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FINAL SCRIPT

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RETURN OF THE BADMEN

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RETURN OF THE BADMEN

PART I

FINAL

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RETURN OF THE BADMEN

FINAL

PART I

RETURN OF THE BADMEN

FADE IN

EXT. RUGGED OPEN COUNTRY - NIGHT

1 TRAVEL SHOT FOLLOWING the shadowy outlines of six mysterious riders, riding at the quick, ground-eating walk of the cowpony. Against this b.g. we SUPERIMPOSE the picture's titles, credits, etc. At the conclusion of the credits, and still using the mysterious figures of the horsemen as b.g., we SUPERIMPOSE a full map of the Oklahoma Territory as it was in 1889.

VOICE OF NARRATOR

The Oklahoma Territory! Redman's Land. It was given by treaty to certain tribes 'for as long as the grass shall grow and the rivers run.' Then, in 1889 --

(the section of
territory involved
in the Land Rush
becomes outlined)

-- a certain portion was purchased from the Indians by our government and made ready for white men to homestead in what was to be the first great Oklahoma Land Rush.

CAMERA STARTS NARROWING DOWN on this land rush section. Inside this section, near the borderline, appears a dot marking the town of Braxton.

VOICE OF NARRATOR (cont'd)

To the borders of this new Territory flocked land-hungry pioneers; and with them came the badmen to plunder and rob.

By this time CAMERA HAS CENTERED on the town of Braxton. At the end of the Narration, we

DISSOLVE

EXT. BRAXTON STREET - DAY

2 ESTABLISHING SHOT. The little town is in the process of being dismantled. In b.g., citizens are busily engaged removing store signs and other similar business paraphernalia to be salvaged for future use. In f.g. several wagons loaded with household goods and farming equipment are making their way slowly out of town.

DISSOLVE OUT

EXT. BANK - DAY

2A

Hank Webster, a local farmer, comes out of the bank with John J. Pettit, the bank president. Hank is slowly counting a wad of money that he has just withdrawn.

PETTIT

What's your hurry to get outa town? There's plenty of time before the show starts.

HANK

(still counting)

I aim to be right up in front when they fire that gun, Muley. You know what they said - first come, first served.

Hank moves towards a wagon tied at the curb where his wife and two kids are waiting. Pettit following.

PETTIT

Hello, there Sarah.

(she greets him; then to Hank)

Anything particular you got your eye on, Hank?

HANK

You bet I have. Hundred and sixty acres right outside the new capital.

PETTIT

Guthrie? We'll be doin' business together again, then. That's where I'm goin'.

Hank has finished his laborious counting.

HANK

Shouldn't I havin' some interest comin'?

PETTIT

(chagrined)

I plumb forgot.

(he reaches in his vest pocket, brings out a purse, opens it and counts out some money)

There you are. Two dollars and seventy-three cents.

Hank counts it, gets in the wagon.

PETTIT

See you in Guthrie.

(CONTINUED)

HANK

So long.

Pettit exits on back into the bank.

2B GROUP SHOT - in wagon. Hank and family. His oldest son, who has been listening, pipes up:

TIM

Why do we have to leave, Dad?
Why can't we just stay on here
and keep the place we have?

HANK

Agin the rules, son. Everybody
has to start off even, oldtimers
an' newcomers alike.

TIM

An' we won't be comin' back?

HANK

Nosirree. Everything's movin'
south, even the railroad. A few
days and Braxton'll be nothin' but
a ghost town.

As the wagon moves on it reveals a crudely lettered
guide post:

"NEW TERRITORY BORDER - 20 MILES"

We HOLD ON THIS, then

DISSOLVE OUT

DISSOLVE IN

EXT. OPEN COUNTRY - NIGHT (PROCESS)

3 Just across the stream that marks the border between Indian territory and the new settlement land. Lights of various campfires strung out along the banks of the stream dot the darkness. In f.g. is Hank's wagon. His wife is cleaning the dinner dishes; as Hank passes hauling some water from the stream he calls in to the boys, in bed in the back of the wagon.

HANK

Hey, you kids -- go to sleep, now..

DONALD

Papa - Tim had a fight today.

TIM

Shut up, you little tattletale.

DONALD

(to Tim)

You licked him. It's not tattling when you lick him.

Hank lowers his voice so his wife won't hear.

HANK

What were you fightin' about?

TIM

Kid in the next wagon called us a name. He said we was "Sooners."

HANK

That's all right, son. Everybody who lived over there before it was white man's territory are called "Sooners."

TIM

You mean I shouldn't a hit him?

HANK

(smiling)

Depends on how he said it.

DONALD

He said his folks were "Boomers." What are they?

HANK

"Boomers" are folks that just come boomin' in from all over for the land rush.

DONALD

Are they as good as us "Sooners"?

(CONTINUED)

HANK

A man ain't made better'n another
by where he lived or how long he
lived there. We're all startin'
out new together -- every man ownin'
his own land and every man his own
boss. It's what you make of that
that counts.

(rumples the
kids' hair)

Now git on to sleep afore I call
your maw.

He exits.

DISSOLVE

PROCESS

4 LONG SHOT FROM A RISE IN GROUND - overlooking the whole
long line of friendly, twinkling campfires, stretching
up along the stream bed as far as we can see.

5 REVERSE ANGLE - on the six riders. The same ones we
saw in the opening shot. They are sitting their horses
at the top of the rise, looking out over the camp sites.
They have ridden a long way; they are tired and dusty.

They are: George Mason, Billy the Kid, a man known as
the Sundance Kid, and the three Younger brothers --
six of the most notorious outlaws of their time.
Although they differ in appearance and temperament they
share one thing in common: Each has a price on his
head.

Cole, Jim and John Younger could pass as ordinary
cowhands. George Mason looks almost clerical in
appearance, while Billy the Kid, the youngest of them,
is gay and carefree. Only the Sundance Kid would make
you hesitate at first sight to let him get in back of
you in a dark alley. He is not bad looking, but there
is sullenness about his mouth and eyes.

BILLY THE KID

Let's mosey on down there. I could
sure use a real cup of coffee for a
change.

COLE YOUNGER

What do you want to do, Billy --
stir up a posse?

BILLY THE KID

Don't be an old lady. Nobody
knows us way out here.

JIM YOUNGER

Let's keep it that way.

JOHN YOUNGER

Yeah.

BILLY THE KID

(good-naturedly)

You brothers sure stick together,
don't you?..

SUNDANCE KID

Cut the gab. We've got a
long ways to go.

Billy looks at the unsmiling Sundance Kid speculatively.

BILLY THE KID

(to Sundance Kid)

You know, Sundance, those pictures
of you in the post office don't do
you justice. They don't show your
smile.

SUNDANCE KID

Your jokes are gonna get you in
trouble some day.

BILLY THE KID

(calmly)

Not with you.

Sundance flushes; it is apparent that these two don't
hit it off too well. But Sundance doesn't call the
unconcerned Billy. Instead he turns his horse and
rides off. Billy gives a last look over his shoulder
at the camp sites and then follows off after the others.
As the darkness swallows them up, we

FADE OUT

FADE IN

EXT. OUTLAW CAMP - DAYBREAK

6 A shelter between some protecting boulders. They are
saddling up, extinguishing their campfire, etc.,
preparatory to resuming their journey. As George Mason
is blanketing his horse, he looks off and sees:

7 LONG SHOT - of a rider, from the outlaw's angle, riding
fast across the open country towards their camp. The
distance is too far for any further identification.

8 BACK TO OUTLAWS. They are all watching the approaching
rider; not excited, but alert, ready for action. The
Sundance Kid draws his rifle from its saddle-holster.

COLE YOUNGER

Wait a minute. This should be
Doolin. He's due now.

(CONTINUED)

8 (CONTINUED)

SUNDANCE KID

That ain't Doolin. He couldn't
ride like that if you tied him on.

9 LONG PAN SHOT - of the rider, as the horse approaches
and gallops up the slight grade to their shelter.

10 GROUP SHOT of outlaws - waiting, as we hear the
hoofbeats approach. It will be too bad for the law if
that's who is coming. Then suddenly we see their
expressions change from alertness to incredulity and
amazement, as if they are seeing an apparition.

11 REVERSE ANGLE - on the rider, coming between two
boulders into their shelter. It is a girl. She is
dressed in jeans, boots and buckskin jacket, and her
hair is pulled tight under her wide hat - but she is a
girl, around 20, to be exact, and pretty, for all the
severity of her outfit. She is called CHEYENNE. She is
very matter-of-fact as she pulls to a stop before the
surprised outlaws.

SUNDANCE KID

Hey, it's a girl.

CHEYENNE

Mornin', boys.

(she looks around
at them. They are
still staring)

What's the matter. Didn't you
ever see a girl before?

SUNDANCE KID

Who are you?

CHEYENNE

The name's Cheyenne. Bill Doolin
sent me. He's my uncle.

(she slips easily
out of the saddle)

I've been riding since two this
morning. I'll answer any more
questions over a cup of coffee.

The outlaws still can't figure her out, all except the
senior member of the Younger clan.

COLE YOUNGER

I've heard Bill speak of you -- only
I thought you was a little kid.

CHEYENNE

I was once.

Cole smiles, offers his hand.

(CONTINUED)

COLE

I'm Cole Younger.
(introducing)
Those are my brothers, John and
Jim...

CHEYENNE

I know.
(turning to
each one)
You're Billy the Kid -- You must
be George Mason -- and the Sundance
Kid. Uncle Bill's told me about you.

JIM YOUNGER

(hands her cup
of coffee)
Here you are.

CHEYENNE

Thanks.

COLE YOUNGER

What's on Bill's mind? He didn't
explain nothin' in his letter --

CHEYENNE

He will when you see him. Right
now he's got his eye on a little
bank in Braxton. That's why he
sent me, instead of comin' himself.

GEORGE MASON

You mean we rode all this way just
to knock over a small-town bank?

CHEYENNE

This is only the beginning. It's
the whole new territory he's after.
But he wants to get this bank for
a stake before it moves. We've
been watching. Everybody's closing
their accounts. It's chuck full of
cash. We're going to --

SUNDANCE KID

Wait a minute. You said 'we' --?

CHEYENNE

That's right. Any objections?

SUNDANCE KID

Yeah. Bustin' banks is men's work.

CHEYENNE

Belle Starr did all right.

(CONTINUED)

SUNDANCE KID

You ain't Belle Starr.

CHEYENNE

I can take care of myself.

SUNDANCE KID

Maybe you can, maybe you can't.

CHEYENNE

Suppose you make your complaint to
Uncle Bill.

COLE YOUNGER

Does he figure you in on this?

CHEYENNE

Course! We've got it all worked
out.

COLE

(to Sundance Kid)

If it's okay with Doolin it's
okay with me. This is his show.

CHEYENNE

(finishes her coffee)

Let's go, then --

(glances at
Sundance Kid)

All that's goin'.

BILLY THE KID

(grins at her)

It'll be a pleasure.

He starts to hold the bridle of her horse for her.
Instead of waiting she vaults lightly into the saddle
without aid.

CHEYENNE

I told you, I can take care of
myself.

She rides off. The bandits ride off after her as we

DISSOLVE OUT

DISSOLVE IN

EXT. OPEN COUNTRY - DAY

12 FULL SHOT. The sun is higher now; several hours have elapsed. The seven figures are seen riding along the crest of a ridge, heading towards Braxton.

13 CLOSER GROUP SHOT - Looking off, they pull up as they see a ranch in the distance.

BILLY THE KID

What's all the commotion over there?

14 LONG SHOT - of Vance Cordell's ranch, in the distance; ranch house, barns, outhouses and corrals. Cattle are visible, being driven in from the range; and horses and buckboards are tied up outside the ranch house. A fine layer of dust hangs over the place.

15 BACK TO GROUP SHOT OF OUTLAWS - looking off at the ranch.

CHEYENNE

All the ranchers have to move out too. That place belongs to a fellow named Vance Cordell. I read in the paper he was havin' an auction.

COLE YOUNGER

(trying to place it)
Vance Cordell. I know that name...

CHEYENNE

Uncle Bill says he used to be a Texas Ranger.

COLE YOUNGER

That's it. I remember him...

There is a certain amount of respect in his voice as he says this.

BILLY

Friend of yours?

COLE YOUNGER

(with a half smile)
Not exactly.

They ride off down the other side of the ridge, to stay out of sight.

DISSOLVE OUT

DISSOLVE IN

EXT. CORRAL - VANCE CORDELL'S RANCH - DAY

- 16 The cattle auctioneer is mounted on a wagon. In the wagon are a chair and table at which the auctioneer's clerk sits, recording the sales. Various bidders and kibitzers are grouped around the wagon as the auctioneer rattles off his sing-song spiel:

AUCTIONEER

Gentlemen, this is the only legal way you can steal these cattle from Vance. It's like robbery without havin' to use a forty-five. What am I bid for the finest herd north of the Panhandle?

- 17 TWO SHOT - VANCE AND MADGE...off by themselves at the edge of the corral, leaning against the fence listening to the progress of the auction. Madge is in her middle twenties, attractive, with a quiet maturity of looks and manner. From o.s. comes:

AUCTIONEER'S VOICE

Who'll start the bidding? What do I hear?

MAN'S VOICE

Sixteen dollars a head.

AUCTIONEER'S VOICE

Sixteen dollars I hear. Who'll make it twenty?

2ND MAN'S VOICE

Eighteen--

AUCTIONEER'S VOICE

Come, come, gentlemen...we're selling cattle, not chickens. Let's not be insulting --

3RD MAN'S VOICE

Nineteen a head --

While this has been going on, Vance has let his gaze wander around the place, as if saying a silent goodbye. Madge is watching him. Finally he meets her eyes, snaps out of it and grins.

VANCE

Let's get away from here before he talks me into bidding on my own cattle.

CAMERA FOLLOWS THEM as they leave the SOUND of the auction, walking towards the ranch house.

(CONTINUED)

VANCE (cont'd)

If he gets them up to three
dollars a head I'll be satisfied.

MADGE

Will you...?

VANCE

Sure. That's a fair enough price.

MADGE

I don't mean that.

VANCE

You know what you are, Madge?
You're a worrier.

MADGE

It's worth worrying about, to be
sure we're right. I don't want to
get out to California and then feel
that you only did it to please me --

Vance stops, turns her around so she has to face him.

VANCE

Look. We're not kids at our first
box supper. We're old enough to
know our own minds. You stick to
your promise to marry me and I'll
be satisfied wherever we live.

MADGE

Dad tells me I act more like a scared
old maid than a widow with a growing
son. Maybe he's right -- all I know
is that I want my boy to grow up in a
peaceful, orderly country.

VANCE

You've got that coming to you. Only
I'm afraid no country'll stay
peaceful long after he's there.

(this has the desired
effect of snapping her
out of it. She smiles
up at him)

That's better.

They are interrupted by a call from o.s.

GRAY EAGLE'S VOICE

Oh, Boss ---

The Indian enters. He is middle-aged, dressed in the
usual cowhand fashion.

GRAY EAGLE (cont'd)

They want you back at the auction.

(CONTINUED)

VANCE

All right.

(to Madge)

You better go on back to town
before your dad gives his bank away.
I'll see you when this is over.

(to Gray Eagle)

Get Mrs. Allen's buggy, will you,
and round up Johnny --

GRAY EAGLE

Sure.

Vance exits. Madge turns to the Indian.

MADGE

Where are you going after Vance
leaves, Gray Eagle?

The Indian shrugs.

GRAY EAGLE

Don't know. Maybe I'll come to
California.

MADGE

We'd like that.

Gray Eagle smiles at her.

GRAY EAGLE

I'll get the buggy.

EXT. OUTSIDE AUCTION RING - DAY

18

As Vance approaches the corral he is hailed by two men
who drive up in a buggy. They are Judge Harper and
Wade Templeton, the newspaper publisher. Vance greets
them:

VANCE

Hello, Judge - what brings you
gentlemen this far from Braxton?
Looking for some bargains in beef?

JUDGE HARPER

I'm just along to keep Wade out
of trouble.

Templeton pulls a scroll of paper out of his pocket.

WADE

My paper's circulating a petition,
Vance. When we get enough signatures
we're going to send it to Congress.

VANCE

Still fighting, eh, Templeton?

(CONTINUED)

WADE

You bet I am. And you ought to be with us. Look what this fool idea's doing to you. Sixteen thousand acres of grazing land, and you've got to give it up so they can cut it into farms.

VANCE

If people want to settle a country they've got to have land to do it on.

WADE

Let 'em settle somewhere else. There's plenty of other land around.

VANCE

Any strip of government took, there'd be complaints. Something had to give, and we're it.

WADE

Well, I'm not giving up till that gun's fired.

Madge, driving her buggy, with her six-year-old son Johnny with her, pulls up beside them for a moment to greet the three men.

WADE (cont'd)

Can't you pound some sense into this fellow's head, Madge?

MADGE

I like him the way he is.

JUDGE HARPER

When are you two getting married?

VANCE

As soon as we get her father settled in Guthrie.

JUDGE HARPER

You know, a Federal judge out here numbers among his privileges the right to perform marriage ceremonies.

VANCE

It's a deal, Judge.

(CONTINUED)

JUDGE HARPER

It better be. If I hear of you two
being married by anybody else I'll
have it declared unconstitutional.

MADGE

We wouldn't want that to happen.
See you later, Vance.

JOHNNY

(to Vance)

Ain't you gonna kiss her, like you
do when I'm not around?

MADGE

Johnny!

This strikes everybody but Madge and Vance as
hilariously funny. Vance gets a little pink around
the ears but grins.

VANCE

You know, Johnny, that's a good idea.

He makes for the buggy as if to do it. Madge, pleased
but embarrassed, blows Vance a kiss and drives off. As
the Judge gathers up the reins to proceed on their way,
he leans down and says in a confidential stage whisper
to Vance:

JUDGE HARPER

If I know women, it's two to one
she put Johnny up to that.

