.C.S. of RYAN.				
Starts: 153'2					
	RYAN TO Take it easy, Harv.	4/17	154'13	155'14	1'1
	STENBAUGH OFF:				
	RYAN walks forward and camera tracks back to include STENBAUGH in background.				
	STENBAUGH Yes or no?	4/18	157'8	158'7	0'15
	TO RYAN:				
	RYAN TO Why do you want to push things until they break, Stenbaugh?	4/19	159'9	163'0	3'7
	STENBAUGH:				
	Camera has tracked back further to include CROWE.				

Ctd.

DV

Reel Four (23). Page 5.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etges.</u>
15. Ctd.	RYAN TO STENBAUGH: Let Bronson handle it.	4/20	163'11	165'3	1'8
	STENBAUGH TO RYAN: You going to mealy mouth around, or are you going to tell me?	4/21	165'6	168'10	3'4 (This Spot runs 5 frames over the Cut into Scene 16)
	CUT TO:				
16. Starts: 168'6	C.S. of RYAN. RYAN TO STENBAUGH OFF: He won't trade. You can have your say in Bannock.	4/22	169'14	173'10	3'12
	CUT TO:				
17. Starts: 173'14	M.C.S. of STENBAUGH. Camera pans with STENBAUGH to include RYAN. STENBAUGH TO RYAN: Did you crawl, Ryan?	4/23	176'11	179'3	2'8
	RYAN TO STENBAUGH: I wasn't asked to.	4/24	181'6	182'9	1'3
	RYAN walks off.				
	STENBAUGH TO RYAN OFF: I told Vince you weren't the man to carry this.	4/25	184'9	188'7	3'14
	CUT TO:				
18. Starts: 188'14	C.S. of RYAN. STENBAUGH OFF TO RYAN: Where is Maddox?	4/26	189'13	191'1	1'4
	RYAN TO STENBAUGH OFF: Climb down, Harvey. You can't ride this man.	4/27	192'0	195'13	3'13
	CUT TO:				
19. Starts: 196'1	M.C.S. of STENBAUGH. GROOM and RYAN are in background. STENBAUGH TO RYAN: Run to hell, Ryan!	4/28	196'10	198'15	2'5
	Camera pans with STENBAUGH to the door.				
	CUT TO:				

DV

Reel Four (2B). Page 6.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftge.
20. Starts: 199'13	EXT. MAIN STREET. M.S. of STENBAUGH coming out of the Marshal's office. Camera pans with him to his horse. CROWE and RYAN enter. RYAN turns and looks off.				
	CUT TO:				
21. Starts: 209'13	L.S. of MADDOX standing on the veranda. Camera zooms into a C.S.				
	CUT TO:				
22. Starts: 214'7	M.C.S. of STENBAUGH and RYAN. RYAN puts a restraining hand on STENBAUGH'S shoulder. STENBAUGH pushes RYAN'S arm away and walks off.				
	CUT TO:				
23. Starts: 219'11	L.S. of STENBAUGH, RYAN and CROWE. MADDOX is in foreground. STENBAUGH and CROWE walk forward. RYAN follows at a distance.				
	STENBAUGH Maddox.	4/29	225'15	226'10	0'11
	TO MADDOX: I'm Harv Stenbaugh.	4/30	231'3	233'1	1'14
	MADDOX walks forward and stops. RYAN, STENBAUGH and CROWE stop also.				
	STENBAUGH Well, Lawman?	4/31	245'14	247'2	1'4
	TO MADDOX:				
	CUT TO:				
24. Starts: 247'15	M.C.S. of MADDOX. MADDOX TO What's your name, son? CROWE OFF:	4/32	249'6	250'6	1'0
	CUT TO:				
25. Starts: 250'7	M.S. of STENBAUGH and CROWE. RYAN is in background. CROWE TO Crowe Wheelwright. MADDOX OFF:	4/33	251'4	252'2	0'14
	CUT TO:				

DV

Reel Four (25), Page 7.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
26. Starts: 252'11	B.C.U. of MADDOX. MADDOX TO GROVE OFF: I've no business with you.	4/34	253'7	254'14	1'7
	CUT TO:				
27. Starts: 255'3	M.C.S. of STENBAUGH. Camera pans round with him as he walks forward to include MADDOX in background. STENBAUGH TO MADDOX: You've got business with me.	4/35	256'10	259'8	2'14
	MADDOX TO STENBAUGH: Drop that gun-belt I'm taking you in.	4/36	260'12	264'3	3'7 (This Spot runs 8 frames over the Cut into Scene 28)
	CUT TO:				
28. Starts: 263'12	M.C.S. of STENBAUGH. STENBAUGH TO MADDOX OFF: No, you're not.	4/37	268'4	269'12	1'8
	CUT TO:				
29. Starts: 270'4	M.C.S. of MADDOX. STENBAUGH TO MADDOX OFF: You got two ways to move, Lawman.	4/38	270'15	273'9	2'10
	CUT TO:				
30. Starts: 273'15	B.C.U. of STENBAUGH. STENBAUGH TO MADDOX OFF: Run ...	4/39	274'10	275'4	0'10
	CUT TO:				
31. Starts: 276'3	C.S. of STENBAUGH'S HANDS as he pulls his jacket aside to show his revolver in its holster. STENBAUGH TO MADDOX OFF: ... or take me.	4/40	277'2	278'11	1'9
	CUT TO:				

DV

Reel Four (23), Page 8.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
32. Starts: 279'12	B.C.U. of MADDOX. CUT TO:				NO DIALOGUE
33. Starts: 282'0	M.C.S. of RYAN. He looks from MADDOX to STENBAUGH off. CUT TO:				NO DIALOGUE
34. Starts: 284'5	B.C.U. of STENBAUGH. CUT TO:				NO DIALOGUE
35. Starts: 286'3	B.C.U. of MADDOX. CUT TO:				NO DIALOGUE
36. Starts: 288'1	C.U. of CROWE. He looks from side to side nervously. CUT TO:				NO DIALOGUE
37. Starts: 289'5	C.S. of STENBAUGH'S HAND as he draws his revolver. CUT TO:				NO DIALOGUE
38. Starts: 292'10	M.L.S. of MADDOX drawing his revolver and firing. CUT TO:				NO DIALOGUE
39. Starts: 293'11	M.S. of STENBAUGH as he is hit by the bullet and falls to the ground dead. CUT TO:				NO DIALOGUE
40. Starts: 296'10	M.L.S. of CROWE. RYAN is in background. CROWE moves to draw his revolver. CUT TO:				NO DIALOGUE
41. Starts: 297'9	M.S. of MADDOX. He swings his revolver round and points it in the direction of CROWE off. CUT TO:				NO DIALOGUE
42. Starts: 298'10	M.L.S. of CROWE. RYAN is in background. CROWE straightens up. CUT TO:				NO DIALOGUE

DV

Reel Four (2B), Page 9.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
43. Starts: 301:7	L.S. of MADDOX, RYAN and CROWE. STENBAUGH'S BODY is lying on the ground. CUT TO:	NO DIALOGUE			
44. Starts: 306:0	M.S. of MADDOX. MADDOX TO Don't make me kill CROWE OFF: you, son. CUT TO:	4/41	306:10	307:15	1:5
45. Starts: 308:11	M.C.S. of CROWE. He relaxes. CUT TO:	NO DIALOGUE			
46. Starts: 312:9	M.C.S. of RYAN. CUT TO:	NO DIALOGUE			
47. Starts: 315:2	M.L.S. of CROWE, MADDOX is in foreground. RYAN is in background. Camera pans round as CROWE and RYAN go toward STENBAUGH'S BODY and MADDOX exits. A CROWD including HARRIS starts to gather. BOLDEN and HERSHALL enter in foreground and run up to RYAN. AD LIB. CHATTER				
	BOLDEN Now, just a minute. TO RYAN: What you gonna do about this shooting down in the street?	4/42	342:7	348:10	6:3 (This Spot overlaps Spot No. 4/43)
	RYAN TO All right, all right! BOLDEN:	4/43	348:1	349:4	1:3
	CUT TO:				
48. Starts: 352:10	INT. LIVING-ROOM. BRONSON'S RANCH HOUSE. M.C.S. of RYAN opening the door to show JASON and CROWE standing by a car. BRONSON enters and walks away toward them. CUT TO:	NO DIALOGUE			MUSIC START 352:15

DV

Reel Four (23). Page 10.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etgs.
49.	EXT. BRONSON'S RANCH HOUSE.				
Starts: 365'9	M.L.S. of CROVE, JASON and BRONSON. RYAN is in background. BRONSON walks up to the cart in foreground.	NO DIALOGUE			
	CUT TO:				
50.	M.C.S. of BRONSON as he reaches the back of the cart.	NO DIALOGUE			
Starts: 371'14					
	CUT TO:				
51.	C.U. of STENBAUGH'S FACE as BRONSON'S HAND turns back the blanket covering it.	NO DIALOGUE			
Starts: 377'9					
	CUT TO:				
52.	C.S. of BRONSON reacting and bowing his head.	NO DIALOGUE			
Starts: 382'2					
	CUT TO:				
53.	INT. HARRIS' STORE. SABBATH.				
Starts: 392'13	C.U. of the FACE OF A FEMALE BUYER.				
	HARRIS You all know why	4/44	392'8	394'14	2'6
	OFF TO you're here.				
	ALL OFF:				
	Camera tracks back to show HARRIS standing on the stairs in a M.L.S.				
					MUSIC STOPS 395'13
	HARRIS What I want to know	4/45	397'1	400'6	3'5
	TO ALL is, what are we going				
	OFF: to do?				
	CUT TO:				
54.	M.C.S. of BOLDEN and HERSHAM.				
Starts: 400'4	TOTTS, CODDEN, DUGLINE and MOSS are in background. BOLDEN, with his ear trumpet to his ear, turns to HERSHAM.				
	HERSHAM He wants to know what	4/46	402'3	405'7	3'4
	TO BOLDEN: we are going to do.				
	HARRIS OFF Marc Corman and ...	4/47	405'8	406'9	1'1
	TO ALL:				
	CUT TO:				

DV

Reel Four (2B), Page 11.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etgen
55.	M.L.S. of HARRIS.				
Starts: 406'10	HARRIS TO ... Harvey Stenbaugh ALL OFF: were our friends.	4/48	406'10	409'1	2'7
	Do we care about our friends?	4/49	410'13	413'4	2'7
	He walks forward down the last few stairs.				
	HARRIS Corman's widow, my TO ALL sister and the little OFF: ones. Do we care about them?	4/50	414'12	421'5	6'9
	Camera has panned with HARRIS to include HERSHAM and BOLDEN.				
	HARRIS Are we just going to TO ALL: stand around here and talk?	4/51	422'2	425'1	2'15
	HARRIS TO Talk never moved a BOLDEN: thing or pulled a stump.	4/52	426'13	431'1	4'4
	BOLDEN nods.				
	HARRIS Are we going to stand TO ALL: around and wait while this ... Miller shoots down whoever he wants in our town?	4/53	433'5	440'15	7'10
	Camera has panned with HARRIS to include TOTTS, CORBEN, DUSAINÉ and MOSS.				
	CORBEN TO He's a Lawman. HARRIS:	4/54	441'11	443'4	1'9
	CUT TO:				
56.	M.C.S. of HERSHAM and BOLDEN.				
Starts: 443'11	BOLDEN TO What? What? How do CORBEN we know that? OFF:	4/55	444'3	447'9	3'6
	And anyway, he ain't the Lawman here!	4/56	448'13	451'5	2'8
	CUT TO:				

DV

Reel Four (23), Page 12.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftgs.
57. Starts: 451'12	M.S. of TOTTS, MOSS, COBDEN and DUSAINE. HARRIS is in foreground. DUSAINE walks forward and camera tracks back to include HERSHAM and BOLDEN.				
	DUSAINE TO BOLDEN: What happened in Bannock months ago is of no concern to us.	4/57	452'7	457'5	4'14
	But we must respect the law.	4/58	458'5	460'14	2'9
	BOLDEN TO DUSAINE: As your Mayor, I say we got to protect our own.	4/59	461'14	466'7	4'9
	HERSHAM TO BOLDEN: This man has got to be stopped.	4/60	467'15	471'0	3'1
	CUT TO:				
58. Starts: 471'1	M.C.S. of TOTTS, MOSS and COBDEN.				
	TOTTS TO HARRIS OFF: Harris? What you got in mind,	4/61	471'11	473'11	2'0
	CUT TO:				
59. Starts: 473'13	M.S. of HARRIS. He walks forward, camera panning round with him to include the GROUP.				
	HARRIS TO ALL: We all go over to the hotel, all of us.	4/62	475'5	478'7	3'2
	And we go meaning business. And that means going armed.	4/63	479'1	484'5	5'4
	He picks up a rifle off a rack.				
	HARRIS TO ALL: Why then, we can tell Maddox to ... get out of town.	4/64	485'2	489'2	4'0
	He leans over the counter facing BOLDEN.				
	BOLDEN TO HARRIS: Now, now, wait a minute, Luther! That sounds like vigilante talk.	4/65	489'14	496'1	6'3
	Shouldn't we stay within the limits of legality?	4/66	497'1	500'12	3'11 (This Spot overlaps Spot No. 4/67)

Ctd.

DV

Reel Four (23), Page 13.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
59. Ctd.	HARRIS TO Sam, Sam, it seems BOLDEN: to me that you as Mayor should be ...	4/67	500'1	504'9	4'8

He lifts up the rifle
and looks through the
sight.

HARRIS TO ... giving lead, you BOLDEN: know, not trying to keep your hat on straight.	4/68	505'10	509'10	4'0
--	------	--------	--------	-----

BOLDEN reacts and
HARRIS up-ends the
rifle on the counter
and stares at him.

CUT TO:

60. Starts: 513'6	M.C.S. of TOTTIS, MOSS and COEDEN. MOSS TO This town owes Vince HARRIS Bronson a lot. OFF:	4/69	514'1	517'4	3'3
					(This Spot runs 11 frames over the Cut into Scene 61)

CUT TO:

61. Starts: 516'10	M.S. of HARRIS, HERSHAM, BOLDEN and DUSARNE. DUSARNE TO Legally speaking there HERSHAM: is a precedence for forming a Citizens' Committee. BOLDEN TO Only if there's been DUSARNE: a breakdown in the formal law services.	4/70	518'7	523'13	5'6
		4/71	525'7	530'10	5'3

BOLDEN has walked
forward into a C.S.

CUT TO:

62. Starts: 531'1	M.S. of TOTTIS, MOSS and COEDEN. COEDEN walks forward. COEDEN TO Well, Ryan is broken HARRIS OFF: down enough to satisfy any precedence.	4/72	531'8	536'10	5'2
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CUT TO:

DV

Reel Four (23). Page 14.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etco.
53. Starts: 536'12	N.S. of HARRIS. WERSHAM is in foreground.				
	HARRIS TO BOLDEN OFF:	4/73	537'3	538'10	1'7
	Mass is right, you know.				
	We're all beholden to Bronson. And a Bronson man was murdered.	4/74	540'1	545'1	5'0
	Now we can talk till sundown and accomplish nothing. Or we can act.	4/75	546'1	553'1	7'0
	Camera has panned with HARRIS as he walks round the counter, carrying the rifle, to include DUSARNE and BOLDEN.				
	HARRIS TO ALL:	4/76	554'4	560'1	5'13
	Now, I say that we ... call off this meeting and do what we know is right.				
	BOLDEN TO HARRIS:	4/77	561'10	563'15	2'5
	Now, Luther, let's ...				
	HARRIS TO BOLDEN:	4/78	564'3	569'10	5'7
	Anybody here who calls himself a man and wants out, better speak right now.				
	HARRIS looks round.				
	HARRIS TO ALL:	4/79	577'11	578'4	0'9
	Anybody?				
	Well then, I think we've got our work cut out for us.	4/80	580'11	583'1	2'6
	He cocks the rifle.				
	CUT TO:				
64. Starts: 584'6	C.U. of BOLDEN.				
	BOLDEN exclaiming:	4/81	587'3	588'0	0'13
	Oh, dear!				
	CUT TO:				

DV

Reel Four (23), Page 15.

Scene No.	Complete Dialogue	Spot No.	Start	End	Pages
65. Starts: 591'2	INT. ROOM. BRONSON'S RANCH HOUSE. C.U. of an INDIAN WOMAN'S HANDS as she washes STENBAUGH'S FOOT. CUT TO:				NO DIALOGUE
66. Starts: 596'3	C.U. of the INDIAN WOMAN. BRONSON You know ... OFF TO JASON & RYAN OFF: CUT TO:	4/82	599'4	599'9	0'5
67. Starts: 599'10	M.L.S. of JASON, RYAN, BRONSON, TWO INDIAN WOMEN, a MAN and the WOMAN SERVANT. STENBAUGH'S BODY is in foreground on a table. BRONSON ... what that man TO JASON meant to me. & RYAN:	4/83	599'10	602'4	2'10
	BRONSON turns away. CUT TO:				
68. Starts: 606'5	EXT. PATIO. M.L.S. of RYAN, JASON and BRONSON. As BRONSON moves away from the door of the room, camera pans with him. RYAN and JASON follow him. BRONSON TO I held him above all RYAN & other men. JASON:	4/84	609'13	612'10	2'13
	They walk in through the living-room door. Camera pans to include CHOCTAH, CROWE and DEXTER in foreground.				
	BRONSON Closer even than my TO RYAN brothers. & JASON:	4/85	615'4	617'10	2'6
	BRONSON I want him, Ryan. TO RYAN:	4/86	619'6	622'7	3'1
	CUT TO:				

DV

Reel Four (2B). Page 16.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
69. Starts: 622'13	M.C.S. of RYAN and JASON. BRONSON I want him broken. CUT TO RYAN:	4/87	624'14	625'13	2'14
70. Starts: 626'14	C.S. of BRONSON. BRONSON TO I want his face in RYAN OFF: the dirt. And I'll hang what's left of him. Hang him for the murderer he is. I don't care how, I don't care who, so long as I'm there to see it.	4/88 4/89 4/90	628'16	630'14 633'13 644'17	2'13 5'15 6'13
71. Starts: 645'12	M.C.S. of RYAN and JASON. RYAN walks forward and camera tracks back with him to include BRONSON leaning over his desk. RYAN TO It wasn't murder, BRONSON: Mr. Bronson. BRONSON I call it murder. TO RYAN: RYAN TO Harv was on the prod. BRONSON: BRONSON I call it murder. TO RYAN:	4/91 4/92 4/93 4/94	649'12	651'13 (This Spot overlaps Spot No. 4/92) 652'14 655'16 657'13	2'1 1'8 1'9 1'12
	BRONSON turns and faces RYAN. BRONSON And I want something TO RYAN: done about it.	4/95	660'13	662'15	2'12
	He looks contemptuously at RYAN, then walks round him. BRONSON The great Cotton Ryan TO RYAN: You were good with a gun once. Oh, you were beautiful. But Fort Bliss was a long time ago, wasn't it, Ryan?	4/96 4/97 4/98 4/99	666'19	669'15 673'13 675'13 682'10	2'12 2'14 2'12 4'7

Ctd.

DV

Reel Four (23). Page 17.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
71. Ctd.	BRONSON turns and walks away from RYAN, camera panning with him.				
	BRONSON TO I don't like men RYAN OFF: sweating fear in my house.	4/100	639'11	692'14	3'3
	CUT TO:				
72. Starts: 693'11	C.S. of RYAN. RYAN TO You pay me, Mr. Bronson, BRONSON and I eat your dirt. OFF:	4/101	695'2	698'13	3'11
	But that don't make what you say right.	4/102	701'1	703'7	2'6
	CUT TO:				
73. Starts: 704'6	M.C.S. of BRONSON lighting a cigar. BRONSON Get out. TO RYAN OFF:	4/103	706'10	707'5	0'11
	CUT TO:				
74. Starts: 707'8	M.L.S. of RYAN, JASON and BRONSON. RYAN TO When I'm finished, BRONSON: Mr. Bronson.	4/104	707'13	709'12	1'15
	JASON goes up to RYAN, grabs his waistcoat and swings him round.				
	BRONSON Leave him! TO JASON:	4/105	711'13	712'7	0'10
	JASON lets go of RYAN and steps back, then RYAN walks forward, camera tracking and panning with him to include DEXTER and CROWE in background.				
Ctd.					

DV

Reel Four (23). Page 18.

Scene No.	Complete Dialogue	Spot No.	Start	End	Take
74. Ctd.	RYAN TO BRONSON OFF: Harvey was on the prod. He went after Maddox.	4/106	719'10	722'5	2'11
	He put the horn in, and then he made his move first.	4/107	724'9	727'7	2'14
	Don't make the same mistake, Mr. Bronson.	4/108	727'9	730'7	2'14
	Don't go at a man like Maddox with a hammer.	4/109	731'12	734'6	2'10
	CUT TO:				
75. Starts: 735'1	M.C.S. of BRONSON. RYAN OFF You want him. I TO BRONSON: understand that.	4/110	736'0	737'14	1'14
	CUT TO:				
76. Starts: 738'10	C.S. of JASON. He looks at BRONSON off. RYAN OFF I figured that was TO BRONSON your play. OFF:	4/111	738'13	740'9	1'12
	CUT TO:				
77. Starts: 740'14	M.L.S. of RYAN. JASON and BRONSON are in background. CHOCTAW is in foreground. RYAN walks forward. RYAN TO But finish that thing BRONSON: in Bannock first.	4/112	741'14	744'6	2'3
	Camera tracks back to include CROWE and DEKLER.				
	RYAN TO Go back there.	4/113	746'9	747'10	1'1
	BRONSON: You can buy the whole town.	4/114	750'14	753'3	2'5
	CUT TO:				

DV

Real Four (23), Page 19.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etgs.</u>
78. Starts: 753'11	M.S. of RYAN and CROWE. RYAN TO And the Judge that BRONSON goes with it. OFF:	4/115	755'10	757'12	2'2
RYAN walks away toward the door.					
CUT TO:					
79. Starts: 762'9	M.S. of JASON and BRONSON. BRONSON Ryan. TO RYAN OFF:	4/116	763'15	764'8	0'9
CUT TO:					
80. Starts: 764'9	M.L.S. of RYAN and CROWE going toward the door. They both stop and look back.	NO DIALOGUE			
CUT TO:					
81. Starts: 766'9	C.S. of BRONSON. BRONSON I'm sorry. TO RYAN OFF:	4/117	767'11	768'11	1'0
CUT TO:					
82. Starts: 771'1	M.S. of RYAN. He walks out of the door.	NO DIALOGUE			
CUT TO:					
83. Starts: 774'7	C.S. of DENNER. He reacts and looks toward BRONSON off.	NO DIALOGUE			
CUT TO:					
84. Starts: 778'8	M.C.S. of CROWE. He exits toward the door.	NO DIALOGUE			
CUT TO:					
85. Starts: 782'3	M.S. of JASON and BRONSON. JASON TO We'll get Maddox. BRONSON: BRONSON Yes! TO JASON: We'll get Maddox.	4/118	783'5	784'7	1'2
		4/119	785'13	786'10	0'13
		4/120	790'5	791'11	1'6

Ctd.

DV

Reel Four (23), Page 20a

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
35. Ctd.	BRONSON walks forward, camera tracking back with him.				
	BRONSON My heart isn't in it. TO JASON: God's my witness, Jase, I wanted no more killing.	4/121	796'9	802'9	6'0
	Camera pans round with BRONSON as he walks out onto the patio.				
	BRONSON I could have bought TO JASON that town with a OFF: whisper. Ryan's right.	4/122	806'9	810'7	3'14
	But not now.	4/123	813'10	814'14	1'4
	Harvey's death finished any chance of doing ...	4/124	818'14	822'0	3'2
	CUT TO:				
36. Starts: 822'1	H.C.S. of JASON. BRONSON ... it without guns. OFF TO JASON:	4/125	822'1	823'14	1'13
	CUT TO:				
37. Starts: 825'13	C.S. of BRONSON. BRONSON Damn you, Harvey! TO himself:	4/126	829'11	831'12	2'1
	CUT TO:				
38. Starts: 832'13	INT. LOBBY. SABBATH HOTEL. C.S. of MOSS carrying a rifle, coming through the door. Camera zooms back to include DUSARNE, HARRIS, COBLEN, TOTS, BOLDEN and HERSMAN in a H.L.S.				
	MOSS TO He's in the saloon. HARRIS:	4/127	837'6	838'7	1'1
	BOLDEN Who is? TO MOSS:	4/128	839'5	840'1	0'12
					(This Spot overlaps Spot No. 4/129)
Ctd.					

DV

Reel Four (23), Page 21.*

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
38. Ctd.	HARRIS Let's go. TO ALL:	4/129	339'13	340'10	0'13

HARRIS leads the way
out of the door.
DUSAIN, COBEN, TOTTS
and MOSS follow him.

CUT TO:

39. Starts: 844'15	EXT. MAIN STREET. M.S. of HARRIS, followed by COBEN, TOTTS, MOSS, BOLDEN and MERSHALL coming out of the hotel and striding forward.	NO DIALOGUE
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CUT TO:

90. Starts: 851'9	INT. SALOON. L.S. of HARRIS opening the swing doors and stopping.	NO DIALOGUE
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CUT TO:

91. Starts: 854'1	M.C.S. of MADDOX sitting at a table, eating a meal. He looks up.	NO DIALOGUE
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CUT.

END OF REEL FOUR

NUMBER OF INSERTS: Nil.

Footage from end of 4/129 to last Action Frame 15'15
Footage from 0'0 to last Action Frame 856'9

BY

"LAWMAN"

MEASUREMENTS ARE CALCULATED Reel Five (3A), Page 1.
WHILST SOUND AND ACTION ARE Technicolor.
IN CUTTING SYNCHRONISATION.

ZERO is the "START" Frame
which is 12'0 before the
first Action Frame.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etgea</u>
1. Starts: 12'0	INT. SALOON. SABBATH. M.C.S. of the BARTENDER reacting. CUT TO:	NO DIALOGUE			
2. Starts: 15'15	M.C.S. of HARRIS, TOTTS, COBDEN, BOLDEN and the OTHERS taking up positions and looking at MADDOX off. CUT TO:	NO DIALOGUE			
3. Starts: 21'6	M.C.S. of MADDOX. He glances up, then continues eating. CUT TO:	NO DIALOGUE			
4. Starts: 25'11	M.C.S. of BOLDEN, HERSHAM and HARRIS. DUSAINE, MOSS, COBDEN and TOTTS are in background. CUT TO:	NO DIALOGUE			
5. Starts: 29'1	M.S. of MADDOX. He rises. CUT TO:	NO DIALOGUE			
6. Starts: 34'4	M.C.S. of BOLDEN, HERSHAM and HARRIS. DUSAINE, MOSS, COBDEN and TOTTS are in background. They all react: CUT TO:	NO DIALOGUE			
7. Starts: 37'3	C.S. of MADDOX. MADDOX TO Which one has the ALL OFF: words? CUT TO:	5/1	38'6	39'13	1'7
8. Starts: 40'2	M.C.S. of BOLDEN and HERSHAM. DUSAINE, MOSS, COBDEN and TOTTS are in background. BOLDEN looks at HERSHAM, who shakes his head and shrugs, then looks back at MADDOX off. CUT TO:	NO DIALOGUE			

DV

Reel Five (3A), Page 2c

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
9. Starts: 44:2	M.L.S. of MADDOX. HARRIS is in foreground. MADDOX walks forward into a C.S. and HARRIS turns to him.				
	MADDOX TO HARRIS: You're the store-keeper. Luther Harris, ain't it?	5/2	45:0	48:9	3:9
	Let me say them for you.	5/3	51:13	53:4	1:7
	You want me out of your town.	5/4	56:3	57:14	1:11
	What happened some other time, some other place, ain't your trouble.	5/5	59:2	62:7	3:5
	I've seen men like you in every town in the West.	5/6	64:9	67:7	2:14
	You want the law, but you want it to walk quiet, you don't want it to put a hole in your pocket.	5/7	68:14	73:15	5:1
	MADDOX turns and camera pans to include BOLDEN and HERSHAM.				
	MADDOX TO BOLDEN: You take courage from each other and you come armed.	5/8	78:8	81:2	2:10
	BOLDEN sits down on the piano keyboard.				
	MADDOX TO ALL: Well, there are enough of you.	5/9	84:7	85:13	1:6
	All you need is one man with enough stomach to die first.	5/10	88:13	93:5	4:8
	MADDOX walks forward, camera tracks back round behind him to show TOTTS, COBLEN, MOSS and DUSAINE in background.				

Otd.