With a big wink he clucks to the horses and they drive
off, leaving Vance smiling after them as we

DISSOLVE

INT. BANK - DAY

18A Madge is behind the combination teller-cashier all-
purpose cage. On the other side is a no-good old crony
of Pettit's; he is wrangling with Madge over fiscal
policy.

MULEY

Your Dad's president of this here
bank, ain't he? He runs it,
don't he?

MADGE

(patiently)

That's got nothing to do with it,
Mr. Wilson. There are certain
rules --

MULEY

The president makes the rules,
don't he?

(CONTINUED)

MADGE

Yes, but --

MULEY

Well, I want to see the president,
then.

MADGE

(sighs)

Very well.

She exits, Muley following.

19

OUTSIDE PETTIT'S OFFICE. "JOHN PETTIT, PRIVATE," is painted on the door, but the word "private" is crossed out and beneath it is painted, "COME IN." Madge and Muley come into scene.

MADGE

I'll see if he's busy.

MULEY

I can wait till he ain't.

He looks around for a place to spit, but there is no receptacle.

INT. PETTIT'S OFFICE - DAY

20

A very cluttered room, featuring, among other things, a grandfather's clock against one wall. Pettit is strapping on his gun belt.

PETTIT

Make it quick, daughter. I got
to go meet the train.

MADGE

(primly businesslike)

Muley Wilson's outside, Dad. He wants to borrow money. I explained to him that we can't loan money without proper collateral, but he wouldn't take my word for it.

PETTIT

(grunting)

No collateral, huh?

(belligerently)

You did absolutely right. This here institution is a bank, and it's going to be run like one. Bring him in here. I'll tell him.

Madge opens the door.

(CONTINUED)

MADGE

Will you come in?

Muley enters. Pettit glares at him. As Pettit talks, Muley is looking around for a cuspidor.

PETTIT

What's the matter with you,
Muley, running around trying to
borrow money without collateral?

MULEY

Well, I --

PETTIT

(interrupting,
to Madge)

You better get back to the
cashier's cage, daughter.

He more or less shoos Madge out the door and closes it
behind her.

PETTIT (cont'd)

(raising his
voice for
Madge's benefit)

Don't you know that a bank, Muley,
is an institution that will lend
money to a man upon his furnishing
absolute proof that he don't need
to borrow it in the first place.

(lowering his
voice)

How much do you want?

MULEY

I kinda need \$300.00.

PETTIT

(indicates
cuspidor)

Over there.

Muley lets fly accurately.

PETTIT (cont'd)

What do you need the money for?

(CONTINUED)

WILSON

Got to get me a wagon and some new farming equipment to make the Run.

PETTIT

How long have I known you, Muley?

MULEY

Nigh on to three years, John.

Pettit, back at his desk, opens a drawer and fishes out three one-hundred dollar bills. He pushes the money toward Wilson.

PETTIT

There's \$100.00 for every year I've known you. You can have it on one condition!

MULEY

Anything you say, John.

PETTIT

See to it that you settle in Guthrie. If I catch you making eyes toward Oklahoma City, I'll shoot you like I would a coyote.

MULEY

Oh, I got my mind set on Guthrie all right.

(picking up the money)

Thanks a lot, John. Your daughter kinda had me worried for a minute.

PETTIT

Madge has got a lot of new-fangled notions about bookkeeping and chattel mortgages and promissory notes. She'll get over it in time.
(shrewdly)

There's not much point in all this writing in books when a lot of people you do business with can't write themselves. Can you write, Muley?

MULEY

Sure, John --

PETTIT

(handing him a pencil and piece of paper)

Write, "I owe you \$300.00" and sign your name.

Muley reacts -- then does so.

EXT. MAIN PART OF THE BANK - DAY

- 21 MED. FULL SHOT. Madge is busy in the cashier's cage as Muley Wilson comes from Pettit's office and exits. The satisfied expression on his face causes Madge to glance suspiciously toward her father who emerges shortly afterwards. Pettit beats her to the punch.

PETTIT

The nerve of that Muley Wilson.
I told him a thing or two.

(changing the subject)

Where's Johnny? If he's gonna ride
shotgun with me he'd better hustle.

MADGE

He's waiting in the buckboard.

Pettit moves toward the rear entrance. Madge calls
after him:

MADGE (cont'd)

Did you give him bills or coin?

PETTIT

Bills.

Realizing he has been tricked, he stomps out.

DISSOLVE

EXT. STREET - IN FRONT OF BANK - DAY

- 22 Johnny is sitting in the buckboard, an old deer gun over his knees, as Pettit busies himself with the traces before getting in.

PETTIT

Speakin' of ice cream, Johnny, did
I ever tell you --

JOHNNY

We weren't speakin' of ice cream.

PETTIT

You just said ice cream, didn't you?

JOHNNY

Yeah, but --

PETTIT

(firmly)

All right, then. Speakin' of ice
cream, did I ever tell you about the
time I rode twenty-six miles in the
scorchin' heat into Lawrence, Kansas,
to fetch a freezer-full of ice cream
for your grandmother when we was
courtin'?! She sure was fond of
ice cream, your grandmother.

(CONTINUED)

JOHNNY

(reminding Pettit)

The ice cream would have melted
if it was scorching hot, Grandpa.

PETTIT

Melt! Johnny, the weather in
Kansas was so changeable, that
before I got halfway back to the
house, it blew up such a blizzard
I darn near froze to death. The
thermometer went so far down below
freezing I'd of frozen stiffer than
an Injun's upper lip - except for
one thing that saved my life.

He looks at Johnny expectantly. The boy gives no
reaction.

PETTIT (cont'd)

Well - aren't you gonna ask me
what that one thing was?

JOHNNY

(patiently)

It was probably so much colder
than the ice cream, Grandpa,
that you just snuggled up close
to the freezer and kept warm.

Pettit gives Johnny a long, hurt look at having the point
of his story taken away from him.

PETTIT

(reproachfully)

Johnny, if you don't look out,
you're gonna grow up to be like
your mother. Giddap!

They drive on out of the scene.

23 LONG SHOT - the train, whistling for the station.

24 MED. FULL SHOT - street. The town buzzes with
excitement. The arrival of the Santa Fe train is the big
event of the day. Ranchers, cowhands, storekeepers,
etc., gossiping excitedly, begin to move toward the depot.

EXT. DEPOT - PLATFORM - DAY

25 FULL SHOT. The small Santa Fe train comes rocking and
hissing down the track. The townspeople clear the way
as the engine steams to a halt. The depot agent is in
the f.g., with orders which he passes up to the engineer.

INT. DEPOT - DAY

26

CLOSEUP of the lock in a door marked, "DEPOT AGENT - KEEP OUT." A key is inserted in the lock and a man's hand turns it. CAMERA FULLS BACK to reveal the agent about to enter his office. Pettit and Johnny come into the scene.

PETTIT

(meaningly)

Leslie - me and Johnny here have
come for a certain express package -
'bout so long --

(he indicates

with his hands)

An' about so wide; sent from a
certain bank in Missouri to a
certain bank here in town.

LESLIE

(catching on)

Oh - sure, John. Up in the
express car.

He leads the way out of the shot.

EXT. DEPOT PLATFORM - DAY

27

MED. SHOT - the agent, Pettit, and Johnny in the f.g.
The agent raps on the express car door, giving a secret
signal.

AGENT

(calling)

Open up, Joe.

28

MED. GROUP SHOT - the agent, Pettit and Johnny, as the
door slides open and Joe is revealed, armed.

AGENT

Gimme that package for the Bank
of Braxton.

Joe disappears for a second and returns with the
package. He hands the agent a receipt for Pettit to
sign.

AGENT (cont'd)

(indicating)

Sign right there, John.

Pettit signs the receipt and turns away.

PETTIT

Come on, Johnny.

CAMERA PANS the two as they walk quickly to the
buckboard in the b.g., climb aboard and drive away.

29 CLOSE SHOT - the telegraph instrument. The key is clocking urgently. CAMERA PULLS BACK to reveal the agent entering the office, and locking the door behind him. He crosses to the telegraph key - gives his call signal, and begins to receive a message. With mounting excitement he begins to write down the message.

INSERT Of the MESSAGE as he writes:

"John Pettit - Bank of Braxton.
Be on lookout for outlaws,
believed heading for Braxton.
Reported to be Younger brothers,
Billy the Kid, Sundance Kid and
George Mason. A. Mathews,
Adjutant Major, 2nd U.S. Cavalry."

BACK TO STATION AGENT - as he finishes the message, rips it off the pad and gets up to deliver it, he sees Cheyenne standing by the door.

CHEYENNE

Hello.

AGENT

How'd you get in here?

CHEYENNE

Through the door.

AGENT

(puzzled)

What do you want?

CHEYENNE

I'd like you to walk over to that broom closet and get inside.

AGENT

Broom closet - ?

CHEYENNE

Please.

She is backing up her politeness with a .45, trained right on his stomach. He starts to raise his hands.

CHEYENNE (cont'd)

(coming towards him)

Just turn around and walk natural.

The agent turns, walks slowly to the closet. As he opens the door he hesitates.

CHEYENNE (cont'd)

Keep going.

(as he steps inside)

Thank you.

(CONTINUED)

With that she brings the barrel of her gun down across his head. As the agent falls she locks the door behind him and hurries to the telegraph key. In response to its clicking, she taps out an "Okay - signing off" - message. On the pad is the carbon copy of the message the agent took. She tears it off the pad and inserts it in an envelope. As she is rising, a voice hails her from outside the ticket window.

MAN'S VOICE

I'd like a ticket to St. Joe,
please.

Cheyenne calmly crosses from the door to the ticket rack by the window. The customer is a stocky, bland-looking man in his late forties. He is carrying a valise.

CHEYENNE

(sotto voce, as
she selects the
proper ticket)

We gotta move fast, Uncle Bill.
They picked up the trail.

DOOLIN

(lowering his
voice)

Posse?

CHEYENNE

(low voice - punching
the ticket)

Army.

(aloud)

That'll be twelve dollars and
sixty cents.

Doolin pays the money and turns away into the crowd.
Cheyenne pockets the money and hurries from the office.

DISSOLVE

INT. BANK - DAY

30 CLOSE SHOT - CLOCK...showing just a minute to 3.
PANNING DOWN we see Madge just finishing paying off
a withdrawal. The woman takes her money and starts
out.

WOMAN

Tell your father I'll see him in
Guthrie, soon as he gets his bank
started.

MADGE

He'll be delighted.

As she starts to close the wicket Cheyenne comes up.

(CONTINUED)

CHEYENNE

I have a telegram for the Bank of
Braxton.

MADGE

I'll take it.
(glances at Cheyenne)
You're new here, aren't you?

CHEYENNE

Yes, this is my first job here.

As Madge looks at the telegram a look of concern comes
over her face.

MADGE

Excuse me.

She exits towards her father's office.

INT. PETTIT'S OFFICE - DAY

31 Pettit stands facing six visitors whose backs are to
the CAMERA, further protected from view by the high
backs of their chairs. He is giving them a sales talk.

PETTIT

Yes sirree bob, if you gentlemen
are gonna settle near Guthrie you
won't make no mistake bankin' with
John J. Pettit. Ask any of our
depositors. We paid out over ten
thousand today an' we'll pay twice
that tomorrow before we close up
for good.

Madge enters with the telegram.

MADGE

Excuse me, Dad, but I think you
ought to see this.

He takes the telegram from her.

PETTIT

Very interesting. Says we can
expect a visit from some of the
country's leadin' outlaws. Hmmm...
(reading aloud)
Billy the Kid....

32 GROUP SHOT - ON HIS VISITORS - showing for the first
time that they are the outlaws, CAMERA PICKING UP each
one as he names them.

PETTIT'S VOICE

...the Younger brothers...George
Mason...and the Sundance Kid.

33 BACK TO PETTIT - as he finishes. He crumples the
telegram disdainfully in his hand.

(CONTINUED)

PETTIT

Let 'em come. We're ready for 'em. They won't get nothin' but trouble here.

BILLY THE KID

That kind of talk sure impresses us, Mr. Pettit.

MADGE

(to Pettit)

I'll go finish closing up.

As she starts back across the room the Sundance Kid rises to block her path.

SUNDANCE KID

Don't go yet. The meeting's just getting started.

Madge senses vaguely that something is a little off center, but before she can answer one of the others says to her father:

COLE YOUNGER

You said you were ready for the outlaws.

PETTIT

Darn right.

MADGE

I'm sure these gentlemen aren't interested, Dad --

COLE YOUNGER

We sure are, ma'm.

PETTIT

Of course they are. If they're gonna be depositors they got a right to know their money's safe.
(he has crossed to the corner of the room where a lamp hangs from the ceiling)

You see this lamp? Well, that rope runs right on up through the ceiling to a bell. You can hear it all over town. It means, grab your gun and come a-runnin'.

His smile of triumph suddenly is replaced by a look of consternation. Slowly his hands are raised above his head.

34 REVERSE ANGLE - His visitors are on their feet, covering him and Madge with very efficient-looking pistols.

PETTIT

You mean you're -- you're --

COLE

You catch on fast.

BILLY THE KID

That's quite a gadget. Too bad
we won't be seein' it work.

COLE

(all business now;
to Billy)

Cover the front door.

(to Pettit and Madge)

You two keep quiet and nobody'll
get hurt. We're after that express
package that came today.

SUNDANCE KID

And any loose cash you got lyin'
around.

MADGE

(to Cole)

Those were bonds. They aren't
negotiable -- they wouldn't do
you any good --

Cheyenne speaks from the doorway.

CHEYENNE

Nice try, but it won't work. We
can cash 'em, all right.

(she motions with
her gun)

Get in there, Sonny.

A scared Johnny enters the room.

MADGE

Johnny!

JOHNNY

I ain't scared, Ma.

COLE

Watch 'em, Jim.

(to the others)

Come on --

As they start out --

INT. BANK - AT BIG SAFE- DAY

35

As Bill Doolin twirls the dials, his body blocking our
view of the safe, listening and feeling for the tell-
tale click of the plunger. His empty valise is on the
floor beside him. He swings the big door open as
Cheyenne comes up.

(CONTINUED)

DOOLIN

(disdainfully)

Cracker-box...

(to Chéyenne)

Clean it out. The bonds must be
in there.

He exits; Chéyenne starts going through the various
compartments.

- 36 SHOT BEHIND TELLER'S COUNTER. Several of the bandits
are rifling the cashier's drawer. One of the little
drawers is locked; the bandit cracks the little lock
with the barrel of his pistol, opens the drawer and
starts taking the cash out.
- 37 LOBBY OF BANK - Empty of customers. Billy the Kid and
the Sundance Kid posted, out of sight of the street,
covering to see that nobody interrupts.
- 38 PETTIT'S OFFICE - Jim Younger has made himself
comfortable in one of the chairs as he negligently covers
the three of them.

JIM

Relax, folks -- we'll be outa
here in five minutes.

We see Pettit glance covertly towards the alarm rope.
Arms still raised, he catches Madge's eye, glances
towards the rope and nods to her, indicating by moving
his lips swiftly but silently what he wants her to do.
She catches on.

MADGE

(talking to distract
Jim's attention)

We're not armed. Can't we lower
our hands?

JIM

Sure.

(motions with
his pistol)

Have a seat.

MADGE

(does so)

Sit down, Johnny.

(to Jim)

You won't get away with this, you
know.

JIM

Don't worry about us, lady.

(CONTINUED)

All this time, Pettit has been surreptitiously easing back towards the rope. Now suddenly he makes a dive for it. Madge and Johnny jump to their feet as Pettit's reaching hands grab the rope, give a big pull -- and it comes down loose and dangling..leaving him looking and feeling rather foolish with the loose rope draped around his shoulders. During all this Jim Younger has not even bothered to take his feet down off the table, merely regarding Pettit calmly.

PETTIT

(brightly)

I thought mebbe you might be wantin' it to tie us up with ..

JIM

Thanks.

(he rises)

Turn around.

As he is about to take one end of the rope in his hand, Johnny suddenly bolts through the door. As Jim turns to throw a shot at him Pettit knocks his arm up. Jim slugs the old man but Johnny is now on his way.

39 SHOT OF REAR OF BANK. The Sundance Kid comes in to Cheyenne who is rifling through the various compartments of the safe looking for the bonds.

SUNDANCE KID

Hurry it up --

They hear Jim Younger's shout and look up just in time to see Johnny scooting for the rear stairs. As Sundance goes for his gun, Cheyenne grabs his holster, jamming it.

CHEYENNE

Big Man! Shooting Kids!

One of the Bandits takes off after Johnny.

40 SHOT OF REAR STAIRS. Sundance, starting up the stairs, stops as he hears from the roof above the loud pealing of the bell. He hurries back down, anxious now only to get the hell out of there.

EXT. DEPOT - DAY

41 FULL SHOT. The train crew is leisurely climbing aboard. There are noisy ad lib goodbyes from friends and relatives to the passengers leaving Braxton. The NOISE of the engine partially drowns out the distant RINGING of the alarm bell.

42 MED. SHOT - favoring the conductor.

CONDUCTOR

All aboard!

The engine bell begins to CLANG loudly.

INSERT CLOSE SHOT of engine bell RINGING.

INSERT CLOSE SHOT of alarm bell RINGING.

43 LONG SHOT DOWN the Braxton Street TOWARD the bank. There is some reaction from the few people who are not at the depot.

44 FULL SHOT. The train begins to pull slowly out of the station. The crowd waves merrily to departing friends.

45 MED. GROUP SHOT. O.s. the alarm bell can now be heard RINGING sharply and distinctly above the engine bell. Suddenly, some faces in the crowd begin to react.

FIRST MAN

Hey -- that's the bank's bell!

FIRST WOMAN

The bank's bein' robbed!

46 FULL SHOT. There are loud ad lib cries of consternation, and the crowd swarms down the street toward the bank.

47 SHOT OF Lobby of Bank - Billy, the lookout, sees the townsfolk approaching down the street.

BILLY THE KID

Here they come -- !

He swings open the door and the outlaws rush outside to their horses - all but Cheyenne. Doolin stops at the door.

DOOLIN

Where's Cheyenne?

48 SHOT AT SAFE - Cheyenne is hurriedly stuffing the bonds into the bag.

CHEYENNE

I'm coming!

49 SHOT outside the bank - The townsfolk are still far enough away to give the outlaws a getaway. They mount and ride off, exchanging shots with the approaching citizens. Cheyenne, last, is just far enough behind to face being cut off. The townsfolk are closing in as she gallops off after the others.

INT. PETTIT'S OFFICE

- 50 Pettit rushes to the grandfather's clock (which shows the time as 3:30), opens the door enclosing the works and reveals a long-barreled rifle within. As he runs across to the window with the rifle the cuckoo pops out of the clock and squawks once. From force of habit Pettit pulls out his own watch and checks with the clock; then he goes on to the window and draws a bead.
- 51 SHOT OF STREET - from Pettit's ANGLE ...the outlaws racing out of town. George Mason sees him sighting the rifle, shoots over at him.
- 52 CLOSE SHOT - Pettit... Mason's shot comes close. Pettit squeezes one off at him.
- 53 SHOT OF STREET - George Mason tumbles from his saddle.
- 54 ANOTHER ANGLE - IN THE STREET - as Cheyenne sees that her escape after the rest of the outlaws is going to be cut off. She whirls her horse and gallops off in another direction.
- 55 ACTION SHOT - as Cheyenne speeds to get away. Just before she disappears around a corner she slumps in the saddle, as if wounded. Then she disappears from sight, as we

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RETURN OF THE BADMEN

PART II

FINAL

DISSOLVE IN

EXT. VANCE'S RANCH - DAY

56 FULL SHOT - It is empty and deserted now. He rides out the gate towards Braxton.

57 FULL SHOT - Cheyenne...limp and semi-conscious as she slumps over in the saddle...her horse carrying her away from town. The valise she took from the bank is strapped to the pommel of the saddle.

58 CLOSE SHOT - Vance. He sees her horse in the distance, gallops off to intercept it.

59 RUNNING SHOT - as Vance approaches the other horse. Cheyenne is weaving in the saddle, almost out. Pulling alongside, he reaches out, takes the reins of her horse, and swings the two horses back towards the ranch at a gallop.

DISSOLVE

EXT. RANCH HOUSE - DAY

60 Vance dismounts and catches Cheyenne in his arms as the last of her strength gives out.

EXT. STABLE - DAY

61 Gray Eagle is boarding up one of the windows.

VANCE

Hurry into town and find Doc Peters.
I need him out here - quick.

Gray Eagle beats it into the barn for his horse.

DISSOLVE

INT. RANCH HOUSE - DAY

62 Vance deposits Cheyenne gently on the bed. As he does so her broad-brimmed hat drops off and her hair falls loose on the pillow. This is our first look at her this way, and her long, feminine hair makes quite a softening change in her appearance. Vance is startled for a moment as he looks down at her; then he quickly takes out his knife and rips open the left sleeve, which shows a dark red stain near the shoulder. As he takes out his handkerchief and wads it in to a compress, we--

DISSOLVE OUT

DISSOLVE IN

INT. RANCH HOUSE - DAY

63

As Vance comes back into the room the first thing he sees is the bed - empty. Then from behind the door, Cheyenne's voice:

CHEYENNE

(o.s.)

All right, cowboy -- don't move.

She steps out, weak but determined, holding a gun on him. Her crudely bandaged left arm dangles uselessly. Vance stares at her in amused amazement, starts to take a step towards her.

VANCE

You'd better get back to bed --

CHEYENNE

I mean it, cowboy. Stay where you are -- and drop your gunbelt.

(menaces him with
the pistol)

Go on --

Vance unhooks it without undue haste.

VANCE

(good-naturedly)

Don't rush me -- and stop calling me "cowboy." I'm a retired rancher.

CHEYENNE

You'll be retired for keeps if you try anything funny.

VANCE

Why should I?

He drops the belt to the floor.

VANCE (cont'd)

You know, it's kind of unusual -- findin' a girl ridin' around with a bullet hole in her arm...

CHEYENNE

Never mind about that. Kick it over to me.

Vance does so. Cheyenne scoops it up.

VANCE

You'd better wait till the doctor gets here, if you know what's good for you.

(CONTINUED)

CHEYENNE

Turn around.

VANCE

(looks at her)

You've got a funny way of sayin' thanks.

CHEYENNE

I said turn around.

VANCE

You won't get far.

Vance obeys. Cheyenne comes forward, raising the gun to crack him over the back of the head.

64 CLOSE SHOT - Vance.

CHEYENNE'S VOICE

Sorry I have to do this --

There is a moment of silence, then the thud of a falling body as she collapses.

65 WIDER ANGLE. She is in a heap on the floor. Vance comes over to her, lifts her gently up and carries her back to the bed. This time he takes the precaution of removing the guns. He stands looking down at her a minute, then he goes out of the room.

EXT. RANCH HOUSE - DAY

66 Her horse is tied outside. Vance goes to it, opens the valise which is tied to the saddle. Inside there are bonds. He skims through them; they represent a sizeable chunk of dough. As he stands thinking this over --

DISSOLVE

INT. RANCH HOUSE - DAY

67 CLOSE SHOT - Cheyenne, in bed, asleep. She is wearing a man's pajamas, of which the left arm has been cut off, showing a neat, professional bandage. As the shade o.s. is raised the early morning sun slants in on her through the window, awakening her. She opens her eyes, then quickly closes them again.

68 WIDER ANGLE - in room. Vance has raised the shade. Doc Peters stands in the doorway. He is in his shirt sleeves. He has evidently spent the night there.

(CONTINUED)

DOC PETERS

Well, she's had a good sleep,
anyway. Don't look like no
wildcat now, does she...

VANCE

Gray Eagle's getting your breakfast
ready. I'll watch her awhile.

DOC PETERS

Call me if she wakes up.

He exits. As he closes the door behind him Vance turns
to the bed to find her regarding him with wide open eyes.

VANCE

Good morning, Cheyenne. How do
you feel?

CHEYENNE

You know who I am..?

VANCE

Doc Peters told me. The whole
territory's buzzing about the
holdup.

(comes over
to the bed)

So you're Bill Doolin's niece...?

Cheyenne, in quick alarm, struggles up on one elbow.

CHEYENNE

Did they - get Uncle Bill...?

VANCE

Not that slippery old codger.
(she sinks back,
relieved)

You're kinda fond of him, aren't
you?

CHEYENNE

(defiantly)

Yes, and I'm proud of it! I
wouldn't expect you to understand
that --

VANCE

Why not? I know Bill.

For a moment Cheyenne softens.

CHEYENNE

You do?

VANCE

Every peace officer in the southwest
does. Matter of fact, I liked
him, when we weren't on opposite
sides of the fence. (cont'd)

(CONTINUED)

VANCE (cont'd)
 (crosses over to
 raise the shade
 on another window)
 I can't say I like the way he
 brings up his relatives, though.

CHEYENNE
 (tough again)
 I do.

Vance crosses back to the bed, and stands looking down
 at her.

VANCE
 How old are you?

CHEYENNE
 None of your business.

VANCE
 (reflectively)
 You know, I think the best
 medicine for you might be a good
 sound spanking. It might jar
 some of those crazy, smart-alec
 ideas out of your head.

Cheyenne's eyes are defiant but just a little
 apprehensive as she glares up at him. She is not too
 certain that he won't do just what he threatens.

CHEYENNE
 You wouldn't dare --

Vance sits down on the chair beside the bed.

VANCE
 Look, kid -- there's nothing
 smart about being outside the
 law. It just means you haven't
 got the brains -- or the courage
 -- to keep in step with the rest
 of the people.

CHEYENNE
 We did all right yesterday.

VANCE
 Sure, you did great. You got a
 little quick money -- and a
 bullet hole in your arm. Next
 time you'll pick up a little
 more gold -- and a little more
 lead -- and pretty soon...if you
 play your cards right...you can
 be one of the richest people
 buried on Boot Hill.

CHEYENNE
 That's the chance you take.

(CONTINUED)

VANCE

That's right. Maybe you won't get killed. Maybe you'll live as long as your uncle....the way he does... half the time in jail, the other half in some hideout. That's a fine way for a young girl to spend her life.

For a moment the picture he paints does not sound very appealing. She doesn't weaken or soften but we get the feeling that maybe now she's selling herself as well as Vance on her setup.

CHEYENNE

I suppose you think I'd have more fun slinging hash somewhere six days a week.

VANCE

(shrugs)

Women have been known to get married and raise families...

(cynically)

if they don't rob banks.

CHEYENNE

Look, mister, let's break up the prayer meeting.

The SOUND of approaching horses is heard. Vance glances out the window.

VANCE

It's already broken up. Here comes a posse.

Cheyenne tries not to show her fright.

CHEYENNE

What are you going to do?

VANCE

(matter-of-factly)

Go see 'em, of course.

(stops at the door)

You might as well relax. There's no more guns around.

He exits .

EXT. RANCH HOUSE - DAY

69

The posse pulls to a halt outside the gate as Vance comes to meet them. They have been riding long and hard; they are dusty and their horses foam-flecked.

POSSE LEADER

We're lookin' for a girl outlaw -- part of the gang that robbed the bank.

(CONTINUED)

VANCE

What makes you think she's around here?

POSSE LEADER

She was headed this way, but we lost her trail.

2ND POSSE MEMBER

Carryin' a satchel-full of bonds, too --

VANCE

Thanks for the tip-off.

POSSE LEADER

Don't take no chances just cause she's a girl. She's tough as nails.

VANCE

(mildly)

I'll be careful.

3RD POSSE MEMBER

Let's water up before we move on.

VANCE

Help yourself, boys.

They move their horses over towards the water trough as Vance heads back for the house.

INT. RANCH HOUSE - DAY

70

Cheyenne watches him as he returns. She expects the worst.

CHEYENNE

(dully)

They're after me, aren't they..?

VANCE

(nods)

That's right.

CHEYENNE

(in a burst of anger)

Well, what are they waiting for!
Here I am --

She stops as the SOUND of hooves is heard again -- this time riding away. Looking out the side window she sees them leaving the ranch. She stares at Vance, who is standing by the window, gazing after them. He turns back, starts across the room.

(CONTINUED)

VANCE

I'd better call Doc Peters. He wants to take another look at that arm.

CHEYENNE

(slowly)

You're not going to turn me in..?

VANCE

I'm going to give you a break.

(her face starts

to light up)

I'm going to let you turn yourself in. You'll get off a lot easier.

CHEYENNE

(bitterly)

Thanks.

He exits, leaving an angry and frustrated girl.

DISSOLVE

EXT. HILL ABOVE VANCE'S RANCH - DAY

71 LONG SHOT - CAMERA SHOOTING FROM between some rocks, brush, or some sort of concealment. The ranch in the distance seems deserted.

72 REVERSE ANGLE - Cole Younger, Billy the Kid, and the Sundance Kid, lying on their stomachs, peering off at the ranch o.s. Their horses are tethered nearby on the reverse side of the slope. These men are hot; they don't take any unnecessary chances. They watch the ranch very carefully, searching for signs of occupancy.

COLE YOUNGER

Looks deserted, all right. She might be hidin' out there.

SUNDANCE KID

Maybe it's a trap.

BILLY THE KID

There's only one way to find out.

As he loosens his guns for instant action and gets up to go over to their horses, we

DISSOLVE

EXT. RANCH - DAY

73 As the three outlaws ride up and dismount outside the ranch house. Silent and alert, they spread out and move towards the house.

INT. RANCH HOUSE OUTSIDE BEDROOM DOOR - DAY

74 The Sundance Kid, gun in hand, moves cautiously to the door and flings it open.

INT. BEDROOM - DAY

75 Empty - the bed, however, shows that it has been occupied. On the table Sundance finds part of the sleeve that was cut away from her jacket. Sundance whirls around at a slight noise; it is Billy and Cole, bringing Gray Eagle with them.

COLE

He says she wasn't here.

SUNDANCE KID

He's a liar.

(shows the sleeve)

Look.

The other two outlaws turn to Gray Eagle menacingly.

BILLY THE KID

All right, -- let's hear about it.

Gray Eagle realizes that he has no choice. Still he won't tell them any more than is necessary.

GRAY EAGLE

She was here, but she left.

COLE

You mean Cordell took her away?

BILLY THE KID

They must be headin' back for Braxton.

SUNDANCE KID

We better catch 'em before he turns those bonds in...

BILLY THE KID

(laconically,
to Sundance Kid)

And Cheyenne.

COLE

(starting out)

Let's go.

(indicating
Gray Eagle)

We'll take his horse along.

Billy and Cole exit. The Sundance Kid stops at the door, turns and faces Gray Eagle.

76 CLOSE SHOT - Sundance Kid...looking at the Indian; his face as expressionless and as cold as a piece of ice.

77 CLOSE SHOT - Gray Eagle...as he realizes what Sundance intends doing. His stoical face doesn't change expression; only his eyes, as they glance down to Sundance's hip, show any emotion.

GRAY EAGLE

No --

EXT. RANCH HOUSE - DAY

78 Billy and Cole are about to mount their horses as three shots, very deliberately spaced, come over. They look at each other. Then Sundance comes out to join them, calmly holstering his pistol.

BILLY THE KID

(angrily)

You didn't have to do that.

SUNDANCE KID

No sense takin' any chances.

He rides off, the others following, as we

DISSOLVE

EXT. OPEN COUNTRY - DAY

79 Vance and Cheyenne - riding along on the way to Braxton. They ride along in silence, Cheyenne sullenly turning away when he looks over her way. Finally:

VANCE

How's the arm?

CHEYENNE

Don't worry about it. I imagine it'll have plenty of time to heal in jail.

Vance smiles slightly, and they ride on in silence, as we

DISSOLVE

EXT. AT RIVER FORD - DAY

80 Vance and Cheyenne approach the narrow stream. The bank of the stream is dotted by brush and rocks.

81 CLOSE TWO SHOT - Vance and Cheyenne...as they stop at the top of a rise in ground. Vance looks off towards town o.s.

VANCE

Braxton's just over the next hill. You can go on from there alone.

CHEYENNE

You'd really trust me..
(indicates the
saddle bag)
...With these, too?

VANCE

I've got your word, haven't I?

CHEYENNE

Suppose -- after I left you --
I made a break for it?

VANCE

I don't think you will.

CHEYENNE

But suppose I did?

VANCE

(pleasantly)
I'd go after you and bring you
back.

Cheyenne smiles wryly, as they move their horses on out of scene.

DISSOLVE

EXT. ROUGH COUNTRY

81A Vance and Cheyenne are passing through a narrow, shrub-bordered defile. Suddenly a lariat loops down into scene and settles over Vance, pinning his arms to his sides and jerking him off his horse. Before he can recover, Sundance and Cole Younger pop out of the concealing brush, covering him with their guns.

COLE

(as Vance gets
to his feet)

Take it easy, Cordell.

Vance looks up to see Billy the Kid holding the rope on him, keeping pressure on it as he works his way down to the group.

(CONTINUED)

BILLY

I used to be a pretty good cowhand.

There is not a damn thing Vance can do, and he knows it.
He smiles at Younger.

VANCE

Hello, Cole. Old home week, isn't it?

COLE

Kind of. Only things are a little different this time.

(to Cheyenne)

Take his gun, Cheyenne.

She does so, putting it in her holster.

SUNDANCE

(to Cheyenne)

Have you got the bonds?

SUNDANCE KID

(as Vance gets
to his feet)

Take it easy.

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(to Cheyenne)

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She does so, putting it in her holster.

SUNDANCE

(to Cheyenne)

Have you got the bonds?

CHEYENNE

(pats the saddlebag)

Right here.

(to Vance)

Too bad, mister. All that good preaching gone to waste.

VANCE

It still makes sense. Think it over, before you make another mistake.

CHEYENNE

You almost convinced me a couple of times. But I guess we'll never know...

SUNDANCE KID

(impatient)

What's all this?

VANCE

Just a little discussion we were having.

(CONTINUED)

SUNDANCE KID

(to Vance)

Yeah? Well, any more gab outa you
and you'll be deader'n that Indian
of yours.

Vance stiffens with sudden anger.

COLE

Easy, Cordell --

BILLY THE KID

(to Sundance Kid)

You got too big a mouth, Sundance.

SUNDANCE KID

What's he gonna do about it?

Vance controls himself with an effort. His voice is like
a knife.

VANCE

Get rid of your gun -- or give me
one -- and you'll find out.

Sundance dismounts.

(CONTINUED)

SUNDANCE KID(cont'd)

(spurring
his horse)
Let's get outa here --

BILLY THE KID
I think I'll check out about here.

SUNDANCE KID
What's eatin' you?

BILLY THE KID
(quietly)
You poison the air, Sundance.
The more country there is between
us, the better I'll breathe.

SUNDANCE KID
If you want to be a lone wolf,
nobody's gonna stop you.

BILLY THE KID
That's right -- nobody's gonna stop
me.

COLE
Where you headin' for?

BILLY THE KID
(shrugs)
I dunno -- New Mexico, maybe.
(to Cheyenne,
with a grin)
Want to come along?

Cheyenne returns his smile; he's a likeable guy.

CHEYENNE
Thanks, Billy, but I'll stick
with Uncle Bill.

COLE
What about your share?

BILLY THE KID
Tell Doolin to give it to me
next time I see him.
(he wheels
his horse)
So long --

As Billy rides off, the Sundance Kid looks after him,
weighing his chances.

CHEYENNE
I wouldn't give it too much
thought. He's got eyes in the
back of his head.

(CONTINUED)

Sundance jerks his horse around, rides off at an angle, towards their hideout, Cole with him. Cheyenne looks back at the unconscious form of Vance, then rides off after them, as we

DISSOLVE

EXT. OPEN COUNTRY - DAY

82 With Cheyenne, Sundance and Cole -- as they ride along in the direction of their hideout. Cheyenne's horse lags a few feet back of the others. She is silent and strangely subdued for a girl who has just been rescued from imprisonment.

SUNDANCE KID

(to Cole)

With Mason getting killed -- then Billy runnin' out -- our cut's getting bigger.