DV

Reel Five (3A), Page 32

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
9. Ctd.	MADDOX I'm not leaving till TO ALL: what I came for is done.	5/11	98'3	101'0	2'13
Camera pans and tracks into a C.U. as MADDOX walks to the bar and stands facing them all off.					
	MADDOX So, if you plan to do TO ALL anything about it, do OFF: it now or go home.	5/12	106'14	110'6	3'8
CUT TO:					
10. Starts: 110'7	M.S. of HARRIS, BOLDEN and HERSHAM reacting.	NO DIALOGUE			
CUT TO:					
11. Starts: 113'5	M.S. of TOTTS, COBDEN, MOSS and DUSAINE. They look at one another, then TOTTS moves toward the door.	NO DIALOGUE			
CUT TO:					
12. Starts: 118'2	M.C.S. of MADDOX. The BARTENDER is in background.	NO DIALOGUE			
CUT TO:					
13. Starts: 121'14	M.L.S. of TOTTS, DUSAINE and MOSS going out of the door. COBDEN looks at BOLDEN off, then turns to follow.	NO DIALOGUE			
CUT TO:					
14. Starts: 125'11	M.S. of HARRIS, BOLDEN and HERSHAM. HERSHAM looks sheepishly at MADDOX off and moves toward the door.	NO DIALOGUE			
CUT TO:					
15. Starts: 130'2	C.U. of MADDOX watching.	NO DIALOGUE			
CUT TO:					
16. Starts: 132'11	M.S. of HARRIS and BOLDEN. BOLDEN walks forward and salutes MADDOX off with his ear-trumpet and exits. HARRIS walks forward into a M.C.S. and stops, stares at MADDOX off, then exits.	NO DIALOGUE			
CUT TO:					

DV

Reel Five (3A) Page 4a.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
17.	C.U. of MADDOX watching.				
Starts:					
141'10	CUT TO:				
18.	M.L.S. of HARRIS going out of the door. MADDOX is in foreground. MADDOX turns and camera pans to include the BARTENDER.				
Starts:					
144'12					
	MADDOX TO How much?	5/13	150'13	151'7	0'10
	BARTENDER:				
	For the meal?	5/14	154'13	155'8	0'11
	BARTENDER Two bits. Jesus, I	5/15	156'3	160'10	4'7
	TO MADDOX: thought for sure that ...				
	MADDOX turns away and camera tracks in as the BARTENDER mops his brow with his handkerchief.				
	CUT TO:				
19.	INT. BROTHEL.				
Starts:	C.S. of a PIANIST'S HANDS playing the piano. Camera pans up onto the PIANIST as he starts to sing.				
167'12					
	PIANIST I'm thinkin' of sweet singing: Lena Clare,	5/16	171'0	174'1	3'1
	With deep blue eyes an' cornflow'r hair,	5/17	174'2	177'10	3'8
	Camera pans onto a Low Angle M.S. of RYAN coming down the stairs, followed by LORRAINE. RYAN points. The singing continues in background, behind the dialogue.				
	CUT TO:				
20.	High Angle M.L.S. of LUCAS.				
Starts:	LUCAS, on crutches, moves toward a table, followed by TWO GIRLS. He looks up.				
178'7					
	LUCAS TO Good evening, Cotton.	5/18	179'15	181'9	1'10
	RYAN OFF:				
	CUT TO:				

DV

Reel Five (3A), Page 5.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Take</u>
21.	Low Angle M.L.S. of RYAN.				
Starts: 184'7	RYAN TO Lucas. LUCAS OFF:	5/19	185'12	186'6	0'10
	Camera tracks back as he reaches the bottom of the stairs to include LUCAS and THREE GIRLS as they take LUCAS' hat and crutches, and place a chair at the table for RYAN.				
	LUCAS TO Cards. GIRL:	5/20	188'1	188'13	0'12
	One of the GIRLS places a pack of cards on the table and RYAN sits down.				
	LUCAS TO Dollar a point? RYAN:	5/21	193'14	194'15	1'1
	RYAN TO You know I can't run LUCAS: that high, Lucas.	5/22	196'9	198'15	2'6
	You got my note for more than I can ever pay, and still you want to play.	5/23	201'8	205'7	3'15
	LUCAS places the cards in front of RYAN.				
	LUCAS TO I'm not calling in RYAN: your note.	5/24	206'13	208'14	2'1
	RYAN cuts the cards.				
	CUT TO:				
22.	M.C.S. of LUCAS as he picks up the cards and starts to deal.				
Starts: 214'4	RYAN is in foreground.				
	LUCAS TO I'm not a great RYAN: believer in the milk of human kindness.	5/25	219'4	222'11	3'7
	You got a rope on the man who owes you.	5/26	225'0	227'0	2'0

Ctd.

DV

Reel Five (3A), Page 6.

Scene No.	Complete Dialogue	Spot No.	Start	End	Feet
22. Ctd.	RYAN taps his finger on the table.				
	RYAN TO Hit me. LUCAS:	5/27	228'15	229'8	0'9
	LUCAS deals him another card, then looks at his own cards as RYAN lays his on the table.				
	CUT TO:				
23. Starts: 235'12	C.S. of RYAN'S HAND turning his cards over to show the Eight of Hearts, the Eight of Clubs and the Four of Hearts.				
	CUT TO:				
24. Starts: 240'7	M.S. of RYAN and LUCAS. LUCAS sweeps up his own cards.				
	LUCAS TO Yours. RYAN:	5/28	244'3	244'15	0'12
	JOYCE enters and puts a pad on the table.				
	LUCAS TO You got a weight on RYAN: your back, Cotton.	5/29	247'10	250'1	2'7
	RYAN TO That the gossop? LUCAS:	5/30	251'6	252'7	1'1
	JOYCE turns away and starts to move in time to the music as BOLDEN and MERSHAM enter in background and walk up to her. BOLDEN hits her on her behind and she protests.				
	LUCAS TO I've heard. RYAN:	5/31	254'3	255'2	0'15
	Besides, you've been here last night and tonight.	5/32	257'1	261'15	4'14
	Now, you're not an indulgent man so ...	5/33	262'13	266'0	3'3
	RYAN TO So? LUCAS:	5/34	267'0	267'7	0'7
	Ctd.				

LV

Reel Five (34) Page 72

Scene No.	Complete Dialogue	Spot No.	Start	End	Ft. Sec.
24. Ctd.	LUCAS TO Men's pleasure talks RYAN: a lot.	5/35	269'3	271'10	2'7
	RYAN looks at the new hand of cards LUCAS has dealt him.				
	RYAN TO Now, ain't that pretty. LUCAS:	5/36	272'10	273'12	1'2
	He taps the table.				
	CUT TO:				
25. Starts: 275'10	C.U. of LUCAS. RYAN OFF Hit me. TO LUCAS:	5/37	275'14	276'7	0'9
	LUCAS deals a card.				
	LUCAS TO May I be of ... RYAN OFF:	5/38	282'5	283'3	0'14
	CUT TO:				
26. Starts: 283'14	C.U. of RYAN. LUCAS OFF ... service, Cotton? TO RYAN:	5/39	283'4	284'2	0'14
	RYAN TO I got me a mess, Lucas. LUCAS OFF:	5/40	287'4	288'13	1'9
	And I haven't got enough long boot to step out of it.	5/41	290'11	293'14	3'3
	Let's play cards.	5/42	296'6	297'9	1'3
	CUT TO:				
27. Starts: 297'10	C.U. of LUCAS. DEKKER Well ... OFF TO RYAN OFF:	5/43	298'8	299'7	0'15
	LUCAS looks up.				
	CUT TO:				
28. Starts: 301'3	Low Angle M.L.S. of DEKKER coming down the stairs carrying an empty bottle. He leans over the banister.				
	DEKKER TO ... Cotton Tail Ryan. RYAN OFF:	5/44	301'13	304'5	2'8
	CUT TO:				

DV

Reel Five (3A) Page 84

Scene No.	Complete Dialogue	Spot No.	Start	End	Pages
29. Starts: 304'13	High Angle M.L.S. of RYAN and LUCAS. DEKKER is in foreground.				
	DEKKER TO Cotton Tail Ryan! RYAN:	5/45	306'11	309'0	2'5
	LUCAS TO You wanted something, DEKKER: Dekker?	5/46	311'7	313'3	1'12
	CUT TO:				
30. Starts: 313'4	Low Angle M.L.S. of DEKKER. LUCAS and RYAN are in foreground.				
	DEKKER TO Yeah, I want something. LUCAS:	5/47	313'14	315'8	1'10
	Want some more of your cheap whiskey. Service in your place stinks.	5/48	316'4	322'0	5'12 (This Spot runs 5 frames over the Cut into Scene 31)
	He turns to go back up the stairs.				
	CUT TO:				
31. Starts: 321'12	M.C.S. of LUCAS.				
	LUCAS TO Then you're a damn DEKKER fool to come. OFF:	5/49	325'4	327'7	2'3
	LUCAS TO He smells of trouble. RYAN OFF:	5/50	331'9	333'5	1'12
	CUT TO:				
32. Starts: 333'6	Low Angle M.C.S. of RYAN. He looks at a card in his hand.				
	RYAN TO I'm all right. LUCAS OFF:	5/51	337'12	338'8	0'12
	CUT TO:				
33. Starts: 338'13	C.U. of RYAN'S HAND as he places the Six of Diamonds down on the table beside the Five of Hearts and the Queen of Clubs.	NO DIALOGUE			
	CUT TO:				
34. Starts: 340'5	EXT. MAIN STREET. M.C.S. of MADDOX, back to camera. He walks away toward the Marshal's office.	NO DIALOGUE			
	CUT TO:				

MUSIC STOPS
(Piano)
350'1

DV

Reel Five (3A), Page 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page.</u>
35. Starts: 350'2	INT. THE MARSHAL'S OFFICE. M.C.S. of MADDOX entering. Camera pans round to show that the office is empty. MADDOX looks round, then hurries off. CUT TO:				
					MUSIC STARTS (Piano) 358'5
36. Starts: 364'3	INT. SALOON. M.C.S. of MADDOX entering through the swing doors. Camera pans round into a M.L.S. to include MEN sitting at tables as he walks over to the bar. MADDOX beckons to the BARTENDER off and the MEN look at him uneasily. CUT TO:				
37. Starts: 391'3	M.S. of MOSS, DUSAINE and the BARTENDER. CROWE Maddox! shouting OFF:				
		5/52	392'12	393'10	0'14
	They react and look toward MADDOX off. CUT TO:				
					MUSIC STOPS (Piano) 396'7
38. Starts: 396'11	C.S. of MADDOX. Camera tracks back into a M.C.S. as MADDOX beckons and the BARTENDER enters, places a coffee pot and a mug on the counter, then exits. MADDOX calmly starts to pour out some coffee. CUT TO:				
39. Starts: 410'15	EXT. MAIN STREET. C.S. of CROWE. CROWE Maddox! shouting:				
		5/53	413'13	414'13	1'0
	CUT TO:				
40. Starts: 414'14	INT. SALOON. C.U. of MADDOX drinking coffee. He slowly puts the mug down, turns and walks away toward the door. The MEN at the tables watch him. CUT TO:				
					NO DIALOGUE

DV

Reel Five (3A). Page 10.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
41. Starts: 457'6	EXT. MAIN STREET. M.L.S. of MADDOX coming out of the saloon and walking forward into a M.S. He stops. CUT TO:				NO DIALOGUE
42. Starts: 451'1	M.L.S. of CROWE standing in the middle of the street. CROWE TO I'm calling you out, MADDOX Maddox. OFF:	5/54	452'7	454'4	1'13
	CUT TO:				
43. Starts: 454'5	M.L.S. of MADDOX. CROWE is in foreground. The MEN in the saloon crowd up to the door as MADDOX walks forward. MADDOX TO We've no quarrel, CROWE: Crowe. CROWE TO I'm going to kill you, MADDOX: Maddox. MADDOX TO I'm not going to fight CROWE: you, boy. CROWE TO Stand! MADDOX:	5/55 5/56 5/57 5/58	462'1 464'15 466'13 468'15	463'10 466'12 468'8 469'11	1'9 1'13 1'11 0'12
	Camera tracks round as MADDOX walks forward into a M.C.S. and stops. MADDOX TO I don't plan on dying CROWE: for no reason.	5/59	470'10	472'12	2'2
	CUT TO:				
44. Starts: 476'6	M.C.S. of MOSS and DUSAINÉ peering over the top of the swing doors of the saloon. CUT TO:				NO DIALOGUE
45. Starts: 479'2	M.L.S. of RYAN walking forward from the Marshal's office and stopping in a M.C.S. CUT TO:				NO DIALOGUE

DV

Reel Five (3A), Page 11.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Feet</u>
46. Starts: 483'15	L.S. of MADDOX and CROWE standing in the centre of the street. The TOWNSPEOPLE are on either side of the street, watching. CUT TO:	NO DIALOGUE			
47. Starts: 487'13	B.C.U. of CROWE. He swallows nervously. CUT TO:	NO DIALOGUE			
48. Starts: 490'9	B.C.U. of MADDOX. MADDOX TO Ease up. CROWE OFF: CUT TO:	5/60	491'15	492'10	0'11
49. Starts: 493'10	B.C.U. of CROWE. He relaxes and turns away. CUT TO:	NO DIALOGUE			
50. Starts: 499'8	M.C.S. of MADDOX relaxing. He turns and camera pans with him as he walks away. A shot is fired. CUT TO:	NO DIALOGUE			
51. Starts: 504'14	M.C.S. of CROWE reacting. CUT TO:	NO DIALOGUE			
52. Starts: 505'11	M.C.S. of MOSS and DUSAINÉ ducking down behind the saloon doors. CUT TO:	NO DIALOGUE			
53. Starts: 506'6	M.S. of MADDOX falling to the ground and drawing his revolver. CUT TO:	NO DIALOGUE			
54. Starts: 508'8	M.C.S. of CROWE reacting. CUT TO:	NO DIALOGUE			

DV

Reel Five (3A), Page 12.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
55. Starts: 510'12	M.S. of MADDOX getting up onto one knee, aiming his revolver at CROWE off.				
	MADDOX TO You cheap little gun- CROWE OFF: slick! You set me up.	5/61	512'13	517'0	4'3
	He rises and walks forward.				
	CUT TO:				
56. Starts: 517'1	Tracking M.S. of CROWE. CROWE TO So help me God! MADDOX OFF:	5/62	517'11	518'14	1'3
	CUT TO:				
57. Starts: 518'15	M.S. of MADDOX. MADDOX TO Go on, for your gun. CROWE OFF: You want a chance, go ahead!	5/63	520'6	523'3	2'13
	Camera has tracked back to include CROWE in foreground.				
	CROWE TO I don't know nothing MADDOX: about those shots.	5/64	523'8	525'6	1'14
	MADDOX TO Go on, for your gun. CROWE:	5/65	525'7	526'7	1'0 (This Spot overlaps Spot No. 5/66)
	CROWE TO I wouldn't do a thing MADDOX: like that. Believe me ...	5/66	525'11	528'7	2'12
	MADDOX punches CROWE on the jaw and he spins round as RYAN runs in, in background and grabs MADDOX' arm and points.				
	RYAN TO It came from over MADDOX: there.	5/67	531'11	533'3	1'8

Ctd.

DV

Reel Five (3A), Page 13.

Scene No.	Complete Dialogue	Spot No.	Start	End	Feet.
57. Ctd.	MADDOX starts to run off. RYAN grabs his arm and stops him.				
	RYAN TO My town, Maddox. MADDOX:	5/68	535'1	536'4	1'3
	Camera pans round as RYAN strides away down the street toward the brothel, followed by MADDOX.				
	CUT TO:				
58. Starts: 541'15	INT. BROTHEL. C.S. of the PIANIST'S HAND playing the piano. Camera pans up onto the PIANIST and THREE GIRLS listening.				MUSIC STARTS (Piano) 542'4 VOCAL STARTS 542'13
	PIANIST singing: Some folks like to sigh, Some folks do, Some folks do.	5/69	542'13	547'4	4'7
	Some folks like to die, But that's not me or you.	5/70	547'5	551'14	4'9
	Camera pans with one of the GIRLS to include LUCAS as she places a drink on his table and walks on.				
	PIANIST singing: Long live the merry merry heart, That laughs by night and day.	5/71	553'0	557'5	4'5
	Like the queen of mirth, No matter what some folks say.	5/72	557'6	563'1	5'11 (This Spot runs 29 frames over the Cut into Scene 59)
	RYAN rushes in through the door in background, followed by MADDOX. They stop.				
	CUT TO:				

DV

Reel Five (3A), Page 14.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
59. Starts: 561'5	M.S. of LUCAS. HERSHAM is in background. LUCAS raises two fingers and nods toward the stairs. CUT TO:	NO DIALOGUE			VOCAL STOPS 563'1
60. Starts: 563'14	M.C.S. of MADDOX and RYAN. Camera pans as they run up the stairs, RYAN leading. CUT TO:	NO DIALOGUE			
61. Starts: 571'12	INT. LANDING. M.C.S. of RYAN as he reaches the top of the stairs. Camera pans as he creeps along the landing. MADDOX enters and follows him. They stop either side of a door and RYAN turns down an oil lamp. CUT TO:	NO DIALOGUE			
62. Starts: 585'8	C.S. of MADDOX. CUT TO:	NO DIALOGUE			
63. Starts: 587'8	C.S. of RYAN. He nods toward the door. CUT TO:	NO DIALOGUE			
64. Starts: 591'1	C.S. of MADDOX. He puts his revolver in his left hand and puts his right hand on the door handle. CUT TO:	NO DIALOGUE			
65. Starts: 595'3	INT. BOLDEN'S ROOM. M.S. of BOLDEN in bed with a GIRL. He gets out of bed and camera pans with him to the door. He puts his ear-trumpet to his ear and listens. CUT TO:	NO DIALOGUE			
66. Starts: 605'9	INT. LANDING. M.S. of MADDOX and RYAN on either side of the door. MADDOX still has his hand on the handle. Shots are fired from the other side of the door. CUT TO:	NO DIALOGUE			MUSIC STOPS (Piano) 606'6

DV

Reel Five (3A), Page 152

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
67. Starts: 608'15	INT. BOLDEN'S ROOM. M.C.S. of BOLDEN reacting to the sound of the shots. The GIRL screams off. CUT TO:	NO DIALOGUE			
68. Starts: 612'11	INT. LANDING. C.U. of RYAN. He points down- wards. CUT TO:	NO DIALOGUE			
69. Starts: 616'10	M.C.S. of MADDOX. He crouches down, camera panning with him. CUT TO:	NO DIALOGUE			
70. Starts: 621'14	M.S. of MADDOX and RYAN. RYAN kicks open the door to show DEKKER firing his rifle over the bedrail. A GIRL is in bed behind him. Still bending low, MADDOX rushes in, followed by RYAN. CUT TO:	NO DIALOGUE			
71. Starts: 627'7	INT. DEKKER'S BEDROOM. Low Angle M.S. of DEKKER and MADDOX as MADDOX tips the bed over. RYAN is in background. CUT TO:	NO DIALOGUE			
72. Starts: 630'0	High Angle M.S. of DEKKER and the GIRL sprawled on the floor. MADDOX and RYAN are in foreground. DEKKER tries to aim his rifle. RYAN TO Drop it! Get up! DEKKER:	5/73	631'5	633'9	2'4
	DEKKER drops his rifle and struggles to his feet. RYAN grabs him, punches him in the stomach and as he falls, grabs him by the back of the hair and throws him down. DEKKER Aaaah! exclaiming: CUT TO:	5/74	640'6	642'4	1'14

LAWMAN

DV

Reel Five (3A). Page 16.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
73. Starts: 642'15	INT. BOLDEN'S BEDROOM. High Angle M.S. of DEKKER falling to the floor on the landing, seen through the door. RYAN enters and yanks him to his feet, then pushes him off. MADDOX enters and follows them as camera pans up onto a C.S. of BOLDEN. AD LIB. EXCLAMATIONS FROM DEKKER OFF BOLDEN TO Oh dear, oh dear! himself: CUT TO:	5/75	654'5	655'14	1'9
74. Starts: 657'10	INT. BROTHEL. Low Angle M.C.S. of LUCAS. He looks up and camera tracks and pans as DEKKER, RYAN and MADDOX enter at the top of the stairs. RYAN pushes DEKKER halfway down the stairs, follows him, then pushes him through the banisters. AD LIB. EXCLAMATIONS & SCREAMS CUT TO:				
75. Starts: 670'8	M.S. of DEKKER crashing to the floor. CUT TO:	NO DIALOGUE			
76. Starts: 672'14	M.C.S. of LUCAS reacting, then continuing to play a game of patience. CUT TO:	NO DIALOGUE			
77. Starts: 677'6	M.S. of DEKKER struggling to get up. RYAN enters and drags him to his feet. Camera pans with them to the door. MADDOX enters in foreground. CUT TO:	NO DIALOGUE			

LAWMAN

DV

Reel Five (3A), Page 17.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftge.
78. Starts: 686'15	EXT. MAIN STREET. L.S. of RYAN throwing DEKKER out of the door of the brothel. DEKKER struggles to his feet. RYAN comes after him, followed by MADDOX. DEKKER and RYAN exit and MADDOX stands still.	NO DIALOGUE			
	CUT TO:				
79. Starts: 698'15	M.L.S. of CROWE, RYAN and DEKKER. MOSS, DUSAIN and TOWNSPEOPLE are in background. RYAN pushes DEKKER toward the Marshal's office.	NO DIALOGUE			
	CUT TO:				
80. Starts: 702'10	M.S. of MADDOX walking forward. Camera tracks back with him to include CROWE in foreground.				
	MADDOX TO CROWE:	Next time I see you, I'll kill you.	5/76	709'6	711'3 1'13
	MADDOX walks off and CROWE turns, camera tracking into a C.S. of him.				
	CUT TO:				
81. Starts: 719'1	INT. THE MARSHAL'S OFFICE. M.C.S. of RYAN pushing DEKKER into the cell and locking the door. RYAN turns away from the cell, camera tracking round.				
	RYAN TO MADDOX OFF:	God knows I got reason enough to want to see you dead, Maddox ... but I hate back-shooters.	5/77	727'10	734'2 6'8
	CUT TO:				
82. Starts: 734'4	M.C.S. of MADDOX. RYAN OFF TO MADDOX:	If you got nowhere important to go, I got a bottle in that desk.	5/78	735'10	739'5 3'11
Ctd.					

DV

Reel Five (3A), Page 18.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Feet</u>
82. Ctd.	Camera pans round with RYAN as he enters in background and walks over to his desk, camera tracking into a M.C.S. as he takes the bottle out of a drawer.				
	RYAN TO Dekker's on your list. MADDOX OFF:	5/79	747'3	748'7	1'4
	CUT TO:				
83. Starts: 748'10	C.S. of MADDOX. MADDOX TO He a Bronson hand? RYAN OFF:	5/80	749'15	751'1	1'2
	CUT TO:				
84. Starts: 751'2	M.L.S. of MADDOX moving forward. RYAN is in foreground. RYAN TO Yeah. Stays close to MADDOX: Choctaw Lee.	5/81	751'7	755'10	4'3
	Camera tracks round as MADDOX reaches the table and pours out a drink.				
	RYAN TO Choctaw's a gun hand. MADDOX: Fast and likes his work.	5/82	757'2	760'7	3'5
	Dekker's a shadow walker. Walks big when he's with Choctaw, but a back-shooter inside.	5/83	761'12	767'7	5'11
	I knew it would be him.	5/84	769'8	770'10	1'2
	I saw him in town earlier.	5/85	772'2	773'12	1'10
	RYAN pours himself a whiskey and MADDOX sits down.				
	MADDOX TO Thanks, Ryan. RYAN:	5/86	774'5	775'2	0'13

Ctd.

DV

Reel Five (3A). Page 12.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
84. Ctd.	RYAN TO MADDOK: I owe you something, too.	5/87	778'1	780'1	2'0
	I feel good.	5/88	781'3	782'1	0'14
	They raise their glasses to each other and drink.				
	CUT TO:				
85. Starts: 786'4	M.S. of MADDOK. RYAN is in foreground. They put down their glasses.				
	MADDOK TO RYAN: I remember you ... at Fort Bliss.	5/89	790'4	792'9	2'5
	CUT TO:				
86. Starts: 792'11	Low Angle M.C.S. of RYAN. He gives a half laugh.				
	RYAN TO MADDOK: That's my trouble.	5/90	795'11	796'13	1'2
	OFF: Everybdy remembers me at Fort Bliss.	5/91	797'13	800'11	2'14
	That's all I got, Maddox, bunch of yesterdays.	5/92	802'11	806'0	3'5
	CUT TO:				
87. Starts: 806'13	Low Angle M.C.S. of MADDOK.				
	RYAN OFF TO MADDOK: It's a long ride down from the high country, with stops all the way down.	5/93	807'9	812'5	4'12
	CUT TO:				
88. Starts: 813'5	C.U. of RYAN.				
	RYAN TO MADDOK: In Abilene I ran.	5/94	814'12	816'4	1'8
	OFF: In Acadia City I hid in a cellar.	5/95	816'15	819'5	2'6
	In Monmouth the Loring Brothers made me eat dirt.	5/96	821'4	824'8	3'4
	What keeps pushing you?	5/97	827'10	829'2	1'8
	(This Spot runs 4 frames over the Cut into Scene 89)				
	CUT TO:				

DV

Reel Five (3A), Page 20.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
89. Starts: 828'15	C.U. of MADDOX. He shakes his head.				
	MADDOX TO I've been a Lawman RYAN OFF: for twenty years.	5/98	831'15	834'1	2'2
	RYAN OFF What stops you running TO MADDOX: sand inside?	5/99	835'4	837'8	2'4
	CUT TO:				
90. Starts: 838'6	M.C.S. of RYAN, back to camera.				
	RYAN TO I guess the question MADDOX doesn't arise.	5/100	841'1	842'15	1'14
	OFF: You know after killing Stenbaugh, Bronson will come for you.	5/101	844'12	847'11	2'15
	Camera has tracked round behind RYAN to include MADDOX.				
	MADDOX TO It's always the same. RYAN:	5/102	851'8	852'9	1'1
	MADDOX rises and camera tracks with him as he walks over to a notice board bearing: "WANTED" NOTICES.				
	MADDOX TO You post a man and he RYAN OFF: has to come into town to prove he's a man.	5/103	856'3	859'7	3'4
	Or you kill a man. He's got a friend, or a kin ... just has to come against you.	5/104	860'13	867'0	6'3
	CUT TO:				
91, Starts: 868'1	Low Angle M.C.S. of RYAN.				
	MADDOX OFF And for no reason. TO RYAN:	5/105	869'2	870'2	1'0
	No reason that makes any sense.	5/106	872'2	873'14	1'12
	CUT TO:				

DV

Reel Five (3A), Page 21.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
92, Starts: 874'16	C.S. of MADDOX. MADDOX TO And it don't matter a RYAN OFF: damn to the man already in the ground. Nobody wins.	5/107	874'12	878'2	3'6
		5/108	881'1	882'2	1'1
	He takes a drink. CUT TO:				
93. Starts: 884'12	M.C.S. of RYAN. RYAN TO You can stop it. MADDOX OFF: Ride out tomorrow.	5/109	885'13	887'4	1'7
		5/110	888'8	889'11	1'3
	CUT TO:				
94. Starts: 889'12	Low Angle M.C.S. of MADDOX. RYAN OFF It's not a private TO MADDOX: matter with me, Cotton.	5/111	891'10	893'10	2'10
	Camera has panned with MADDOX to include RYAN as he walks back to the table.				
	RYAN TO The law. MADDOX:	5/112	895'1	895'10	0'9
	The honest ones carry it hard and clean all their lives.	5/113	897'14	901'4	3'6
	Behind their backs, the others buy it; sell it; dirty it; tie it into knots.	5/114	902'9	909'14	7'5
	Who lives longer, Maddox?	5/115	911'15	913'8	1'9
	MADDOX TO I was out bringing in RYAN: the killer, when the shoot-up happened.	5/116	915'13	918'11	2'14
	I could've chased a few tracks and let the matter drop ... but I'm the law in Bannock.	5/117	920'4	926'4	6'0
	CUT TO:				

DV

Reel Five (3A), Page 22.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
95. Starts: 926'14	Low Angle M.C.S. of MADDOX. RYAN is in foreground.				
	MADDOX TO RYAN: Anybody who goes against the law, goes against me.	5/118	928'2	931'1	2'15
	I don't know any other way.	5/119	932'8	933'15	1'7
	CUT TO:				
96. Starts: 934'1	High Angle M.C.S. of RYAN. MADDOX is in foreground.				
	RYAN TO MADDOX: How many more for one old man?	5/120	935'14	938'3	2'5
	CUT TO:				
97. Starts: 938'9	M.C.S. of MADDOX.				
	MADDOX TO RYAN OFF: I don't call the numbers.	5/121	939'11	941'3	1'8
	Ryan, I never drew first on a man in my life.	5/122	943'7	946'6	2'15
	That's the only way to stay clean.	5/123	947'3	949'2	1'15
	Camera has tracked back and pans round to include RYAN.				
	MADDOX TO RYAN: You play it by the rules. Without the rules, you're nothing.	5/124	949'3	952'14	3'11
	RYAN TO MADDOX: Bronson won't come alone.	5/125	953'15	955'10	1'11
	MADDOX TO RYAN: I didn't figure he would.	5/126	955'13	957'1	1'4
	RYAN TO MADDOX: You think he sent Dekker. He didn't.	5/127	958'12	961'2	2'6
	MADDOX TO RYAN: Well, I don't know that. Do you?	5/128	961'10	964'4	2'10
	RYAN TO MADDOX: I know Bronson.	5/129	965'5	966'5	1'0

Ctd.