COLE

Billy'll still get his share.

SUNDANCE KID

Well, Mason won't.

83 CLOSE SHOT - on Cheyenne -- as the two men's voices come over.

COLE'S VOICE

Maybe he had a wife.

SUNDANCE'S VOICE

It ain't likely. Marriage and bank robbin' don't generally go together.

This hits Cheyenne; it is like a continuation of what Vance said to her earlier.

84 TWO SHOT - Cole and Sundance. Sundance scans the horizon as they ride.

SUNDANCE KID

Hope we get there before dark.

COLE

Bill sure picked himself a hideout.

85 CLOSE SHOT - Cheyenne. The mention of this word rings the bell again; almost as if it were Vance talking.

COLE'S VOICE

You could spend the rest of your life there and nobody'd ever find you.

86

CLOSE SHOT - Sundance Kid. He glances back at Cheyenne, gives Cole a man-to-man look as he adds, with obvious meaning:

SUNDANCE KID

I wouldn't mind that.

87

CLOSE SHOT - Cheyenne. That clinches it. She stops her horse, covers them with her gun.

CHEYENNE

Put your hands up.

88

GROUP SHOT - they look around at her, amazed.

SUNDANCE KID -

What's the matter -- you gone loco?

CHEYENNE

I've just come to my senses.

COLE

Wait a minute, kid --

CHEYENNE

Get 'em way up, both of you --

Cole obeys. Sundance, however, makes a move for his gun. Cheyenne wings his wrist with a fast shot. The gun flies out of his hand.

CHEYENNE (cont'd)

Try that again and I'll put one right between your eyes.

She moves her horse beside him to lift his other gun out. This and the two from Cole's gunbelt she drops in the saddlebag.

COLE

I don't get it, Cheyenne.

SUNDANCE KID

I do. She's double-crossing us.
(to Cheyenne)

You won't get any good outa that dough. We'll find you wherever you go.

CHEYENNE

That won't be hard. Just come to the nearest jail.

COLE

You mean you're turnin' yourself in?

(CONTINUED)

CHEYENNE

That's right. Tell Uncle Bill I'm
sorry, but -- maybe he'll understand.

SUNDANCE KID

(holding
his wrist)
I'll remember this, too...

CHEYENNE

Okay -- you remember. I'm gonna
spend the rest of my life trying
to forget.

She turns her horse and gallops off back the way they
came.

DISSOLVE

EXT. VANCE'S RANCH - DAY

89

Vance is just finishing strapping the blanket-covered
body of Gray Eagle to the back of a horse when Cheyenne
rides up. He is grim and angry. He glances up at her
without comment, goes on working.

CHEYENNE

(hesitantly)
I'm sorry.

VANCE

Great bunch of guys, those friends
of yours. He wasn't even carrying
a gun.

CHEYENNE

They're not my friends anymore.

VANCE

(he finishes the
last knot, turns
to face her)
What made you change your mind?

She doesn't know quite how to say it, so she tries to
slide around it.

CHEYENNE

That's a woman's privilege, isn't
it?

(seeing that he is
not interested in
small talk, she levels)
Maybe I got to thinking about what
you said. You know -- maybe gettin'
a job -- or gettin' married some day -- (cont'd

- (CONTINUED)

CHEYENNE (cont'd)

(she feels she is
getting in too deep.

To change the subject

she opens the saddlebag)

Anyway, it's all here -- and a few
souvenirs, besides.

Vance looks down at the three guns in the bag, takes out
one with a very ornate handle on which is inscribed:
SUNDANCE KID. As Vance looks at it his eyes harden.

VANCE

Where'd you leave 'em?

CHEYENNE

That wasn't part of the deal.

Vance looks down at the gun again, hefts it, then
sticks it in his belt.

VANCE

I'll be giving this back to him
some day, personally.

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RETURN OF THE BADMEN

PART III

FINAL

5/2/47

116

5/2/47

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RETURN OF THE BADMEN

PART III

FINAL

DISSOLVE IN

EXT. STREET IN BRAXTON - LATE AFTERNOON

90 As Vance and Cheyenne ride into the edge of town, Vance leading the horse which carries the body of Gray Eagle. The buildings lining the street look starkly bare; no further business is being transacted; most of the stores are empty shells; signs and anything moveable that will prove of value have been taken down. There are a few wagons lumbering along headed for the border, loaded with household goods, provisions, etc., but most of the people have cleared out.

91 CLOSE TRAVELING SHOT - with Cheyenne and Vance -- as they enter the town, their horses at a walk. Cheyenne is understandably nervous now that the payoff is at hand although she tries not to show it. Vance glances over at her.

VANCE

Nervous?

She shakes her head.

CHEYENNE

Scared.

EXT. IN FRONT OF DRY GOODS STORE - DAY

92 The proprietor, loading the last of his wares aboard his wagon, stares as he sees this strange procession pass. Leaving his wagon, he follows off after them to see what the hell's going on.

EXT. IN FRONT OF SALOON - DAY

93 Featuring a hastily-screwled sign:

"LAST CHANCE TO DRINK UP BEFORE THE RUN"

A couple of guys out front see Vance and Cheyenne coming one of them sticks his head inside to call:

LOAFER

Hey, come out here --

More men appear from inside the bar to gape. After Vance and Cheyenne pass, the men drift into the street after them.

EXT. STREET IN FRONT OF BANK - DAY

94 Pettit is supervising the loading of his big safe, "Iron Betsy," onto a heavy wagon by means of a home-made hoist

(CONTINUED)

PETTIT

Easy, now -- easy does it --
Steady there, Bud...anything
happens to Iron Betsy there
ain't no bank in Guthrie.

The men helping him see Vance and the girl first. One
of them almost lets go the rope he is holding.

PETTIT (cont'd)

Hey, watch it --

Then he too sees them and stares.

EXT. BANK - DAY

95 As Madge and Johnny come out carrying armloads of boxes
containing various papers and bank records.

JOHNNY

Look --!

Madge sees them.

MADGE

(puts down
her load)

Watch these --

She hurries on across the street.

96 TWO SHOT - Vance and Cheyenne. Seeing Judge Harper down
the street, Vance says to one of the men from the saloon:

VANCE

How about taking Gray Eagle up to
the burial ground for me? I've got
something to do first.

MEN

Sure thing..Be glad to --

VANCE

I'll meet you there.

One of them takes the lead rein from him.

VANCE (cont'd)

(to Cheyenne)

There he is.

They move on out of scene, as the men walk the horse
carrying Gray Eagle's body towards the burial ground
past town.

EXT. STREET - DAY

97

A goodly crowd has followed and surrounds them curiously as Vance and Cheyenne meet Judge Harper on the street and stop before him.

VANCE

Here's somebody wants to talk to you, Judge.

JUDGE HARPER

The girl outlaw, eh? Where'd you catch her?

VANCE

I didn't. She came in voluntarily.

JUDGE HARPER

You mean she's giving herself up?

VANCE

(nods)

Of her own free will. Remember that, Judge.

Harper realizes the point Vance is making.

JUDGE HARPER

I see..

Pettit has pushed his way through the crowd to them.

VANCE

You'll find your bonds there, John --

Pettit makes a grab for the saddlebag and pulls them out, rifling through them swiftly.

PETTIT

Now we're really back in business --

Judge Harper glances over at the horse bearing Gray Eagle's blanket-covered body, being led down the street away from them.

JUDGE HARPER

What's that -- another one of 'em?

VANCE

(dismounting)

Gray Eagle. The Sundance Kid killed him.

Madge comes up to him.

MADGE

Are you all right?

VANCE

Yeah. I got out easy.

Cheyenne has dismounted.

(CONTINUED)

JUDGE HARPER
I'll have to take her back to
Fort Smith for trial -- but I'll
remember what you said.

Madge looks Cheyenne over with natural curiosity as the
girl holds out her hand to Vance.

CHEYENNE
I guess this is goodbye, Mr.
Cordell. And - thanks for
everything.

VANCE
Good luck, Cheyenne.

JUDGE HARPER
(to Cheyenne)
Come on.

He leads her away. Vance takes Madge's arm. The people
as they step aside for Madge and Vance, offer him ad lib
condolences about Gray Eagle.

FRIENDS
(ad lib)
Tough luck, Vance -- Sorry about
Gray Eagle -- he was a fine fella...

98 CLOSE SHOT - Cheyenne - as she watches Vance and Madge
leave.

JUDGE HARPER
Let's go, girl.

She turns and goes with him.

99 DOLLY SHOT - with Madge and Vance - as they walk slowly
along, Vance leading the horse with the Indian's body.

MADGE
How did it happen, Vance?

VANCE
They came by the ranch while I
was gone. I guess that Sundance
is just gun-crazy.

They walk a few steps in silence. Then:

MADGE
What did she mean... "thanks
for everything"...?

VANCE
Oh, I got Doc Peters to patch
up her arm.

(CONTINUED)

MADGE

(thoughtfully)

What made her give herself up?

VANCE

I guess she decided that was the best thing to do.

MADGE

You mean you decided.

VANCE

Well, call it half and half.

(they have come
to the corner.

He stops)

I'd better leave you here.

Madge looks off to where the men with Gray Eagle's body are just turning a corner to disappear from sight. She searches Vance's face.

MADGE

Vance, what are you going to do about all this?

VANCE

Let the law handle it.

MADGE

You're sure..?

VANCE

Don't worry. We've still got that date for California.

(reassured, the
tenseness goes
out of her face)

I'll see you at the train.

She turns and walks away. Vance looks after her a long moment, and we get the feeling that this decision was not an easy one to make..as we

DISSOLVE

EXT. BRAXTON DEPOT - LATER

100

CLOSE SHOT - Engine Bell...as it rings...steam hissing out of the little engine as it struggles to build up compression. PANNING TO THE DEPOT PLATFORM we see it crowded with the last of the Braxtonites. The train itself is filled mostly with women and children not making the run but intending to follow their men in later. Down to see them off are their husbands, fathers and friends. As we DOLLY DOWN THE PLATFORM we pass various such little groups. A woman with several little kids is leaning out one of the train windows for a last-minute goodbye to her husband.

(CONTINUED)

HUSBAND

Now don't you worry -- I'll come
for you soon as I git us a good
claim --

Passing them we see two merchants talking through the
next open window.

1ST MERCHANT

(on train)

I'll hold all the supplies at
Kansas City till I hear from you.

2ND MERCHANT

You'll be hearin' the minute I
get the store up.

Next we come to Pettit and Templeton, standing by the
open car door.

PETTIT

(looks around
with satisfaction)

You're sure a hard loser. Look
around you. Still think it won't
work?

TEMPLETON

Maybe it will, but it won't be the
picnic they expect. They've got
a lot of growing pains ahead of them.

PETTIT

They'll live through 'em.

TEMPLETON

Some of them.

PETTIT

If you feel that way, why are you
makin' the run?

TEMPLETON

(shrugs)

Maybe I want to be around to say I
told you so.

101 CLOSE SHOT - Madge and Johnny. Standing by the last
car door, Madge looking worriedly but vainly for Vance.

102 CLOSE SHOT - conductor.

CONDUCTOR

All aboard! Last train out of
the Territory! All aboard!

103

CLOSE SHOT - Madge. Still looking; Pettit comes up to her.

MADGE

Have you seen him?

PETTIT

Now, now..maybe he got delayed.
You and Johnny just take it easy
in Kansas City. We'll let you
know when everything's in shape.

During this she has been only half listening as she keeps looking for Vance.

JOHNNY

I don't want to take it easy. I
want to go on the Run.

PETTIT

You gotta look after your mother.

The train behind her starts moving.

PETTIT (cont'd)

Get aboard, now --

As Madge and Johnny do so, the depot agent crowds aboard, his carpet bag in one hand and his telegraph instrument in the other.

DEPOT AGENT

Excuse me, lady --

As he disappears inside, Madge suddenly sees Vance, hurrying up the platform.

MADGE

Vance -- here we are --

104

PAN SHOT - with Vance, as he pushes his way through the people to come alongside the moving train. Madge is standing in the open doorway. CAMERA TRUCKS WITH them as he trots alongside.

MADGE

Oh, Vance --

VANCE

I'll be seeing you in a little
while -- buy yourself a nice
wedding dress --

The train is gaining on him. Madge calls back:

MADGE

What color?

The distance is getting greater. Vance raises his voice:

(CONTINUED)

104 (CONTINUED)

VANCE

Blue -- like your eyes --!

He suddenly realizes that he has been shouting, and that everybody on the platform is grinning at him.

105 FULL SHOT - on the train, as it chugs out of town.

EXT. STATION PLATFORM - DAY

106 Those left behind are moving to their wagons and horses which are drawn up alongside the platform. There are buckboards, covered wagons, flat open-bodied freight wagons - all the various types in general use in those days. Pettit gets in his, with Iron Betsy weighting down the back, and Vance comes to the edge of the platform to mount his horse.

PETTIT

Well, that's that. Guthrie, here we come!

He drives on out. As Vance rides off out-of town with him, along with the general exodus from the station, CAMERA PANS OVER to the deserted buildings of the town in b.g. A gust of wind starts a swirling of dust and a lone Russian thistle bounces mournfully before the gathering wind, down the once main thoroughfare of the deserted village of Braxton. O.s. is heard faintly the long mournful blast of the train's whistle, as we

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PART IV

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FADE IN

EXT. OPEN COUNTRY - LAND RUSH - DAY - (STOCK)

107 FULL SHOT - showing the throng of settlers waiting at the starting line.

108 MED. CLOSE SHOT. The army officer in charge checks his watch.

OFFICER

Two minutes. Pass the word.

The several soldiers with him ride off to patrol the starting line.

109 TWO SHOT - Vance and Pettit. Waiting for the start. Vance carries the white flag claim marker hooked through his saddle.

PETTIT

Don't forget now -- grab me somethin' right smack in the center of town. A bank's gotta be where folks can see it.

VANCE

I'll do the best I can for you.

He rides on off towards the line.

110 CLOSE SHOT - officer in charge - looking at his watch. He raises his gun...

111 CLOSE SHOT - Muley Wilson...aboard the driver's seat of his wagon, ready.

112 SERIES OF HEAD CLOSE-UPS of various men, waiting for the go signal.

113 CLOSE SHOT - Officer in charge - as the last seconds tick off. He fires the gun.

114 FULL SHOT - (STOCK) - at the firing of the gun the wagons and horses surge across the line.

115 CLOSE RUNNING - with Vance as he and the horsemen flanking him gallop across the plain.

116 FULL SHOT - (STOCK) - the vast plain filled with humanity -- wagons of all types -- horsemen -- a gentle haze of dust raised by hundreds of hooves.

117 RUNNING SHOT - as a wagon piled high with hardware or some such equipment passes Pettit's heavily-weighted wagon in a cloud of dust the driver yells over to him:

DRIVER

Git movin', John -- the run's started!

PETTIT

I'll be in business before you will --

The man passes on by. As Pettit eats his dust -

118 MONTAGE EFFECT - of STOCK SHOTS combined with such CLOSE SHOTS of Vance, et al as are required, getting over the rush itself...then the arrival of the settlers into the proposed township of Guthrie - seen first as just a bare expanse of Oklahoma dirt...one lone frame building marking the headquarters of the handful of soldiers stationed there to see that the claim filing is orderly and fair...their pup tents arranged on either side of the future street. Then STOCK SHOTS of Guthrie in its second stage...a tent city...more people arriving...and finally we see the town built up, the tents replaced by frame buildings...the STOCK SHOTS interspersed with such scenes as:

(a) CLOSE SHOT of a big, garish sign being painted, to the effect:

WELCOME TO GUTHRIE!

Pop. 4,000+

The painter is just finishing the "plus" sign as we come in on it.

- (b) CLOSE SHOT of open-front tent, piled high inside with bales of feed and grain, the owner unloading more from a wagon out front.
- (c) CLOSE SHOT of big wagon-load of lumber stopping before a lot on which stands a tent.
- (d) CLOSEUP of carpentry beginning; men banging boards into place for flooring.
- (e) CLOSE PAN SHOT with wagonfull of dance-hall gals coming down the street; Emily waving greetings right and left as the sweating men stop their work to grin and yell hellos.

(CONTINUED)

- (f) SALOON - with just the rough studdings up, but already doing business at a bar made of upturned crates.
- (g) QUICK SHOT of train engine pulling in, presumably with its first load of settlers, its bell CLANGING, whistle tied down, several jubilant men on the cowcatcher as it chugs to a stop at what will be the station.
- (h) CLOSE SHOT - of the previous sign. The "4,000+" has already been superceded by 6,000, which in turn has given way to 8,000. Now we see the 8,000 being scratched out and replaced by the figure "15,000+".

DISSOLVE

119- OMITTED
128

INT. GUTHRIE BANK

129 Not yet fully completed. Two cots reveal that it is also serving as the two men's temporary residence. Vance is shaving, as Pettit comes by carrying a hammer in one hand and two crossed pieces of wood in the other. Pettit looks at him, feels his own beard with satisfaction.

PETTIT

How long does it take you to shave?

VANCE

Oh...fifteen or twenty minutes. Why?

PETTIT

(figuring)

Seven times twenty...that's over two hours a week...times fifty-two makes a hundred and four... Do you realize you lose four whole days a year outa your life just scrapin' whiskers off...?

VANCE

Is that why you've got a beard?

PETTIT

Sure. In ten years you've wasted over a month. Think of that. A solid month just shavin'.

They are interrupted by a voice from o.s.

(CONTINUED)

MULEY'S VOICE

Let's have a little service around here. What kind of a bank is this, anyway --?

PETTIT

(puts sign
down)

There's my first customer. Stick this up for me when you're finished, will you --?

VANCE

Sure.

Pettit exits.

129A At teller's window. Muley is impatiently waiting for attention. Pettit comes up behind the window.

PETTIT

Well, well, Muley. Come to pay me back that three hundred dollars?

MULEY

Not exactly, John. In fact, it was kinda the other way around. I had in mind to borrow two hundred.

PETTIT

(briskly)

Sorry. The loan department ain't open yet. Only the receivin'.

He starts to close the cage, but Muley intercepts.

MULEY

Wait a minute. I spent what you gimme before on a wagon an' tools. Now I got to build me a barn to keep the wagon and tools in.

PETTIT

(fishing out a
couple of bills)

Seems to me I'm doin' everything but plow the ground for you.

MULEY

(pleasantly)

You could help Sundays.

PETTIT

(sourly)

Sign here.

As Muley takes the money and starts laboriously to sign his name --

EXT. BANK

130

Vance, finished his shave, comes out and is hammering up Pettit's new sign:

"BANK OF GUTHRIE (FORMERLY BANK
OF BRAXTON)
OPEN FOR BUSINESS
JOHN PETTIT, PRES."

Colonel Markham, C.O. of the Army unit there, pauses to comment as he passes by:

COLONEL MARKHAM

I guess civilization's really here now.

VANCE

Hello, Colonel.

(glances down
at sign)

Well, it's a beginning, anyway.

COLONEL

(looking
around)

It makes you wonder where they all come from.

VANCE

(grinning)

Sometimes that's an unhealthy question to ask.

COLONEL

It's been a lot quieter so far that we'd expected.

VANCE

With a mob like this, there'll be a lot of weeding out to do before Guthrie settled down to being a real town.

COLONEL

Maybe -- but we won't be around for that. My orders are to pull out soon as the main rush is over.

This is news to Vance; as the Colonel moves on, we:

DISSOLVE OUT

EXT. OPEN COUNTRY - DAY

- 131 A stagecoach is seen bouncing along the rough dirt road.
- 132 CLOSE RUNNING SHOT - with stagecoach. The driver and guard on the front seat. The guard yawns, stretches sleepily, resumes his vigil.

INT. STAGECOACH - DAY

- 133 The several passengers are dozing.
- 134 BACK TO FULL SHOT - as the stage approaches some sort of pass.
- 135 MED. CLOSE SHOT - on three outlaws - waiting, mounted, behind the concealment of some rocks or boulders.... watching the approaching stage.
- 136 CLOSE SHOT - identifying one of them as Sundance. The other two we have never seen before; they are Wild Bill Yeager and Arkansas. As the stage nears the pass, they spur their horses on out to intercept it.

EXT. AT PASS - DAY

- 137 As the stage reaches the pass the three riders swoop down on the road, guns drawn.

SUNDANCE

Put 'em up --!

The driver pulls the horses to a stop. The guard is taken completely by surprise; however, before he can get his hands up a shot rings out and he topples over in the seat. The driver, his hands raised, stares at Sundance with frightened, angry eyes.

SUNDANCE KID (cont'd)

Toss the guns down.

The driver obeys. During this the other two outlaws have herded the bewildered passengers out of the stagecoach.

ARKANSAS

Hold out your hands --

The passengers, three men and one woman, do so. Quickly the outlaws strip off their rings and jewelry, remove the men's wallets.

(CONTINUED)

Let's go --

As quickly as they showed themselves, they ride off into the night.

FADE OUT

FADE IN

EXT. GUTHRIE - DAY

138 FULL SHOT showing the town considerably developed. It now consists of frame buildings, some already up, others still being worked on; the streets jammed with people; a scene of general bustle and activity.

EXT. PETTIT'S BANK - DAY

139 Beside the front door is a neater and more professional looking sign identifying the institution. Pettit is standing out in front admiring his new place. Suddenly Pettit hears a voice behind him saying:

JOHNNY'S VOICE

Stick 'em up!

Automatically Pettit starts to obey, then he whirls around and sees who it is. Madge is with Johnny.

PETTIT

Doggone it, Johnny, you mighta got yourself shot!

(to Madge)

What're you doin' here? We didn't send for you yet --

MADGE

I didn't wait to be sent for. Absence may make the heart grow fonder, but there's no sense overdoing it.

(looks around)

Where is he?

PETTIT

Who, Vance?

MADGE

How did you guess?

PETTIT

He's over to army headquarters. They're pullin' out today.

MADGE

Where is it?

(CONTINUED)

(points negligently)
Down the road. Ain't you gonna
come in and look over the new bank?

MADGE

I didn't come three hundred miles
to see a bank.
(takes his arm)
Come on.

EXT. ARMY HEADQUARTERS - DAY

140 The cavalry soldiers are ready to go, mounted, with
their field packs and bedding rolls stowed aboard. A
group of the town's leading citizens, including Vance,
are saying goodbye to the Colonel in charge.

CITIZEN

We're sorry to see you go, Colonel.
You've done a nice job.

2ND CITIZEN

Who takes over from here? Have
you decided?

COLONEL

That's why I asked you to assemble.
You're the ones that'll be living
in the Territory, so I wanted to
be sure the man I appointed Marshal
met with your approval. By virtue
of his experience as a Texas Ranger,
and a peace officer, the man best
qualified for the job --
(to Vance)
is Mr. Cordell here.

CITIZENS

(ad lib)
Suits us.. That's what we think --
Good choice -- Etc...

141 SHOT - EDGE OF GROUP - Madge, Pettit and Johnny have
arrived at the edge of the group just as this took place.
Pettit looks at Madge. She has been dreading something
like this.

PETTIT

You better hurry, if you want
to stop this.

He starts to push his way through the crowd, but Madge
stops him.

MADGE

Wait a minute.

PETTIT

Didn't you hear what that fella
just said? They're gonna make
him Marshal --

Madge motions him to be silent so she can hear what
Vance has to say.

142 GROUP SHOT - featuring Vance and the Colonel.

VANCE

I appreciate your confidence, gentlemen, but I'm afraid I can't accept.

(to the Colonel)

I'm not going to be staying here.
I'm pulling out myself in a few days.

COLONEL

It isn't a permanent job. It's just a temporary appointment until such time as regular peace officers are trained and available.

VANCE

I understand, sir, but you see --

COLONEL

Maybe I didn't make myself entirely clear. I'm operating under direct authority from the President of the United States.

143 CLOSE SHOT - Madge. As the Colonel continues:

COLONEL'S VOICE

My orders are to select the best man -- not the man to whom the job would be most convenient.

144 SHOT - BACK TO VANCE, ET AL.

VANCE

It isn't just a question of personal convenience, Colonel. It's -- well, it involves more than just my own plans...

CITIZEN

So does this. There's thirty thousand of us in the Territory, and we want the best protection we can get.

They are painting Vance into a corner, between his conscience and his promise to Madge. It is not a comfortable spot.

VANCE

I realize that. It's just that --

He is interrupted by a commotion down the street.

145 FULL SHOT - of street, as a stagecoach comes careening down the dusty road. The people scatter as the driver pulls the horses to a stop beside the group. Beside him on the seat, the shotgun guard lies slumped over. The excited faces of the passengers show at the windows.

DRIVER

I need a doctor -- Jim here's hurt --

(several of the
men start
lifting the
guard down)

Take it easy...he's got a bullet
in his chest --

MAN IN CROWD

Take him over to Doc James' office --

COLONEL

(to the driver)

What happened?

DRIVER

Hold-up, just this side of Three
Forks. He didn't even give Jim
time to get his hands up --

COLONEL

How many were there?

DRIVER

Three of 'em -- but I only got
a good look at the one that shot
Jim.

COLONEL

Did you recognize him?

DRIVER

(grimly)

He looked like the Sundance Kid
to me.

VANCE

I've changed my mind. I'll take
that job, Colonel.

COLONEL

Good. Might as well swear you
right now.

Vance raises his right hand and the Colonel starts the
oath of office.

146

CLOSE SHOT - Madge with Pettit and Johnny. Pettit is watching Madge's face. She betrays no surprise; it is as if she knew in her heart all along that something like this would happen.

JOHNNY

Oh boy! He's gonna be the Marshal!

MADGE

(quietly)

Stay with your grandfather, Johnny.
I'll see you at the hotel.

She turns and goes away. Over the scene, faintly, comes the voice of the Colonel swearing Vance in. Pettit takes Johnny by the hand.

PETTIT

Come on, son.

He goes towards Vance.

147

GROUP SHOT around Vance - as the Colonel finishes the oath of office.

COLONEL

-- so by the power vested in me
I appoint you United States
Marshal.

(hands Vance
the badge)

Here you are.

Vance tries the badge; as he is hooking it on his shirt he sees Pettit and Johnny.

VANCE

Hello, Johnny -- where'd you come from?

(he looks
questioningly
at Pettit)

Is --

Pettit indicates with a jerk of his thumb where Madge is.

PETTIT

She heard it all.

VANCE

(exiting)

Excuse me, gentlemen...

He goes after her.

EXT. STREET - IN FRONT OF HOTEL - DAY

148 As Vance hurries in after her.

VANCE

Madge --

She stops, as he comes up to her.

MADGE

Hello, Vance.

VANCE

I didn't know you were coming.

MADGE

I wanted to surprise you. I guess we both got one.

VANCE

I tried, honey...

MADGE

I know. I was watching you. As soon as he mentioned the Sundance Kid, I knew we'd be staying around awhile.

VANCE

The whole Doolin gang must still be in the Territory. I couldn't turn my back on that. You don't mind my taking the job, do you?

MADGE

Of course I mind -- but there isn't anything either of us can do about it. It's too big. I can't hold out against the whole territory.

Vance tries to take a more optimistic tack.

VANCE

It won't be for long. I'll train men to take over -- men who are going to stay here. We'll be on our way in no time, soon as --

MADGE

As soon as you get Sundance.
(Vance doesn't answer)
That's what you really want, isn't it?

VANCE

It's part of the job.

MADGE

I'll be waiting.

(CONTINUED)

She goes on to the hotel. Vance looks down at the new badge. California will have to wait.

DISSOLVE

INT. HOTEL ROOM - DAY

149

A new, starkly furnished room. Madge is unpacking. She holds up the new blue dress she bought to be married in, looks at it a moment and then starts folding it carefully until such time as it will be used, as her father enters the room. He doesn't mince words with his daughter.

PETTIT

I swear, daughter, if you were a little younger I'd turn you right over my knee--

MADGE

What's the matter?

PETTIT

Matter? What do you think's the matter? Vance tells me you're postponing the wedding!

MADGE

(quietly)
That's right.

PETTIT

Fine time to walk out on him -- just when he's takin' on a big job!

MADGE

I'm not walking out on him. Vance understands.

PETTIT

Well, I don't. You oughta marry him right here an' now. Just cause your first husband was a peace officer, don't mean --

MADGE

(interrupting)
We both agree it's best to wait, Dad. Every night...if Vance were late...I'd think of the last time I waited...and how they brought my husband home. Maybe men get over things like that, but I couldn't go through it again. I wouldn't be any good for him. I -- oh, leave me alone! Do you think I don't want to marry him?

She is near tears. Pettit is stunned by her outburst. He puts his arm around her awkwardly.

(CONTINUED)

PETTIT

Sure...sure...

(he feels very

much the

blundering male)

I guess I better stick to bankin'...

FADE OUT

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RETURN OF THE BADMEN

PART V

FINAL

EXT. ROCKY COUNTRY - DAY

150 FULL SHOT - rugged, hilly, unfriendly terrain, in contrast to the pleasantly rolling plains and flatlands around Guthrie. Nestled against the side of a protective cliff, almost hidden from casual sight, and high enough to command a view of the surrounding country, is a little, run-down shack.

DISSOLVE

INT. SHACK - DAY

151 This is Bill Doolin's hideout. The loot from the stagecoach robbery is spread out on a table. The heavies are scattered about the ill-kept, cluttered room, tipped back in chairs against the rickety walls, lounging on the bunks...Doolin has the floor. He is talking to Sundance. He is angry.

DOOLIN

Sometimes I don't think you're very smart, Sundance. This is one of 'em.

SUNDANCE KID

(indicates the loot)

That stuff don't walk in by itself. Somebody's gotta go out and get it.

DOOLIN

(disdainfully)

We didn't have to come clear out here for chicken feed like that. Can't you get that through your head?

SUNDANCE KID

I don't notice you doin' any better.

DOOLIN

We will, when I give the word. Not before. You start foolin' around with penny ante stuff and the first thing you know you got a country full of posses before the big pickin's are ripe.

ARKANSAS

Okay, Bill, but Sundance thought --

DOOLIN

Never mind what Sundance thought. Let me do the thinkin'. I planned this an' I'll run it. Anybody wants to operate different, he checks out now.

This is a showdown challenge to Sundance.

(CONTINUED)

151 (CONTINUED)

SUNDANCE KID

You've been ridin' me ever since
we started....

DOOLIN

You heard the deal. Make up
your mind.

The two men are facing each other. There has got to be
a payoff, one way or another, when they are interrupted
by John Younger coming in from outside.

JOHN YOUNGER

Hey - the Daltons are here....

The men go out to meet them, postponing for the time
being the showdown.

EXT. SHACK - DAY

152

As the four Dalton brothers ride up, the other outlaws
come outside to greet them. After ad lib greetings with
Doolin and the rest:

BOB

(to Doolin)

How's that chunk of sheriff's
lead in your leg?

DOOLIN

Reliable as ever, Bob. Gives off
sparks like a flint when things
ain't right.

EMMETT

(looks around)

This is sure dreary country you
picked. Where's all those big
fat banks you wrote us about?

SUNDANCE KID

(sourly)

He's savin' 'em for our old age.

DOOLIN

Me and Sundance was just about to
settle something. Maybe you better
get in on it, too.

They gather that something is wrong.

EMMETT

Shoot.

(CONTINUED)

DOOLIN

This is new country here. The army's been runnin' it but they're pullin' out now. I don't want to make a move till they're back where they belong, and there's enough in those new towns to go after. Then we'll split up and go so fast those new deputies won't know what hit 'em or when.

EMMETT

Sounds okay to me.

DOOLIN

Another thing: we keep the homesteaders neutral. When we need beef, or an extra horse, we pay for 'em. Let 'em know they won't get hurt as long as they play square with us.

BOB

That's just common sense. What's there to settle about that?

DOOLIN

(looks at Sundance)
Somebody has to be boss.

GRAT

(grins)
We've ridden with you before.
We'll string along.

BOB

It's your party. You call it.

Doolin's glance goes back to Sundance. Sundance looks around at the others. They are all on Doolin's side.

SUNDANCE KID

Well, are we gonna stand out here all day?

He goes on inside, followed by some of the others. Bob Dalton hangs back.

BOB

(to Doolin)
Why don't you get rid of him?

DOOLIN

He's a good man - long as you keep him in front of you.

As they move on towards the shack,

DISSOLVE OUT

DISSOLVE IN

EXT. OPEN COUNTRY OUTSIDE GUTHRIE - DAY

153 CLOSE SHOT - on row of homemade targets, as a flurry of shots come over, spattering the targets.

154 WIDER ANGLE - showing Vance supervising the target practice of a group of six or eight townsmen. These men are not, and do not look like, professional law officers. They are just citizens being trained for a job. They wear deputy badges. One or two are in their late teens or early twenties - the rest ranging upward in age. They are blasting away. Gabby is watching from his buggy.

VANCE

That's pretty good.

(to the youngest)

You're still a little wild, Joe.

Remember, it's speed and accuracy.

Boot Hills are full of men that had one without the other.

(to the group)

All right, put up your guns.

(he stands before

one of the men)

Let's see if you can take me, Dave.

The two men are facing each other. Suddenly Dave goes for his gun. Apparently he beats Vance to the draw, covering him before Vance has his gun out and up.

VANCE (cont'd)

You win.

He extends his gun, handle first, toward Dave who smilingly reaches for it, at the same time relaxing the aim of his own weapon. Quick as a flash Vance rolls his forty-five, reversing the situation and covering the surprised young deputy.

VANCE (cont'd)

(grinning)

There's a special plot reserved for deputies that get careless, too.

DAVE

I guess I'm not very good at this.

VANCE

You weren't picked because you were a gunman, Dave. There's more to being a deputy than that.

DAVE

Yeah, but --

(CONTINUED)

VANCE

Outlaws only have two hands,
just like you. You'll learn.

(to the group)

Okay, work the targets over some more.

154A At Target Practice - As the deputies fire at the targets Pettit wanders in to kibitz, standing beside the nearest guy. The deputy is hitting in the outer ring and after each shot Pettit looks pained. He also keeps moving in closer until his face is practically on the guy's shoulder. Finally it gets the guy's goat.

DEPUTY

Am I in your way?

PETTIT

Naw, you keep tryin'. You'll git
the hang of it sooner or later.

DEPUTY

(winking at
his pals)

Maybe you'd like to show me?

PETTIT

I don't know....

(takes the pistols)

It's been a long time since I
handled one of these here things...

DEPUTY

Be careful there - it's loaded....

PETTIT

I'll do the best I can....

Suddenly he flips the guns, spins them expertly and
bangs away at the target. The men's eyes pop.

PETTIT

(squints off)

How'd I do? I can't see that
far very good.

They look at the target. All bull's-eyes. Pettit
blandly hands the guns back.

PETTIT (cont'd)

Like I said, I'm plumb outa
practice.

With that, he wanders away, leaving a flabbergasted
group of men, as we

DISSOLVE OUT

DISSOLVE IN

EXT. GUTHRIE - DAY

155 As Vance rides up and dismounts outside his office. He greets a couple of men lounging out front and goes inside.

INT. VANCE'S OFFICE - DAY

156 The walls are decorated with maps of the U.S. and Indian Territory. As Vance enters, he sees Judge Harper there.

VANCE

Hello, Judge -- when did you get in?

HARPER

Just now.

VANCE

Business or pleasure?

HARPER

A little of both. I heard about your new job. Any news of the Doolin gang?

VANCE

Not since that holdup.

HARPER

Maybe they've pulled out.

VANCE

You know Doolin. With a territory like this, as unorganized as it is, do you think he'd pull one job and beat it?

HARPER

Doesn't sound like him. What do you make of it?

VANCE

I don't know. All I'm sure of is that he's got something up his sleeve. And the longer he waits, the bigger it's going to be.

(CONTINUED)

Suddenly, from behind the partition that blocks off the rear of the office, is heard the click of a telegrapher's key. Vance listens, jerks his thumb towards the partition as he looks questioningly at Harper.