DV

Reel Five (3A). Page 23.*

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
97.	MADDOX TO Either way, it don't	5/130	969'15	971'14	1'5
Ctd.	RYAN: matter.				
	Good night, Ryan.	5/131	973'2	973'14	0'12

MADDOX moves toward the
door, camera panning
with him.

CUT TO:

98. C.S. of RYAN. There is a sound
Starts: of the door closing.
976'15

MUSIC STOPS
(Piano)
980'12

DEKKER OFF Let me go, Cotton.
TO RYAN: Let me go.

5/132 981'8 985'5 3'13

RYAN rises.

CUT.

END OF REEL FIVE

NUMBER OF INSERTS: Nil.

Footage from end of 5/132 to last Action Frame 0'9
Footage from "START" to last Action Frame 985'14

DV

"LAWMAN"

MEASUREMENTS ARE CALCULATED Reel Six (3B), Page 1.
WHILST SOUND AND ACTION ARE Technicolor.
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 5'13 before
the first Clear Cut, Scene 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
1. Starts: 0'0	INT. THE MARSHAL'S OFFICE. M.C.S. of DEKKER peeping through the cell bars.			MUSIC STARTS (Piano) 0'0	
	DEKKER TO What's the matter with RYAN OFF: you, Ryan?	6/1	1'8	3'5	1'13
	Let me out of here.	6/2	4'6	5'15 (This Spot runs 3 frames over the Cut into Scene 2)	1'9
	CUT TO:				
2. Starts: 5'13	M.S. of RYAN entering. DEKKER OFF You're through, Ryan. TO RYAN:	6/3	7'2	8'6	1'4
	Camera pans with RYAN to include DEKKER.				
	DEKKER TO Bronson's going to RYAN: walk you into the ground.	6/4	9'13	12'12	2'15
	You're all through ...	6/5	14'5	15'1	0'12
	RYAN unlocks the cell door.				
	CUT TO:				
3. Starts: 15'2	M.C.S. of RYAN as he opens the cell door. DEKKER OFF ... Cotton Tail. TO RYAN:	6/6	15'2	16'4	1'2
	CUT TO:				
4. Starts: 19'8	M.C.S. of DEKKER. RYAN OFF Calculate you got TO DEKKER: about ten minutes, Back-shooter.	6/7	23'10	26'11	3'1

Ctd.

DV

Reel Six (3B). Page 2.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
4. Ctd.	Camera has panned with DEKKER as he walks out of the cell to include RYAN.				
	RYAN TO DEKKER: It'll take me five to get to Maddox and Maddox five to get saddled.	6/8	27'5	32'1	4'12
	I think he'd appreciate a little hunting.	6/9	33'5	35'7	2'2
	CUT TO:				
5. Starts: 35'13	C.S. of DEKKER, back to camera. RYAN OFF TO DEKKER: Or I could gun you down trying to escape.	6/10	36'11	39'4	2'9
	There is the sound of RYAN cocking his revolver.				
	CUT TO:				
6. Starts: 40'0	C.U. of RYAN. RYAN TO DEKKER OFF: In the back.	6/11	41'3	42'1	0'14
	CUT TO:				
7. Starts: 42'4	M.C.S. of DEKKER and RYAN. DEKKER turns and looks at RYAN'S revolver. DEKKER TO RYAN: You won't be so big.	6/12	46'3	47'13	1'10 (This Spot overlaps Spot No. 6/13)
	RYAN TO DEKKER: Back-shooter, any time you want out ...	6/13	47'7	50'8	3'1
	Camera pans as DEKKER walks back into the cell, then tracks into a C.U. of RYAN as he shuts the cell door.				
	Ctd.				

DV

Reel Six (3B). Page 3.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
7. Ctd.	RYAN TO ... you just call. DEKKER OFF:	6/14	53'15	55'1	1'2
	RYAN locks the cell door and exits.				
	CUT TO:				
8. Starts: 60'7	EXT. MAIN STREET. M.L.S. of RYAN coming out of the Marshal's office, carrying a rifle. Camera pans with him as he walks into the middle of the street in a M.C.S. and looks off.				NO DIALOGUE
	CUT TO:				
9. Starts: 70'13	L.S. of CROWE walking across the street.				NO DIALOGUE
	CUT TO:				
10. Starts: 75'1	M.S. of CROWE. Camera pans with him to include RYAN, who stops him, then tracks into a M.C.S.				
	RYAN TO Hold on, Crowe.	6/15	77'5	78'6	1'1
	CROWE: You look like you got your teeth set on edge, boy. Now, move!	6/16	79'12	84'2	4'6
	RYAN pushes CROWE and camera pans with them as CROWE steps back.				
	CROWE TO I didn't know nothing RYAN: about Dekker.	6/17	87'6	89'10	2'4
	CUT TO:				
11. Starts: 89'11	Low Angle M.C.S. of RYAN. RYAN TO You don't even CROWE OFF: interest me, Crowe. Where's your horse?	6/18	90'2	93'5	3'3
	RYAN moves forward and camera tracks back to include CROWE in foreground.				

Ctd.

DV

Reel Six (33), Page 4.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etge.
11. Ctd.	CROWE TO Tied, out behind the RYAN: stables,	6/19	93'10	95'4	1'10
	RYAN grabs CROWE and pushes him around.				
	RYAN TO All right, let's go. CROWE:	6/20	95'5	96'4	0'15
	CROWE TO Listen to me, Ryan. RYAN: I didn't know about Dekker. You ask him.	6/21	97'10	102'3	4'9
	Camera tracks back as CROWE walks forward, followed by RYAN.				
	CROWE TO Well, Maddox called RYAN: my name down in front of everybody. Ain't afraid of him, Ryan.	6/22	103'10	108'12	5'2
	RYAN TO You would be, if you CROWE: had brains enough to spit.	6/23	108'15	111'13	2'14
	CROWE TO Well, I figure I'm RYAN: faster than him.	6/24	114'11	116'13	2'2
	RYAN TO Keep walking! CROWE:	6/25	117'0	117'15	0'15
	CUT TO:				
12. Starts: 118'9	L.S. of CROWE and RYAN. TOWNS- PEOPLE are in background. RYAN pushes CROWE along.				
	RYAN TO In every town Maddox CROWE: has worked, the ground is full of men who were faster.	6/26	119'15	124'4	4'5
	CROWE TO Yeah, well, I really RYAN: am! I ain't to prove it, too.	6/27	124'9	127'7	2'14 (This Spot overlaps Spot No. 6/28)
	RYAN TO It makes a great CROWE: epitaph.	6/28	127'5	129'4	1'15
	They walk forward into a M.S. and camera pans with them as they pass.				

Ctd.

DV

Reel Six (23). Page 5.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Feet.</u>
12. Ctd.	RYAN TO You may be faster, CROWE: Crowe. You may even be better with a gun ... but Maddox would kill you. And, that's a fact. You'd be staring up at nothing before your gun even got clear.	6/29	130'5	135'11	5'6
		6/30	136'2	137'5	1'3
		6/31	138'15	143'1	4'2
	CUT TO:				
13. Starts: 144'0	Low Angle M.S. of CROWE mounting his horse.				
	RYAN OFF I know what I'm TO CROWE: talking about, Crowe.	6/32	144'11	146'12	2'1
	CUT TO:				
14. Starts: 147'5	M.C.S. of RYAN.				
	RYAN TO You might not rate me CROWE OFF: very high, but I know men like Maddox.	6/33	148'8	152'9	4'1
	CUT TO:				
15. Starts: 152'13	Low Angle M.S. of CROWE. He looks at RYAN off, then turns his horse and rides away.	NO DIALOGUE			
				MUSIC STOPS (Piano) 154'14	
	CUT TO:				
16. Starts: 160'0	M.C.S. of RYAN. He turns and walks away.	NO DIALOGUE			
	CUT TO:				
17. Starts: 168'3	INT. BROTHEL. C.U. of LUCAS' HAND as he pulls aside a curtain from a window to show MADDUX approaching and passing on horseback.	NO DIALOGUE			
				MUSIC STARTS 168'3	
	CUT TO:				

LAWMAN

DV

Reel Six (3B), Page 6.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
18. Starts: 178'15	EXT. MAIN STREET. M.L.S. of LUCAS coming out of the brothel as MADDOX enters.				
	LUCAS TO MADDOX: You'd ride a man to hell, wouldn't you, Jared?	6/34	185'1	188'4	3'3
	MADDOX stops.				
	MADDOX TO LUCAS: Hallo, Lucas.	6/35	189'8	190'6	0'14
	LUCAS TO MADDOX: Whose day for choosing, is it? Price or Adams?	6/36	192'5	195'11	3'6
	MADDOX TO LUCAS: You know this Adams?	6/37	197'2	198'4	1'2
	CUT TO:				
19. Starts: 198'6	M.S. of LUCAS. MADDOX is in foreground.				
	LUCAS TO MADDOX: I know him.	6/38	199'13	200'13	1'0
	MADDOX TO LUCAS: What kind is he?	6/39	201'10	202'10	1'0
	LUCAS shakes his head.				
	LUCAS TO MADDOX: I wouldn't know. But, I know what you're doing is wrong, Maddox.	6/40	204'13	210'7	5'10
	CUT TO:				
20. Starts: 210'10	Low Angle M.S. of MADDOX. LUCAS is in foreground.				
	LUCAS TO MADDOX: You were wrong in San Acoma. You're wrong here.	6/41	211'12	216'5	4'9
	MADDOX TO LUCAS: Not from where I stand.	6/42	217'6	218'15	1'9
	CUT TO:				

LAWMAN

DV

Reel Six (33), Page 72

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
21. Starts: 219'0	C.S. of LUCAS. LUCAS TO You can't see from MADDOX where you stand. OFF:	6/43	220'15	223'15	3'0
	CUT TO:				
22. Starts: 224'12	Low Angle C.S. of MADDOX. He turns and rides away. CUT TO:	NO DIALOGUE			
23. Starts: 236'6	INT. LIVING-ROOM. PRICE'S FARM. C.U. of PRICE'S HANDS wrapping up a piece of bacon. Camera pans as he puts it into his saddle- bag. CUT TO:	NO DIALOGUE			
					MUSIC STOPS 241'15
24. Starts: 242'2	M.S. of PRICE. LAURA comes through a curtained archway in background as PRICE slings his saddle-bag over his shoulder. PRICE TO I didn't want to wake LAURA: you. LAURA TO Where were you? PRICE:	6/44	247'13	249'1	1'4
		6/45	250'6	251'3	0'13
	Camera pans as PRICE goes and picks up his hat and rifle, excluding LAURA. PRICE TO Over at Vern's place. LAURA OFF:	6/46	252'13	254'5	1'8
	Sorry.	6/47	255'14	256'7	0'9
	CUT TO:				
25. Starts: 256'15	C.S. of LAURA. LAURA TO Where are you going? PRICE OFF:	6/48	258'7	259'5	0'14
	CUT TO:				

DV

Reel Six (33), Page 8₂

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
26.	M.C.S. of PRICE. He puts on his hat and turns away toward the door.				
Starts: 259'13					
	PRICE TO Go back to bed, Laura. LAURA OFF:	6/49	261'4	262'10	1'6
	He opens the door and LAURA enters in foreground.				
	LAURA TO Where are you going, PRICE: Hurd? I want to know.	6/50	263'13	266'12	2'15
	PRICE exits and LAURA stands in the doorway.				
	CUT TO:				
27.	EXT. PRICE'S FARM. M.S. of PRICE. LAURA is in background. PRICE throws his saddle-bag over his horse and camera tracks with him as he walks back to LAURA, in the doorway, into a C.S.				
Starts: 267'4					
	PRICE TO Go back to bed, will LAURA: you, please!	6/51	268'10	270'11	2'1
	LAURA TO You're running, aren't PRICE: you, Hurd?	6/52	272'0	273'13	1'13
	PRICE goes in through the door.				
	CUT TO:				
28.	INT. LIVING-ROOM. M.S. of PRICE as he picks up a blanket from the table.				
Starts: 274'10					
	PRICE TO Do you have to, Laura? LAURA OFF:	6/53	276'6	277'14	1'8
	CUT TO:				
29.	M.C.S. of LAURA.				
Starts: 278'12					
	LAURA TO No, I don't have to. PRICE OFF:	6/54	279'3	281'5	2'2
	CUT TO:				

DV

Reel Six (23). Page 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Feet.</u>
30. Starts: 281'9	M.L.S. of PRICE. LAURA is in foreground. PRICE walks forward.				
	PRICE TO Damn you! Always go LAURA: to push my face in it, don't you?	6/55	281'15	286'12	4'13
	You and this God- cursed land! Yes, I'm running!	6/56	287'7	291'13	4'6
	Does that make you happier?	6/57	292'5	293'10	1'5
	Camera tracks back as PRICE goes out of the door and off. LAURA steps into the doorway.				
	LAURA TO You said, you'd give PRICE: yourself up.	6/58	294'1	296'7	2'6
	CUT TO:				
31. Starts: 298'14	EXT. PRICE'S FARM. M.C.S. of PRICE tying the blanket on his horse.				
	PRICE TO Well, that was before LAURA: Harv was killed.	6/59	302'6	304'8	2'2
	CUT TO:				
32. Starts: 305'8	M.L.S. of PRICE. LAURA is in background. She walks forward to PRICE.				
	LAURA TO I'm talking about you, PRICE: Hurd.	6/60	305'10	308'3	2'9
	I don't care about Harvey Stenbaugh. He doesn't make any difference.	6/61	308'15	313'3	4'4
	PRICE TO Harv Stenbaugh was my LAURA: friend.	6/62	314'14	317'8	2'10
	He walks back toward the farmhouse. LAURA follows, camera tracking with them.				

Ctd.

DV

Reel Six (33), Page 10.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etgs.</u>
32. Ctd.	LAURA TO You hated him! You PRICE: were frightened of him. And he never cared about anything unless it had ...	6/63	317'12	324'8	6'12
CUT TO:					
33. Starts: 324'9	INT. LIVING-ROOM. M.L.S. of PRICE and LAURA entering.				
	LAURA TO ... the Bronson name PRICE: to it.	6/64	324'9	326'15	2'6
PRICE opens a drawer and takes out a box of bullets.					
CUT TO:					
34. Starts: 331'4	M.C.S. of PRICE. PRICE TO You lying bitch! LAURA OFF:	6/65	333'0	334'14	1'14
He puts some bullets into his pocket.					
CUT TO:					
35. Starts: 335'6	C.S. of LAURA. She shakes her head. LAURA TO You're a nobody! Just PRICE OFF: a little nobody to them.	6/66	338'11	342'14	4'3
CUT TO:					
36. Starts: 343'4	C.S. of PRICE reacting. PRICE TO I owe Vince everything LAURA OFF: I've got.	6/67	344'13	347'8	2'11 (This Spot overlaps Spot No. 6/68)
Camera has panned with PRICE to include LAURA in a M.S., then tracks with them as they go to the door.					

Ctd.

DV

Reel Six (3B), Page 11.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
36.	LAURA TO You owe him what?	6/68	347'3	349'4	2'1
Ctd.	PRICE: This piece of dirt that wouldn't grow weeds? And what do you owe Harvey?	6/69	350'2	355'12	5'10
	CUT TO:				
37.	EXT. PRICE'S FARM.				
Starts:	C.S. of PRICE.				
355'13					
	LAURA OFF He kept you on your	6/70	355'13	358'5	2'8
	TO PRICE: knees, saying, thank you.				
	CUT TO:				
38.	C.S. of LAURA.				
Starts:					
358'8	LAURA TO Hurd, they just don't	6/71	358'15	361'10	2'11
	PRICE OFF: care!				
	CUT TO:				
39.	C.S. of PRICE. He nods.				
Starts:					
361'15	PRICE TO But you do?	6/72	363'8	364'9	1'1
	LAURA OFF:				
	CUT TO:				
40.	C.S. of LAURA.				
Starts:					
367'5	LAURA TO Yes.	6/73	368'3	368'14	0'11
	PRICE OFF:				
	CUT TO:				
41.	M.L.S. of PRICE. LAURA is in				
Starts:	foreground.				
369'7					
	PRICE TO That's not what I see	6/74	370'13	373'8	2'11
	LAURA: every time I look at you.				
	D'you know what I see?	6/75	374'1	375'7	1'6
	I see, "You're not much, Hurd Price." No, not a man like all the ...	6/76	376'6	382'9	6'3
	CUT TO:				

DV

Reel Six (38), Page 12.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etges</u>
42.	C.S. of LAURA reacting.				
Starts: 382'10	PRICE OFF ... men you've known. TO LAURA:	6/77	382'10	383'15	1'5
	CUT TO:				
43.	Low Angle C.S. of PRICE. He reacts and camera pans as he sits down on a stool.				
Starts: 386'5	PRICE TO I didn't mean that. LAURA OFF:	6/78	394'12	395'14	1'2
	CUT TO:				
44.	Low Angle M.S. of LAURA. She nods and camera pans and tracks back to include PRICE as she walks across the verandah.				
Starts: 396'14	LAURA TO Yes, you did. PRICE:	6/79	400'14	402'2	1'4
	And, maybe you're right.	6/80	406'14	408'13	1'15
	Camera tracks in, excluding PRICE.				
	LAURA TO Maybe that is what's PRICE OFF: in my face.	6/81	412'13	415'9	2'12
	CUT TO:				
45.	M.S. of PRICE. ADAMS, on horse-back, is approaching in background.				
Starts: 416'7	LAURA OFF I don't think so. TO PRICE: I've tried, Hurd.	6/82	419'5	420'15	1'10
		6/83	422'14	424'3	1'5
	CUT TO:				
46.	C.S. of LAURA.				
Starts: 424'6	LAURA TO And I don't want to PRICE OFF: see you dead.	6/84	426'3	428'11	2'8
	CUT TO:				
47.	M.S. of PRICE. ADAMS is in background.				
Starts: 429'5	PRICE TO I can't go in alone, LAURA OFF: Laura.	6/85	430'14	433'11	2'13
	The others won't go in now. Not to surrender.	6/86	435'6	439'4	3'14
	Here's Vern.	6/87	442'2	443'3	1'1
	He rises.				
	CUT TO:				

DV

Peel Six (27), Page 13.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
48. Starts: 443'6	L.S. of LAURA, PRICE and ADAMS. PRICE goes toward his horse. LAURA moves to the edge of the verandah.				
	LAURA TO PRICE: But, Maddox promised nothing would happen to you.	6/88	446'2	449'12	3'10
	PRICE TO LAURA: What did you promise him?	6/89	453'1	454'13	1'12
	CUT TO:				
49. Starts: 455'1	M.S. of LAURA. She shakes her head slightly and looks down.	NO DIALOGUE			
	CUT TO:				
50. Starts: 458'12	M.L.S. of ADAMS and PRICE. PRICE mounts his horse.				
	PRICE TO LAURA OFF: I'll be back.	6/90	463'0	464'1	1'1
	They turn and gallop away.				
	CUT TO:				
51. Starts: 473'14	C.U. of LAURA. She turns, goes back into the farmhouse and shuts the door.	NO DIALOGUE			
	CUT TO:				
52. Starts: 482'10	EXT. OPEN COUNTRY. Low Angle L.C. of CROWE riding along a ridge. Camera zooms back to include MADDOX in foreground, watching him. MADDOX spurs his horse and camera pans with him as he rides toward a stream.	NO DIALOGUE			MUSIC STARTS 482'11
	CUT TO:				
53. Starts: 505'12	M.S. of MADDOX. Camera zooms back into a L.S. as he rides through the stream.	NO DIALOGUE			
	CUT TO:				
54. Starts: 521'8	Low Angle M.L.S. of CROWE riding forward and stopping. Camera zooms into a M.C.S. as he looks around.	NO DIALOGUE			
	CUT TO:				
55. Starts: 532'2	M.L.S. of CROWE riding toward the stream.	NO DIALOGUE			
	CUT TO:				

PV

Reel Six (33), Page 14

Scene No.	Complete Dialogue	Spot No.	Start	End	Take.
56. Starts: 544'5	High Angle C.S. of a FRYING-PAN on a camp fire. Camera pans up to show CROWE, leading his horse, approaching in a L.S., then tracks back to include MADDOX' horse in foreground.	NO DIALOGUE			
	CUT TO:				
57. Starts: 559'3	M.L.S. of MADDOX coming from behind a tree, carrying his rifle at the ready.	NO DIALOGUE			
	CUT TO:				
58. Starts: 562'12	M.L.S. of CROWE leading his horse. He stops.			MUSIC STOPS 563'14	
	MADDOX OFF When you turn around, TO CROWE: keep your arms straight out from the body.	6/91	568'11	572'7	3'12
	CROWE puts out his arms and turns.				
	CUT TO:				
59. Starts: 576'2	C.U. of MADDOX. MADDOX TO I told you, the next CROWE OFF: time I saw you, I'd kill you.	6/92	577'6	580'0	2'10
	CUT TO:				
60. Starts: 580'4	M.L.S. of MADDOX. CROWE and his horse are in foreground. CROWE TO I knew nothing about MADDOX: Dekker.	6/93	581'3	583'0	1'13
	Camera tracks round as MADDOX walks forward.				
	MADDOX TO So you said. CROWE:	6/94	585'9	586'13	1'4
	CROWE TO It's true! MADDOX:	6/95	587'5	588'4	0'15
	I just wanted you to know.	6/96	591'6	593'2	1'12
	MADDOX sits down on a boulder and camera tracks in, excluding CROWE.				
	MADDOX TO You ride for Bronson? CROWE OFF:	6/97	599'10	600'11	1'1
	CUT TO:				

DV

Reel Six (33), Page 15.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
61. Starts: 600'12	M.L.S. of CROWE. MADDOX is in foreground.				
	CROWE TO MADDOX: Yeah. I ride for him.	6/98	602'2	603'15	1'13
	MADDOX TO CROWE: Does he send you out to do his killing?	6/99	605'9	607'11	2'2
	CROWE TO MADDOX: No. And he didn't send me out here this morning, neither.	6/100	608'13	613'4	4'7
	CUT TO:				
62. Starts: 613'6	M.L.S. of MADDOX. CROWE is in foreground.				
	MADDOX TO CROWE: You just took it upon yourself?	6/101	613'12	615'10	1'14
	What for? A pat on the head?	6/102	616'14	618'6	1'8
	CUT TO:				
63. Starts: 618'7	C.U. of CROWE.				
	CROWE TO MADDOX OFF: You killed Harvey Stenbaugh!	6/103	619'9	621'9	2'0
	CUT TO:				
64. Starts: 621'10	C.U. of MADDOX.				
	MADDOX TO CROWE OFF: You got a bad memory, son.	6/104	622'1	623'12	1'11
	Stenbaugh had it in mind to kill me.	6/105	624'14	627'2	2'4
	CUT TO:				
65. Starts: 627'7	C.U. of CROWE.				
	CROWE TO MADDOX OFF: He didn't have a chance.	6/106	628'5	629'10	1'5
	You don't even care, do you, Maddox?	6/107	631'8	633'10	2'2
	CUT TO:				

DV

Reel Six (2B). Page 13.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time.</u>
66.	C.U. of MADDOX.				
Starts: 635'13	MADDOX TO CROWE OFF: No. No, I don't care.	6/108	635'7	638'5	2'14
	You say he didn't have a chance.	6/109	640'13	642'11	1'14
			(This Spot runs 12 frames over the Cut into Scene 67)		
	He rises.				
	CUT TO:				
67.	M.L.S. of MADDOX and CROWE.				
Starts: 641'10	MADDOX walks toward CROWE, camera tracking in.				
	MADDOX TO CROWE: He went for his gun first.	6/110	644'13	646'7	1'10
	When he does that, he uses up all his chances.	6/111	646'14	649'6	2'0
	MADDOX stands near CROWE, pointing his rifle at him. Camera tracks round into a M.C.S.				
	CROWE TO MADDOX: Do I have to keep my arms up here for life?	6/112	652'2	654'9	2'7
			(This Spot overlaps Spot No. 6/113)		
	MADDOX TO CROWE: Till I say different.	6/113	653'15	655'4	1'5
	You liked Stenbaugh?	6/114	659'7	660'3	1'1
	CROWE nods.				
	MADDOX TO CROWE: Well, then, I'm sorry, Crowe, but he had a lot of chances.	6/115	662'14	665'11	2'13
	Camera tracks into a B.C.U. of MADDOX.				
	MADDOX TO CROWE OFF: He didn't have to come into town that morning.	6/116	667'5	669'6	2'1
	He didn't have to cross the street and push it to a shooting.	6/117	670'11	673'13	3'2
	He could have given himself up.	6/118	674'9	675'15	1'6
	CUT TO:				

DV

Reel Six (JB) - Page 17.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etgo.</u>
68. Starts: 676'0	B.C.U. of CROWE. CROWE TO You wouldn't have done MADDOX OFF: no different.	6/119	677'2	678'11	1'9 (This Spot runs 3 frames over the Cut into Scene 69)
	CUT TO:				
69. Starts: 678'9	M.S. of MADDOX. CROWE is in foreground. MADDOX TO You're wrong. I CROWE: wouldn't put living down on cheap pride.	6/120	679'2	683'6	4'4
	CUT TO:				
70. Starts: 684'2	M.S. of CROWE. MADDOX is in foreground. MADDOX TO You can drop your CROWE: arms.	6/121	686'12	688'2	1'6
	MADDOX turns and exits. CROWE lowers his arms.				
	CUT TO:				
71. Starts: 691'8	M.C.S. of MADDOX, back to camera, putting his rifle away, then removing his saddle-bag from his horse. MADDOX TO You still plan on CROWE OFF: trying to kill me?	6/122	695'7	697'7	2'0
	CUT TO:				
72. Starts: 697'12	M.S. of CROWE. CROWE TO I don't know. MADDOX OFF: But I ain't afraid of you.	6/123	699'12	700'8	0'12
		6/124	701'15	703'3	1'4 (This Spot runs 3 frames over the Cut into Scene 73)
	CUT TO:				
73. Starts: 703'1	M.C.S. of MADDOX holding a fishing line. He looks up at CROWE off. MADDOX TO I never said you CROWE OFF: were.	6/125	705'5	706'12	1'7

Ctd.

DV

Reel Six (35). Page 18...