VANCE (cont'd)

Who's in there? Did you round up a telegrapher for me at Fort Smith?

HARPER

(playing it straight)
Why don't you go see?

Vance goes to take a look.

INT. VANCE'S OFFICE - BEHIND PARTITION - DAY

157 A girl sits at the telegrapher's desk, working the key expertly. She has her back to us, so that all we can see is that she is neatly and plainly dressed, and has pretty hair. Vance does not recognize her until he crosses beside her where he can see her profile. It is Cheyenne - but a different Cheyenne from the combination tomboy and wildcat we saw before. Now she's all female, and a very attractive one. She is very demurely dressed, but she can't quite down the natural mischievous glint in her eye.

VANCE

Cheyenne - ! What are you doing here?

CHEYENNE

Just practicing. And it's not Cheyenne anymore. I'm back to Jeanie McBride again.

VANCE

Let me look at you.
(she stands up)
You've changed more than just your name. I'd hardly know you --

CHEYENNE

I can't quite tell from your tone whether that's meant as a compliment or not.

JUDGE HARPER

(from the doorway)
Stop fishing and tell him why you're here.

CHEYENNE

Well, Judge Harper thought -- that is, if it's all right with you -- He was willing to parole me...

JUDGE HARPER

I always figured the function of the law was to rehabilitate as well as punish. She'll be a lot better off working at an honest job than sitting out her term at the women's reformatory.

VANCE

That's swell, Judge -- but what have I got to do with it?

CHEYENNE

Well, you see, I have to be paroled to somebody -- and I have to have a job -- so we thought maybe if you needed a good telegrapher --

VANCE

(indicates the telegraph key)

I didn't know you could handle one of those.

CHEYENNE

Uncle Bill taught me. It - sometimes came in handy in his business.

JUDGE HARPER

How about it, Vance?

Cheyenne is watching him hopefully. Vance hesitates a moment, then:

VANCE

(grins)

You're hired.

CHEYENNE

I promise you, you won't be sorry.

(to Judge Harper)

You, too, Judge -- and thank you.

JUDGE HARPER

Well, that's that.

(pulls some papers out of his pocket)

I've got the papers right here.

(as he spreads them out on the table)

I also brought along the marriage license. You might as well sign 'em both at once.

(indicates bottom line of parole papers)

Right here.

(as Vance signs)

I'm going back in a couple of days. Are you and Madge all set for the wedding?

VANCE

I'm afraid we'll have to catch you next trip. We've decided to wait till this Marshal job's over.

This is unexpected good news to Cheyenne. Neither of the men however is looking at her to notice the quick look of pleasure that crosses her face.

JUDGE HARPER

(putting the
parole paper
in his pocket)

Don't wait too long or I'll marry her myself.

VANCE

(to Cheyenne)

Have you got a place to stay?

CHEYENNE

Not yet. I - wasn't sure I was staying.

VANCE

I'll take you to the hotel. Madge is staying there. She'll look out for you till you can find a regular place to live.

CHEYENNE

That will be nice..

We are not quite sure just how she means this - as we

DISSOLVE

INT. MADGE'S HOTEL ROOM - DAY

158

Madge is washing out some of little Johnny's shirts in a tub of water. She is not dressed for callers. Her hair is pinned back, with a towel around it to keep it from getting wet; her sleeves are rolled up, she wears an apron over her dress, her arms are elbow deep in soap suds, and all in all she is not at her most glamorous. There is a knock on the door.

MADGE

Come in, Johnny --

Expecting Johnny, she doesn't look up from her washing as the door is opened - only it is Vance instead of her son there.

VANCE

(grinning)

Hi, Ma.

MADGE

Vance! I wasn't expecting --

(CONTINUED)

She stops as she sees Cheyenne behind him, smiling innocently but with womanly pleasure at seeing another woman at a physical disadvantage in front of a man. Madge is understandably puzzled, and not too pleased -- after all, the last time she saw this girl she had just robbed her father's bank. Vance however thinks everything is fine.

VANCE

You remember Chey -- I mean,
Miss McBride.

MADGE

Yes. I remember her.

CHEYENNE

Our first meeting wasn't very
fortunate. I hope I can live it
down.

MADGE

(still baffled)
Won't you come in...?

CHEYENNE

Thank you.

VANCE

Miss McBride's been paroled to me
by Judge Harper. She's going to
work in the office. I thought she
could get a room here so you could
sort of help her along, if she
needed a hand.

Madge dries her hands on a towel.

MADGE

Why, yes -- of course --

CHEYENNE

I told Vance --
(to Vance)
-- excuse me, I mean, Mr. Cordell --

VANCE

You were right the first time.
Nobody calls me mister around here.

CHEYENNE

(to Madge)
I said it wasn't fair to ask you
to do this for me...

MADGE

Not at all.

VANCE

(pleased)
You two can keep each other company.

(CONTINUED)

CHEYENNE

(to Vance)

I'll go unpack. See you later,
Mrs. Allen.

She exits, closing the door behind her.

VANCE

That was swell of you, Madge.
She's going to need a friend.

MADGE

It seemed to me that day at the
bank she could take care of herself
quite well.

VANCE

Give her a chance, will you..?

MADGE

All right - on one condition.

VANCE

Name it.

MADGE

That you never again sweep in
here like that when I'm doing
laundry.

VANCE

It's a deal.

MADGE

Wait for me downstairs now, while
I get dressed.

VANCE

Okay.

He exits. As Madge looks at herself in the mirror, she
suddenly on an impulse lets her hair down the way
Cheyenne was wearing hers, to see what the effect is.

INT. CHEYENNE'S ROOM - DAY

159 She is unpacking. As she puts some things on the
dresser she catches sight of herself in the mirror. On
the same impulse, she pulls her hair back, the way Madge
wears hers, and studies the result.

EXT. HOTEL - DAY

160 Judge Harper is waiting outside as Vance comes out.

JUDGE HARPER

How'd it go?

VANCE

Fine. They'll get along like a
couple of sisters.

DISSOLVE OUT

DISSOLVE

EXT. A BANK - DAY (STOCK)

161 CLOSE SHOT - people rushing by on their way to fire o.s.

162 LONG SHOT -(STOCK) - SHOOTING TOWARDS the fire which is some distance away. A bucket brigade is forming and the town's population is rushing to the scene.

INT. BANK - DAY

163 The cashier pulls his head in from the window, turns to address Bill Doolin, who is standing beside him looking out.

CASHIER

That's quite a fire. Wonder how it started?

DOOLIN

(mildly)

It's very simple. All it takes is some shavings -- a little kerosene -- a match --

(produces gun)

-- and this.

(calls over his shoulder)

All right, boys --

Yeager, Arkansas and Sundance come hurrying in. As they beat it back of the counter to rifle the safe, Doolin says pleasantly:

DOOLIN (cont'd)

That's all there is to it...

DISSOLVE

INT. VANCE'S OFFICE - DAY

164 Jeanie is busy transcribing a message as it comes over the telegraph: The message is headed: "ARDMORE, OKLAHOMA" "Outlaws raided bank here --"

She tears the slip off the pad, hurries in to the main office with it.

INT. MAIN OFFICE

165 Pettit and one of the deputies (Dave) is with Vance. He is cleaning his gun and listening as Vance explains what he is doing to a map on his desk.

VANCE

I've blocked the whole Territory out into districts.

PETTIT

Kind of a lot to cover, ain't it...

Cheyenne comes hurrying in with the message.

CHEYENNE

This just came from Ardmore...!

Vance reads it, goes to the wall where his gunbelt is hanging.

VANCE

(to Dave)

Round up the boys. Looks like they've started.

As he goes out Cheyenne hurries back to the chattering telegraph set.

166 CLOSE SHOT - Telegraph. As Cheyenne starts writing down the message. CAMERA NARROWS DOWN to a CLOSE UP of the incoming key. With this as a background, accompanied by a steady clicking of messages, which we see written out on ticker tape, we SUPERIMPOSE the following shots in montage effect:

EXT. OPEN COUNTRY - DAY - (STOCK)

167 FULL SHOT - of a local train puffing along.

168 MED. SHOT - (STOCK) - along the rails. In f.g. we see they are blocked by a pile of ties laid across them. The train is approaching in b.g.

INT. TRAIN ENGINE - DAY - (STOCK)

169 CLOSE SHOT - the engineer sees the blockade, puts on the brake hard.

170 FULL SHOT - (STOCK) - of the train coming to a stop. Outlaws come out of their places of concealment adjoining the track. Frightened passengers start to alight from the train.

(CONTINUED)

(NOTE: Over scenes 167 - 173 there will be superimposed close shots of Sundance Kid, the Daltons, the Youngers, Bill Doolin and other established members of the outlaw band.)

EXT. BANK - NIGHT - (STOCK)

171 MED. CLOSE SHOT - on the front of the bank. Light from a street lamp illuminates the sign beside the door for us to read: "TERRITORIAL BANK OF WHARTON." A moment later there is a muffled explosion, shattering the front windows.

EXT. REAR OF BANK - NIGHT - (STOCK)

172 As the SOUND of the explosion dies down. A few seconds later the dim figures of several heavies emerge carrying satchels...jump aboard their horses and gallop off.

DISSOLVE

EXT. OPEN COUNTRY - RR. RIGHT OF WAY - DAY - (STOCK)

173 FULL SHOT - of the train coming along...CAMERA PANNING TO PICK UP AND STAY WITH the outlaws as they ride in at an ANGLE towards the train...hidden by intervening terrain from the sight of the train until such time as they swing alongside...several of them making flying transfers, others riding up to the engine, while the rest startle passengers by firing shots into the air.

DISSOLVE

Now the background SOUND of clicking stops. The telegraph key goes dead.

EXT. OPEN COUNTRY - DAY

174 CLOSE SHOT - of snapped wires. PAN UP to show Doolin and his gang riding away.

DISSOLVE

EXT. OPEN COUNTRY - DAY

175 As Vance and his deputies ride up to f.g. and stop to look around. They have been constantly in the saddle. They are dirty, unshaven and weary.

(CONTINUED)

DEPUTY
Another cold trail..

VANCE
(looking off)
Let's try that farm house.

2ND DEPUTY
A lot of help we'll get from them.
We're lucky they let us water our
horses.

As they ride off towards the house,

DISSOLVE TO

EXT. FARM HOUSE

176 As the deputies ride up. They are met by a gnarled
old farmer. He has been fixing a plow by the side of
his house. He does not seem glad to see them.

VANCE
Howdy, mister. We've lost the
trail of some outlaws up by
Shawnee. I wondered if you'd
seen any sign of 'em around here.

FARMER
I wouldn't know who was outlaws
and who wasn't.

DEPUTY
Well, have you seen any strangers
at all out this way?

FARMER
Never notice strangers.

DEPUTY
(annoyed)
Seems all you farmers are goin'
around with your eyes and ears
shut lately.

FARMER
I mind my own business.

VANCE
Outlaws are your business. This
is your country. We can't fight
robbery and murder if the people
in it don't help us.

FARMER
I'll do my fightin' with the soil
and the weather. That's all I can
handle.

(CONTINUED)

VANCE

We're not asking you to fight.
All we want is information.

FARMER

Look, mister marshall, I got a
wife an' two kids. Them bandits
ain't botherin' me an' I don't
aim to give 'em reason to. Now
water your horses if you want and
then get on outa here and leave
me be.

DEPUTY

Suppose we took you in for holdin'
out information?

FARMER

Suppose you prove I got any
to hold out, ..?

Vance realizes he is not going to get to first
base with this hardheaded character.

VANCE

(sore)

Thanks for the water.

He leads the posse on out to water their horses,
as we

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PART VI

FINAL

5/19/47

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PART VI

FINAL

DISSOLVE IN

INT. MADGE'S HOTEL ROOM - NIGHT

- 177 The light is off. Johnny is asleep in his bed in the corner. As Madge, in nightgown and robe, leans over his bed to tuck the covers in around him, her attention is attracted by something she sees out the window.

EXT. GUTHRIE STREET - NIGHT

- 178 FROM her ANGLE. It is late; the street is darkened and deserted. Down at the end of the street a single light shows in the window of Vance's office.

INT. MADGE'S ROOM - NIGHT

- 179 Assuming that Vance must be back, she quickly throws off her robe to get dressed, as we

DISSOLVE

EXT. MARSHALL'S OFFICE - NIGHT

- 180 As Madge comes up on the porch. She is carrying a thermos (or its period equivalent) of hot coffee. She gives a last quick pat to her hair before she opens the door.

INT. MARSHALL'S OFFICE - NIGHT

- 181 There is someone there, but instead of Vance it is Cheyenne. She is sitting at Vance's desk, her head cradled in her arms, asleep. She looks up to see Madge standing there. She is not pleased to have company.

MADGE

I saw the light on, and I thought --

CHEYENNE

No, he isn't back yet.

MADGE

You must be expecting him tonight.

CHEYENNE

I never expect him till I see him.
I just work here.

MADGE

All night?

CHEYENNE

I like my job.

(CONTINUED)

MADGE

Yes, I know.

They both know what she means, but Cheyenne returns Madge's gaze coolly.

MADGE (cont'd)

You haven't said when he'll be back.

CHEYENNE

I really couldn't tell you. If you want to leave that --

MADGE

I'll wait.

She crosses to the desk.

CHEYENNE

Suit yourself.

MADGE

Would you like some coffee?

CHEYENNE

No, thanks.

There is a silence. Finally:

MADGE

I'm sorry you resent my coming down here.

Cheyenne doesn't answer.

MADGE (cont'd)

After all, I am engaged to him --

CHEYENNE

I know all about it. You're engaged but you don't want to get married until you can have everything your way. You don't want any part of his job. You don't do anything to help him, or make it easier for him -- you just come down here at last minute, and expect me to fall all over your neck --

MADGE

You're in love with him, too, aren't you?..

Madge's calmness and understanding rile Cheyenne even more.

CHEYENNE

Suppose I am? What are you going to do about it?

(CONTINUED)

MADGE

Nothing.

CHEYENNE

If I were in your place I'd either get me fired, or marry him right away.

MADGE

Fortunately, however, you're not in my place.

CHEYENNE

It would be better for him if I were.

MADGE

That's a matter of opinion.

CHEYENNE

I suppose you don't think I'm good enough for him.

MADGE

I really don't care to discuss it.

CHEYENNE

Well, I do! Maybe it isn't ladylike to talk like this, but thank goodness I'm not a lady. If I loved a man, and he wanted me, I wouldn't hold out for orange blossoms and a California honeymoon. I'd marry him in a blizzard in the middle of the prairie.

MADGE

Are you all through?

CHEYENNE

Why, did I shock you?

MADGE

No... and before you try to any harder, let me tell you something. When I was a girl, I used to load the guns for my father and mother when the Indians raided our farm. I was alone in the house for twelve hours when my child was born. So don't confuse good manners with softness ...

(CONTINUED)

This little speech has set Cheyenne somewhat back on her heels; but before Madge can finish, they are interrupted as the door is opened by Vance. He manages a tired, dust-streaked smile.

VANCE

Doesn't anybody ever go to bed around here...?

Madge and Cheyenne, by mutual feminine consent, quickly cover up.

MADGE

We were just waiting for you --

CHEYENNE

Any luck?

VANCE

(takes off his coat
and hat, crosses to
his desk as he talks)
Same old story. Hit and run. It's
like trying to catch ghosts. When
they get out in the country their
trail just fades away... and the
people that could help us - the
the homesteaders - are scared to.
(sees the coffee,
sniffs the
fragrant aroma)
Um...where'd this come from?

MADGE

I thought you'd be needing it.

VANCE

I'm glad Jeanie told you I was
coming.

Madge is too good a sport to correct this...

CHEYENNE

(quickly)
I have some messages here that
came in while you were gone --

VANCE

Anything important?

CHEYENNE

No, but --

VANCE

I'll look at 'em in the morning.
You better go home and get some sleep.

There is nothing Cheyenne can do but go.

(CONTINUED)

CHEYENNE

All right.

(she crosses
to the door)

Goodnight.

(then, for
Madge's benefit)

See you in the morning, Vance.

She exits. Madge has poured Vance a cup of coffee.

MADGE

Here.

He sits down wearily in his chair, takes a long draught.

VANCE

That sure hits the spot.

Madge, standing behind him, strokes his forehead.

MADGE

Tired?

VANCE

(nods)

They really ran us ragged.

(swivels in his chair
to face the map on the
wall beside him, traces
with his finger on the
pins that dot the map
showing the course of
the outlaws' activities)First here -- then two days later
clear over here -- then back this
way -- then up to (name of town)...
Not even Doolin's gang can move
that fast. They must be working
in teams, on a regular schedule.

MADGE

What can you do about it?

VANCE

I want to see if there's some sort
of pattern to it. If I can figure
out how they're operating, maybe next
time I can be there first, waiting for
them. It seems to me --

MADGE

Vance --

VANCE

(intent on map)

The trouble is, there's still so
many places for 'em to hit!

MADGE

Would you like to get married right
away?

(CONTINUED)

VANCE

Huh?

MADGE

I just proposed to you.

VANCE

You're a little late. I beat you to it three months ago.

MADGE

I mean right away. Tomorrow.

VANCE

What brought that on?

MADGE

That's not a very romantic answer.

VANCE

(grins; rubs his
stubble of beard)
You're not looking at a very romantic guy, right now.

MADGE

(a little hurt)
Well, it was just an idea...

Vance takes hold of both her hands.

VANCE

Look, you know better than that. We both decided it was best to wait until this was over, and we were right. We wouldn't be having much of a home life these days.

(he kisses her)
You better go on back now. I've got some work to do.

MADGE

All right.

VANCE

(as she goes
to the door)
Thanks for the coffee -- and the proposal.

MADGE

(from the door)
Vance -- I hope you catch them soon..

She exits. Vance is pleased but a little bewildered by this sudden access of affection, as we

FADE OUT

FADE IN

EXT. MAIN STREET OF BRAXTON - DAY

182 FULL SHOT. Braxton is really a ghost town now. Loose doors creak and windows rattle in the dry Oklahoma wind. Dust and tumbleweeds blow down the deserted street. We see a wagon coming down the street.