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
73. Ctd.	MADDOX TO Any fish in that CROWE OFF stream? (CTD.):	6/126	703'11	710'4	1'9
	He turns and walks away toward the stream in background.				
	CUT TO:				
74. Starts: 711'8	M.C.S. of CROWE. CROWE TO Some natives and MADDOX some bullheads OFF:	6/127	712'5	714'5	2'0
	He moves forward and camera pans round to include MADDOX in background.				
	MADDOX TO Hungry? CROWE:	6/128	716'8	717'1	0'9
	CROWE TO I didn't come out MADDOX: here to ...	6/129	718'4	719'10	1'6 (This Spot overlaps Spot No. 6/130)
	MADDOX TO Having breakfast CROWE: ain't going to make us friends.	6/130	719'6	722'2	2'12
	MADDOX turns and walks toward the stream.				
	CUT TO:				
75. Starts: 724'15	M.C.S. of CROWE. CROWE TO You got another MADDOX OFF: line?	6/131	726'6	727'11	1'5
	CUT TO:				
76. Starts: 727'12	M.S. of MADDOX. MADDOX TO In the saddle-bag. CROWE OFF:	6/132	729'7	730'12	1'5
	He starts to cast his fishing line.				
	CUT TO:				

DV

Reel Six (2R), Page 19.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
77. Starts: 733'4	M.C.S. of MADDOX. CUT TO:				NO DIALOGUE
78. Starts: 734'12	M.C.S. of MADDOX' HAND and ARM as he throws his fishing line. CUT TO:				NO DIALOGUE
79. Starts: 736'8	High Angle C.S. of the FISHING LINE hitting the water. CUT TO:				NO DIALOGUE
80. Starts: 738'10	C.S. of CROWE'S HANDS holding a platter of fishbones. He picks up a piece of fish. CUT TO:				NO DIALOGUE
81. Starts: 741'3	M.C.S. of CROWE as he puts the piece of fish in his mouth, eats it, then smiles. CROWE TO MADDOX OFF: CUT TO:				
	Ryan thinks you're pretty good.	6/133	748'1	750'6	2'5
82. Starts: 750'11	C.S. of MADDOX. CROWE OFF TO MADDOX: CUT TO:				
	Says you could kill me any time you wanted to.	6/134	751'13	754'8	2'11
83. Starts: 755'0	M.L.S. of CROWE and MADDOX. sitting on tree stumps. MADDOX is cleaning a frying-pan. CROWE TO MADDOX: MADDOX TO CROWE OFF: CUT TO:				
	I see it different.	6/135	756'3	757'3	1'0
	I think I'm faster.	6/136	759'15	761'0	1'1
	You asking me who's faster? Or whether I could kill you if I chose to?	6/137	764'2	767'14	3'12
84. Starts: 768'14	M.C.S. of MADDOX cleaning his fork. MADDOX TO CROWE OFF: MADDOX picks up the frying-pan, rises and turns away. CUT TO:				
	Because, if it's the second, the answer is yes.	6/138	769'12	772'5	2'9

DV

Reel Six (3B), Page 20.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etgs.</u>
85. Starts: 774'1	Low Angle M.S. of CROWE. CROWE TO You're pretty damn MADDOX OFF: sure. CUT TO:	6/139	775'12	777'7	1'11
86. Starts: 777'8	C.S. of MADDOX, back to camera. He turns and camera tracks in and pans with him as he walks forward. MADDOX TO I'm pretty damn sure. CROWE OFF: You think it's a game, don't you?	6/140 6/141	784'5 788'8	785'13 790'1	1'8 1'9
	Camera tracks back into a M.L.S. to include CROWE. MADDOX A contest between TO CROWE: gentlemen.	6/142	791'15	793'13	1'14
	MADDOX picks up CROWE'S platter, pushes the bones off it and starts to clean it. MADDOX You ever kill a man, TO CROWE: Crowe?	6/143	800'13	802'8	1'11
	CUT TO:				
87. Starts: 803'7	Low Angle M.C.S. of MADDOX. Camera tracks back into a L.S. to include CROWE as MADDOX walks forward to his horse. MADDOX You're a cowman. TO CROWE: You carry a side- gun for protection. Snakes. You learn to use it sometimes fairly well. Sometimes you become really good.	6/144 6/145 6/146 6/147	806'4 809'6 815'11 819'11	807'7 812'13 818'3 821'12	1'3 3'7 2'8 2'1
	MADDOX puts the platter into his saddle-bag. CUT TO:				

DV

Reel Six (3B), Page 21

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Pages</u>
88.	M.C.S. of MADDOX.				
Starts: 825'3	MADDOX TO But you're still a CROWE OFF: cowman.	6/148	828'0	829'7	1'7
	MADDOX walks forward, camera tracking back with him.				
	MADDOX TO I'm a Lawman.	6/149	833'6	834'6	1'0
	CROWE OFF: You know what a Lawman is, Crowe?	6/150	835'13	837'7	1'10
	He's a killer of men.	6/151	838'15	840'8	1'9
	CUT TO:				
89.	C.U. of CROWE.				
Starts: 841'1	MADDOX OFF That's what the job TO CROWE: calls for. There are nicer ways to put it, but it reads the same.	6/152	842'8	847'1	4'9
	CUT TO:				
90.	C.U. of MADDOX.				
Starts: 847'8	MADDOX TO That's the difference CROWE OFF: between us.	6/153	849'2	850'12	1'10
	And it's all the difference I need.	6/154	852'9	854'6	1'13
	He turns away.				
	CUT TO:				
91.	M.S. of CROWE leaping to his feet.				
Starts: 856'2	CROWE TO Maddox! MADDOX OFF:	6/155	857'6	858'1	0'11
	He moves to draw his revolver.				
	CUT TO:				
92.	M.C.S. of MADDOX swinging round as he draws his revolver.				
Starts: 858'14	CUT TO:				
	NO DIALOGUE				

LV

Reel Six (32), Page 22a

Scene No.	Complete Dialogue	Spot No.	Start	End	Page
93.	M.S. of MADDOX aiming his revolver. NO DIALOGUE				
Starts: 859'6	CUT TO:				
94.	M.S. of CROWE. He slowly lowers his revolver. NO DIALOGUE				
Starts: 860'2	CUT TO:				
95.	M.S. of MADDOX. He puts his revolver back in its holster, then turns to fasten his saddle-bag.				
Starts: 865'0					
	MADDOX TO CROWE OFF: Being fast don't count for much.	6/156	871'2	873'0	1'14
	It's what you learn in the trade.	6/157	874'3	876'0	1'13
	CUT TO:				
96.	M.C.S. of CROWE.				
Starts: 876'7	MADDOX OFF TO CROWE: You read a man.	6/158	877'10	878'7	0'13
	He nods.				
	CUT TO:				
97.	M.L.S. of MADDOX as he moves round to take hold of his horse's bridle. CROWE is in background.				
Starts: 880'2					
	CROWE TO MADDOX: You believe me? About last night?	6/159	882'0	884'5	2'5
	MADDOX TO CROWE: I don't think you'd trail a man so hard, so early in the morning, just to tell a lie.	6/160	885'8	890'3	4'11
	MADDOX leads his horse off. Camera zooms into a M.C.S. of CROWE.				
	CROWE TO MADDOX OFF: If you're heading for Vern Adam's place, better expect trouble.	6/161	896'2	900'7	4'5
	CUT TO:				

DV

Reel Six (33) Page 22

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
98.	EXT. MAIN STREET. SABBATH.				
Starts:	C.U. of a NEWSPAPER. The head-				
900'12	lines read:				
	NEWS GAZETTE				
	Time For Action - NOW				
	CROME'S He'll be waiting.	6/162	901'3	902'0	0'13
	VOICE:				
	The newspaper is lowered and camera zooms back into a M.C.S. of BOLDEN and HARRIS.				
	RYAN OFF Morning, Mayor.	6/163	904'14	905'9	0'11
	TO BOLDEN:				
	RYAN enters.				
	BOLDEN TO Morning, Marshal.	6/164	906'0	907'2	1'2
	RYAN:				
	RYAN TO Nice morning.	6/165	907'10	908'9	0'15
	BOLDEN:				
	RYAN exits and HARRIS steps forward.				
	HARRIS TO Just a minute,	6/166	909'10	910'15	1'5
	RYAN OFF: Marshal.				
	He's left town.	6/167	913'10	914'13	1'3
	BOLDEN TO Who?	6/168	915'7	916'1	0'10
	HARRIS:				
	(This Spot runs 4 frames over the Cut into Scene 99)				
	CUT TO:				
99.	M.L.S. of MOSS, DUSLINE, TOTTS,				
Starts:	COEDEN and HERSHAM. RYAN is in				
915'14	foreground.				
	HARRIS OFF He rode out this	6/169	913'14	920'15	2'1
	TO RYAN: morning, I heard.				
	CUT TO:				
100.	M.C.S. of BOLDEN and HARRIS.				
Starts:					
921'6	HARRIS TO We want to make	6/170	922'4	924'12	2'8
	RYAN OFF: sure he don't come				
	back.				
	CUT TO:				

DV

Reel Six (3E), Page 24.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
101. Starts: 925'2	M.L.S. of RYAN, HARRIS and BOLDEN are in foreground, TOTTIS, ETC. are in background.				
	RYAN TO I've just come from HARRIS: the Minister and the church-going women.	6/171	925'11	929'1	3'6
	It seems you've all got the same complaint.	6/172	931'0	933'3	2'3
	RYAN walks forward and camera tracks into a M.C.S.				
	RYAN TO But, none of you ALL: have any reason for me to push Maddox out of town.	6/173	935'8	940'5	4'13
	CUT TO:				
102. Starts: 940'8	C.S. of HERSHAM. HERSHAM I told you we were TO HARRIS, wasting our time! He's ETC. OFF: running scared of Maddox.	6/174	941'3	946'7	5'4
	Camera has panned with HERSHAM to include RYAN with TOTTIS in background.				
	HERSHAM TO What we need is, HARRIS, some real vigilante ETC. OFF: talk!	6/175	946'14	950'10	3'12 (This Spot runs 3 frames over the Cut into Scene 103)
	Camera has panned with him to include BOLDEN and HARRIS.				
	CUT TO:				
103. Starts: 950'0	M.C.S. of RYAN, DUSANNE, COBDEN and TOTTIS are in background. MOSS is in foreground.				
	RYAN TO What I heard, you HERSHAM tried that once ... OFF: then went scuttling back to your wives.	6/176	951'3	957'2	5'15
	Camera tracks round as RYAN walks away to the Marshal's office and stops at the door.				

Ctd.

LAUREN

DV

Reel Six (3B), Page 25, *

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
103. Ctd.	RYAN TO ALL: Maybe if you keep trying, you can find some brave man to shoot Maddox in the back.	6/177	961'0	965'15	4'15

CUT TO:

104. Starts: 966'5	M.L.S. of the GROUP. RYAN OFF TO ALL: Now I suggest, you fine upright gentlemen go about your business.	6/178	967'9	971'15	4'6
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Camera zooms into
a M.C.S.

HARRIS TO RYAN OFF:	If you can't keep the dirt off the street, Ryan, we can. And we will!	6/179	973'7	978'14	5'7
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CUT TO:

105. Starts: 979'11	M.C.S. of RYAN. Camera tracks into a B.C.U. RYAN TO HARRIS OFF: You're all mouth, Luther. Mouth and gut wind. You won't do much more than scratch yourself.	6/180	980'4	987'7	7'3
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He turns and goes
into the office.

CUT.

END OF REEL SIX

NUMBER OF INSERTS: One. Scene: 98.

Footage from end of 6/180 to last Action Frame 2'6
Footage from 0'0 to last Action Frame 989'13

LV

"LAURENCE"

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

Reel Seven (4/4), Page 1.
Technicolor.

ZERO is the "START" Frame
which is 12'0 before the
first Action Frame.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page.</u>
1. Starts: 12'0	EXT. CANYON. High Angle V.L.S. of a CANYON. Camera pans round onto ADAMS and PRICE approaching on horseback. CUT TO:	NO DIALOGUE		MUSIC STARTS 12'14	
2. Starts: 36'6	M.L.S. of ADAMS and PRICE riding up to the edge of the canyon. They stop. ADAMS points. ADAMS TO Look. Down there. PRICE:	7/1	41'6	42'11	1'5
	He takes out his rifle and dismounts. CUT TO:				
3. Starts: 49'6	Low Angle M.S. of PRICE, back to camera. He takes out his rifle and dismounts. PRICE TO What is it, Vern? ADAMS OFF:	7/2	52'15	54'0	1'1
	CUT TO:				
4. Starts: 55'4	High Angle V.L.S. of MADDOX riding through the canyon. ADAMS enters in foreground and kneels down. ADAMS TO Maddox. PRICE OFF:	7/3	57'9	58'3	0'10
	PRICE OFF What are you going TO ADAMS: to do?	7/4	59'14	60'12	0'14
	ADAMS aims his rifle and camera zooms into a L.S. of MADDOX. ADAMS OFF End it here. TO PRICE OFF:	7/5	62'6	63'4	0'11
	CUT TO:				

DV

Reel Seven (4A) Page 21

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
5. Starts: 65'1	M.L.S. of ADAMS and PRICE. PRICE stoops down beside ADAMS. PRICE TO You sure it's Maddox? ADAMS: ADAMS TO I'm sure. PRICE:	7/6 7/7	65'7 69'1	66'11 69'13	1'4 0'12
ADAMS lifts his rifle and takes aim.					
CUT TO:					
6. Starts: 70'8	M.C.S. of ADAMS. PRICE is in background. PRICE TO He hasn't seen us, ADAMS: Vern. We could get through the Pass.	7/8	70'13	73'13	3'0
CUT TO:					
7. Starts: 74'9	C.S. of ADAMS. PRICE is in background. ADAMS TO I said if he came PRICE: after me I'd kill him.	7/9	74'14	77'6	2'3
CUT TO:					
8. Starts: 77'12	M.L.S. of MADDOX riding forward. Camera zooms into a C.U. as he stops and looks up.	NO DIALOGUE			
CUT TO:					
9. Starts: 82'15	Low Angle V.L.S. of PRICE and ADAMS on top of the canyon. Camera zooms into a L.S. as ADAMS fires his rifle.	NO DIALOGUE			
CUT TO:					
10. Starts: 87'3	M.S. of MADDOX as he leaps off his horse and grabs his rifle.	NO DIALOGUE			
CUT TO:					
11. Starts: 90'7	Low Angle M.S. of MADDOX running for cover. His horse rears up and whinnies.	NO DIALOGUE			
CUT TO:					

DV

Reel Seven (4A), Page 3.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Stage</u>
12. Starts: 95'12	High Angle H.S. of MADDON taking cover behind a rock. He cocks his rifle. CUT TO:	NO DIALOGUE			
13. Starts: 97'12	High Angle H.C.S. of ADAMS firing his rifle. CUT TO:	NO DIALOGUE			
14. Starts: 99'9	H.S. of MADDON'S HORSE as it is hit by the bullet and falls to the ground. CUT TO:	NO DIALOGUE			
15. Starts: 101'12	High Angle H.S. of ADAMS and PRICE. They rise and run off. CUT TO:	NO DIALOGUE			
16. Starts: 104'13	Low Angle H.S. of MADDON aiming his rifle and firing. CUT TO:	NO DIALOGUE			
17. Starts: 107'6	Low Angle H.L.S. of ADAMS and PRICE running toward their horses, camera tracking with them and zooming into a H.C.S. PRICE TO Whoa! HORSE: CUT TO:	7/10	108'14	109'5	0'7
18. Starts: 113'7	Low Angle H.S. of PRICE and ADAMS mounting their horses. PRICE TO Gee up, now. Get up. HORSE: They ride off. CUT TO:	7/11	120'7	122'7	2'0
19. Starts: 124'7	V.L.S. of PRICE and ADAMS riding along the top of the canyon. MADDON is in foreground. Camera zooms into a Low Angle L.S. of PRICE and ADAMS. CUT TO:	NO DIALOGUE			

DV

Reel Seven (4A), Page 4.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Stage</u>
20. Starts: 130'11	C.U. of MADDOX. He fires his rifle. CUT TO:	NO DIALOGUE			
21. Starts: 133'14	M.L.S. of PRICE and ADAMS galloping forward. ADAMS' horse is hit and as it falls ADAMS is thrown to the ground. CUT TO:	NO DIALOGUE			
22. Starts: 139'9	M.L.S. of PRICE reining his horse and turning back. CUT TO:	NO DIALOGUE			
23. Starts: 143'10	M.S. of ADAMS jumping to his feet. He picks up his hat and looks toward PRICE off. CUT TO:	NO DIALOGUE			
24. Starts: 151'3	M.L.S. of PRICE. He turns and gallops away. CUT TO:	NO DIALOGUE			
25. Starts: 155'1	High Angle M.L.S. of ADAMS. He flings down his hat and camera zooms into a C.S. ADAMS Jesus! Wait! (shouting) TO PRICE OFF: CUT TO:	7/12	155'15	157'11	1'12
26. Starts: 158'14	M.L.S. of MADDOX running up to his horse lying in foreground. He looks at it, then up toward the top of the canyon. CUT TO:	NO DIALOGUE			
27. Starts: 164'10	Low Angle M.C.S. of MADDOX. He takes out his revolver, aims it at his horse, off, and fires. CUT TO:	NO DIALOGUE			
28. Starts: 167'6	High Angle M.C.S. of the HORSE'S HEAD as the bullet pierces its neck and kills it. CUT TO:	NO DIALOGUE			

DV

Reel Seven (4A), Page 5.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
29. Starts: 169'4	Low Angle L.S. of a VULTURE flying in the sky. CUT TO:	NO DIALOGUE			
30. Starts: 173'1	Low Angle M.L.S. of ADAMS dropping his saddle on a rock. Camera zooms into a M.C.S. as he runs away. CUT TO:	NO DIALOGUE			
31. Starts: 182'10	EXT. ADAMS' FARM. Low Angle M.L.S. of MADDOX approaching over the top of a ridge. Camera zooms back into a V.L.S. to include pigs grazing in foreground. CUT TO:	NO DIALOGUE			
32. Starts: 193'1	High Angle L.S. of CATTLE and HORSES grazing in an inclosure. MADDOX enters, in foreground, and walks toward them. CUT TO:	NO DIALOGUE			
33. Starts: 198'2	Low Angle M.L.S. of an INDIAN WOMAN coming out of the farm-house. She stops and looks off. CUT TO:	NO DIALOGUE			
34. Starts: 202'4	M.C.S. of MADDOX, closing the gate to the inclosure. He picks up his rifle and camera pans with him into a L.S. as he loads two horses away. CUT TO:	NO DIALOGUE			
35. Starts: 215'14	M.L.S. of the INDIAN WOMAN running forward into a M.C.S. and stopping. CUT TO:	NO DIALOGUE			
36. Starts: 220'14	High Angle L.S. of MADDOX leading the two horses away. CUT TO:	NO DIALOGUE			
37. Starts: 226'0	EXT. CANYON. C.S. of MADDOX picking up his saddle. Camera tracks back with him into a M.S. as he puts the saddle on one of ADAMS' horses in foreground. CUT TO:	NO DIALOGUE			

DV

Reel Seven (4A), Page 6a

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
38. Starts: 233'7	L.S. of MADDOX riding away loading the second horse. MADDOX' dead horse is in foreground with vultures hovering round. CUT TO:	NO DIALOGUE			
39. Starts: 245'9	Low Angle M.L.S. of MADDOX riding to the top of a ridge. He stops, dismounts and picks up ADAMS' blanket and saddle, which are in foreground. CUT TO:	NO DIALOGUE			
40. Starts: 261'15	M.S. of MADDOX. He goes over to the second horse, puts down the saddle and places the blanket over the horse. CUT TO:	NO DIALOGUE			
41. Starts: 271'4	C.S. of MADDOX putting the saddle on the second horse. CUT TO:	NO DIALOGUE			
42. Starts: 274'2	EXT. BRONSON'S RANCH. Low Angle M.C.S. of BRONSON on horseback. Camera zooms back into a L.S. as CATTLE are driven past him in a pen. TWO COWHANDS, in foreground, hold down a STEER for branding. CUT TO:	NO DIALOGUE			
43. Starts: 283'8	Tracking M.S. of a COWHAND riding along swinging a lasso. CUT TO:	NO DIALOGUE			
44. Starts: 286'3	C.S. of TWO COWHANDS holding a STEER. Camera zooms back into a L.S. as a COWHAND rides past in foreground. AD LIB. SHOUTS CUT TO:				
45. Starts: 289'1	Low Angle M.L.S. of a COWHAND riding through CATTLE swinging his lasso. AD LIB. SHOUTS CUT TO:				

DV

Reel Seven (4A), Page 7.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Take</u>
46. Starts: 293'2	M.S. of CATTLE rushing past. CUT TO:	NO DIALOGUE			
47. Starts: 295'4	M.S. of a COMMAND. Camera pans onto a STEER as it is pulled to the ground by a lasso. CUT TO:	NO DIALOGUE			
48. Starts: 300'8	M.S. of a COMMAND dismounting. JASON enters in foreground and camera pans with him as he runs to the STEER on the ground. CUT TO:	NO DIALOGUE			
49. Starts: 306'15	Tracking and Panning C.S. of JASON and THREE COMMANDS holding the STEER to the ground. CUT TO:	NO DIALOGUE			
50. Starts: 313'5	C.S. of a BRANDING IRON in the fire. CUT TO:	NO DIALOGUE			
51. Starts: 315'4	C.S. of the BRANDING IRON as camera pans with it past CROWE onto the rump of the STEER. CROWE TO Come here, will you. COMMAND OFF: CUT TO:	7/13	316'5	317'3	0'14
52. Starts: 322'9	M.S. of CATTLE and COMMANDS passing. CUT TO:	NO DIALOGUE			
53. Starts: 325'12	Panning M.S. of BILL riding along swinging his lasso, then throwing it. CUT TO:	NO DIALOGUE			
54. Starts: 329'7	Panning M.S. past CATTLE onto CROWE and a COMMAND as they grab a STEER. CUT TO:	NO DIALOGUE			

DV

Reel Seven (4A), Page 8.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
55. Starts: 336'1	M.S. of CATTLE rushing past. The COWHANDS are in background. CUT TO:	NO DIALOGUE			
56. Starts: 338'15	M.C.S. of BILL. Camera pans along his lasso onto JASON struggling with a STEER. CUT TO:	NO DIALOGUE			
57. Starts: 343'1	M.L.S. of CHOCTAW riding past the inclosure. He points. CHOCTAW TO That one there. COWHANDS OFF: Camera zooms back into a L.S. of CATTLE and COWHANDS branding a STEER in foreground. CUT TO:	7/14	345'4	346'1	0'13
58. Starts: 349'5	M.S. of JASON carrying a branding iron. Camera pans with him past CROWE and a COWHAND holding a STEER. He places the branding iron on the rump of the STEER. CUT TO:	NO DIALOGUE			
59. Starts: 357'5	High Angle M.S. of JASON holding a STEER as CROWE, off, places the branding iron on its rump. Camera pans up to a M.C.S. of CROWE. AD LIB. SHOUTS OFF CUT TO:				
60. Starts: 364'2	Panning M.L.S. of a COWHAND chasing a STEER with a lasso. CUT TO:	NO DIALOGUE			
61. Starts: 367'8	Panning M.L.S. of a STEER caught in a lasso. CUT TO:	NO DIALOGUE			

DV

Reel Seven (4A), Page 9.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etge.
62. Starts: 370'0	Panning M.L.S. past COWHANDS onto a STEER as it is pulled to the ground by a lasso. CUT TO:				NO DIALOGUE
63. Starts: 375'8	C.S. of CROME and JASON struggling with a STEER and holding it down. CUT TO:				NO DIALOGUE
64. Starts: 380'14	C.S. of a COWHAND and CROME holding down the STEER and binding rope round its legs. Camera zooms back into a M.L.S. to include JASON. CATTLE and COWHANDS pass. Then camera zooms into a M.S. of BRONSON. CUT TO:				NO DIALOGUE
65. Starts: 391'12	M.L.S. of a COWHAND holding down a STEER while another COWHAND brands it. Camera zooms back into a L.S. to include BRONSON in foreground as CHOCTAW rides up to him. CHOCTAW TO Seven unmarked with BRONSON: the Wolf Creek bunch, Mr. Bronson. BRONSON TO Mark them. CHOCTAW: CUT TO:	7/15	399'5	402'6	3'1
		7/16	404'3	404'12	0'9
66. Starts: 404'13	M.L.S. of CHOCTAW and BRONSON. COWHANDS and CATTLE are in background. CHOCTAW TO Some of them'll be BRONSON: Adams'. CUT TO:	7/17	405'6	406'8	1'2
67. Starts: 407'14	M.L.S. of BRONSON. CHOCTAW is in foreground. BRONSON TO Cut out his brand CHOCTAW: and give them to him. CUT TO:	7/18	410'2	412'0	1'14
					MUSIC STOPS 407'11

DV

Reel Seven (4A), Page 10.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page.</u>
68. Starts: 412'9	M.S. of CHOCTAH. He nods and turns his horse away. CUT TO:	NO DIALOGUE			
69. Starts: 415'7	M.S. of BRONSON. CUT TO:	NO DIALOGUE			
70. Starts: 418'6	C.S. of a STEER'S LEGS bound together with a rope as JASON'S HANDS start to unbind them. CUT TO:	NO DIALOGUE			
71. Starts: 420'10	M.S. of JASON and CROWE as they release the STEER'S legs and let it go. They rise to their feet, camera panning with them.				
	JASON TO What do you mean, CROWE: you don't know?	7/19	423'7	424'12	1'5
	CROWE TO I just don't know. JASON:	7/20	426'0	427'1	1'1
	CROWE turns and walks forward, JASON follows, camera tracking with them.				
	JASON TO You knew last night. CROWE:	7/21	428'11	430'4	1'9
	CROWE TO Oh, did I? JASON:	7/22	431'9	432'8	0'15
	CROWE walks off and camera tracks into a C.U. of JASON.				
	JASON TO I can't figure you, CROWE OFF: Crowe.	7/23	439'2	440'14	1'12
	You ain't scared of ...	7/24	442'0	442'12	0'12
	CUT TO:				
72. Starts: 442'13	M.S. of CROWE, back to camera. He turns.				
	JASON OFF ... him, so what is TO CROWE: it?	7/25	442'13	443'14	1'1

Ctd.

DV

Reel Seven (4A), Page 11.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etgo.</u>
72. Ctd.	CROWE TO Well, maybe I just JASON OFF: don't think it's the right way to do things.	7/26	444'10	447'12	3'2
	Maybe ... I don't think it's my fight, I just don't know.	7/27	449'12	454'11	4'15
	Camera pans with him as he walks up to a fence and leans on it.				
	CROWE TO Maybe, I don't think JASON OFF: it should take four or five guns to go against one man.	7/28	456'9	461'11	5'2
	CUT TO:				
73. Starts: 463'3	M.L.S. of JASON. JASON TO He murdered Harvey. CROWE OFF:	7/29	463'10	465'0	1'6
	CUT TO:				
74. Starts: 465'8	M.S. of CROWE. CROWE TO I know what happened, JASON OFF: Jase.	7/30	466'7	468'0	1'9
	I was there. Remember?	7/31	470'1	472'2	2'1
	JASON enters and camera tracks back with them as they walk forward.				
	JASON TO I thought we were CROWE: friends?	7/32	474'7	475'15	1'8
	CROWE TO We are. JASON:	7/32	476'12	477'11	0'15
	And I didn't say I wouldn't.	7/34	479'5	481'7	2'2
	CROWE walks forward.				
	CUT TO:				

DV

Reel Seven (4A), Page 12.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
75. Starts: 485'11	M.C.S. of CROWE turning. CROWE TO I just want to think JASON OFF: on it. CUT TO:	7/35	485'11	488'4	1'9
76. Starts: 488'11	M.C.S. of JASON. JASON TO Well, you'd better CROWE OFF: think right. He turns and picks up a branding iron. JASON TO If you want to ride CROWE OFF: for this brand. Camera pans down as he places the branding iron on the rump of a STEER. CUT TO:	7/36	490'5	491'15	1'10
		7/37	493'15	496'2	2'3
77. Starts: 499'17	C.S. of the HEAD OF THE STEER held in a COWHAND'S HAND. It struggles and moos. CUT TO:	NO DIALOGUE			
78. Starts: 501'4	EXT. ROCKY PASS. M.L.S. of WADDOX approaching on horseback, leading the second horse. TWO INDIANS on horseback enter in foreground. CUT TO:	NO DIALOGUE			MUSIC STARTS 501'6
79. Starts: 506'5	M.L.S. of WADDOX. The TWO INDIANS enter in foreground and pass WADDOX. CUT TO:	NO DIALOGUE			
80. Starts: 515'0	C.S. of a HIGH ROCK. Camera zooms back onto a M.S. of ADAMS climbing up the rocks. CUT TO:	NO DIALOGUE			
81. Starts: 525'13	C.U. of WADDOX' HANDS as he ties the reins of the horses to a branch of a tree. Camera zooms back into a M.L.S. as he picks up a water-bottle and his rifle and walks forward. CUT TO:	NO DIALOGUE			

DV

Reel Seven (4A), Page 13.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
82. Starts: 547'11	M.S. of MADDOK looking up. CUT TO:	NO DIALOGUE			
83. Starts: 550'3	L.S. of the ROCKY PASS. MADDOK enters in foreground and walks away. CUT TO:	NO DIALOGUE			
84. Starts: 559'6	C.S. of ADAMS climbing up the rocks. Camera tracks back into a M.C.S. as he stops and looks round. CUT TO:	NO DIALOGUE			
85. Starts: 569'6	Low Angle M.S. of ADAMS sitting down. He takes his hat off and wipes his forehead on his sleeve, puts his hat on his head and looks round. CUT TO:	NO DIALOGUE			
86. Starts: 577'14	High Angle M.S. of MADDOK climbing. Camera pans with him as he passes. CUT TO:	NO DIALOGUE			
87. Starts: 591'14	Low Angle M.S. of MADDOK. He stops and gasps with the heat. CUT TO:	NO DIALOGUE			
88. Starts: 598'4	M.S. of MADDOK, back to camera. He walks away down a rocky slope. CUT TO:	NO DIALOGUE			
89. Starts: 608'1	M.C.S. of ADAMS breathing heavily. He looks up. CUT TO:	NO DIALOGUE			
90. Starts: 616'2	Low Angle L.S. of ADAMS. Camera zooms back into a V.L.S. CUT TO:	NO DIALOGUE			
91. Starts: 622'15	C.U. of MADDOK biting a piece of bread. CUT TO:	NO DIALOGUE			

DV

Reel Seven (4A), Page 14.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
92. Starts: 625'6	M.S. of MADDOX. His rifle is resting on a rock nearby. He looks down into the Pass below. CUT TO:	NO DIALOGUE			
93. Starts: 628'10	Low Angle M.S. of ADAMS carrying his rifle. He turns away and starts to climb. CUT TO:	NO DIALOGUE			
94. Starts: 632'14	High Angle M.L.S. of ADAMS climbing. Camera zooms back into a V.L.S. with MADDOX in foreground. CUT TO:	NO DIALOGUE			
95. Starts: 641'11	Low Angle M.S. of MADDOX. CUT TO:	NO DIALOGUE			
96. Starts: 644'16	High Angle M.L.S. of ADAMS climbing. CUT TO:	NO DIALOGUE			
97. Starts: 649'10	Low Angle M.L.S. of MADDOX coming from behind a rock. MADDOX TO Your run is over, ADAMS OFF: mister. CUT TO:	7/38	653'14	655'14	1'6 (This Spot runs 9 frames over the Cut into Scene 98)
98. Starts: 654'12	High Angle M.L.S. of ADAMS. He stops. CUT TO:	NO DIALOGUE			
99. Starts: 656'10	Low Angle M.C.S. of MADDOX. MADDOX TO Drop your rifle. ADAMS OFF: CUT TO:	7/39	656'13	657'11	0'14
100. Starts: 658'5	High Angle M.C.S. of ADAMS. CUT TO:	NO DIALOGUE			
101. Starts: 661'11	Low Angle M.L.S. of MADDOX. ADAMS is in foreground. He throws his rifle onto the ground. MADDOX walks toward him. CUT TO:	NO DIALOGUE			

DV

Reel Seven (4A). Page 15.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etges.</u>
102. Starts: 679'3	M.C.S. of MADDOX. MADDOX TO Now the side-gun. ADAMS OFF: CUT TO:	7/40	681'8	682'11	1'3
103. Starts: 683'0	High Angle M.C.S. of ADAMS. He unbuckles his gun-belt. CUT TO:	NO DIALOGUE			
104. Starts: 690'8	High Angle M.L.S. of MADDOX and ADAMS. ADAMS throws his gun-belt by the side of his rifle. MADDOX TO Walk ahead. ADAMS: ADAMS walks forward and MADDOX moves over.	7/41	697'6	698'3	0'13
	MADDOX TO That's far enough. ADAMS: Turn around and sit,	7/42	705'5	706'7	1'2
		7/43	707'5	708'6	1'1
	CUT TO:				
105. Starts: 709'4	Low Angle M.C.S. of ADAMS turning. Camera pans with him as he sits down. CUT TO:	NO DIALOGUE			
106. Starts: 714'3	M.S. of MADDOX picking up ADAMS' rifle and gun-belt. MADDOX TO You Price or Adams? ADAMS OFF: CUT TO:	7/44	718'11	719'14	1'3
107. Starts: 720'2	M.C.S. of ADAMS. ADAMS TO Adams. MADDOX OFF: CUT TO:	7/45	722'9	723'2	0'9
108. Starts: 723'11	High Angle M.L.S. of MADDOX and ADAMS. MADDOX Keep one thing in TO ADAMS: mind, Adams. Make it difficult, you're a dead man.	7/46	724'6	726'4	1'14
		7/47	727'7	729'3	1'1:

Ctd.

DV

Reel Seven (4A), Page 16.

<u>Spot No.</u>	<u>Complete Dialogue</u>	<u>Scene No.</u>	<u>Start</u>	<u>End</u>	<u>Etgo.</u>
108. Ctd.	MADDOX steps to one side and motions with his head. MADDOX TO ADAMS: ADAMS rises and walks down the slope, MADDOX follows him. CUT TO:	7/48	736'0	736'11	0'11
109. Starts: 745'14	C.U. of ADAMS' HANDS as MADDOX puts handcuffs on him. Camera zooms back into a M.L.S. of MADDOX and ADAMS. MADDOX TO ADAMS: ADAMS TO MADDOX: MADDOX TO ADAMS: ADAMS TO MADDOX: MADDOX walks forward past ADAMS carrying the gun-belt and the water-bottle. ADAMS TO MADDOX: MADDOX exits. CUT TO:	7/49 7/50 7/51 7/52	751'10 754'4 759'13 762'1	753'2 757'3 761'9 762'13	1'8 2'15 1'12 0'12
		7/53	765'9	771'0	5'7
110. Starts: 771'17	M.C.S. of MADDOX going up to one of the horses and loading up the gun-belt and the water-bottle. ADAMS OFF TO MADDOX: CUT TO:	7/54	773'6	778'9	5'3

DV

Reel Seven (4A). Page 17.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
111. Starts: 778'13	M.C.S. of ADAMS. ADAMS TO If I'm gone more than MADDOX a week, I've got OFF: nothing to come back to.	7/55	779'8	782'10	3'2
	CUT TO:				
112. Starts: 782'12	M.L.S. of MADDOX fastening the horse's saddle-bag. ADAMS is in foreground. ADAMS TO You have no right to MADDOX: take that from me.	7/56	783'4	789'5	6'1
	MADDOX moves round between the two horses and ADAMS rises and runs toward a rifle resting against a rock behind him.				
	CUT TO:				
113. Starts: 793'9	M.L.S. of ADAMS snatching up the rifle. CUT TO:				NO DIALOGUE
114. Starts: 795'10	M.S. of MADDOX. He moves from behind the horses drawing his revolver. MADDOX TO Drop it! ADAMS OFF:	7/57	798'14	799'6	0'8
	CUT TO:				
115. Starts: 799'7	M.C.S. of ADAMS. He swings the rifle round. CUT TO:				NO DIALOGUE
116. Starts: 800'4	C.U. of MADDOX. CUT TO:				NO DIALOGUE
117. Starts: 801'1	C.U. of MADDOX' HAND holding his revolver. He fires it. CUT TO:				NO DIALOGUE
118. Starts: 801'12	M.C.S. of ADAMS as he is hit in the shoulder by the bullet and staggers forward. CUT TO:				NO DIALOGUE
					MUSIC STARTS 802'13

DV

Reel Seven (4A), Page 18.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etgc.</u>
119. Starts: 804'0	L.S. of ADAMS and MADDOX. ADAMS slides to the ground and MADDOX walks toward him. CUT TO:	NO DIALOGUE			
120. Starts: 809'10	M.C.S. of MADDOX walking forward, camera tracking back with him. CUT TO:	NO DIALOGUE			
121. Starts: 812'6	High Angle M.S. of ADAMS leaning against a rock. Camera tracks into a M.C.S. CUT TO:	NO DIALOGUE			
122. Starts: 815'1	Low Angle M.C.S. of MADDOX as he stops walking and looks down. MADDOX TO I told you to drop ADAMS it. OFF:	7/58	819'4	820'11	1'7
	CUT TO:				
123. Starts: 820'13	High Angle M.C.S. of ADAMS. He rolls over and puts his head down with pain. CUT TO:	NO DIALOGUE			
124. Starts: 823'0	INT. ROOM. BRONSON'S RANCH HOUSE. C.U. of BRONSON'S CLASPED HANDS. CUT TO:	NO DIALOGUE			
125. Starts: 825'15	L.S. of BRONSON kneeling on the floor, head bowed. STENBAUGH'S coffin is in foreground. CUT TO:	NO DIALOGUE			
126. Starts: 831'7	M.L.S. of BRONSON. The WOMAN SERVANT enters in background and comes up to BRONSON. WOMAN Hastee lee SERVANT (in n'chordeelayso chli. Comanche) TO BRONSON:	7/59	836'7	839'5	2'14
	BRONSON rises and goes out of the door. CUT TO:				

DV

Reel Seven (4A), Page 19.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
127. Starts: 850'3	INT. LIVING-ROOM. M.S. of PRICE. BRONSON enters in background, followed by the WOMAN SERVANT.				
	BRONSON What do you want, TO PRICE: Price?	7/60	854'6	855'11	1'5
	PRICE turns and looks toward BRONSON.				
	PRICE TO I just come by to pay BRONSON: my respects, Vince.	7/61	859'5	862'3	2'14
	He holds out his hand and BRONSON shakes hands with him.			MUSIC STOPS 864'7	
	PRICE TO When's the burying? BRONSON:	7/62	866'8	867'8	1'0
	BRONSON Soon. TO PRICE:	7/63	869'2	869'13	0'11
	CUT TO:				
128. Starts: 870'3	M.C.S. of PRICE and BRONSON. PRICE TO I'd appreciate it BRONSON: if I could attend.	7/64	871'15	874'4	2'5
	BRONSON nods.				
	BRONSON You'll be welcome. TO PRICE:	7/65	876'11	878'0	1'5
	BRONSON turns and walks away, camera panning to include the WOMAN SERVANT.				
	PRICE TO Can I stay, Vince? BRONSON:	7/66	879'9	880'13	1'4
	BRONSON stops and looks back.				
	PRICE TO Just ... just for the BRONSON: night, I mean.	7/67	883'12	885'9	1'13
	BRONSON You must excuse me. TO PRICE:	7/68	889'13	891'5	1'8
	She'll show you to your room.	7/69	893'2	894'11	1'9
	BRONSON turns away.				
	CUT TO:				

DV

Reel Seven (4A). Page 20.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
129.	M.C.S. of PRICE.				
Starts: 896'3	PRICE TO Thanks, Vinco.	7/70	897'3	897'14	0'11
	BRONSON				
	OFF: Why didn't I keep going after ...	7/71	903'12	905'5	1'9
	CUT TO:				
130.	M.C.S. of BRONSON.				
Starts: 905'6	PRICE ... that Maddox?	7/72	905'6	906'7	1'1
	OFF TO				
	BRONSON:				
	BRONSON When the dead are	7/73	909'0	910'9	1'9
	TO PRICE buried.				
	OFF:				
	Camera tracks round to include PRICE in background.				
	PRICE TO He needs killing.	7/74	912'9	914'0	1'7
	BRONSON:				
	BRONSON No man needs killing.	7/75	916'13	919'2	2'5
	TO PRICE:				
	PRICE TO I was only thinking	7/76	920'14	922'10	1'12
	BRONSON: of Harv.				
	BRONSON We're all thinking of	7/77	927'7	929'9	2'2
	TO PRICE: Harv.				
	BRONSON turns.				
	CUT TO:				
131.	M.C.S. of BRONSON. The WOMAN				
Starts: 932'13	SERVANT is in background.				
	BRONSON It took guns to get	7/78	935'15	943'4	7'5
	TO PRICE this land; guns to				
	OFF: keep it; guns to				
	make things grow.				
	CUT TO:				
132.	M.C.S. of PRICE.				
Starts: 944'1	BRONSON The guns that pride	7/79	944'12	947'8	2'12
	OFF TO called out.				
	PRICE:				
	CUT TO:				

DV

Reel Seven (4A) Page 31*

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
133. Starts: 948'5	H.C.S. of BRONSON. The WOMAN SERVANT is in background. BRONSON And each time we TO PRICE buried the cost. OFF:	7/80	949'15	953'6	3'7

He turns and walks
away toward the door.

BRONSON	I'll see you, Price,	7/81	958'5	960'13	2'8
TO PRICE	at the burying.				
OFF:					

He goes out and shuts
the door behind him.

CUT TO:

134. Starts: 963'6	EXT. ROCKY PASS. High Angle C.U. of ADAMS lying back against the rock with his eyes closed. He opens his eyes and lifts his head.	NO DIALOGUE
--------------------------	---	-------------

CUT.

END OF REEL SEVEN

NUMBER OF INSEPTS: Nil.

Footage from end of 7/81 to last Action Frame	5'4
Footage from "START" to last Action Frame	966'1

DV

"LAWMAN"

MEASUREMENTS ARE CALCULATED Reel Eight (43) Page 1.
WHILST SOUND AND ACTION ARE Technicolor.
IN CUTTING SYNCHRONISATION.

ZERC is the first Action
Frame which is 7'3 before
the first Clear Cut, Scene 2.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
1. Starts: 0'0	EXT. ROCKY PASS. M.C.S. of MADDOX sitting with his rifle across his knee. He picks up his water-bottle, takes off the stopper and rises. CUT TO:	NO DIALOGUE			
2. Starts: 7'3	M.L.S. of ADAMS and MADDOX. MADDOX walks over to ADAMS. CUT TO:	NO DIALOGUE			
3. Starts: 12'1	M.C.S. of ADAMS as MADDOX' HAND holds out the water-bottle to him. He takes it. CUT TO:	NO DIALOGUE			
4. Starts: 15'7	Low Angle M.C.S. of MADDOX. MADDOX TO I wouldn't think a ADAMS OFF: few beef and a scrub ranch would be worth dying for, mister. CUT TO:	8/1	19'0	23'4	4'4
5. Starts: 23'12	M.S. of ADAMS. MADDOX' legs are in foreground. He leans forward, takes the water-bottle from ADAMS, then drags him to his feet. MADDOX TO We're leaving. ADAMS: CUT TO:	8/2	32'1	32'12	0'11 MUSIC STARTS 32'7
6. Starts: 35'8	C.U. of ADAMS and MADDOX, backs to camera, riding away. Camera zooms back into a L.S. to include TWO INDIANS sitting on horseback, watching. CUT TO:	NO DIALOGUE			

DV

Reel Eight (4B), Page 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
7. Starts: 43'8	C.S. of TWO DINGOS and a VULTURE eating the flesh off MADDOX' dead horse. Camera zooms back into a L.S. as MADDOX leads ADAMS past. CUT TO:	NO DIALOGUE			
8. Starts: 61'4	Panning M.C.S. of MADDOX. CUT TO:	NO DIALOGUE			
9. Starts: 64'0	M.C.S. of ADAMS. CUT TO:	NO DIALOGUE			
10. Starts: 65'13	M.L.S. of the TWO DINGOS and VULTURES round the dead horse. MINISTER'S Oh, omnipotent God ... VOICE:	8/3	68'15	71'2	2'3
	CUT TO:				
11. Starts: 71'10	EXT. BURIAL GROUND. BRONSON'S RANCH. C.U. of STENBOUGH'S COFFIN. MINISTER ... alone and unbending praying: in Thy heaven ... OFF:	8/4	72'13	75'15	3'2
	Camera zooms back into a M.L.S. of the MINISTER, HARRIS and THREE PALLBEARERS standing round the coffin. CHOCTAW, CROWE and COWHANDS are in background.				
	MINISTER ... accept with praying: mercy ...	8/5	77'12	79'3	1'7
	CUT TO:				
12. Starts: 79'4	M.S. of BRONSON. COBDEN, BOLDEN, the WOMAN SERVANT and TOWNSPEOPLE are in background. MINISTER ... into Thy judgement, praying: this, Thy child.	8/6	79'4	82'9	3'5
	CUT TO:				

DV

Reel Eight (43), Page 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page.</u>
13. Starts: 84'6	High Angle L.S. of the GROUP round the coffin.				
	MINISTER Moulded from the cold praying: shard ...	8/7	84'10	87'1	2'7
	CUT TO:				
14. Starts: 88'4	Low Angle M.L.S. of the GROUP round the coffin. The three graves are in foreground.				
	MINISTER ... and fired with a praying: soul warned in Thy presence, comes forth man.	8/8	88'8	94'13	6'5
	Camera zooms forward into a C.S. of RYAN.				
	MINISTER To struggle and praying move ... OFF:	8/9	97'4	99'3	1'15
	CUT TO:				
15. Starts: 99'11	M.C.S. of BROWSON and BOLDEN. PRICE and a PALLBEARER are in foreground.				
	MINISTER ... unbowed through praying this harsh world ... OFF: alone.	8/10	100'4	104'6	4'2
	To be tested by life.	8/11	106'6	108'0	1'10
	To be confused by passion.	8/12	110'15	112'13	1'14
	Camera pans and tracks round behind PRICE and the MOURNERS.				
	MINISTER To be tempted and praying brought down by evil. OFF:	8/13	115'14	118'12	2'14
	Camera zooms into a C.U. of the MINISTER.				
	MINISTER To seek for the light praying: that the soul knows and never turns away from.	8/14	122'3	127'15	5'12
	CUT TO:				

DV

Reel Eight (4B), Page 4.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
16.	M.L.S. of LUCAS and FOUR OF HIS GIRLS.				
Starts: 128'4	MINISTER And then, to return praying from whence he came ...	8/15	129'8	132'1	2'9
	OFF: ... again ... alone.	8/16	133'0	134'15	1'15
	Camera has zoomed back into a V.L.S., including the MINISTER in foreground.				
	CUT TO:				
17.	M.C.S. of CHOCTAW and CROWE.				
Starts: 135'4	MINISTER To stand in all praying finality ...	8/17	137'5	140'0	2'11
	OFF:				
	CUT TO:				
18.	Low Angle C.S. of BRONSON.				
Starts: 140'1	MINISTER ... before Thy gaze praying ... and give account.	8/18	140'1	143'9	3'8
	OFF:				
	CUT TO:				
19.	Low Angle M.C.S. of BOLDEN. He wipes his face with his hand- kerchief.				
Starts: 144'2	MINISTER Such is man's destiny.	8/19	145'6	147'13	2'7
	praying				
	OFF:				
	CUT TO:				
20.	M.C.S. of the MINISTER. HARRIS is in foreground. TWO COWHANDS are in background.				
Starts: 149'2	MINISTER And from the hardness praying: comes forth a purity that soft men can never find.	8/20	149'13	156'10	6'13
	CUT TO:				

DV

Reel Eight (43). Page 5.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etcs.</u>
21. Starts: 157'7	Low Angle V.L.S. of the GROUP round the coffin. LUCAS and TWO OF HIS GIRLS are in foreground. MINISTER Such a man was this, praying: our brother ...	8/21	158'0	161'9	3'9
	Camera zooms into a Low Angle M.L.S.				
	MINISTER ... who now we bury praying: here.	8/22	163'5	165'14	2'9
	CUT TO:				
22. Starts: 166'3	High Angle M.L.S. of BRONSON and the GROUP round the coffin. The MINISTER is in foreground.				MUSIC STOPS 167'0
	MINISTER Amen. praying:	8/23	167'1	167'11	0'10
	ALL Amen. together praying:	8/24	168'2	169'11	1'9 (This Spot runs 13 frames over the Cut into Scene 23)
	CUT TO:				
23. Starts: 168'15	High Angle C.S. of the COFFIN as JASON'S hand picks up a coffin strap and camera pans up onto a C.S. of him, with HARRIS in back- ground. CROWE enters, followed by CHOCTAW.				
	MINISTER OFF Now let us, each TO ALL: man ...	8/25	173'0	174'9	1'9
	CUT TO:				
24. Starts: 174'10	M.L.S. of JASON, HARRIS, CROWE and CHOCTAW as the coffin is lifted up. CROWE stoops down to remove the plank of wood from underneath the coffin.				
	MINISTER ... unto his own God, OFF TO ALL: pray.	8/26	174'10	177'5	2'11 (This Spot runs 3 frames over the Cut into Scene 25)
	CUT TO:				

DV

Reel Eight (4B). Page 6.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etac.</u>
		NO DIALOGUE			
25. Starts: 177'3	Low Angle M.S. of the COFFIN, held by TOTTS and JASON. COBDEN, ERONSON and BOLDEN are in back- ground. The coffin is lowered. CUT TO:				
26. Starts: 183'2	High Angle M.S. of the COFFIN as it is lowered into the grave. MINISTER And now, let us sing OFF TO unto the Lord. ALL OFF:	8/27	184'9	188'3	3'10 VOCAL STARTS 189'2
	ALL A mighty ... singing OFF:	8/28	189'2	190'14	1'12
	CUT TO:				
27. Starts: 190'15	M.L.S. of the GROUP round the grave. The MINISTER is in foreground. Camera pans round as BRONSON moves over and picks up a shovel, then zooms into a C.U. of him. ALL ... fortress is our singing God, OFF: Bulwark never failing.	8/29	190'15	197'15	7'0
	BRONSON We should have gone TO together, Harv. himself:	8/30	198'9	206'7	7'14 (This Spot overlaps Spot No. 8/31)
	ALL Our Helper ... singing OFF:	8/31	205'10	207'15	2'5
	CUT TO:	8/32	208'3	209'11	1'8
28. Starts: 209'12	Low Angle M.S. of BRONSON holding a shovel of earth. TOTTS and BOLDEN are in background. BRONSON throws the earth down into the grave. ALL ... He amid ... singing:	8/33	209'12	214'1	4'5 VOCAL STOPS 214'1
	CUT TO:				

DV

Reel Eight (43), Page 7.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Take</u>
29. Starts: 214'2	EXT. PRICE'S FARM. M.L.S. of MADDOX, leading ADAMS, approaching on horseback. CUT TO:	NO DIALOGUE		MUSIC STARTS 214'2	
30. Starts: 221'3	Low Angle M.C.S. of MADDOX. ADAMS is in background. He sways. CUT TO:	NO DIALOGUE			
31. Starts: 224'9	V.L.S. of the FARMHOUSE. MADDOX and ADAMS enter in foreground. CUT TO:	NO DIALOGUE			
32. Starts: 233'11	M.L.S. of LAURA coming out of the farmhouse, leading a dog and carrying a rifle. LAURA TO Hush, boy. DOG:	8/34	233'11	234'7	0'12
	The dog pulls her forward, barking and growling. CUT TO:				
33. Starts: 238'6	M.L.S. of ADAMS and MADDOX. Camera tracks back with them to include LAURA in foreground. They stop. CUT TO:	NO DIALOGUE			
34. Starts: 245'15	M.S. of LAURA. MADDOX and ADAMS are in foreground. LAURA TO He's not here. I'm MADDOX: alone. He's run. CUT TO:	8/35	246'11	249'6	2'11
35. Starts: 249'7	Low Angle M.S. of ADAMS and MADDOX. MADDOX dismounts. MADDOX TO Got a prisoner here LAURA OFF: needs a bit of care. Got a hole in him. Camera tracks back to include LAURA as MADDOX walks round ADAMS' horse and helps ADAMS to dismount. LAURA takes hold of ADAMS' arm and camera pans as they go toward the farmhouse.	8/36	251'0	255'3	4'3

Ctd.

DV

Reel Eight (4R), Page 8.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Feet.</u>
35.	LAURA TO Vern, where's Hurd?	8/37	266'4	267'9	1'5
Ctd.	ADAMS:				
	ADAMS TO He's run free, Laura.	8/38	269'13	271'9	1'12
	LAURA:				
	ADAMS and LAURA exit. MADDOX tethers the horses.				
	CUT TO:				
36.	INT. LIVING-ROOM.				
Starts:	C.U. of MADDOX' HANDS unbuttoning	NO DIALOGUE			
274'12	ADAMS' shirt to show the wound on his shoulder.				
	CUT TO:				
37.	C.U. of ADAMS with sweat on his	NO DIALOGUE			
Starts:	forehead. He winces with pain.				
277'3					
	CUT TO:				
38.	C.U. of MADDOX. He looks round.	NO DIALOGUE			
Starts:					
280'2					
	CUT TO:				
39.	M.C.S. of LAURA carrying a bowl				MUSIC STOPS
Starts:	of water and a cloth.				282'9
282'6					
	LAURA TO Can you get the bullet	8/39	282'10	284'1	1'7
	MADDOX out?				
	OFF:				
	Camera has panned and tracked back to include MADDOX and ADAMS, who is lying on the table.				
	MADDOX TO Not if I don't want to	8/40	284'7	287'13	3'6
	LAURA: kill him. It'll have to be cut out through the back.				
	LAURA puts the bowl down on the table, pushes MADDOX aside and starts to bathe ADAMS' wound, camera tracking into a M.C.S.				
	ADAMS Ooh!	8/41	298'2	298'13	0'11
	exclaiming:				
	CUT TO:				

DV

Reel Eight (42), Page 2.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
40.	C.S. of MADDOX. ADAMS gasps off.				
Starts: 299'2	CUT TO:				
41.	M.S. of LAURA and ADAMS. LAURA binds up ADAMS' shoulder.				
Starts: 303'7	LAURA TO You can put him in MADDOX OFF: the bed.	8/42	309'10	310'15	1'5
	CUT TO:				
42.	M.C.S. of MADDOX.				
Starts: 311'10	MADDOX TO He goes outside. LAURA OFF:	8/43	312'4	313'10	1'6
	CUT TO:				
43.	M.C.S. of LAURA and ADAMS. She reacts. Camera tracks back into a M.L.S. as MADDOX enters and picks up the handcuffs off the table, walks round to the other side of the table and puts his arm round ADAMS' shoulder to pull him up.				
Starts: 314'1	MADDOX TO Get up! ADAMS:	8/44	324'3	324'12	0'9
	As MADDOX helps ADAMS off the table, camera tracks into a M.C.S. of LAURA.				
	LAURA TO He's hurt bad. MADDOX OFF:	8/45	326'5	328'3	1'14
	CUT TO:				
44.	EXT. PRICE'S FARM. M.S. of ADAMS sitting on the ground as MADDOX chains him to a fence. Camera zooms into a C.S. of ADAMS.				
Starts: 332'5	ADAMS TO Some day I'll get a MADDOX second chance at you, OFF: Maddox. And I won't miss.	8/46	333'1	337'2	4'1
	CUT TO:				

DV

Reel Eight (48). Page 10.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
45. Starts: 337'2	C.U. of MADDOX. MADDOX TO Don't push it, Adams. ADAMS OFF: CUT TO:	8/47	338'2	339'7	1'5
46. Starts: 341'12	M.L.S. of ADAMS and MADDOX. MADDOX walks forward and exits. CUT TO:	NO DIALOGUE			
47. Starts: 345'9	M.L.S. of LAURA standing in the doorway. She walks forward and camera tracks back to include MADDOX in foreground. LAURA TO I've got some food MADDOX: warming.	8/48	349'8	351'8	2'0
	MADDOX nods and camera pans with him as he sits down on the edge of the verandah.				
	LAURA OFF How d'you like the TO MADDOX: Price farm?	8/49	359'1	361'0	1'15
	CUT TO:				
48. Starts: 361'11	Low Angle M.C.S. of LAURA. LAURA TO Over there, we grow MADDOX corn ... for the OFF: weevils.	8/50	362'9	366'4	3'11
	CUT TO:				
49. Starts: 367'10	M.S. of LAURA and MADDOX, backs to camera. LAURA TO And out in back, the MADDOX: potatoes fried black in the ground from the sun.	8/51	367'13	372'10	4'13
	CUT TO:				
50. Starts: 373'2	C.S. of LAURA. LAURA TO We do own a few head MADDOX of stock to keep the OFF: bore-fly happy and the crows. It's not much ...	8/52	374'11	379'14	5'3
	CUT TO:	8/53	384'8	385'8	1'0

DV

Reel Eight (4B). Page 11.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time.</u>
51.	M.C.S. of MADDOX.				
Starts: 385'9	LAURA OFF ... but I guess it's TO MADDOX: more than you got, Jered.	8/54	385'9	388'1	2'8
	MADDOX TO You married to this LAURA OFF: Price feller?	8/55	391'2	393'0	1'14
	CUT TO:				
52.	Low Angle M.C.S. of LAURA.				
Starts: 393'2	LAURA TO No preachers and no MADDOX flowers.	8/56	394'15	397'6	2'7
	OFF: But, I'm his woman ...	8/57	399'10	400'11	1'1
	CUT TO:				
53.	High Angle M.C.S. of MADDOX.				
Starts: 400'12	LAURA OFF: ... Jered. TO MADDOX:	8/58	400'12	401'9	0'13
	He lowers his head.				
	CUT TO:				
54.	C.S. of LAURA.				
Starts: 404'7	LAURA TO That food will be MADDOX done now. OFF:	8/59	405'14	407'14	2'0
	She turns and goes into the farmhouse.				
	CUT TO:				
55.	INT. LIVING-ROOM.				
Starts: 409'12	C.U. of MADDOX' HANDS breaking a piece of bread and mopping up gravy off a plate.	NO DIALOGUE			
	CUT TO:				
56.	M.C.S. of MADDOX. He puts the piece of bread into his mouth.	NO DIALOGUE			
Starts: 415'3	CUT TO:				

DV

Reel Eight (43). Page 12.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ft. ge.</u>
57. Starts: 418'13	Low Angle M.S. of LAURA and MADDOX.				
	LAURA TO Does he have to stay MADDOX: out there all night?	8/60	421'10	423'5	1'11
	MADDOX TO He does. LAURA:	8/61	424'13	425'9	0'12
	LAURA TO You haven't changed MADDOX: much.	8/62	428'11	430'3	1'8
	MADDOX TO Not much. LAURA:	8/63	431'14	432'10	0'12
	LAURA picks up her own and MADDOX' plate, then rises, camera panning with her.				
	LAURA TO I hear Canyon City's MADDOX a ghost town. OFF:	8/64	438'5	440'13	2'8
	CUT TO:				
58. Starts: 440'15	M.S. of MADDOX.				
	MADDOX TO Diggings dried up. LAURA OFF:	8/65	442'5	443'8	1'3
	CUT TO:				
59. Starts: 447'0	M.C.S. of LAURA ladling stew out of a pot onto MADDOX' plate.				
	LAURA TO The "Golden Promise" MADDOX	8/66	447'13	449'2	1'5
	OFF: Well, it had a good run for its money.	8/67	451'2	453'7	2'5
	Remember Bucky?	8/68	455'6	456'15	1'9
	She picks up a coffee pot and camera pans with her as she walks back to the table to include MADDOX.				