183 CLOSER SHOT - with wagon. Muley Wilson is driving. His wagon is loaded with merchandise of his trade, apparently being ferried to Guthrie. He glances interestedly from side to side at his forlorn ex-hometown, occasionally taking a slug from a bottle to keep him company. He hiccoughs.

MULEY

'Scuse me.

O.s. a door slams and he gives a start.

184 MED. CLOSE SHOT - of a door banging loosely in the wind.

185 BACK to Muley - reassured.

MULEY

(to the horses)
Fooled you, didn't it...? Just
the wind. Nothin' to be scared of.

He is however a little apprehensive as he proceeds through the eerie ghost town.

186 FARTHER DOWN the street. An eddy of dust is swirling out from beneath the swinging doors of the saloon.

187 Muley - as he goes along he sees this. It stops a moment, then continues. Muley blinks, watches with uneasy fascination as his wagon comes abreast of the saloon.

EXT. SALOON - DAY

188 The windows are opaque with dust; but suddenly through the dirty glass can be seen a shadowy figure, moving as if wielding a broom.

189 CLOSE SHOT - Muley. This is enough for him. Wide-eyed, he hurls the bottle away and lashes his horses into a gallop.

MULEY

Giddiup!

The wagon races on out of town in a cloud of dust.

DISSOLVE OUT

DISSOLVE IN

INT. PETTIT'S BANK - DAY

190 Pettit is behind the counter, taking a large cash deposit of crisp new bills from Emily.

PETTIT

(counting)

Six hundred...seven hundred...
eight hundred.

(this is apparently
a large deposit,
even for her)

Pretty soon you'll be ownin' this
bank, Emily.

EMILY

What would I do with a bank?

He writes the amount in her bank book, initials it.

PETTIT

Here you are. Just for that I'll
let you dance with me tonight.

EMILY

There won't be no dancing tonight.

She exits. As she leaves, Muley Wilson almost collides
with her hurrying in the door. He slaps a wad of bills
down on the counter in front of Pettit.

MULEY

Here's the five hundred I owe you,
John. Take it quick!

PETTIT

What's the rush? You look like you
seen a ghost --

MULEY

I have, John! I seen him with my
own eyes, sweepin' out the saloon
at Braxton -- !

PETTIT

Muley, you've been drinkin'...

MULEY

Not any more.

He exits. Pettit thumbs thru the bills.

PETTIT

I'll have to put that there
ghost on the payroll.

He cackles pleasedly at his own joke, as we

DISSOLVE OUT

REOPEN OF THE ...
DISSOLVE IN

EXT. BANK - LATER

191

Pettit is locking the front door as he sees Vance going by.

PETTIT

Hi, Vance -- wait a minute
and I'll walk home with you.

VANCE

(looks at his watch)
Closing up a little early,
aren't you?

PETTIT

(falling in step
with him)

That's the best part of bein'
president. I open when I want
an' close up when I get tired.
Besides, I did enough business
this morning to last me all week.

VANCE

Yeah?

PETTIT

Yes, sir, I got 'em comin' and
goin'. Emily stopped by on her
way outa town and deposited eight
hundred dollars, and just as she
left Muley Wilson came bustin' in
all hot up and paid me back five
hundred he owed me. Claimed he'd seen
a ghost sweepin' out the saloon in
Braxton.

VANCE

What?

PETTIT

That's what he said, and anything
that makes Muley pay up I don't
argue with. Guess he thought the
spirits were gettin' ready to give
him a private party.

(the word 'party' gives
Vance the faint germ of
an idea. He is mulling
it over as Pettit chats on)

Now, if some of my customers'd just
git the same kind of religion --

VANCE

Did Emily say where they were going?

PETTIT

Uh-uh. They were sure dressed
up, though.

(CONTINUED)

VANCE

They were, huh...

PETTIT

Takin' kind of a sudden interest in
Emily, for an engaged man, ain't you..?

VANCE

(as the idea
crystallizes)

I sure am.

(stops, takes Pettit's
arm to lead him back
to the bank)

Come on, let me in the bank --

PETTIT

(as he is
hauled away)

What's the matter -- you seein'
ghosts too?

DISSOLVE

INT. PETTIT'S BANK - DAY

192

Vance has the list of serial numbers before him. Pettit
is handing him a wad of bills out of a cash drawer.

VANCE

You sure these are the ones she
gave you?

PETTIT

I put 'em right on top here, all
together.

Vance hastily skims through the bills.

VANCE

Brand new -- right out of a vault.
Maybe I'm crazy, but --
(to Pettit)

Tell Jeanie to get in touch with
Ardmore and Indio -- have 'em send
every available deputy to meet me
outside Braxton, as fast as they can
get there.

PETTIT

You think the outlaws are there?

VANCE

It's just a hunch, but it's worth
trying.

(starts out)

I'll get the men together --

Pettit reaches down under the counter and brings out
his rifle.

(CONTINUED)

PETTIT

You got one together right now!

DISSOLVE

EXT. GUTHRIE STREET - OUTSIDE MARSHALL'S OFFICE - DAY

193 The deputies are all gathered there, mounted and armed and ready to go, the last stragglers just riding up.

INT. MARSHALL'S OFFICE - DAY

194 Pettit, Vance and Cheyenne. Pettit is draping himself with cartridge belts.

CHEYENNE

I sent all the messages.

VANCE

Good.

Turning to go out, he sees what Pettit is doing.

VANCE (cont'd)

I know how you feel, John -- but you're not a deputy.

PETTIT

The heck I ain't. I found where you keep your badges.

He turns back his lapel to reveal a badge pinned there.

VANCE

(grins)

Okay, officer -- let's go. So long, Jeanie. Keep your fingers crossed.

CHEYENNE

(holds up her hands,
fingers crossed)

Good luck.

Vance and Pettit exit.

EXT. STREET OUTSIDE OFFICE - DAY

195 Vance and Pettit mount. For a moment Vance looks over the heads of the townsfolk gathered there, searching for Madge.

196 CLOSE SHOT - at door. Cheyenne is watching him.

197 CLOSE SHOT - Vance. Madge is nowhere in sight. As he turns his horse to lead the posse off he sees Cheyenne and gives a little wave so long. Then as he and his men start out of the town, he sees:

198 MED. SHOT - Madge. Hurrying down the street. She waves to Vance.

199 MED. CLOSE SHOT - Vance...gives her a big grin; then he and the other men gallop on out.

200 CLOSE SHOT - Cheyenne - as she follows Vance's look and sees Madge. She goes on back inside the office.

201 MED. CLOSE SHOT - Madge. As the rest of the people go on about their business, Madge watches after the retreating posse; then she looks over at the office and decides to see Cheyenne.

INT. OFFICE - DAY

202 Cheyenne crosses to the desk. There is a big clock there. She turns it so she can keep an eye on it, then she looks up as Madge enters. Cheyenne doesn't know whether it is to be peace or war.

MADGE

Well, here we are again..

Suddenly the barriers are down. They are just two women waiting for the same man, with mutual anxiety.

CHEYENNE

I'm - sorry about the other night.
I guess I was just jealous...

MADGE

(gently)
I guess I was too...

No more need be said about that.

CHEYENNE

Sit down. It's going to be a long wait.

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DISSOLVE IN

EXT. BRAXTON - NIGHT

203 FULL SHOT - of the deserted town. The moon casts eerie shadows on the dusty, empty street. There is not a sign or sound of life, except from one building way down the street. CAMERA DOLLIES down to CENTER ON IT. From inside comes the SOUND of Tinny MUSIC and the babble of voices. A shaft of light cuts through the dirty window to shine out into the dark street.

DISSOLVE INSIDE TO

204 OMITTED.

INT. SALOON - NIGHT

205 A party is in progress. The outlaws and Emily's girls are having a hell of a good time. Some are dancing to the MUSIC of a crumby little three-piece outfit; one of the girls is singing as several admiring outlaws huddle around her; others are gathered at the bar, pounding them down. Doolin stands off to himself at one end of the bar, reflectively nursing a drink as he watches the goings on. Sundance, passing by with a girl on one arm, slaps Doolin jovially on the back.

SUNDANCE KID

Relax, Bill. You're supposed to be enjoyin' yourself.

DOOLIN

You enjoy yourself. I'll stay sober.

Sundance passes on to more pleasure-loving companions, as Elmer, a small character acting as bartender and handyman, speaks to Doolin.

ELMER

I sure fixed this place up good for you, didn't I?

DOOLIN

You sure did.

He blows on the bar and a cloud of dust sails up into Elmer's face. Doolin is joined by Emily.

EMILY

This is like old times, Bill.

DOOLIN

(unenthusiastically)
Yeah.

EMILY
(to Elmer)
I understood that you were tending
bar.

ELMER
Comin' up.

He quickly starts mixing her a highball.

206 EXT. OPEN COUNTRY - NIGHT

Vance and his men have reined up just outside the town.
Vance is looking at his watch.

VANCE
We won't wait any longer for
the others. Remember the plan,
now -- and no shooting till I
give the word.

They all ad lib agreement, and Vance leads them on
forward to the town.

DISSOLVE

207- OMITTED.
210

EXT. SALOON PORCH - NIGHT

211 As Doolin and Emily step outside for a breath of air.
Emily looks around at the dark, empty street.

EMILY
Scary, ain't it, bein' the only
people in the whole town...?

DOOLIN
The only time it'd be scary is
if we wasn't.

211A MED. SHOT - near the edge of town...as the shadowy figures of Vance's posse ease along in the darkness of the store fronts, working their way silently towards the o.s. saloon. SEVERAL SHOTS of this type, getting over that they are silently and stealthily getting in position to surround the saloon...then:

EXT. SALOON PORCH - NIGHT

211B Emily and Doolin...as Emily chatters on:

EMILY

The folks in Guthrie's sure be surprised if they could see me now. Who'd ever a thought this old saloon would ever be seein' a party again. It's like somethin' comin' back from the dead--

Doolin has not been paying attention to her rambling. His face has taken on an odd, faraway look as his eyes flit over the darkened, silent street; he seems to almost sniff the air, like an animal alert for intangible danger signs. Emily finally notices this and stops talking.

EMILY (cont'd)

What's the matter?

DOOLIN

I don't know. I just got a feelin' that somethin's wrong...

(turns to go back)

Come on inside.

Puzzled, Emily follows as Bill goes on in.

INT. SALOON - NIGHT

212 There is a babble of male and female voices and the SOUND of the harmonica as Doolin enters and stops just inside the door. He speaks to the musicians.

DOOLIN

Lay off the music --

(surprised,

they stop)

Douse the lights. I want to take a look around outside.

This puts a halt to the festivities. The outlaws freeze in their tracks in sudden silence.

COLE

What's wrong?

(CONTINUED)

DOOLIN

I don't know - yet.

Sundance, who is carrying somewhat of a load, swaggers up to Bill.

SUNDANCE KID

I suppose that leg of yours is actin' up again. --

DOOLIN

You guessed it. Come on, Cole --

He starts to turn to go. Sundance spins him around.

SUNDANCE KID

Wait a minute. I ain't havin' this party busted up just because you got rheumatism.

DOOLIN

I thought we settled it once that I'm givin' the orders.

SUNDANCE KID

Not tonight, you're not.

There is dead silence; people start easing out of the line of fire as the two men face each other.

DOOLIN

(quietly)

Somebody's gotta cut you down to size, Sundance. I guess now's the time.

Before either man can make his move, however, the glass of one of the windows is shattered by a shot aimed deliberately high, and Vance's voice is heard:

VANCE'S VOICE

We've got you surrounded, Bill!
I'll give you ten seconds to come out with your hands up!

The outlaws immediately beat it for cover along the walls by the windows, as others extinguish the lights. Bill hustles Emily and the girls behind the bar.

DOOLIN

Get in there -- all of you --

EXT. ACROSS THE STREET - NIGHT

213

Vance and one or two of his deputies have cover across the street, waiting. Vance starts to count.

VANCE

One -- two --

214 QUICK CLOSE SHOT - Pettit - in position commanding a good shot at the saloon.

VANCE'S VOICE

-- three --

215 CLOSE SHOT - several other deputies - ranged up along the street across from the saloon, their rifles trained on the place.

VANCE'S VOICE

-- four --

A shot zings out from the saloon, hitting a post near Vance. That is the signal for the deputies to start pouring a withering fire into the saloon. Gun flashes show in the darkness from all up and down the street as they pour cross-fire into the building.

INT. SALOON - NIGHT

216 The outlaws are shooting back through the windows, from which more glass is being shattered. Doolin, crawling to keep below the frame of the windows, rounds up several of the outlaws.

DOOLIN

Follow me --

He, Cole Younger and his brother make for the rear door.

INT. AT BAR - NIGHT

216A Emily, cowering with the girls behind the sturdy bar, raises a tentative hand up to get a bottle off the bar, hauls it back down out of sight.

INT. SHED - NIGHT

216B Back of, and attached to the saloon...an old storage space for whiskey, tools, etc. The two surreys that the girls arrived in are here. Doolin and a couple of helpers are piling one of the surreys with old dry straw. From o.s. the SOUND of firing.

DOOLIN

Haul it inside when it's full.

COLE

It won't fit through the door.

DOOLIN

(grabbing up
an axe)

We'll make it fit!

He exits inside.

217 QUICK SHOTS of fire being exchanged between outlaws and deputies. In one of the shots Pettit has a close call.

INT. SALOON - NIGHT

218 Some of the outlaws returning the deputies' fire, as others hack away frantically at the rear door, splintering wood, knocking boards out to widen the rear opening.

219 OMITTED

EXT. ACROSS STREET - NIGHT

220 MED. CLOSE SHOT - Vance - as he motions the men forward to start closing in. Crawling on his belly, he eases out into the street.

221 SEVERAL CLOSE SHOTS of the various deputies, working their way closer to the saloon...some taking advantage of the darkness to start across the street...others on the same side as the saloon, keeping close to the store fronts as they converge on it.

INT. SALOON - NIGHT

222 The surrey, loaded with straw, has been brought inside.

DOOLIN

(shouts)

Be ready to make a break for it.

COLE

What about you?

DOOLIN

Don't worry. I can take care of myself.

He lights a piece of paper, dabs it at several places along the pile of straw. As it crackles into a blaze:

DOOLIN (cont'd)

Here she goes!

He and a couple of others push the surrey across the floor...

EXT. SALOON - NIGHT

223 AS the surrey comes busting out the swinging doors of the saloon, hurtles down the steps and across the street, lighting the street with its blaze and forcing the deputies to take cover. Vance rolls swiftly out of the way as the wagon bounces towards him, careens crazily and tips over in the middle of the street.

Close on the heels of this diversion comes the outlaws, pouring out to where their horses are tethered, bending over the necks of their mounts as they try to capitalize on the confusion and surprise to make their getaways. Vance and the deputies, caught at a momentary disadvantage, quickly recover to force the outlaws to ride through a deadly volley of fire. We see some drop from the saddle before the quick straw blaze dies down again.

SLOW DISSOLVE

EXT. GUTHRIE - DAWN

224 The town is deserted at this early hour; the street lit by the first slanting rays of the rising sun. As the posse rides towards the marshall's office, windows go up and occasional early risers appear from buildings to hurry after them. Several limp bodies are slung across saddles, and one or two men are wearing improvised bandages. They have several prisoners.

EXT. MARSHALL'S OFFICE - DAY

225 Madge and Cheyenne come out on the porch to peer anxiously at the returning men. They both see Vance at the same time. Madge hurries forward to greet him.

226 GROUP SHOT - Vance swings down from the saddle as Madge comes in, taking both her hands in his.

VANCE

Don't tell me you've been up all night again --

MADGE

It's getting to be a habit.

PETTIT

(pulling up)

Let's see if you can get in the habit of cookin' 'bout half a dozen scrambled eggs. Shootin' outlaws gives me an appetite.

Vance turns to give an order to one of the deputies.

VANCE

Rouse up the Doc, Ed. Tell him we've got some men need looking after.

227 ANOTHER ANGLE - near porch - as the rest of the deputies ride up, and Cheyenne for the first time sees that Bill Doolin is riding between them, his hands tied together. He smiles down ruefully at her.

DOOLIN

Hello, Cheyenne.

CHEYENNE

Hello, Uncle Bill.

For a moment they look at each other. They are both still fond of each other. Then the deputies take over.

DEPUTY

All right, Bill -- get down.

They take him off to the jail, as Vance and Madge come up together to the porch.

VANCE

(to Cheyenne)

I wish it had been Sundance instead.

He goes on inside. CAMERA HOLDS on Cheyenne, as she looks off after Vance and Madge, and we

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RETURN OF THE BADMEN

PART VIII - THE END

FINAL

DISSOLVE IN

INT. OUTLAWS' HIDEOUT - DAY

228 The remnants of the Doolin gang have made their way back here. They are a glum and angry lot. One is tying a dirty bandage around his forearm. Another is silently cleaning his gun. Grat and Bob Dalton have been getting their gear together.

EMMET

(to his brothers)
Hurry it up. We want to be out of the Territory by sundown.

ARKANSAS

Why don't you guys stick around?
It's still a big Territory.

BOB DALTON

(glancing towards
Sundance Kid)
Not big enough.

JAMES YOUNGER

Bill had it figured right. Hit and run. Only he didn't run fast enough.

GRAT DALTON

(rising)
I'll get the horses.

BOB

Be right with you.

He and Grat sling their saddlebags over their shoulders and make for the door.

BOB (cont'd)

So long...

The others bid them ad lib, casual so longs. The Sundance Kid is checking the cartridges in his gunbelt. He has fired most of his ammunition; there are more empty slots than filled ones. As the Daltons pass him they look at him but don't speak. Cole Younger is seated near the door, also getting ready to shove off.

COLE

Where you heading for?

BOB

Back to Kansas, I guess.
(as he exits)
See you...

He and his brothers go on out.