Ctd.

DV

Reel Eight (4B): Page 13.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etas.</u>
59. Ctd.	LAURA TO MADDUX: Where's Bucky now?	8/69	459'0	460'8	1'8
	MADDUX TO LAURA: He's dead. Charlottesville.	8/70	461'11	463'15	2'4
	Somebody named Yancey, I heard.	8/71	465'5	467'4	1'15
	Buck tried to take him in, gave him too much edge, I guess.	8/72	468'14	472'3	3'5
	LAURA TO MADDUX: And Joe Wilnot?	8/73	475'5	476'10	1'5
	LAURA exits. Camera tracks into a M.C.S. of MADDUX.				
	MADDUX TO LAURA OFF: Him, too. Shot in the back.	8/74	480'11	482'8	1'13
	Ben Tilson ... Luther Thompson ... Bill Chrysler.	8/75	484'11	489'4	4'9
	All gone.	8/76	490'14	491'11	0'13
	CUT TO:				
60. Starts: 493'5	Low Angle M.C.S. of LAURA.				
	MADDUX OFF TO LAURA: Jack Horn will never walk again.	8/77	494'2	496'3	2'1
	LAURA TO MADDUX OFF: I'm sorry, Jered.	8/78	497'3	498'14	1'11
	CUT TO:				
61. Starts: 499'5	M.C.S. of MADDUX.				
	MADDUX TO LAURA OFF: A lot of candles to light.	8/79	503'8	505'3	1'11
	He drinks some coffee.				
	CUT TO:				

DV

Reel Eight (4B), Page 14.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftge.</u>
62. Starts: 507'7	M.S. of LAURA moving toward the door, carrying a plate of stew. She stops and turns.				
	LAURA TO MADDOX Can I ... take something out to Vern? OFF:	8/30	510'1	512'12	2'11
	CUT TO:				
63. Starts: 512'13	M.L.S. of MADDOX. MADDOX TO Go ahead. LAURA OFF:	8/81	514'8	515'2	0'10
	CUT TO:				
64. Starts: 516'2	M.S. of LAURA. She turns and walks to the door. CUT TO:	NO DIALOGUE			
65. Starts: 520'5	M.S. of MADDOX. He drinks some coffee. CUT TO:	NO DIALOGUE			
66. Starts: 525'14	EXT. PRICE'S FARM. M.S. of LAURA walking toward ADAMS in foreground. She stoops beside him and puts the plate of stew on his knee. ADAMS TO LAURA: Get me something to cut loose from these irons. And a gun if you've got one. Please, Laura! LAURA TO ADAMS: No, Vern. He'll kill you. ADAMS TO LAURA: Laura, he'll go after Hurd next. Maybe kill him. Now, with a gun and him not expecting it, I could stop him.	8/82 8/83 8/84 8/85 8/86	529'11 534'11 537'11 539'13 544'11	533'1 535'13 539'11 543'4 547'13	3'6 1'2 2'0 3'7 3'2

Ctd.

Reel Eight (4B), Page 35.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time.</u>
66.	LAURA TO Eat your food.	8/87	550'9	551'13	1'4
Ctd.	ADAMS: I'll get you another blanket.	8/88	554'9	556'3	1'10
She rises.					
CUT TO:					
67.	M.C.S. of LAURA. She walks away,				
Starts:	camera panning with her.				
557'11	LAURA TO Promise me that you	8/89	567'14	571'1	3'3
	ADAMS OFF: won't try to kill Maddox.				
CUT TO:					
68.	High Angle M.C.S. of ADAMS.				
Starts:	LAURA OFF That you'll just go.	8/90	572'10	573'12	1'2
571'10	TO ADAMS:				
	ADAMS TO He'd come after me.	8/91	575'12	577'0	1'4
	LAURA OFF:				
CUT TO:					
69.	C.U. of LAURA. She reacts and	NO DIALOGUE			
Starts:	turns away.				
577'8	CUT TO:				
70.	Low Angle M.L.S. of ADAMS. He	NO DIALOGUE			
Starts:	looks down at the plate of stew.				
582'9	CUT TO:				
71.	INT. LIVING-ROOM.				
Starts:	L.S. of LAURA entering. MADDOX				
585'10	is in foreground. She walks toward the bedroom, then stops.				
	LAURA TO Turned colder. Can	8/92	588'7	591'6	2'15
	MADDOX: I take him another blanket?				
MADDOX nods. LAURA goes into the bedroom.					
CUT TO:					

DV

Reel Eight (4B), Page 16.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
72. Starts: 595'9	M.S. of MADDOX. CUT TO:				NO DIALOGUE
73. Starts: 599'10	INT. BEDROOM. C.S. of a CHEST as LAURA'S HANDS open the lid to show a blanket with a revolver lying on top of it inside. She picks them up and camera pans up onto a M.C.S. of her as she goes toward the living-room. CUT TO:				NO DIALOGUE MUSIC STARTS 600'14
74. Starts: 610'1	INT. LIVING-ROOM. M.C.S. of LAURA entering. Camera pans with her to include MADDOX in background. MADDOX TO Laura. LAURA: She stops and turns to face MADDOX. MADDOX TO Thanks for supper. LAURA: LAURA gulps with relief, nods and walks off. CUT TO:				
		8/93	611'7	612'0	0'9
		8/94	616'5	617'4	0'15
75. Starts: 623'8	EXT. PRICE'S FARM. L.S. of ADAMS. LAURA enters in foreground and walks toward him. She hesitates, looks back, then continues toward ADAMS. CUT TO:				NO DIALOGUE
76. Starts: 632'6	M.S. of ADAMS. LAURA enters and kneels beside him, concealing the revolver with her skirt as she does so. She unfolds the blanket and puts it over ADAMS' legs. LAURA TO ADAMS: Just go! ADAMS TO LAURA: CUT TO:				
	Promise me, Vern, that you'll go.	8/95	637'3	639'3	2'0
		8/96	640'9	641'11	1'2
	I've got no more run in me.	8/97	643'0	644'11	1'11

DV

Reel Eight (4B), Page 17.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftge.
77. Starts: 644'12	C.S. of ADAMS. ADAMS TO If you get me a gun, LAURA OFF: I'd have more than a better chance to get him. And he'll check me again before he beds down.	8/98	647'9	651'0	3'7
		8/99	652'15	655'8	2'9
	CUT TO:				
78. Starts: 655'9	C.S. of LAURA. She reacts. ADAMS OFF He won't expect TO LAURA: nothing.	3/100	656'14	658'1	1'3
	CUT TO:				
79. Starts: 660'13	M.S. of ADAMS. LAURA is in foreground. She rises and picks up the revolver, concealing it from ADAMS as she exits. Camera tracks into a M.C.S. of ADAMS. ADAMS TO You've got to! LAURA OFF:	3/101	663'5	664'12	1'7
	CUT TO:				
80. Starts: 665'5	M.L.S. of LAURA walking away to the farmhouse. She stops as MADDOX comes out onto the verandah.				NO DIALOGUE
	CUT TO:				
81. Starts: 669'9	M.C.S. of LAURA reacting, holding the revolver in her hands. ADAMS is in background.				NO DIALOGUE
	CUT TO:				
82. Starts: 672'0	M.L.S. of MADDOX. He walks forward, camera tracking back with him.				NO DIALOGUE
	CUT TO:				

D7

Last Page (4B), Page 18.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
83. Starts: 681'1	M.C.S. of LAURA. MADDOX enters, takes the revolver from her, then breaks it open.				
	LAURA TO I was going to give MADDOX: it to him.	8/102	688'2	689'14	1'12
	MADDOX walks past her toward ADAMS. Camera tracks into a C.S. of LAURA as she turns and watches him.				
	CUT TO:				
84. Starts: 695'0	High Angle M.S. of ADAMS. MADDOX is in foreground. He stoops down, takes the blanket from over ADAMS' legs, then puts it back again. Camera pans with MADDOX as he rises and walks away.				NO DIALOGUE
	CUT TO:				
85. Starts: 709'1	M.S. of LAURA. She walks forward, camera tracking back to include MADDOX.				
	LAURA TO D'you want to know MADDOX: why I was going to give him the gun?	8/103	709'14	712'9	2'11
					MUSIC STOPS 711'14
	MADDOX TO He's hurt. He's a LAURA: friend.	8/104	714'0	715'11	1'11
	Camera pans, excluding LAURA as MADDOX leans on a fence rail.				
	MADDOX TO There are a lot of LAURA OFF: reasons.	8/105	718'3	719'5	1'2
					(This Spot runs 5 frames over the Cut into Scene 86)
	CUT TO:				
86. Starts: 719'1	C.S. of LAURA. She shakes her head.				
	LAURA TO I wanted to, because MADDOX: of you.	8/106	720'13	723'1	2'4
	OFF: Because there's nothing soft in you, Jerod. There's nothing forgiving.	8/107	724'15	729'2	4'3

Ctd.

DV

Reel Eight (4B) Page 19.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etgo.
86. Ctd.	MADDOX enters and camera pans round as he walks past LAURA.				
	LAURA TO MADDOX: Even this damn land doesn't hold a man down as hard as you do.	8/108	729'9	734'4	4'11
	MADDOX stops and half- turns.				
	MADDOX TO LAURA: What made you change your mind?	8/109	738'1	739'12	1'11
	CUT TO:				
87. Starts: 742'6	M.S. of LAURA. MADDOX is in foreground.				
	LAURA TO MADDOX: It wouldn't make any difference.	8/110	743'9	745'5	1'12
	You'd kill him, or go after him, or he'd kill you.	8/111	748'1	751'6	3'5
	She shakes her head.				
	LAURA TO MADDOX: I didn't want that.	8/112	757'9	759'2	1'9
	MADDOX looks down at the revolver in his hands. LAURA walks toward him, camera panning round into a M.C.S.				
	LAURA TO MADDOX: The sword of Gideon.	8/113	768'8	770'5	1'13
	How do you see your- self, Jared?	8/114	773'6	775'14	2'8
	MADDOX TO LAURA: What are you asking, girl?	8/115	778'5	779'10	1'5
	For me to let Adams go? Forget about Price, Bronson and the rest?	8/116	781'10	786'0	4'6

Ctd.

DV

Reel Eight (4E), Page 20.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time.</u>
87. Ctd.	LAURA TO MADDOX: Would that be so terrible?	8/117	786'9	788'6	1'13
	MADDOX TO LAURA: You know I can't do that.	8/118	783'7	790'3	1'12
	LAURA TO MADDOX: You hold the law too high. You always did.	8/119	790'5	794'12	4'7
	Would it really make ... any difference if just once ...	8/120	796'15	800'7	3'8
	MADDOX TO LAURA: You can't play with it like that, Laura. There is no "just once".	8/121	800'10	805'0	4'6
Camera pans with MADDOX as he walks past LAURA.					
	MADDOX TO LAURA OFF: Next time it might be a friend.	8/122	807'5	808'14	1'9
	Or money in your hand.	8/123	810'12	812'3	1'7
	Or ... maybe you get scared.	8/124	813'13	815'9	1'12
CUT TO:					
88. Starts: 815'13	C.S. of LAURA. Her lips move soundlessly.				
	MADDOX OFF And then, it becomes TO LAURA: one more "just once".	8/125	817'4	820'7	3'3
CUT TO:					
89. Starts: 820'12	C.S. of MADDOX.				
	MADDOX TO LAURA OFF: Soon you don't know who you are.	8/126	821'10	823'6	1'12
	You can't break the rules, Laura.	8/127	825'2	327'0	1'14 (This Spot runs 12 frames over the Cut into Scene 90)
CUT TO:					

LAWMAN

DV

Reel Eight (4B). Page 21.*

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftce.</u>
90.	C.S. of LAURA.				
Starts: 826'5	LAURA TO Oh!	8/128	828'8	829'6	0'14
	MADDOX	8/129	831'4	832'6	1'2
	OFF: The rules!				
	I forgot about the rules.	8/130	836'4	838'12	2'8
	Camera has panned with her to include MADDOX.				
	LAURA TO You think they	8/131	841'15	844'0	2'1
	MADDOX: changed the killings?				
	Because you never draw on a man first, you think that really matters?	8/132	845'6	850'2	4'12
	CUT TO:				
91.	B.C.U. of LAURA.				
Starts: 851'8	LAURA TO Do you know what they	8/133	853'15	857'2	3'3
	MADDOX call you, Jared?				
	OFF:				
	CUT TO:				
92.	B.C.U. of MADDOX.				
Starts: 857'13	CUT TO:				
					NO DIALOGUE
93.	B.C.U. of LAURA.				
Starts: 861'2	LAURA TO The widow-maker.	8/134	864'11	866'8	1'13
	MADDOX				
	OFF:				
	CUT.				

END OF REEL EIGHT

NUMBER OF INSERTS: Nil.

Footage from end of 8/134 to last Action Frame 1'14
 Footage from 0'0 to last Action Frame 868'6

DV

"LAWREN"

MEASUREMENTS ARE CALCULATED Reel Nine (54), Page 1.
WHILST SOUND AND ACTION ARE Technicolor.
IN CUTTING SYNCHRONISATION.

ZERO is the "START" Frame
which is 12'0 before the
first Action Frame.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
1. Starts: 12'0	EXT. PRICE'S FARM. B.C.U. of MADDOX reacting. CUT TO:	NO DIALOGUE			
2. Starts: 16'0	INT. LIVING-ROOM. M.C.S. of MADDOX, back to camera. He picks up the rifle and water- bottle and moves away to show LAURA entering through the door in background. MADDOX pauses, then camera tracks with him as he walks toward LAURA.				
	LAURA TO I've a harsh tongue, MADDOX: Jored Maddox.	9/1	28'9	31'10	3'1
	And then I'm always saying that I'm sorry.	9/2	33'6	36'2	2'12
	CUT TO:				
3. Starts: 38'0	C.U. of MADDOX. LAURA OFF And there's no use TO MADDOX: your being out there...	9/3	40'3	43'10	3'7
	CUT TO:				
4. Starts: 44'0	C.U. of LAURA. LAURA TO ... wanting to be in MADDOX here and ... me in OFF: here wishing you'd come to me.	9/4	45'5	51'3	5'14
	CUT TO:				
5. Starts: 52'7	C.U. of MADDOX. CUT TO:	NO DIALOGUE			MUSIC STARTS 52'9
6. Starts: 55'0	M.C.S. of LAURA and MADDOX. They kiss and camera zooms into a C.U. They break apart.				
	LAURA TO Oh, you took a damn MADDOX: long time!	9/5	74'4	78'15	4'1

They embrace.

DISSOLVE TO:

DV

Reel Nine (5A), Page 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
7. Starts: 82'15	INT. BEDROOM. M.L.S. of MADDOX and LAURA lying in bed.				
	MADDOX TO LAURA: How did you get here?	9/6	87'12	88'13	1'1
	LAURA TO MADDOX: What?	9/7	91'5	91'14	0'9
	MADDOX TO LAURA: This place, I mean?	9/8	93'8	94'11	1'3
	LAURA TO MADDOX: Oh!	9/9	96'15	98'3	1'4
	Camera pans off them and round the room showing MADDOX' clothes and rifle on a chair.				
	LAURA OFF TO MADDOX OFF: After Canyon City it was Tombstone. Then I went North to Ellsworth.	9/10	102'15	109'9	6'10
	That's when I met Hurd.	9/11	110'14	112'15	2'1
	And he brought me here.	9/12	116'12	118'4	1'2
	Camera pans back onto a M.C.S. of LAURA and MADDOX. MADDOX is lying with his head on her bare breast.				
	MADDOX TO LAURA: Why do you stay?	9/13	123'8	124'9	1'1
	LAURA TO MADDOX: I've used up too many places.	9/14	129'8	131'11	2'3
	Besides, I owe Hurd.	9/15	134'13	136'11	1'14
	He's kind and tender when there's time to be kind and tender.	9/16	139'6	143'14	4'2
	CUT TO:				
8. Starts: 145'10	L.S. of LAURA and MADDOX. MADDOX TO LAURA: He left you here.	9/17	146'15	148'0	1'1
	Ctd.				

DV

Reel Nine (54) Page 2

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
3.	LAURA TO He's frightened.	9/18	152'0	153'9	1'9
Ctd.	MADDOX: It's a terrible thing to be frightened, Jered.	9/19	156'1	159'2	3'1
CUT TO:					
9.	M.C.S. of LAURA and MADDOX.				
Starts: 159'3	LAURA TO You don't leave a	9/20	162'1	164'10	2'9
	MADDOX: man like Hurd much.				
MADDOX raises his head and looks at her tenderly, then rests his head on her shoulder and she caresses him.					
	MADDOX TO Come back with me.	9/21	174'1	175'2	1'1
	LAURA:				
LAURA turns her head away.					
	LAURA TO Would you quit?	9/22	183'0	184'0	1'0
	MADDOX:				
	MADDOX TO I've thought of it.	9/23	187'4	188'3	0'15
	LAURA:				
LAURA sighs and turns away from him.					
	LAURA TO Twenty-five years! All	9/24	195'13	200'10	4'13
	MADDOX: you got is a gun.				
	Not enough ground to throw over you.	9/25	202'7	205'0	2'9
She takes hold of MADDOX' hand and draws his arm around herself.					
	MADDOX Come back to Bannock.	9/26	209'13	211'2	1'5
	TO LAURA:				
LAURA thinks, then turns back to MADDOX and puts her arms round his neck.					

CUT TO:

DV

Reel Nine (34). Page 4.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etge.
10.	C.U. of LAURA and MADDOX.				
Starts: 226'1	LAURA TO MADDOX: I've always loved you, Jered.	9/27	231'2	233'7	2'5
	But I would rather have this dead land ...	9/28	236'7	239'4	2'13
	... and Murd Price ...	9/29	240'12	242'1	1'5
	... than the cold waiting I'd have with you.	9/30	244'1	247'14	3'13
	LAURA gets up and camera tracks into a B.C.U. of MADDOX.				
	CUT TO:				
11.	M.C.S. of LAURA, back to camera, putting on her robe. She turns.				
Starts: 253'3	LAURA TO MADDOX OFF: Do you still carry that ... whistle thing?	9/31	254'2	257'4	3'2
	CUT TO:				
12.	M.S. of MADDOX.				
Starts: 257'5	MADDOX TO LAURA OFF: You mean the flute.	9/32	259'2	260'4	1'2
	CUT TO:				
13.	M.C.S. of LAURA. She nods.				
Starts: 260'6	LAURA TO MADDOX OFF: Do you?	9/33	262'6	262'14	0'8
	MADDOX OFF TO LAURA: In the saddle-bag.	9/34	264'0	265'1	1'1
	LAURA walks forward and camera pans with her to include MADDOX as she sits down on the side of the bed in a M.C.S. LAURA smiles and strokes his face.				
	LAURA TO MADDOX: Play me something.	9/35	273'0	274'3	1'3
	CUT TO:				

DV

Reel Nine (5A) Page 5

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etgs.</u>
14. Starts: 278'12	EXT. PRICE'S FARM. M.C.S. of ADAMS asleep. He wakes up, looks round as he hears the flute, then pulls the blanket closer round himself and goes to sleep again. CUT TO:	NO DIALOGUE			MUSIC STARTS (Flute) 282'2
15. Starts: 299'7	C.U. of MADDOX' FOOT as he kicks ADAMS to wake him. CUT TO:	NO DIALOGUE			MUSIC STARTS (Orchestra) 299'7
16. Starts: 300'14	Low Angle M.S. of ADAMS and MADDOX. ADAMS wakes up and MADDOX hands him a plate of food and a mug of coffee, then he releases one of ADAMS' chains and walks away and looks at the landscape. MADDOX Any free land around TO ADAMS: here?	9/36	327'13	329'6	1'9
17. Starts: 331'6	M.C.S. of MADDOX, back to camera. He turns. MADDOX TO I asked you a question, 9/37 ADAMS OFF: mister.				334'14 336'8 1'10 (This Spot runs 4 frames over the Cut into Scene 18)
18. Starts: 336'5	M.S. of ADAMS struggling to his feet and putting his hat on with his handcuffed hands, camera panning with him. ADAMS TO Only high up. MADDOX OFF: South of the river, there's some for the buying.	9/38 9/39	339'15 342'1	341'4 344'11	1'5 2'10
	Camera has panned to include MADDOX. MADDOX TO Good land? ADAMS:	9/40	345'4	345'14	0'10
	Camera continues to pan with ADAMS as he goes over to his horse and mounts it, then tracks into a M.C.S.				

Ctd.

DV

Reel Nine (5A), Page 6.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgo.</u>
18. Ctd.	ADAMS TO Men like you don't MADDOX buy land, Maddox. OFF: You don't buy it; and you don't work it.	9/41	349'3	354'3	5'0
	CUT TO:				
19. Starts: 354'7	C.S. of MADDOX. He looks round at the farmhouse in background.	NO DIALOGUE			
	CUT TO:				
20. Starts: 358'1	INT. BEDROOM. Low Angle M.S. of LAURA lying in bed. She half rises as she hears a horse whinny, and their hooves as they move away.	NO DIALOGUE			
	CUT TO:				
21. Starts: 362'5	C.U. of LAURA. She flops back on the pillow.	NO DIALOGUE			
	CUT TO:				
22. Starts: 370'12	INT. LIVING-ROOM. BRONSON'S RANCH HOUSE. B.C.U. of BRONSON looking down.	NO DIALOGUE			
	CUT TO:				
23. Starts: 373'7	C.U. of BRONSON'S REVOLVER in its holster as he buckles his gun-belt.	NO DIALOGUE			
	CUT TO:				
24. Starts: 375'14	Low Angle M.C.S. of CHOCTAW. CHOCTAW TO Do you want me to BRONSON handle this myself, OFF: Mr. Bronson?	9/42	379'1	381'8	2'7
	CUT TO:				
25. Starts: 381'10	M.L.S. of CHOCTAW and the WOMAN SERVANT. BRONSON is in foreground. He walks toward the WOMAN SERVANT and takes his hat from her.				
	BRONSON TO No. CHOCTAW:	9/43	384'4	384'13	0'9
	BRONSON continues toward the door. CHOCTAW follows.				
	CUT TO:				

DV

Reel Nine (54), Page 7.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Frames</u>
26.	EXT. BRONSON'S RANCH HOUSE.				
Starts:	Low Angle M.L.S. of JASON on	NO DIALOGUE			
389'2	horseback. A GROOM is in background.				
	CUT TO:				
27.	M.S. of BRONSON and CHOCTAW				
Starts:	coming out of the ranch house.				
391'8	Camera tracks back with them				
	into a M.L.S. to include JASON.				
	BRONSON TO Find Crowe?	9/44	393'6	394'6	1'0
	JASON:				
	BRONSON exits.				
	JASON TO Quit. Rode out earlier	9/45	396'15	400'6	3'7
	BRONSON with his stuff.				
	OFF:				
	CUT TO:				
					(This Spot runs 4 frames over the Cut into Scene 28)
28.	M.S. of BRONSON mounting his	NO DIALOGUE			
Starts:	horse.				
400'3					
	CUT TO:				
29.	M.L.S. of PRICE coming out of the	NO DIALOGUE			
Starts:	ranch house, putting on his house				
403'10	coat.				
	CUT TO:				
30.	M.L.S. of JASON, CHOCTAW, the				
Starts:	GROOM and BRONSON. As BRONSON				
406'6	rides forward, camera tracks				
	back into a L.S. to include PRICE.				
	BRONSON This locks in with	9/46	408'6	411'5	2'15
	TO PRICE: you, Hurd. Are you going				
	to ride with us?				(This Spot runs 3 frames over the Cut into Scene 31)
	CUT TO:				
31.	High Angle M.C.S. of PRICE.	NO DIALOGUE			
Starts:	He reacts.				
411'3					
	CUT TO:				
32.	Low Angle M.S. of JASON and	NO DIALOGUE			
Starts:	CHOCTAW. JASON looks from				
413'13	PRICE to BRONSON off.				
	CUT TO:				

DV

Reel Nine (7A), Page 6.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
33. Starts: 416'5	Low Angle M.C.S. of BRONSON. BRONSON TO A man's got to stand PRICE OFF: sometime! CUT TO:	9/47	417'6	420'1	2'11 (This Spot runs 3 frames over the Cut into Scene 34)
34. Starts: 419'15	High Angle M.C.S. of PRICE. He nods. PRICE TO I'll just get my BRONSON things. OFF:	9/48	423'9	424'13	1'4
He turns back toward the ranch house.					
CUT TO:					
35. Starts: 426'7	M.L.S. of CHOCTAW, JASON and BRONSON. The GROOM is in background. BRONSON rides forward. BRONSON Get Price an animal. TO GROOM:	9/49	428'1	429'12	1'11
CUT TO:					
36. Starts: 430'1	INT. KITCHEN. C.U. of PRICE'S GUN-BELT and RIFLE on a table. PRICE runs up from background and grabs them.	NO DIALOGUE			
CUT TO:					
37. Starts: 433'3	EXT. BRONSON'S RANCH HOUSE. M.L.S. of PRICE running out of the ranch house. Camera pans with him, past BRONSON in foreground, to his horse held by the GROOM. He mounts and camera zooms back into a M.L.S. as CHOCTAW, JASON, BRONSON and PRICE gallop away, camera panning with them. AD LIB. SHOUTS TO HORSES				
CUT TO:					
38. Starts: 456'8	INT. LANDING. THE BROTHEL. SABBATH. C.S. of LUCAS opening RYAN'S bedroom door to show RYAN in bed with JOYCE in background. RYAN sits up.	NO DIALOGUE			
CUT TO:					

DV

Reel Nine (5A). Page 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time.</u>
39. Starts: 462'13	INT. RYAN'S BEDROOM. Low Angle M.C.S. of LUCAS. LUCAS TO You need some RYAN OFF: breakfast.	9/50	464'3	466'3	2'0
	CUT TO:				
40. Starts: 466'4	M.S. of JOYCE and RYAN. RYAN sighs and pulls a wry face. CUT TO:	NO DIALOGUE			
41. Starts: 470'8	Low Angle M.C.S. of LUCAS going cut and shutting the door. CUT TO:	NO DIALOGUE			
42. Starts: 474'6	EXT. OPEN COUNTRY. C.U. of a CACTUS FLOWER. Camera zooms back into a M.L.S. as BRONSON, JASON, PRICE and CHOCTAW gallop past. CUT TO:	NO DIALOGUE			
43. Starts: 483'8	L.S. of BRONSON, JASON, PRICE and CHOCTAW galloping away. CUT TO:	NO DIALOGUE			
44. Starts: 487'9	INT. BROTHEL. SABBATH. C.S. of LUCAS' HAND winding up a clock. Camera tracks back into a M.C.S. as RYAN totters down the stairs in background. LUCAS TO I hear you might RYAN: have trouble from the citizens.	9/51	497'14	499'14	2'0
	Camera tracks back into a M.S. as RYAN sits down at the table with LUCAS. A GIRL, in background, comes forward and places a plate of food in front of RYAN.				
	RYAN TO Harris? LUCAS:	9/52	502'3	502'14	0'11
	LUCAS TO Seems he's trying to RYAN: throw a lot of sand.	9/53	505'4	507'13	2'9

Ctd.

DV

Reel Nine (5A). Page 10.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
44. Ctd.	RYAN TO LUCAS: What does a man like that want, Lucas?	9/54	11:2	513:7	2:5
	LUCAS TO RYAN: The name.	9/55	515:2	515:14	0:12
	RYAN: He hungers for the name in bold, proud letters.	9/56	517:8	521:6	3:14 (This Spot runs 5 frames over the Cut into Scene 45)
	CUT TO:				
45. Starts: 521:2	M.C.S. of RYAN. LUCAS OFF TO RYAN: When Maddox comes back you could have his trouble, Cotton.	9/57	523:5	528:3	4:14
	RYAN nods.				
	RYAN TO LUCAS OFF: If Maddox comes back.	9/58	530:6	532:5	1:15
	CUT TO:				
46. Starts: 532:7	M.C.S. of LUCAS. LUCAS TO RYAN OFF: He'll come back. You might need help.	9/59 9/60	534:0 536:9	535:3 537:15	1:3 1:6
	CUT TO:				
47. Starts: 538:1	M.C.S. of RYAN. RYAN TO LUCAS OFF: Tell you, Lucas, if I had somewhere to run to I'd run.	9/61	541:6	545:2	3:12
	Mo looks inside the coffee pot and rises.				
	LUCAS OFF TO RYAN: But I don't. So I'll stand.	9/62	549:1	551:13	2:12
	CUT TO:				
48. Starts: 551:14	M.S. of RYAN. LUCAS is in foreground. Camera tracks back as RYAN walks forward to include TWO GIRLS in foreground.				
	LUCAS TO RYAN: And the storekeeper and his friends?	9/63	554:7	556:8	2:11
Ctd.					

DV

Reel Nine (5A), Page 11.1

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
48. Ctd.	RYAN hands the coffee- pot to one of the GIRLS. She exits.				
	RYAN TO I don't know.	9/64	558'10	559'7	0'13
	LUCAS: You knew Maddox from before?	9/65	563'8	565'4	1'12
	LUCAS nods. RYAN walks back to the table and sits down.				
	RYAN TO You never said.	9/66	571'3	572'2	0'15
	LUCAS: From where?	9/67	577'6	578'0	0'10
	LUCAS TO Clairmont. Canyon RYAN: City. San Acoma.	9/68	579'11	584'3	4'8
	RYAN TO Friends?	9/69	585'8	586'2	0'10
	LUCAS:				
	CUT TO:				
49. Starts: 586'3	M.C.S. of LUCAS. RYAN is in foreground.				
	LUCAS TO Used to be.	9/70	587'13	588'10	0'13
	RYAN:				
	RYAN TO And now?	9/71	590'4	591'2	0'14
	LUCAS:				
	LUCAS TO There's been trouble RYAN: between us. I killed a man in San Acoma.	9/72	593'15	599'6	3'7
	CUT TO:				
50. Starts: 600'0	M.S. of RYAN. LUCAS is in foreground.				
	LUCAS TO Maddox called it RYAN: against me. Posted me out of town.	9/73	601'9	605'5	3'12
	CUT TO:				
51. Starts: 605'14	C.U. of LUCAS.				
	LUCAS TO He called it wrong, RYAN but ... that's how OFF: it stays.	9/74	607'4	611'12	4'8 (This Spot runs 10 frames over the Cut into Scene 52)
	CUT TO:				

DV

Reel Nine (54), Page 12

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time.</u>
52. Starts: 611'3	C.U. of RYAN. He nods. RYAN TO Harris and his friends LUCAS OFF: don't have the tail for gun play.	9/75	616'7	619'11	3'4
	CUT TO:				
53. Starts: 621'7	EXT. CHURCHYARD. SABBATH. C.S. of CORMAN'S COFFIN. MINISTER Such a man was this praying our brother, Marc OFF: Corman who now we bury here.	9/76	622'7	626'12	4'5
	The planks are moved from below the coffin and camera zooms back into a M.L.S. to show TOTTS, HARRIS, CROME and MOSS lowering the coffin into the grave. MOURNERS, including CORMAN'S WIDOW and CHILDREN, are in background.	9/77	627'12	629'12	2'0
	MINISTER Amen. praying:	9/78	632'13	633'7	0'10
	ALL Amen. together praying:	9/79	633'11	635'14	2'3
	Camera zooms in past the BURIAL PARTY onto a L.S. of MADDOX riding round the corner leading ADAMS still handcuffed.				MUSIC STARTS 639'1
	CUT TO:				
54. Starts: 647'15	M.C.S. of RYAN coming out of the Marshal's office. Camera pans with him as he crosses the verandah and stops.	NO DIALOGUE			
	CUT TO:				
55. Starts: 651'12	M.L.S. of MADDOX and ADAMS. Camera tracks back to include RYAN. MADDOX hands RYAN the reins of MADDOX' horse and they stop.				
	MADDOX TO Better get him to RYAN: a doctor.	9/80	659'7	660'13	1'6
	CUT TO:				

DV

Reel Nine (54). Page 13.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etgce.</u>
56. Starts: 663'12	M.L.S. of CORMAN'S WIDOW driving a buggy with her TWO CHILDREN, followed on foot by the BURIAL PARTY. CORMAN'S WIDOW stops the buggy. CUT TO:				NO DIALOGUE
57. Starts: 668'7	C.U. of MADDOX. CUT TO:				NO DIALOGUE
58. Starts: 671'0	C.S. of CORMAN'S WIDOW. She reacts, then whips the horses of the buggy to continue. CUT TO:				NO DIALOGUE
59. Starts: 674'12	M.L.S. of RYAN, ADAMS and MADDOX as CORMAN'S WIDOW drives past. Camera zooms into a C.U. of MADDOX as he turns to watch. MADDOX Who is that woman? TO RYAN OFF: CUT TO:	9/81	680'3	681'2	0'15 (This Spot runs 3 frames over the Cut into Scene 59)
60. Starts: 681'0	C.U. of RYAN. RYAN TO Corman's widow. MADDOX OFF: CUT TO:	9/82	683'2	684'4	1'2
61. Starts: 685'1	C.U. of MADDOX. He reacts. CUT TO:				NO DIALOGUE
62. Starts: 687'0	M.L.S. of RYAN, ADAMS and MADDOX. HARRIS, BOLDEN, COEDEN, TOTTS and the MINISTER are in foreground. MADDOX rides through the middle of them, camera tracking back to include TWO WOMEN MOURNERS. MADDOX exits. WOMAN Murderer! MOURNER shouting: CUT TO:	9/83	701'5	702'10	1'5 (This Spot runs 3 frames over the Cut into Scene 63)

DV

Reel Nine (51). Page 14. *

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Stage</u>
63. Starts: 702'8	M.L.S. of MADDOX riding away to the hotel. He stops and dismounts. CUT TO:	NO DIALOGUE			
64. Starts: 709'11	M.C.S. of HARRIS and TOTTS. BOLDEN, COBDEN and MOURNERS are in background. HARRIS TO Tell Moss and Cobden TOTTS: to meet at my store.	9/84	712'3	715'3	3'0
	TOTTS exits. CUT.			MUSIC STOPS 715'7	

END OF REEL NINE

NUMBER OF INSERTS: Nil.

Footage from end of 9/84 to last Action Frame 2'14
 Footage from "START" to last Action Frame 718'1

ALTERNATIVE VERSION (BEDROOM SCENE)

"LAWMAN"

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

Reel Nine (5A). Page 1.
Technicolor.

ZERO is the "START" Frame
which is 12'0 before the
first Action Frame.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
1. Starts: 12'0	EXT. PRICE'S F.R.M. B.C.U. of MADDOX reacting. CUT TO:	NO DIALOGUE			
2. Starts: 16'0	INT. LIVING-ROOM. M.C.S. of MADDOX, back to camera. He picks up the rifle and water- bottle and moves away to show LAURA entering through the door in background. MADDOX pauses, then camera tracks with him as he walks toward LAURA. LAURA TO MADDOX: I've a harsh tongue, Jered Maddox. And then I'm always saying I'm sorry. CUT TO:	9/1	28'9	34'1	5'8
3. Starts: 36'0	C.U. of MADDOX. LAURA And there's no use OFF TO your being out there ... MADDOX: CUT TO:	9/2	36'13	40'4	3'7
4. Starts: 41'5	C.U. of LAURA. LAURA TO ... wanting to be in MADDOX here and ... OFF: ... me in here wishing you'd come to me. CUT TO:	9/3 9/4	41'13 45'12	43'10 48'8	1'13 2'12
5. Starts: 50'9	C.U. of MADDOX. CUT TO:	NO DIALOGUE			MUSIC START 52'7

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5A). Page 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
6.	M.C.S. of LAURA and MADDOX.				
Starts:	They kiss and camera zooms into				
53'2	a C.U. They break apart.				
	LAURA TO MADDOX: Oh, you took a damn long time.	9/5	70'14	73'1	2'3
	They embrace.				
	DISSOLVE TO:				
7.	INT. BEDROOM.				
Starts:	M.L.S. of MADDOX and LAURA				
76'12	lying in bed.				
	MADDOX TO LAURA: How did you get here?	9/6	80'2	81'2	1'0
	LAURA TO MADDOX: What?	9/7	83'4	83'12	0'8
	MADDOX TO LAURA: This place, I mean?	9/8	85'3	86'7	1'4
	LAURA TO MADDOX: After Canyon City there was Tombstone.	9/9	91'8	96'2	4'10
	Camera pans off them and round the room showing MADDOX' clothes and rifle on a chair.				
	LAURA OFF TO MADDOX OFF: Then I went North to Ellsworth.	9/10	97'3	99'7	2'4
	MADDOX OFF: That's when I met Hurd.	9/11	101'7	103'2	1'1
	And he brought me here.	9/12	104'13	106'1	1'4
	MADDOX OFF TO LAURA OFF: Why do you stay?	9/13	108'0	108'15	0'1
	LAURA OFF TO MADDOX OFF: I've used up too many places.	9/14	113'1	115'8	2'0
	Besides, I owe Hurd.	9/15	118'6	120'12	2'0
	Camera pans back onto a M.C.S. of LAURA and MADDOX. MADDOX is lying with his head on her shoulder.				

Ctd.

L.M.B.M.

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5.). Page 3.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
7. Ctd.	LAURA TO MADDOX: He's kind and tender ...	9/16	123'8	125'9	2'1
	MADDOX: ... when there's time to be kind and tender.	9/17	127'10	130'4	2'10
	CUT TO:				
8. Starts: 131'15	L.S. of LAURA and MADDOX.				
	MADDOX TO LAURA: He left you here.	9/18	133'9	134'10	1'1
	LAURA TO MADDOX: He's frightened.	9/19	138'15	140'4	1'5
	MADDOX: It's a terrible thing to be frightened, Jered, you wouldn't know.	9/20	143'3	146'10	3'7
	CUT TO:				
9. Starts: 147'1	M.C.S. of LAURA and MADDOX. MADDOX raises his head and looks at her tenderly. He rests his head back on her shoulder and she caresses him, then he lifts his head again.				
	LAURA TO MADDOX: You don't leave a man like him much.	9/21	149'13	152'2	2'
	MADDOX TO LAURA: Come back with me.	9/22	171'0	172'3	1'
	LAURA turns her head away.				
	LAURA TO MADDOX: Would you quit?	9/23	178'5	179'2	0
	MADDOX TO LAURA: I've thought about it.	9/24	180'11	181'14	
	LAURA sighs and turns away from him.				
	LAURA TO MADDOX: Twenty-five years! And you've got a gun, and not enough ground to throw over you.	9/25	187'10	193'9	
	She takes hold of MADDOX' hand and draws his arm around herself.				

Ctd.

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5A), Page 4.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftse.</u>
9. Ctd.	MADDOX Come back to Bannock. TO LAURA:	9/26	199'2	200'6	1'4
	LAURA thinks, then turns back to MADDOX and puts her arms round his neck.				
	MADDOX Laura. TO LAURA:	9/27	205'1	205'12	0'11
	CUT TO:				
10. Starts: 212'3	C.U. of LAURA and MADDOX. LAURA TO I've always loved MADDOX: you, Jered.	9/28	213'8	215'12	2'4
	But I would rather have this dead land and Hurd Price than a ...	9/29	218'0	222'9	4'9
	... cold waiting I would have with you.	9/30	223'10	225'15	2'5
	LAURA gets up and camera tracks into a E.C.U. of MADDOX.				
	CUT TO:				
11. Starts: 228'7	M.C.S. of LAURA, back to camera, putting on her robe. She turns. LAURA TO Do you still carry MADDOX that ... whistle thing? OFF:	9/31	229'6	232'8	3'2
	CUT TO:				
12. Starts: 232'9	M.S. of MADDOX. MADDOX You mean the flute. TO LAURA OFF:	9/32	234'6	235'8	1'2
	CUT TO:				

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5.). Page 5a

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Take</u>
13.	M.C.S. of LAURA. She nods.				
Starts: 235'10"	LAURA TO Do you? MADDCK OFF:	9/33	237'10	238'2	0'8
	MADDCK In the saddle-bag. OFF TO LAURA:	9/34	239'4	240'5	1'1
	LAURA walks forward and camera pans with her to include MADDCK as she sits down on the side of the bed in a M.C.S. LAURA smiles and strokes his face.				
	LAURA TO Play me something. MADDCK:	9/35	248'4	249'7	1'3
	CUT TO:				
14.	EXT. PRICE'S FARM.				
Starts: 254'0	M.C.S. of ADAMS asleep. He wakes up, looks round as he hears the flute, then pulls the blanket closer round himself and goes to sleep again.	NO DIALOGUE			MUSIC START (Flute) 257'6
	CUT TO:				
15.	C.U. of MADDCK' FOOT as he kicks ADAMS to wake him.	NO DIALOGUE			MUSIC START (Orchestra) 274'11
Starts: 274'11	CUT TO:				
16.	Low angle M.S. of ADAMS and MADDCK. ADAMS wakes up and MADDCK hands him a plate of food and a mug of coffee, then he releases one of ADAMS' chains and walks away and looks at the landscape.				
Starts: 276'2	MADDCK TO Any free land around ADAMS: here?	9/36	303'1	304'10	1
	CUT TO:				

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (51), Page 6.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
17. Starts: 306'10	M.C.S. of MADDOX, back to camera. He turns. MADDOX TO ADAMS OFF: CUT TO:	9/37	310'2	311'12	1'10 (This Spot runs 4 frames over the Cut into Scene 18)
18. Starts: 311'9	M.S. of ADAMS struggling to his feet and putting his hat on with his handcuffed hands, camera panning with him. ADAMS TO MADDOX OFF: Camera has panned to include MADDOX. MADDOX TO ADAMS:	9/38 9/39	315'3 317'5	316'8 319'15	1'5 2'10
	Only high up. South of the river, there's some for the buying.				
	Camera continues to pan with ADAMS as he goes over to his horse and mounts it, then tracks into a M.C.S. ADAMS TO MADDOX OFF:	9/40 9/41	320'8 324'7	321'2 329'7	0'10 5'0
	Men like you don't buy land, Maddox. You don't buy it; and you don't work it. CUT TO:				
19. Starts: 329'11	C.S. of MADDOX. He looks round at the farmhouse in background. CUT TO:	NO DIALOGUE			
20. Starts: 333'5	INT. BEDROOM. Low Angle M.S. of LAURA lying in bed. She half rises as she hears a horse whinny, and their hooves as they move away. CUT TO:	NO DIALOGUE			

LANTERN

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5A), Page 7.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Take</u>
21.	C.U. of LAURA. She flops back Starts: on the pillow. 343'9	NO DIALOGUE			
	CUT TO:				
22.	INT. LIVING-ROOM. BRONSON'S Starts: RANCH HOUSE. 346'0	NO DIALOGUE			
	B.C.U. of BRONSON looking down. CUT TO:				
23.	C.U. of BRONSON'S REVOLVER in Starts: its holster as he buckles his 348'11	NO DIALOGUE			
	gun belt. CUT TO:				
24.	Low Angle M.C.S. of CHOCTAW. Starts: CHOCTAW Do you want me to 351'2	9/42	354'5	356'12	2'7
	TO BRONSON handle this myself, OFF: Mr. Bronson? CUT TO:				
25.	M.L.S. of CHOCTAW and the WOMAN Starts: SERVANT. BRONSON is in 356'14				
	foreground. He walks toward the WOMAN SERVANT and takes his hat from her. BRONSON TO No. CHOCTAW:	9/43	359'8	360'1	0'5
	BRONSON continues toward the door. CHOCTAW follows. CUT TO:				
26.	EXT. BRONSON'S RANCH HOUSE. Starts: Low Angle M.L.S. of JASON on 364'6	NO DIALOGUE			
	horseback. A GROOM is in background. CUT TO:				

LAMMAN

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5A). Page 3.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
27.	M.S. of BRONSON and CHOCTAW				
Starts:	coming out of the ranch house.				
366'12	Camera tracks back with them.				
	into a M.L.S. to include JASON.				
	BRONSON Find Crowe?	9/44	368'10	369'10	1'0
	TO JASON:				
	BRONSON exits.				
	JASON TO	9/45	372'3	375'10	3'7
	BRONSON earlier with his				
	OFF: stuff.				
					(This Spot runs 4 frames over the Cut into Scene 28)
	CUT TO:				
28.	M.S. of BRONSON mounting his	NO DIALOGUE			
Starts:	horse.				
375'7	CUT TO:				
29.	M.L.S. of PRICE coming out of the	NO DIALOGUE			
Starts:	ranch house putting on his house				
378'14	coat.				
	CUT TO:				
30.	M.L.S. of JASON, CHOCTAW, the				
Starts:	GROOM and BRONSON. As BRONSON				
381'10	rides forward, camera tracks				
	back into a L.S. to include PRICE.				
	BRONSON This locks in with	9/46	383'10	386'9	2'15
	TO PRICE: you, Hurd. Are you				
	going to ride with				
	us?				(This Spot runs 3 frames over the Cut into Scene 31)
	CUT TO:				
31.	High angle M.C.S. of PRICE.	NO DIALOGUE			
Starts:	He reacts.				
386'7	CUT TO:				
32.	Low angle M.S. of JASON and	NO DIALOGUE			
Starts:	CHOCTAW. JASON looks from				
389'1	PRICE to BRONSON off.				
	CUT TO:				

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ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5A). Page 9.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time.</u>
33.	Low Angle M.C.S. of BRONSON.				
Starts: 391'9	BRONSON A man's got to stand TO PRICE sometime! OFF:	9/47	392'10	395'5	2'11
			(This Spot runs 3 frames over the Cut into Scene 34)		
	CUT TO:				
34.	High Angle M.C.S. of PRICE. He				
Starts: 395'3	nods. PRICE TO I'll just get my BRONSON things. OFF:	9/48	398'13	400'1	1'4
	He turns back toward the ranch house.				
	CUT TO:				
35.	M.L.S. of CHOCTAW, JASON and				
Starts: 401'11	BRONSON. The GROOM is in background. BRONSON rides forward.				
	BRONSON Get Price an animal. TO GROOM:	9/49	403'5	405'0	1'11
	CUT TO:				
36.	INT. KITCHEN.				
Starts: 405'5	C.U. of PRICE'S GUN-BELT and RIFLE on a table. PRICE runs up from background and grabs them.	NO DIALOGUE			
	CUT TO:				
37.	EXT. BRONSON'S RANCH HOUSE.				
Starts: 408'7	M.L.S. of PRICE running out of the ranch house. Camera pans with him past BRONSON in foreground to his horse held by the GROOM. He mounts and camera zooms back into a M.L.S. as CHOCTAW, JASON, BRONSON and PRICE galloping away, camera panning with them.				
	AD LIB. SHCUTS TO HORSES				
	CUT TO:				

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5A). Page 10.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
38. Starts: 431'12	INT. LANDING. THE BROTHEL. SABBATH. C.S. of LUCAS opening RYAN'S bedroom door to show RYAN in bed with JOYCE in background. RYAN sits up. CUT TO:	NO DIALOGUE			
39. Starts: 438'1	INT. RYAN'S BEDROOM. Low Angle M.C.S. of LUCAS. LUCAS TO You need some RYAN OFF: breakfast. CUT TO:	9/50	464'3	466'3	210
40. Starts: 441'8	M.S. of JOYCE and RYAN. RYAN sighs and pulls a wry face. CUT TO:	NO DIALOGUE			
41. Starts: 445'12	Low Angle M.C.S. of LUCAS going out and shutting the door. CUT TO:	NO DIALOGUE			
42. Starts: 449'10	EXT. OPEN COUNTRY. C.U. of a CACTUS FLOWER. Camera zooms back into a M.L.S. as BRONSON, JASON, PRICE and CHOCTAW gallop past. CUT TO:	NO DIALOGUE			
43. Starts: 458'12	L.S. of BRONSON, JASON, PRICE and CHOCTAW galloping away. CUT TO:	NO DIALOGUE			
44. Starts: 462'13	INT. BROTHEL. SABBATH. C.S. of LUCAS' HAND winding up a clock. Camera tracks back into a M.C.S. as RYAN totters down the stairs in background. LUCAS TO I hear you might have RYAN: trouble from the citizens. Camera tracks back into a M.S. as RYAN sits down at the table with LUCAS. A GIRL, in background, comes forward and places a plate of food in front of RYAN.	9/51	475'2	475'2	210

Ctd.

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5A). Page 11.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
44. Utd.	RYAN TO LUCAS: LUCAS TO RYAN: RYAN TO LUCAS: LUCAS TO RYAN: He hungers for the name in bold, proud letters.	9/52 9/53 9/54 9/55 9/56	477'7 480'8 486'6 490'6 492'12	478'2 483'1 488'11 491'2 496'10	0'11 2'9 2'5 0'12 3'14 (This Spot runs 5 frames over the Cut into Scene 45)
	CUT TO:				
45. Starts: 496'6	M.C.S. of RYAN. LUCAS OFF TO RYAN: RYAN nods. RYAN TO LUCAS OFF: CUT TO:				
	When Maddox comes back you could have big trouble, Cotton.	9/57	498'9	503'7	4'14
	If Maddox comes back.	9/58	503'10	507'9	1'15
	CUT TO:				
46. Starts: 507'11	M.C.S. of LUCAS. LUCAS TO RYAN OFF: CUT TO:				
	He'll come back.	9/59	509'4	510'7	1'3
	You might need help.	9/60	511'13	513'3	1'6
	CUT TO:				
47. Starts: 513'5	M.C.S. of RYAN. RYAN TO LUCAS OFF: He looks inside the coffee pot and rises. LUCAS OFF TO RYAN: CUT TO:				
	Tell you, Lucas, if I had somewhere to run to, I'd run.	9/61	516'10	520'6	3'12
	But I don't. So I'll stand.	9/62	524'5	527'1	2'12
	CUT TO:				

L. L. L. L. L.

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (54), Page 12.

Scene No.	Complete Dialogue	Spot No.	Start	End	Time
48.	M.S. of RYAN. LUCAS is in foreground. Camera tracks back as RYAN walks forward to include TWO GIRLS in foreground.				
Starts: 527'2					
	LUCAS TO RYAN: And the storekeeper and his friends?	9/63	529'11	531'12	2'1
	RYAN hands the coffee pot to one of the GIRLS. She exits.				
	RYAN TO LUCAS: I don't know.	9/64	533'14	534'11	0'13
	LUCAS: You knew Maddox from before?	9/65	533'12	540'8	1'12
	LUCAS nods. RYAN walks back to the table and sits down.				
	RYAN TO LUCAS: You never said.	9/66	546'7	547'6	0'15
	LUCAS: From where?	9/67	552'10	553'4	0'10
	LUCAS TO RYAN: Clairmont. Canyon City. San Acoma.	9/68	554'15	559'7	4'8
	RYAN TO LUCAS: Friends?	9/69	560'12	561'6	0'10
	CUT TO:				
49.	M.C.S. of LUCAS. RYAN is in foreground.				
Starts: 561'7					
	LUCAS TO RYAN: Used to be.	9/70	563'1	563'14	0'1
	RYAN TO LUCAS: And now?	9/71	565'8	566'6	0'1
	LUCAS TO RYAN: There's been trouble between us. I killed a man in San Acoma.	9/72	569'3	574'10	5'1
	CUT TO:				

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5A), Page 13.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
50. Starts: 575'4	M.S. of RYAN. LUCAS is in foreground. LUCAS TO Maddox called it RYAN: against me. Posted me out of town.	9/73	576'13	580'9	3'12
	CUT TO:				
51. Starts: 581'2	C.U. of LUCAS. LUCAS TO He called it wrong, RYAN OFF: but ... that's how it stays.	9/74	582'8	587'0	4'8 (This Spot runs 10 frames over the Cut into Scene 52)
	CUT TO:				
52. Starts: 586'7	C.U. of RYAN. He nods. RYAN TO Harris and his friends LUCAS OFF: don't have the tail for gun play.	9/75	591'11	594'15	3'4
	CUT TO:				
53. Starts: 596'11	EXT. CHURCHYARD. SABBATH. C.S. of CORMAN'S COFFIN. MINISTER Such a man was this praying our brother, Marc OFF: Corman who now we bury here.	9/76	597'11	602'0	4'5
		9/77	603'0	605'0	2'0
	The planks are moved from below the coffin and camera zooms back into a M.L.S. to show TOTS, HARRIS, CROWE and MOSS lowering the coffin into the grave. MOURNERS, including CORMAN'S WIDOW and CHILDREN are in background.				
	MINISTER Amen. praying OFF:	9/78	608'1	608'11	C'

Ctd.

LINCOLN

ALTERNATIVE VERSION (BODDICOOL SCENE)

Reel Nine (5.). Page 14.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
53. Ctd.	ALL Amen. together;	9/79	608'15	611'2	2'3
	Camera zooms in past the BURIAL PARTY onto a L.S of MADDOCK riding round the corner leading ADAMS still handcuffed.				
	CUT TO:				
54. Starts: 623'3	M.C.S. of RYAN coming out of the Marshall's office. Camera pans with him as he crosses the verandah and stops.	NO DIALOGUE			
	CUT TO:				
55. Starts: 627'0	M.L.S. of MADDOCK and ADAMS. Camera tracks back to include RYAN. MADDOCK hands RYAN the reins of MADDOCK's horse and they stop.				
	MADDOCK TO RYAN: Better get him to a doctor.	9/80	634'11	636'1	1'6
	CUT TO:				
56. Starts: 639'0	M.L.S. of CORBIN'S WIDOW driving a buggy with her TWO CHILDREN, followed on foot by the BURIAL PARTY. CORBIN'S WIDOW stops the buggy.	NO DIALOGUE			
	CUT TO:				
57. Starts: 643'11	C.U. of MADDOCK. CUT TO:	NO DIALOGUE			
58. Starts: 646'4	C.S. of CORBIN'S WIDOW. She reacts, then whips the horses of the buggy to continue.	NO DIALOGUE			
	CUT TO:				

MUSIC STARTS
614'5

ALTERNATIVE VERSION (BEDROOM SCENE)

Reel Nine (5.). Page 15.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
59. Starts: 650'0	M.L.S. of RYAN, ADAMS and MADDOX as CORMAN'S WIDOW drives past. Camera zooms into a C.U. of MADDOX as he turns to watch.				
	MADDOX TO Who is that woman? RYAN OFF:	9/81	655'7	656'6	0'15 (This Spot runs 3 frames over the Cut into Scene 60)
	CUT TO:				
60. Starts: 656'4	C.U. of RYAN. RYAN TO Corman's widow. MADDOX OFF:	9/82	658'6	659'8	1'2
	CUT TO:				
61. Starts: 660'5	C.U. of MADDOX. He reacts. CUT TO:				NO DIALOGUE
62. Starts: 662'4	M.L.S. of RYAN, ADAMS and MADDOX. HARRIS, GOLDEN, COBDEN, TOTTIS and the MINISTER are in foreground. MADDOX rides through the middle of them, camera tracking back to include TWO WOMEN MOURNERS. MADDOX exits.				
	WOMEN Murderer! MOURNER shouting TO MADDOX OFF:	9/83	676'9	677'14	1'5 (This Spot runs 3 frames over the Cut into Scene 63)
	CUT TO:				
63. Starts: 677'12	M.L.S. of MADDOX riding away to the hotel. He stops and dismounts. CUT TO:				NO DIALOGUE
64. Starts: 684'15	M.C.S. of HARRIS and TOTTIS. GOLDEN, COBDEN and MOURNERS are in background. HARRIS TO Tell Moss and Cobden TOTTIS: to meet at my store.	9/84	687'7	690'7	3'0
	TOTTIS exits.				MUSIC STOP. 690'11
	CUT.				

END OF REEL NINE

NUMBER OF INSERTS: Nil.