(CONTINUED)

During this, Sundance has finished putting his few remaining shells in the front slots.

SUNDANCE KID

Who's got some extra shells...?

(there is no answer. He
glares around angrily)

What's the matter -- you guys deaf?

COLE

We hear you.

Sundance tries again.

SUNDANCE KID

(to James Younger)

You got plenty there --

JAMES

I need 'em myself.

Sundance has had about all he can take. It is obvious that he is on the outside looking in.

SUNDANCE KID

You guys think it's all my fault,
don't you..?

COLE

What do you think?

JOHN YOUNGER

(to Sundance)

If you'd listened to Bill when
you should of, we wouldn't be
packin' now.

SUNDANCE KID

All right, so I talked out of
turn. If you're such pals of
Doolin's, why don't you help me
bust him loose instead of pullin'
out?

JAMES YOUNGER

You talk big. They've got every
deputy in the town guardin' him.

SUNDANCE KID

They've got to get him out of
town for trial.

COLE

Sure. They'll put a sign up: 'Bill
Doolin goin' on train number nine.'

SUNDANCE KID

Suppose I can get that information
for you.

(CONTINUED)

JOHN YOUNGER

How?

SUNDANCE KID

Ride into town with me and find out.

COLE

I'll ride with you when you've got it.

SUNDANCE

Okay. I'll get it.
(he rises, looks
at the others)
Anybody with me?

James and John Younger do not move. Arkansas and Yeager hesitates, then Arkansas rises.

ARKANSAS

I'll go.

YEAGER

Me, too.

They follow Sundance out, as we

DISSOLVE

INT. GUTHRIE JAIL - NIGHT

230 Cheyenne has come to get Doolin's supper tray from him. She feels badly about his capture and her part in it, but Doolin is taking the whole deal very much in stride.

(CONTINUED)

DOOLIN

(handing her
the tray through
the bars)

Best jail food I've et this side
of the Mississippi. The only
thing missin' was a good sharp
file.

CHEYENNE

You must hate me..

DOOLIN

Get that notion outa your head.
Bein' an outlaw's a business with
me -- an' I don't hate people in
other businesses any more'n a
carpenter hates a brick-layer.

CHEYENNE

You're just saying that.

DOOLIN

Ask Vance Cordell. Him and me's
shot at each other many a time,
but there's no hard feelin's behind
it. I got my job, and you two got
yours. I wouldn't respect a man
that didn't do his job the best he
could.

CHEYENNE

Maybe they'll go easy on you.

DOOLIN

Don't you worry about Bill Doolin.
I'll get along - in jail or out.

The old codger's bland acceptance of his fate cheers her
up.

CHEYENNE

Goodnight, Uncle Bill.

DOOLIN

Goodnight.

She exits. Doolin settles himself comfortable on his
cot.

DISSOLVE OUT

DISSOLVE IN

EXT. STREET - NIGHT

231 As Cheyenne walks down the street towards her house at the edge of town she is hailed by Johnny.

JOHNNY

Hey, Jeanie --

CHEYENNE

Hello, Johnny.

JOHNNY

Say, you remember you told me once you'd teach me how to work the telegraph key?

CHEYENNE

Sure.

JOHNNY

Well, Uncle Vance made me one. If I get it will you show me?

CHEYENNE

It's a little late, Johnny --

JOHNNY

Aw, I don't have to go to bed for an hour. Please.

CHEYENNE

All right. Just for an hour.

JOHNNY

I'll get it. I'll meet you at your house.

He hurries off to the hotel as Cheyenne continues on up the street.

DISSOLVE

EXT. CHEYENNE'S HOUSE - NIGHT

232 At the end of the town street...a small, frame shack. Jeanie opens the door and enters.

INT. CHEYENNE'S HOUSE - NIGHT

233 Closing the door she lights a match to the lamp on the table beside the front door. As she turns around she stops short as she sees Sundance, Arkansas and Bill Yaeger in the room.

SUNDANCE KID

Hello, Cheyenne. It's been a long time.

(looks her over)

I'd hardly know you, all dressed up like that.

(CONTINUED)

CHEYENNE

What are you doing here?

SUNDANCE KID

We came to help you.

CHEYENNE

I don't need your help.

SUNDANCE KID

Your uncle does. I knew you wouldn't want to see him go to prison --

CHEYENNE

You're wasting your time. There's nothing I could do to help you even if I wanted to.

SUNDANCE KID

We don't expect you to stick your neck out. Just tell us what train they're takin' him away on. We'll do the rest..and nobody'll ever know you had anything to do with it.

CHEYENNE

That sounds like one of your schemes. All you want me to do is double-cross the people that trust me.

ARKANSAS

(to Sundance Kid)

I thought you said you could handle her.

Sundance begins to drop his unaccustomed mask of tact and peaceful persuasion.

SUNDANCE KID

I can.

(he steps up close
to Cheyenne)

Look, kid. I'm gonna get what I came after - one way or another. It's up to you how easy it goes.

(takes her by the arms)

This is the last time I'm askin' you nice. When are they takin' him?

CHEYENNE

(twisting)

Let go of me, you big --

Sundance releases one arm to slap her across the face.

SUNDANCE KID

We ain't got all night. You're gonna tell or --

(CONTINUED)

YEAGER

(interrupting)

Wait a minute.

He is listening to the SOUND of approaching horses' hooves coming down the street. Cheyenne hears it too; as she starts to let out a yell for help Sundance claps his hand over her mouth.

SUNDANCE KID

No you don't --

The men freeze in position, listening. The hooves are coming nearer. Cheyenne is powerless to break away from Sundance but she sinks her teeth into his hand. He involuntarily draws it back but before she can utter a cry he clasps her throat in his great hand, lifting her up on her toes and holding her tight against him.

ARKANSAS

Keep her quiet!

The hooves are right opposite the house. Cheyenne struggles vainly against Sundance's steel grip. As the horses pass on by, her struggles become feebler. Finally:

YEAGER

Okay, they're gone...

SUNDANCE KID

(relaxing his grip)

Try that again and I'll --

Cheyenne, freed from his support, sags limply to the floor. They look down at her, wondering -

SUNDANCE KID (cont'd)

(not quite sure)

She'll be all right soon as she gets her breath back. I just --

Arkansas has bent over her.

ARKANSAS

She's dead.

The two men look at Sundance with flat, accusing stares. This is a little rough even for them. For the first time Sundance begins to feel a little unsure of himself, a little guilty and a little scared.

SUNDANCE KID

You told me to shut her up, didn't you?

ARKANSAS

I didn't tell you to kill her.

(CONTINUED)

ARKANSAS

Let's get outa here --

They beat it out the back door.

EXT. SIDE OF HOUSE - NIGHT

234 Their horses are tethered there in the dark. They mount.

EXT. STREET OUTSIDE HOUSE - NIGHT

235 As Johnny comes to the house, carrying the little keyboard set that Vance made for him. He is near the door when he hears the SOUND of their horses getting under way. He runs to the edge of the porch to see:

EXT. SIDE OF HOUSE - NIGHT

236 The heavies galloping off. As they go, Johnny gets a good look at Sundance. He runs back to the front door, throws it open and looks in, then he turns and runs like hell for Vance.

DISSOLVE

INT. MARSHALL'S OFFICE - NIGHT

237 Pettit is there. Johnny is being comforted by Madge; he is sitting beside her and she is stroking his head. As we open the scene, Vance, grim-faced, is getting Sundance's fancy-handled pistol out of his desk drawer. He puts it in his holster.

PETTIT

You sure you don't want the boys
to go with you?

VANCE

I'd rather go alone.

He exits. A moment later is heard the SOUND of his horse galloping off.

EXT. STREET

238 As Vance gallops on down the street, away from CAMERA.

DISSOLVE OUT

EXT. OPEN COUNTRY - DAWN

239 Sundance, Yaeger and Arkansas riding hell-bent across the country.

DISSOLVE

EXT. STEEP SLOPE - DAWN

240 As they put their horses up the side of the steep slope. Reaching the top:

241 GROUP SHOT - at the top of the slope. Their horses are lathered and heaving for breath.

ARKANSAS

Hold up a minute. My horse has gone lame --

SUNDANCE KID

What do you expect us to do about it?

ARKANSAS

We'll have to ride double, till I can pick up another horse --

Sundance's eyes rove over the bleak landscape.

SUNDANCE KID

I guess this ain't any kind of country for a man to be on foot in. Okay, got down.

242 CLOSE SHOT - the grateful Arkansas dismounts.

ARKANSAS

Sure.

(uncinching saddle)

Bill can tote the saddle. I'll cut out a fresh horse soon as we get to a --

Suddenly a SHOT rings out. Arkansas stiffens, turns a bewildered face to Sundance; as he slowly goes for his gun, another SHOT; he pitches forward, rolls down the steep slope.

243 TWO SHOT - Sundance and Yaeger - as they watch Arkansas' body tumble down to the bottom. Yaeger looks questioningly at Sundance, but the latter remains unperturbed.

SUNDANCE KID

He musta thought we were soft in the head.

He gallops his horse off, Yaeger right after him.

DISSOLVE OUT

DISSOLVE IN

EXT. BOTTOM OF SLOPE - DAY

244 CLOSE SHOT - Arkansas' dead body, lying in a crumpled heap at the bottom. CAMERA PANS UP to take in Vance, mounted, looking down at him. He studies the line of his fall, puts his horse on up the slope.

EXT. TOP OF SLOPE - DAY

245 Vance spots the tracks leading off from there, heads off in pursuit.

DISSOLVE

EXT. STREAM - DAY

246 Vance crosses the stream, searches the ground on the other side until he sees their tracks, then takes off after them.

DISSOLVE

EXT. ROCKY COUNTRY

247 As Sundance and Yaeger pull to a stop and survey the country ahead of them. It stretches, bleak and unyielding, as far as the eye can see. Yaeger wipes his arm across his grimy, dirt-streaked face.

YAEGER

I'm tired of runnin'. If anybody's followin' us, I'll make my stand here.

SUNDANCE KID

You'll make it alone.

YAEGER

Okay -- I'll make it alone.

(he keeps facing
Sundance Kid)

Only not the way Arkansas did.

SUNDANCE KID

So long..

He rides off. Yaeger watches him go, then moves his horse over to take cover behind some of the big rocks.

DISSOLVE

EXT. ROCKY COUNTRY - DAY

248 Vance is approaching the place where Yaeger stopped alternately checking the trail and keeping an eye out about him. Suddenly his horse whinnies.

(CONTINUED)

Vance, suddenly alert, rolls off the saddle just as a shot rings out. He hits the ground and lays still. There is silence for a long moment, then Yaeger cautiously shows himself from his hiding place behind a rock up ahead. He looks cautiously off at Vance... searches the landscape for signs of other pursuers; then, satisfied that Vance was alone, he starts forward, pistol still in hand. He gets halfway to where Vance is lying sprawled on the ground when Vance suddenly half-rolls to come up with his gun in his hand. The men's shots ring out almost together, but Vance's is a fraction of a second the quicker. Yaeger goes down. Vance makes sure he is dead, then, as he goes over to mount his horse and resume the narrowing chase, we

DISSOLVE

EXT. COUNTRY - DAY

- 249 MED. CLOSE SHOT - of Sundance's horse, down...ridden out From b.g. Vance rides up and stops beside it. He looks off at:
- 250 LONG SHOT - Braxton. Quiet and deserted, shimmering in the hot rays of the sun.
- 251 Back to Vance - Dusty and sweating. That must be the end of the line. Adjusting his holster so as to be sure of a quick draw if it is necessary, he rides on towards the town.

DISSOLVE

EXT. EDGE OF TOWN - DAY

- 252 Vance has dismounted. He knows that Sundance is taking refuge somewhere in this series of empty buildings, but that is all he knows. Not having read the script, he wants to be very sure he doesn't set himself up as a clay pigeon. He comes out onto the main street from around the corner of a building, pistol in hand, keeping close against the store front and taking advantage of all possible shelter. Coming to a broken store front window, he flattens against the wall as he risks a look inside the building. Nobody there. He moves along farther. Suddenly a shot echoes hollowly in the street, kicking up a spurt of dust. Vance ducks in an empty doorway, looks off in the direction of the shot.
- 253 FULL SHOT - from his ANGLE. The bank stands at the end of the street, commanding a view of the whole street. Sundance must be thereabouts.

254 BACK TO Vance - waiting a moment, he makes a quick dash up to the next point of shelter along the store fronts. As he runs, two more shots ping close to him. Now he ducks inside one of the buildings.

INT. EMPTY BUILDING - DAY

255 Vance goes through the room, out into the back.

EXT. REAR OF BUILDINGS - DAY

256 As Vance makes his way down towards the bank.

INT. BANK - DAY

257 Sundance has holed up here. He is a nervous guy. There is dead silence. He is trying to watch the whole street at once.

EXT. STREET - DAY

258 MED. FULL SHOT - as Vance makes a break for it to cross the street towards the bank.

259 CLOSE SHOT - Sundance. Vance has a good start before he sees him. Then he throws three or four quick frantic shots at him before his gun clicks empty. He is no longer the cool, cold-blooded killer. He is scared. As he goes to reload he discovers that he has only three shells left in his belt. Now he knows that Vance is closing in on him. Hearing a noise behind him, he beats it out the front door.

260 Rear door - it has made a squeaking noise as Vance opened it. Vance hears Sundance running away, hurries after him. As he reaches the front door he sees:

EXT. STREET - DAY

261 FROM Vance's ANGLE - on Sundance running down the street.

262 CLOSE SHOT - Vance - takes a quick pot shot.

EXT. STREET - DAY

263 Sundance ducks into the saloon, throws three of shots back at Vance.

EXT. BANK - DAY

264 Vance shows himself, cautiously at first...but he draws no return fire. He crosses the street at a weaving run, works his way towards the saloon as:

INT. SALOON - DAY

265 Sundance's gun is empty. Now he is really in a panic. He can't watch all the windows at once. He searches his gunbelt again to see if he overlooked any shells. He didn't. He starts for the stairway, then suddenly he freezes, as he hears Vance's voice from behind him, at the front door.

VANCE

Turn around.-- unless you'd
rather have it in the back.
(Sundance turns;
Vance has his gun
trained on him)
This is the end of the line,
Sundance...

SUNDANCE KID

Don't shoot -- my gun's empty --
(tosses his
gun down)
You wouldn't kill a man in cold
blood --

VANCE

(softly)
Why not..?

SUNDANCE KID

(backing up)
Gimme a chance --

VANCE

Like you gave Gray Eagle -- and
Cheyenne -- ?

SUNDANCE KID

It was an accident -- I didn't
mean to --

He has backed up as far as he can go. His back is to the wall. Beads of sweat stand out on his forehead. The gun Vance is holding on him is the same fancy-handled one, originally belonging to Sundance, that Cheyenne gave him when she came back earlier to turn herself in.

(CONTINUED)

RETURN OF THE BADMEN

VANCE

Recognize this gun, Sundance?
I said I'd give it back to
you some day.

Sundance's eyes lower to gun.

VANCE (cont'd)

We've got a little settling up
to do first, then it's all
yours -- if you can get it.

He slides the gun away from him, across the floor. Sundance measures his chances of getting by Vance; suddenly he makes a break for it. Vance intercepts him and the fight is on. From now on it's dealer's choice, no holds barred. They use everything in the book..... elbows, knees, thumbs, bottles, chairs, tables.... They gradually fight themselves into exhaustion, until they seem to move in painful slow motion. Their fight takes them out nearer and nearer to the gun. Finally Sundance manages to struggle to it, but before he can use it Vance is on him. There is a brief flurry, in which Sundance's gun hand is obscured from view; then a shot. Both men lie motionless for a second, then Vance slowly pulls himself to his feet, to stand swaying as he looks down at the dead body of Sundance. His badge has come loose in the scuffle and lies in the dust beside Sundance. Vance bends down to pick it up. He starts to hook it back on his vest, then remembers that it is no longer necessary for him to wear it. His job as marshall is over. He looks at the badge in his hand a long moment...then he puts it in his pocket. He looks again at the dead Sundance before he turns to walk out of the saloon.

DISSOLVE

INT. GUTHRIE BANK - DAY

266 John Pettit is pacing the office portion of the bank dictating a letter in a crisp business-like tone. Muley sits at the desk laboriously writing down the old man's dictation.

PETTIT

Now get this right, Muley.
(he dictates)

Dear Jim: Enclosed you will find the thousand dollars you asked for in your last letter. This is the way I would like to start this letter, only the collateral you offered is no good, so you don't get the money. Yours truly, John Pettit.

A clamor outside the cashier's window calls Pettit's attention to the fact that a long line of customers is waiting to be served. He moves toward the wicket.

PETTIT

(muttering
as he goes)

Wish I'd never seen this
blasted banking business.

An insistant voice from the line-up at the window attracts him.

MAN'S VOICE

We want to borrow \$5,000.00
in a hurry.

PETTIT

(without
looking up)

If you got the right security we
can make a deal.

A woman's hand is thrust through the wicket into Pettit's face, showing an old-fashioned wedding band. Then the woman speaks.

WOMAN'S VOICE

Will this do?

PETTIT

(indignant)

You aimin' to borrry five thousand
dollars on a weddin' ring?

WOMAN'S VOICE

It's worth lots more than that
to me.

Pettit looks up for the first time to find himself gazing into the grinning faces of Vance and Madge.

PETTIT

That's a lot of money you're askin'
for - and California's a long ways
off.....

VANCE

(to Madge)

Better tell him, honey.

MADGE

We're not leaving here, Dad.
I've decided Oklahoma needs Vance
more than California does.

(CONTINUED)

PETTIT

(delightedly)

You mean you're goin' to settle
down in Guthrie, permanent?

(they nod yes)

Well, kids, you got yourselves a
bank - it's yours, lock, stock and
barrel.

He rolls down his sleeves and reaches for his coat.

PETTIT (cont'd)

Get back here, Vance, and take
over - Madge'll show you how it
works!

(to Muley,

joyously)

Muley! Get your coat - hitch up
the wagon.....we're goin' to
California!

FADE OUT

THE END