Footage from end of 9/84 to last Action Frame 2'14
Footage from "START" to last Action Frame 690'5

DV

Reel Ten (53). Page 2.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
6. Starts: 33'15	M.S. of HARRIS. CORDEN and HERSHAM are in foreground. TOTTS is in background. HARRIS hands CORDEN a rifle.				
	HARRIS TO CORDEN:	10/3	34'10	37'0	2'5
	You, and Moss ... upstairs.				
	Totts, Horsham and me here in the store, and out in the alley.	10/4	38'1	41'13	3'12
	CUT TO:				
7. Starts: 41'14	C.S. of CORDEN with HERSHAM standing behind him.				
	CORDEN TO . You mean, cut him HARRIS OFF: down, just like that?	10/5	42'13	46'0	3'3
	CUT TO:				
8. Starts: 46'1	C.S. of HARRIS.				
	HARRIS TO Just like that.	10/6	46'15	48'0	1'1
	CORDEN OFF: Does that bother you?	10/7	49'5	50'6	1'1
	CUT TO:				
9. Starts: 50'8	M.C.S. of CORDEN and HERSHAM.				
	HERSHAM TO We're not gun-fighters.	10/8	50'15	55'4	4'5
	HARRIS OFF: We can't do it straight out.				
	Camera has panned with HERSHAM to include MOSS and TOTTS in background.				
	MOSS TO It's not as if it was HARRIS OFF: murder, him a killer and all. More like a hanging.	10/9	55'15	61'0	5'1
	CUT TO:				
10. Starts: 61'7	M.S. of HARRIS.				
	TOTTS OFF He's standing on the TO MOSS OFF: neck of this town, and that's for damn sure!	10/10	61'7	65'4	3'13
	CUT TO:				

(This Spot runs 3
frames over the Cut
into Scene 11)

DV

"LAWMAN"

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

Reel Ten (5B). Page 1.
Technicolor.

ZERO is the first Action
Frame which is 19'4 before
the first Clear Cut, Scene 2.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etco.</u>
1. Starts: 0'0	EXT. OPEN COUNTRY. M.C.S. of BRONSON, followed by JASON, PRICE and CHOCTAW on horseback. Camera tracks back into a L.S. and pans as they ride across a stream.	NO DI. LOGUE		MUSIC STARTS 0'7	
	CUT TO:				
2. Starts: 19'4	M.L.S. of BRONSON, followed by JASON, PRICE and CHOCTAW, riding through the stream.	NO DI. LOGUE			
	CUT TO:				
3. Starts: 23'2	L.S. of BRONSON, JASON, PRICE and CHOCTAW as they reach the other side of the stream.	NO DI. LOGUE			
	CUT TO:				
4. Starts: 25'0	M.S. of BRONSON as he rides up the bank of the stream.	NO DI. LOGUE			
	CUT TO:				
5. Starts: 25'11	INT. HARRIS' STORE. SABBATH. M.C.S. of HARRIS taking two rifles off a rack in foreground. TOTTS, COBDEN and HERSHAM are in background. HARRIS turns and moves toward COBDEN and HERSHAM, camera tracking in with him.			MUSIC STOPS 26'11	
	COBDEN TO HARRIS:	How? That's what I want to know, Luther.	10/1	26'14	30'2 3'4
	HARRIS TO COBDEN:	On the next time he steps into the street.	10/2	31'6	33'9 2'3
	CUT TO:				

DV

Reel Ten (5B). Page 32

<u>Scene Nos.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page.</u>
11. Starts: 65'2	M.S. of MOSS, TOTTS and HERSHAM. COBDEN enters in foreground and camera pans with him to include HARRIS as he hands him back the rifle.				
	HARRIS TO What's the matter, COBDEN: Cobden?	10/11	63'4	69'9	1'5
	COBDEN TO I got no taste for it. HARRIS:	10/12	70'5	72'0	1'11
	COBDEN exits. Camera tracks into a M.C.S.				
	HARRIS TO Ah! I had you down COBDEN OFF: for a man.	10/13	74'4	77'7	3'3
	CUT TO:				
12. Starts: 77'9	M.S. of COBDEN walking away to the door. He turns.				
	COBDEN TO You talk a big noise, HARRIS OFF: Luther!	10/14	79'12	81'14	2'2
	CUT TO:				
13. Starts: 82'2	M.L.S. of HARRIS, MOSS, TOTTS and HERSHAM.				
	COBDEN But, Maddox put water OFF TO between your legs once HARRIS: before.	10/15	82'13	86'8	3'11
	CUT TO:				
14. Starts: 36'12	C.S. of COBDEN. COBDEN TO And I think maybe HARRIS OFF: the mould is set that way.	10/16	87'8	90'6	2'14
	He opens the door and goes out, slamming it behind him.				
	CUT TO:				
15. Starts: 93'15	INT. LOBBY. SABBATH HOTEL. M.S. of MADDOX, back to camera, as he opens the door and goes out.	NO DIALOGUE			
	CUT TO:				

DV

Reel Ten (53). Page 4.

Scene No.	Complete Dialogue	Spot No.	Start	End	Ftgs.
16. Starts: 98'5	EXT. MAIN STREET. M.L.S. of MADDOX walking away down the street. TOWNSPEOPLE are standing in background, watching him. CUT TO:				NO DIALOGUE
17. Starts: 106'4	INT. THE MARSHAL'S OFFICE. M.S. of RYAN and DEKKER, who is in the cell, as RYAN hands him a tray of food. Camera pans with RYAN as he goes to the cell door to include MADDOX entering in background. MADDOX TO Ryan. RYAN: RYAN TO Se right out. MADDOX: CUT TO:				
		10/17	111'9	112'3	0'10
		10/18	113'11	114'10	0'15
18. Starts: 114'13	M.L.S. of RYAN as he locks the cell door. DEKKER is in background. RYAN TO Doc says Adams can't MADDOX travel for a few OFF: days. He's busted up inside. Camera has panned with RYAN to include MADDOX in a M.C.S. MADDOX TO When he gets better ... RYAN: ... let him go.				
		10/19	117'12	122'14	5'2
		10/20	126'8	127'8	1'0
		10/21	129'10	130'5	0'11
	MADDOX walks over to the window, camera tracking with him. MADDOX TO Tell him he can go RYAN OFF: back to his land. The others, too. Tell them, it's finished.				
		10/22	132'15	136'3	3'4
		10/23	137'9	138'11	1'2
	He turns and looks back at RYAN off.				

Ctd.

DV

Reel Ten (5B) - Page 5.

Scene No.	Complete Dialogue	Spot No.	Start	End	Page.
18. Ctd.	MADDOX TO I'm pulling out. RYAN OFF:	10/24	141'6	142'5	0'15 (This Spot runs 3 frames over the Cut into Scene 19)
CUT TO:					
19. Starts: 142'3	C.U. of RYAN reacting. RYAN TO You? MADDOX OFF: What happened out there?	10/25	144'4	144'11	0'7
		10/26	146'12	148'1	1'5
CUT TO:					
20. Starts: 148'2	B.C.U. of MADDOX. MADDOX TO Nothing happened. RYAN OFF:	10/27	149'9	150'7	0'14
CUT TO:					
21. Starts: 151'10	B.C.U. of RYAN. RYAN TO Man like you don't MADDOX let go that easy. OFF: Not for no reason.	10/28	153'9	156'0	2'7
		10/29	157'7	158'10	1'3
CUT TO:					
22. Starts: 158'11	C.S. of MADDOX. MADDOX TO I guess, I just RYAN OFF: looked around me.	10/30	160'1	161'15	1'14
He looks out of the window and camera tracks and pans with him as he moves to another window.					
	MADDOX TO Anyway ... soon RYAN OFF: there'll be no more towns like Bannock.	10/31	164'8	168'13	4'5
	Towns that need a gun like mine.	10/32	170'12	172'12	2'0
	I guess yours is the right way, Cotton.	10/33	176'6	178'7	2'1
	Sit out the years. Find a nice quiet town.	10/34	181'8	185'4	3'12
Camera has panned with MADDOX to include RYAN as he walks away from the window.					

Ctd.

DV

Reel Ten (5B), Page 6-

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spct</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etgc.</u>
22. Ctd.	MADDOX TO RYAN: One that pays a bit of house toll.	10/35	187'1	188'11	1'10
	RYAN TO MADDOX: Don't do it my way, Maddox. Quit clean.	10/36	191'3	194'2	2'15
	RYAN nods toward his desk.				
	RYAN TO MADDOX: Buy you a drink?	10/37	196'6	197'3	0'13
	MADDOX TO RYAN: No, thanks.	10/38	197'15	198'9	0'10
	There is a noise off and they both react.				
	CUT TO:				
23. Starts: 200'15	M.L.S. of LUCAS standing in the doorway. MADDOX and RYAN are in foreground.				
	LUCAS TO MADDOX: Bronson just rode into town. There's four of them.	10/39	202'0	205'7	3'7
	MADDOX looks at RYAN, then camera tracks with him as he walks up to LUCAS.				MUSIC ST. RTS 206'3
	MADDOX TO LUCAS: Who's with him?	10/40	211'13	212'9	0'12
	LUCAS TO MADDOX: His son Jason, Choctaw Lee and Hurd Price.	10/41	213'10	217'13	4'3
	Camera tracks into a M.C.S. of LUCAS.				
	LUCAS TO MADDOX OFF: I'd say you bought more than you can chew ...	10/42	220'5	222'8	2'3
	CUT TO:				

DV

Reel Ten (5B), Page 7a

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Feet</u>
24, Starts: 222'9	C.U. of MADDOX. RYAN is in background.				
	LUCAS OFF ... this time. TO MADDOX:	10/43	222'9	223'5	0'12
	MADDOX TO You figure you've got LUCAS OFF: a say in this?	10/44	224'10	226'6	1'12 (This Spot runs 9 frames over the Cut into Scene 25)
	CUT TO:				
25, Starts: 225'14	M.C.S. of LUCAS' HAND holding a rifle. Camera pans up onto LUCAS as he raises it.				
	LUCAS TO I wouldn't want to MADDOX OFF: see you got it in the back.	10/45	228'1	231'5	3'4
	We've done ... too many towns.	10/46	232'9	236'3	3'10
	Camera tracks back and MADDOX enters in foreground and stands by the doorway.				
	MADDOX TO You don't owe me, LUCAS: Lucas.	10/47	238'8	239'12	1'4
	LUCAS TO Well, let's say I MADDOX: need the action.	10/48	240'13	243'7	2'10
	CUT TO:				
26, Starts: 243'14	C.U. of MADDOX.				
	LUCAS OFF You and I sit at the TO MADDOX: same table, Jered.	10/49	245'2	248'10	3'8
	CUT TO:				
27, Starts: 248'11	C.U. of LUCAS.				
	LUCAS TO The virtuous need MADDOX us, but ... ha ... OFF: ... they don't like the smell!	10/50	250'8	253'3	2'11
		10/51	255'3	257'6	2'3
	CUT TO:				

DV

Reel Ten (5B). Page 8.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Etge.</u>
28.	C.U. of MADDOX.				
Starts:					
258'5	BRONSON Maddox!	10/52	259'8	260'4	0'12
	OFF TO				
	MADDOX:				
	He reacts.				
	CUT TO:				
29.	M.C.S. of RYAN.				
Starts:					
261'10	RYAN TO Damn fools! I'll go	10/53	262'6	266'5	3'15
	MADDOX OFF: out and talk to them.				
	Camera pans with				
	RYAN to include				
	MADDOX.				
	MADDOX Leave it be.	10/54	267'10	268'6	0'12
	TO RYAN:				
	CUT TO:				
30.	C.S. of LUCAS.				
Starts:					
270'10	MADDOX OFF Man gets caught in	10/55	271'9	273'6	1'13
	TO RYAN his own doing.				
	OFF:				
	CUT TO:				
31.	M.C.S. of RYAN and MADDOX.				
Starts:					
274'9	MADDOX TO You can't change what	10/56	275'11	280'15	5'4
	RYAN: you are. And, if you				
	try, something always				
	calls you back.				
	Camera pans to include				
	LUCAS as MADDOX walks				
	out of the door and				
	stands on the verandah.				
	LUCAS TO Cotton?	10/57	288'11	289'4	0'9
	RYAN OFF:				
	CUT TO:				

DV

Reel Ten (5B). Page 9.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etges.
32.	M.C.S. of RYAN. He shakes his head.				
Starts:					
289'6	RYAN TO I can't.	10/58	292'2	292'14	0'12
	LUCAS OFF: I got no stomach for that kind of shooting anymore.	10/59	296'1	299'10	3'9
	Camera has tracked into a C.U.				
	CUT TO:				
33.	EXT. MAIN STREET.				
Starts:	L.S. of PRICE, BRONSON, JASON and CHOCTAW standing in the middle of the street. MADDOX is in foreground. Camera pans round into a M.C.S. of MADDOX as LUCAS comes out of the Marshal's office and stands beside him.				MUSIC STOPS 303'3
301'9					
	MADDOX TO Which one is Hurd	10/60	312'7	314'0	1'9
	LUCAS: Price?				
	LUCAS TO The one on the end,	10/61	315'8	318'5	2'13
	MADDOX: next to the old man.				
	Watch Lee, on your right. He's the gunhand.	10/62	318'13	323'11	4'14
	LUCAS exits.				
	CUT TO:				
34.	M.C.S. of BRONSON. CROWE and				NO DIALOGUE
Starts:	PRICE are in background.				
326'8					
	CUT TO:				
35.	M.S. of MADDOX. He steps down				NO DIALOGUE
Starts:	off the verandah into a M.C.S.				
330'1					
	CUT TO:				
36.	L.S. of CROWE running past LUCAS				
Starts:	and PRICE, camera panning with				
336'2	him to include BRONSON and JASON. He stops in a M.C.S.				
	JASON TO Crowe!	10/63	339'1	339'11	0'10
	CROWE:				

Ctd.

DV

Reel Ten (5B) - Page 10.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
36. Ctd.	CROWE TO Please, let me talk MADDOX OFF: to them, Maddox.	10/64	343'3	345'1	1'14
	Jason and me were never in Bannock, We went to Abilene.	10/65	346'6	350'9	4'3
	CUT TO:				
37. Starts: 350'14	M.S. of MADDOX. He moves forward. CUT TO:				NO DIALOGUE
38. Starts: 354'12	M.L.S. of CROWE, PRICE, BRONSON, JASON and CHOCTAW are in background. MADDOX is in foreground. Camera tracks with him as he walks toward the hotel. CROWE moves close to him.				
	CROWE TO Hear me out.	10/66	356'3	356'14	0'11
	MADDOX: Jason and me are friends.	10/67	358'14	360'4	1'6
	I'll kill you if I have to, Maddox.	10/68	361'7	363'2	1'11
	MADDOX stops and turns.				
	MADDOX TO No need to, sona.	10/69	366'7	367'7	1'0
	CROWE:				
	MADDOX walks away toward his horse.				
	CUT TO:				
39. Starts: 372'3	C.S. of BRONSON reacting. CUT TO:				NO DIALOGUE
40. Starts: 375'1	M.L.S. of MADDOX. JASON and CHOCTAW are in foreground. TOWNSPEOPLE are crowded together at the windows of the hotel, watching. Camera zooms into a C.U. of MADDOX as he puts his rifle away in his saddle and turns away.				NO DIALOGUE
	CUT TO:				

MUSIC STARTS
379'7

DV

Reel Ten (5B). Page 11.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
41. Starts: 381'4	M.L.S. of CHOCTAW, BRONSON, JASON and PRICE watching. CUT TO:	NO DIALOGUE			
42. Starts: 384'11	Low Angle M.C.S. of MADDOX mounting his horse. He turns and camera pans as he rides away down the street. CUT TO:	NO DIALOGUE			
43. Starts: 398'2	L.S. of CROWE, CHOCTAW, JASON, BRONSON and PRICE. CUT TO:	NO DIALOGUE			
44. Starts: 401'7	M.L.S. of LUCAS moving forward on his crutches into a M.C.S. and leaning against a post. CUT TO:	NO DIALOGUE			
45. Starts: 406'1	M.C.S. of MADDOX riding up the street, camera tracking back with him. CHOCTAW, JASON, BRONSON and PRICE are in back- ground. MADDOX exits and camera zooms into a M.S. of HARRIS, HERSHAM and TOTTS outside HARRIS' store. HARRIS steps forward and stares after MADDOX. CUT TO:	NO DIALOGUE			
46. Starts: 418'2	M.S. of MADDOX riding away down the street. Camera zooms into a M.L.S. of LAURA driving a buggy in the opposite direction. CUT TO:	NO DIALOGUE			
47. Starts: 425'4	Low Angle M.C.S. of MADDOX. He reacts and stops. CUT TO:	NO DIALOGUE			
48. Starts: 430'4	Low Angle M.C.S. of LAURA. She pulls on the reins. LAURA TO Whoa! HORSES OFF:				
	She smiles at MADDOX off. CUT TO:				
		10/70	430'14	431'8	0'10

DV

Reel Ten (5B) Page 12

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Ftgs.</u>
49. Starts: 433'0	L.S. of MADDOX, back to camera, in the middle of the street. HARRIS, in foreground, cocks his rifle.				
	CUT TO:				
50. Starts: 435'11	M.O.S. of LUCAS. He raises his rifle.				
	CUT TO:				
51. Starts: 437'1	M.L.S. of MADDOX, back to camera, HARRIS is in foreground. He aims his rifle.				
	CUT TO:				
52. Starts: 438'8	M.S. of LUCAS. He aims and fires his rifle.				
	CUT TO:				
53. Starts: 439'12	M.S. of HARRIS falling to the ground. He is wounded in the legs.				
	CUT TO:				
54. Starts: 442'2	Low Angle M.L.S. of MADDOX leaping off his horse and rolling on the ground.				
	CUT TO:				
55. Starts: 444'1	M.L.S. of CHOCTAW running forward and firing his revolver. CROWE, JASON, BRONSON and PRICE are in background.				
	CUT TO:				
56. Starts: 446'2	M.S. of MADDOX rolling over and firing his revolver as CHOCTAW'S bullets hit the dust beside him.				
	CUT TO:				
57. Starts: 448'12	M.L.S. of CHOCTAW as he falls back. CROWE, JASON, BRONSON and PRICE are in background.				
	CUT TO:				

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

MUSIC STOPS
439'8

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

NO DIALOGUE

DV

Reel Ten (5B). Page 13.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
58. Starts: 451'4	M.C.S. of MADDUX holding his revolver. He sits up, then slowly rises to his feet and walks down the street, camera panning with him to include CROWE, JASON, BRONSON and PRICE in background. CUT TO:	NO DI. LOGUE			
59. Starts: 467'9	M.S. of MADDUX walking up the street, camera tracking back with him. CUT TO:	NO DIALOGUE			
60. Starts: 472'5	High Angle M.L.S. of TOTTS and HERSHMAN lifting HARRIS. HARRIS Oh! Help! exclaiming: CUT TO:	10/71 473'7	475'8	2'1	
61. Starts: 476'5	M.L.S. of MADDUX. He looks toward HARRIS off, then continues walking forward. CUT TO:	NO DIALOGUE			
62. Starts: 481'14	C.S. of BRONSON. He looks down at CHOCTAW off. CUT TO:	NO DIALOGUE			
63. Starts: 484'7	M.S. of CHOCTAW leaning on his elbow. He draws his revolver and tries to aim at MADDUX walking forward in background. MADDUX fires and kills him. CUT TO:	NO DI. LOGUE			
64. Starts: 491'3	M.L.S. of JASON, BRONSON and PRICE. BRONSON looks at JASON, who moves his hand toward his revolver. CUT TO:	NO DIALOGUE			

DV

Reel Ten (5B). Page 14.

Scene No.	Complete Dialogue	Spot No.	Start	End	Etgo.
65. Starts: 493'10	M.S. of MADDUX standing in the middle of the street, aiming his revolver. He puts on the safety catch and puts it back in its holster.				
	MADDUX TO BRONSON, JASON & PRICE OFF: CUT TO:	10/72	501'2	502'3	1'1
66. Starts: 503'4	M.C.S. of BRONSON. He relaxes and looks off at JASON. CUT TO:	NO DIALOGUE			
67. Starts: 509'6	M.C.S. of JASON. CROWE and RYAN are in background. JASON looks at BRONSON off. CUT TO:	NO DIALOGUE			
68. Starts: 512'4	M.C.S. of PRICE looking at BRONSON off, then at MADDUX off. CUT TO:	NO DIALOGUE			
69. Starts: 515'5	INT. LOBBY. SABBATH HOTEL. L.S. of MADDUX, seen through the window of the door. BOLDEN is in foreground. Camera tracks back to include the MINISTER as MADDUX turns and starts to walk away. BOLDEN TO MINISTER: CUT TO:	10/73	519'8	520'5	0'13
70. Starts: 522'1	EXT. MAIN STREET. M.C.S. of JASON. BRONSON and PRICE are in background. Camera tracks round behind JASON and BRONSON to show MADDUX walking away in background. JASON TO BRONSON: JASON TO MADDUX: MADDUX swings round. CUT TO:	You 10/74	523'10 528'6	525'13 529'2	2'3 0'12

DV

Reel Ten (5B). Page 15.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
71.	M.C.S. of M.DDOX.				
Starts:					
530'12	CUT TO:				
72.	M.S. of JASON and BRONSON. BRONSON				
Starts:	walks over to JASON.				
533'3					
	BRONSON It's over, Jase.	10/76	535'1	536'8	1'7
	TO JASON:				
	JASON TO I don't crawl.	10/77	536'9	537'14	1'5
	BRONSON:				
	BRONSON takes hold of				
	JASON'S arm.				
	BRONSON TO He'll kill you.	10/78	538'5	539'7	1'2
	JASON:				
	JASON pushes BRONSON				
	aside.				
	JASON TO Keep your hands off	10/79	540'1	542'6	2'5
	BRONSON: of me! I'm not				
	afraid of it!				
	JASON walks away from				
	BRONSON and camera tracks				
	with him and pans round				
	to include M.DDOX.				
	JASON TO Harvey would have	10/80	543'13	545'14	2'1
	BRONSON walked fire for you.				
	OFF:				
	CUT TO:				
73.	M.C.S. of M.DDOX. He reacts.				
Starts:					
552'14	CUT TO:				
74.	M.C.S. of JASON.				
Starts:					
557'7	BRONSON He's my ...	10/81	559'2	559'14	0'12
	OFF TO				
	M.DDOX				
	OFF:				
	JASON looks at				
	BRONSON off.				
	CUT TO:				

DV

Reel Ten (5B), Page 16.

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Time</u>
75.	M.C.S. of BRONSON.				
Starts: 559'15	BRONSON TO ... son, Maddox. MADDOX OFF:	10/82	559'15	561'6	1'7
	CUT TO:				
76.	B.C.U. of MADDOX. He looks				
Starts: 562'7	from BRONSON off to JASON off.				NO DIALOGUE
	CUT TO:				
77.	L.S. of JASON, BRONSON and				
Starts: 565'1	CHOCTAW'S BODY. CROWD is in background. MADDOX is in foreground.				
	JASON TO Don't beg him! BRONSON:	10/83	565'1	566'3	1'2
	JASON draws his revolver. At the same time MADDOX draws his and fires. Camera zooms into a M.S. as JASON falls back, dead.				
	CUT TO:				
78.	C.U. of BRONSON reacting.				
Starts: 573'6	CUT TO:				NO DIALOGUE
79.	High Angle M.S. of JASON'S BODY.				
Starts: 577'15	He has been hit in the chest.				NO DIALOGUE
	CUT TO:				MUSIC STARTS 578'3
80.	C.S. of CROWD reacting.				
Starts: 581'12	CUT TO:				NO DIALOGUE
81.	M.C.S. of MADDOX. He swings				
Starts: 587'2	round and aims his revolver at PRICE off.				NO DIALOGUE
	CUT TO:				
82.	M.S. of PRICE. He throws his				
Starts: 590'3	revolver down and holds out his hands. Camera pans with him into a L.S. as he runs away down the street.				NO DIALOGUE
	CUT TO:				

DV

Reel Ten (5B). Page 17a

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
83. Starts: 603'4	M.C.S. of MADDOX watching. CUT TO:				NO DIALOGUE
84. Starts: 609'2	M.I.S. of HERSHAM and TOTTS with HARRIS propped up against a barrel. PRICE runs in and camera pans with him as he runs away down the street. CUT TO:				NO DIALOGUE
85. Starts: 618'15	M.C.S. of MADDOX. CROWE is standing in background and BRONSON is kneeling beside JASON'S BODY. Camera zooms into a B.C.U. of MADDOX' EYES. CUT TO:				NO DIALOGUE
86. Starts: 623'9	C.S. of PRICE running away down the street and looking back over his shoulder. CUT TO:				NO DIALOGUE
87. Starts: 626'0	M.C.S. of MADDOX' HAND as he raises his revolver. Camera tracks back into a M.S. as he takes aim and fires. CUT TO:				NO DIALOGUE
88. Starts: 631'0	M.S. of PRICE as he is hit in the back by the bullet. LAURA is in background on the buggy. CUT TO:				NO DIALOGUE
89. Starts: 632'13	M.C.S. of PRICE gasping as blood spouts out of his mouth. CUT TO:				NO DIALOGUE
90. Starts: 634'10	C.S. of LAURA reacting and closing her eyes. LAURA Oh! exclaiming: CUT TO:				
		10/84	634'14	635'7	0'9

MUSIC STOPS
630'13

DV

Reel Ten (5B), Page 13.

<u>Scene No.</u>	<u>Complete Dialogue</u>	<u>Spot No.</u>	<u>Start</u>	<u>End</u>	<u>Etgo.</u>
91. Starts: 637'10	M.L.S. of PRICE staggering forward, groaning. Camera pans with him as he falls to the ground at LAURA'S feet, then camera zooms into a C.U. of LAURA as she looks at MADDOX off. CUT TO:				NO DIALOGUE
92. Starts: 650'6	M.C.S. of MADDOX. Camera swings round as he turns, walks forward, then stops. CUT TO:				NO DIALOGUE
93. Starts: 661'7	L.S. of BRONSON kneeling beside JASON'S BODY. CROWE and RYAN are in background. BRONSON takes off his hat. MADDOX enters in foreground and stands still. CUT TO:				NO DIALOGUE
94. Starts: 672'1	C.S. of MADDOX. CUT TO:				NO DIALOGUE
95. Starts: 675'3	M.S. of BRONSON beside JASON'S BODY. CROWE and RYAN are in background. BRONSON looks up at MADDOX off. CUT TO:				NO DIALOGUE
96. Starts: 681'5	L.S. of MADDOX. CHOCTAW'S BODY is lying near him. CUT TO:				NO DIALOGUE
97. Starts: 685'0	M.C.S. of BRONSON. LUCAS is in background leaning against the post. BRONSON looks up toward RYAN off. CUT TO:				NO DIALOGUE
98. Starts: 689'12	Low Angle M.C.S. of RYAN. CUT TO:				NO DIALOGUE
99. Starts: 693'13	M.S. of BRONSON beside JASON'S BODY. MADDOX and CHOCTAW'S BODY are in background. BRONSON draws his revolver, cocks it, looks at MADDOX, then slowly starts to raise it. CUT TO:				NO DIALOGUE

DV

Reel Ten (5B). Page 19.

<u>Scono</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Spot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page</u>
100. Starts: 712'2	M.S. of BRONSON beside JASON'S BODY. CROWE and RYAN are in background. BRONSON puts his revolver to his throat, fires and falls back, dead. CUT TO:	NO DIALOGUE			
101. Starts: 718'2	High Angle V.L.S. of MADDOX and CROWE, with JASON'S and BRONSON'S BODIES between them. CHOCTAW'S BODY is in foreground. CUT TO:	NO DIALOGUE			
102. Starts: 721'12	M.S. of MADDOX. He puts his revolver into its holster and camera zooms into a C.S. of him as he looks at LUCAS off. CUT TO:	NO DIALOGUE			
103. Starts: 731'6	C.S. of LUCAS. Camera tracks round behind him to show MADDOX walking away down the street. CUT TO:	NO DIALOGUE		MUSIC STARTS 731'11	
104. Starts: 745'6	M.L.S. of MADDOX walking forward and off. CUT TO:	NO DIALOGUE			
105. Starts: 752'0	M.S. of HERSHAM, HARRIS and TOTTS watching. CUT TO:	NO DIALOGUE			
106. Starts: 755'10	M.S. of MADDOX unhitching his horse and mounting. He turns and rides off. CUT TO:	NO DIALOGUE			
107. Starts: 771'1	L.S. of MADDOX riding up the street. LAURA is kneeling beside PRICE'S BODY in foreground. Camera pans round and tracks into a C.U. of LAURA as MADDOX rides past. CUT TO:	NO DIALOGUE			

LAWREN

DV

Reel Ten (53). Page 20*

<u>Scene</u> <u>No.</u>	<u>Complete Dialogue</u>	<u>Shot</u> <u>No.</u>	<u>Start</u>	<u>End</u>	<u>Page.</u>
108. Starts: 790'7	M.L.S. of MADDOX riding past and away. Camera pans round into a V.L.S. of the STREET as LAURA rises to her feet and the TOWNSPEOPLE come out of their houses and gather round the BODIES, while LUCAS stands in the centre of the CROWD looking after MADDOX, camera zooming into a L.S.	NO DIALOGUE			

Superimposition FADES IN at: 832'5

THE END

FADE OUT.

MUSIC STOPS
844'13

END OF REEL TEN
END OF PICTURE

NUMBER OF INSERTS: Nil.

Footage from end of 10/84 to last Action Frame 210'2
Footage from 0'0 to last Action Frame 845'9