

"RIDE THE HIGH COUNTRY"

By Sam Peckinpah and N.B. Stone

KID IN THE HIGH COUNTRY

PROD. NO. 1793

SCHEDULE

DATE 10/3/61 ✓ 1.

DIRECTOR SAM PECKINPAH

"GUNS IN THE AFTERNOON"
UNIT MANAGER

ASST. DIR. HAL POLAIRE

DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING
	SUNDAY, OCTOBER 15, 1961 COMPANY TRAVELS TO LOCATION (MAMMOTH LAKES AREA) AND PREPARES.		
1ST DAY MON. OCT. 16TH	EXT. HIGH SIERRAS STREAM-DAY Sc. 65X1 thru 65X4 Judd washes feet. Gil talks of past - they exit. 4/8 Day 3-6/8 pgs.	LOC. FLAT COUNTRY	JUDD HECK GIL STUNT DBLES. (3) CAST HORSES (3) PACK HORSES (2)
	EXT. HIGH SIERRAS ROLLING FOOTHILLS - DAY Sc. 222-223-224 Gil follows Judd's party. 2/8 Day 3/8 pgs.	LOC. FLAT COUNTRY	JUDD GIL HECK ELSA CAST HORSES (SYLVUS' HORSE)
	EXT. ROCKY AREA - DAY Sc. 66-67-68 Judd party travelling through rocky area. Judd and Gil dis- cuss professions. 2/8 days 1-7/8 pgs.	LOC. BRIDGE TWIN LAKES	JUDD GIL HECK CAST HORSES (3) PACK HORSES (2)
2ND DAY TUES. OCT. 17TH	EXT. HORSESHOE LAKE - DAY Sc. 68X1 thru 73 Elsa joins group. Rides out with Judd's party. 2/8 days 2-2/8 pgs.	LOC. HORSE- SHOE LAKE	JUDD GIL HECK ELSA CAST HORSES PACK HORSES STUNT DBLES.
	EXT. HIGH SIERRA MOUNTAIN-DAY Sc. 210 thru 217 Judd takes Heck's gun. Gil and Heck cross ravine. Heck brings Gil's note to Judd. 5/8 day 5-1/8 pgs.	LOC. LAKE MARY	JUDD GIL HECK ELSA STUNT DBLES CAST HORSES PACK HORSES
	EXT. HIGH SIERRA-DAY Sc. 218-219-220 Gil looks back at Judd group. 1/8 day 3/8 pgs.	LOC. LAKE GEORGE	JUDD STUNT DBLES GIL CAST HORSES HECK PACK HORSES ELSA

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SCHEDULE

DATE 10/3/61 2.

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UNIT MANAGER

ASST. DIR.

DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING
3RD DAY WED. OCT. 18TH	EXT. HIGH SIERRAS-DAY Sc. 140 thru 141X2 Judd speaks of having been law-breaker. Heck helps Elsa. 2/8 day 3 1/8 pgs. ----- EXT. HIGH SIERRAS-DAY Sc. 154 thru 164 Group riding away from Hammond camp. Heck catches Elsa's eye- stop for rest - Elsa awakens Judd. 2/8 day 2 1/8 pgs. ----- EXT. HIGH SIERRA TRAIL-DAY Sc. 2-3 Miner robbed. Killed by Henry. 2/8 day 3/8 pg. ----- EXT. SLOPES & TERRAINS-DAY Sc. 4 SERIES OF ANGLES FOR TITLES 1/8 day 1/8 pg. ----- EXT. HIGH SIERRAS-DAY Sc. 86 Group up decline profiled against sky. 1/8 day 1/8 pg.	LOC. MINARET AREA AS ABOVE LOC. LOC. LOC. CLIFF AREA	JUDD GIL HECK ELSA STUNT DBLES CAST HORSES PACK HORSES JUDD GIL HECK ELSA CAST HORSES PACK HORSES STUNT DBLES. HENRY BIT (MINER) HORSES JUDD GIL HECK ELSA CAST HORSES PACK HORSES STUNT DBLES.
4TH DAY THURS. OCT. 19TH	EXT. HAMMOND CLAIM-DAY Sc. 91 thru 95 98-99-101 thru 106 Introduction of Hammonds. Elsa and Heck arrive. Jimmy gets shaved. Wedding prepara- tions. Snake business. 1 day 8-3/8 pgs.	LOC. LOWER BRIDGE AREA	BILLY JIMMY SYLVUS HENRY ELDER HECK ELSA HORSES

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UNIT MANAGER

ASST. DIR.

DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING
5TH & 6TH DAYS FRIDAY, OCT. 20TH SAT. OCT. 21ST	EXT. 'HIGH SIERRAS'-DAY (CLIFF AREA) Scs. 165 thru 209 - 221 Brothers arrive. Shoot out. Jimmy and Sylvus killed. Gil gets Sylvus' gun and horse. Tie in shots. 2 days 11 pgs.	LOC. CLIFF AREA	JUDD GIL HECK ELSA JIMMY BILLY HENRY ELDER SYLVUS STUNT DBLES. CAST HORSES PACK HORSES
SUNDAY OCT. 22ND	SUNDAY		
7TH DAY MON. OCT. 23RD	EXT. MOUNTAINS - LAKE AREA-DAY Sc. 74 thru 85 Heck kisses Elsa - she fights. Judd whips Heck. 1 day 5 1/8 pgs.	LOC. LAKE GEORGE	JUDD GIL HECK ELSA CAST HORSES PACK HORSES STUNT DBLES
8TH DAY TUES. OCT. 24TH	EXT. CAMP -DAY FOR NIGHT Sc. 145 thru 153 Heck off feed. Judd plans guard watch. Gil awakens Heck. They start get-away. 1/2 day 3-5/8 pgs. ----- 1/2 day COMPANY WRAP	LOC. LAKE GEORGE	JUDD HECK ELSA GIL CAST HORSES PACK HORSES
9TH DAY WED. OCT. 25TH	1/2 day TRAVEL TO STUDIO FROM LOCATION - ----- INT. STEVE'S BANK TENT-DAY Sc. 97 Steve weighs gold dust. Heck angry, enters. (COARSE GOLD TENT) 2/8 day 6/8 pgs. -----	STG.	JUDD GIL HECK

CONTINUED

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SCHEDULE

DATE 10/3/61 4.

DIRECTOR SAM PECKINPAH

UNIT MANAGER

ASST. DIR.

DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING
9TH DAY WED. OCT. 25TH CONTINUED	INT. JUDD'S BANK TENT-NITE Sc. 113-123 Last depositor leaves. Heck leaves and returns. Judd buys drinks. Elsa screams. Heck and Judd dash out. 2/8 day 1-2/8 pgs.	STG.	JUDD GIL HECK EXTRAS
10TH DAY THURS. OCT. 26TH	EXT. COARSE GOLD-DAY Sc. 87 thru 90 Judd group arrives. He says Elsa can stay with them. 3/8 day 2-1/4 pgs.	BRONSON CANYON	JUDD GIL HECK ELSA EXTRAS 30 MINERS 8 WOMEN 1 SQUAW BARBER 3 RIDERS 3 DRIVERS 5 CHILDREN WELFARE WORKER CAST HORSES HORSES DOGS BURROS WAGONS
	EXT. COARSE GOLD-JUDD'S BANK Sc. 96 - DAY Miners entering tent to de- posit gold dust. 1/8 day 2/8 pgs.	BRONSON CANYON	EXTRAS AS ABOVE
	EXT. COARSE GOLD ST. & TENTS- Sc. 107 thru DAY FOR NITE 110-115- 117-119 Wedding party arrives. Heck watches - joined by Judd - offers to buy drink. 4/8 day 1 page	BRONSON CANYON	JIMMY SYLVUS ELDER HENRY BILLY ELSA HECK EXTRAS MINERS ATMOS. JUDD

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SAM PECKINPAH

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ASST. DIR.

DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING
11TH DAY FRI. OCT. 27TH	EXT. MERCANTILE TENT-COARSE GOLD - DAY Sc. 129 Heck and Elsa exit. Elsa in jeans. See Miner's court o.s. 2/8 day 6/8 pg. ----- EXT. COARSE GOLD STREET & TENT (MINER'S COURT) - DAY Sc. 130-131-132-133-137 POV. MINERS COURT in session. Hammonds and armed miners in distance. Billy wants Elsa. Judd party exits town with Elsa. 5/8 day 2 pgs. ----- EXT. KATE'S PLACE - DAY Sc. 134 Gill approaches, enters. Looks for Judge. 1/8 day 1/8 pg.	BRONSON CANYON BRONSON CANYON BRONSON CANYON	ELSA HECK HECK ELSA JUDD GIL BILLY HENRY SYLVUS JIMMY ELDER EXTRAS GIL EXTRAS
12TH DAY MON. OCT. 30TH	INT. KATE'S PLACE & CORRIDOR Sc. 111-112-116 NITE 118-120-125 126-127-128 Wedding and fight - broken up by Judd. 1 day 5 pgs.	STG.	JUDGE TOLLIVER KATE JIMMY SYLVUS ELDER HENRY ELSA BILLY HECK JUDD BELLE ROSE CANDY SAM EXTRAS FIGHT DOUBLES

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UNIT MANAGER

ASST. DIR.

DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING
13TH DAY TUES. OCT. 31ST.	INT. BEDROOM & CORRIDOR-KATE'S PLACE - NIGHT Sc. 121-122-124 Billy makes passes at Elsa - falls from chair - knocked out. Henry appears and fights with Elsa. 2/8 day 5/8 pg.	STG.	ELSA BILLY HENRY
	INT. KATE'S PLACE - BEDROOM Sc. 135-136 DAY 138-139 Gil takes license from judge. Latter has hangover. Brothers enter. 2/8 day 2 pgs.	STG.	JUDGE TOLLIVER GIL BILLY ELDER HENRY SYLVUS JIMMY KATE BELLE ROSE EXTRAS
	INT. JOSHUA'S PARLOR - HOUSE Sc. 238-246-250-254-256 DAY 258-261 Shooting - tag - Billy and Elder firing from Knudsen house. 2/8 day 1-1/2 pgs.	STG.	BILLY ELDER
	INT. BILLY'S TENT - DAY Sc. 100 Billy throws Henry out. Elsa is discouraged at filth in quarters. 2/8 day 1-1/4 pgs.	STG.	BILLY ELSA HENRY
14TH & 15TH DAYS WED. & THUR. NOV. 1ST, 2ND	EXT. KNUDSEN FARM-DAY Sc. 227-233-234-235-237 thru 253-255-257-260-262 thru 275 Tag - shoot out at farm. All killed but Elsa and Heck - Fade out. 2 days 7-1/4 pgs.	20TH CENTURY FOX RANCH	JOSHUA JUDD ELSA HECK HENRY BILLY ELDER GIL STUNT DBLES. HORSES FALLING HORSE PACK HORSES

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SCHEDULE

DATE 10/3/61 7.

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UNIT MANAGER

ASST. DIR.

DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING
16TH DAY FRI. NOV. 3RD	EXT. KNUDSEN'S/ BARN LOFT-DAY Sc. 237-249-259 Tag of shoot out. Judd challenges brothers come out in the open. 1/8 day 2/8 pgs. ----- EXT. KNUDSEN FARMHOUSE & YARD Sc. 42 thru 46 48 thru 54 Joshua and Elsa see Judd's party approach. Elsa runs to house and returns. Group talks to Joshua and meet Elsa. Joshua invites group to supper. 7/8 day 3-5/8 pgs.	20TH CENTURY FOX RANCH ----- 20TH CENTURY FOX RANCH	HENRY JOSHUA ELSA JUDD GIL HECK
17TH DAY MON. NOV. 6TH	EXT. KNUDSEN'S CORRAL & BARN DAY FOR NIGHT Sc. 59-61 Heck waits. Elsa joins him. Joshua scolds Elsa - tells her to return to house. 3/8 day 1-1/8 pgs. ----- EXT. FOOTHILL TRAIL-DAY Sc. 35 Judd's party rides up hill. 1/8 day 1/8 pg. ----- EXT. FOOTHILL TRAIL-DAY Sc. 41 Judd party rides up hill trail. 1/8 day 1/8 pg. ----- EXT. KNUDSEN FARM-DAY-NEAR TRS. Sc. 225-226-228 thru 232-236 244 Judd gives all clear. Rides to farmhouse. Gil watches-rides towards house. Hammonds fire. 3/8 day 1-6/8 pgs.	20TH CENTURY FOX RANCH ----- 20TH CENTURY FOX RANCH ----- 20TH CENTURY FOX RANCH	JOSHUA ELSA HECK JUDD GIL HECK CAST HORSES PACK HORSES JUDD GIL HECK HORSES (CAST) PACK HORSES JUDD HECK ELSA GIL CAST HORSES PACK HORSES

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1793

SCHEDULE

DATE 10/3/61 '8.

DIRECTOR SAM PECKINPAH

UNIT MANAGER

ASST. DIR.

DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING:
18TH DAY TUES. NOV. 7TH	EXT. KNUDSEN BARN - DAY FOR NITE Sc. 60-62 Judd and Gil discuss Heck. Lack of judgment. Heck enters from corral. 6/8 day 2 pages. ----- EXT. KNUDSEN FARM, GRAVE & HILL Sc. 65 - DAWN Joshua prays - group departs in background. Party rides up the hill. 2/8 day 2/8 pgs.	20TH CENTURY FOX RANCH 20TH CENTURY FOX RANCH	JUDD GIL HECK JUDD GIL HECK JOSHUA
19TH DAY WED. NOV. 8TH	EXT. COUNTRY ROAD NEAR HORNITOS Sc. 5 DAY Introduction of Judd approach- ing town. 2/8 day 3/8 pgs. ----- EXT. HORNITOS MAIN STREET Sc. 6-7-8-9 Judd enters town - sees race. His horse rears. 6/8 day 6/8 page.	LOT 3 LOT 3	JUDD CAST HORSE JUDD HECK HANK CAST HORSES COWBOY HORSES CAMEL WAGONS BELLY DANCER CARNIES (2) HECK DBL. HANK DBL. RIDERS (2) 1 WAGON DRIVER COWBOYS (RACING 2) 20 MEN 10 WOMEN 10 CHILDREN WELFARE WORKER
20TH & 21ST DAYS THURS. & FRI. NOV. 9TH & 10TH	EXT. CARNIVAL AREA & FINISH LINE - DAY Sc. 10 thru 22 Establishing shot of Carnival Area. Intro. of Oregon Kid (Gil) Finish of race. Hank slugged by Heck. Judd recognized Ore- gon kid. 2 days 8-1/4 pgs.	LOT 3	AS ABOVE WES JAKE TOWNSPEOPLE OREGON KID (GIL)

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DAY AND DATE	SET OR LOCATION SCENE NUMBERS	WHERE LOCATED	CAST WORKING
22ND DAY MON. NOV. 13TH	INT. KNUDSEN'S FARMHOUSE-DAY Sc. 47	STG.	ELSA
23RD DAY TUES. NOV. 14TH	Elsa changes clothes. 1/8 day 1/8 pg.		
	INT. KNUDSEN'S DINING ROOM-NITE Sc. 55-56-57	STG.	JOSHUA ELSA JUDD GIL HECK
	Group at supper 5/8 day 2-4/8 pgs.		
	INT. FARMHOUSE KITCHEN-NITE Sc. 58	STG.	ELSA HECK JOSHUA (O.S.)
	Heck offers Elsa help. Tells her to meet him at corral. 5/8 day 1-1/4 pgs.		
	INT. FARMHOUSE - NIGHT Sc. 63-64	STG.	ELSA JOSHUA
	Elsa runs into house. Joshua slaps her. 5/8 day 1-1/8 pgs.		
24TH & 25TH DAY NOV. 15th & NOV. 16th WED. & THURS.	INT. BANK - DAY Sc. 23-24-26	STG.	JUDD ABNER LUTHER SAMSON
	Judd gets bank job. 5/8 day 3-4/8 pgs.		
	INT. BANK WATER CLOSET- DAY Sc. 25	STG.	JUDD
	Judd uses spectacles to read contract. 1/8 day 1/8 pg.		
	INT. EATING HOUSE & WINDOW-N Sc. 27 thru 34.	STG.	JUDD GIL HECK HANK WES STUNT DBLES. DOLLY EXTRAS
	Cowboy group and Heck fight. Judd hires partners. 1-2/8 days 5-7/8 pgs.		
	<u>FINAL DAY OF SHOOTING</u>		

GUNS IN THE AFTERNOON

1 OUT

EXT. HIGH SIERRA TRAIL - CLOSE ON BIRD - DAY

2

as it flutters helplessly about on the trail. A string, tying the bird's leg to a root, NOT VISIBLE FROM THIS ANGLE. Beyond the bird A MINER rides into view. The miner's only weapon is a rifle, in the saddle boot. A sizeable pouch of gold dust hangs from the saddle horn. Seeing the bird, he halts and reacts sympathetically. Dismounts, walks cautiously toward the bird, trying not to frighten it. Two SHOTS ARE HEARD. Both bullets hit the miner, who falls face down on the trail, and lies still.

ANOTHER ANGLE

3

as a man (HENRY HAMMOND) comes out of the underbrush, takes the gold pouch, unties the bird, COOS to it, then WHISTLING TUNELESSLY, happily disappears into the rocks.

A SERIES OF ANGLES FOR TITLES

4

Leaving the body, the CAMERA PANS to the mountain slopes, beginning a SERIES OF PAN SHOTS, EACH SHOT SHOWING A DIFFERENT TYPE OF TERRAIN, to ESTABLISH that we have covered a four day mountain trip to the foothills far below.

5 OUT

5X1

EXT. HORNITOS STREET - DAY

As STEVE JUDD rides into the town of Hornitos. Judd is a tall, imposing figure of a man. In his mid-fifties, he holds his age remarkably well. Still, little things are seen that reveal his years. Thinning hair, gray at the temples, and a slight limp, memento of a gun fight years before.

Judd dresses with dignity, yet in his clothes is reflected evidence, however slight, of the adversity that has dogged him since the era of the 'town tamers' died a natural death. The cuffs of his shirt are frayed, there is a patch on the sleeve of his coat, and the boots are run over at the heels.

EXT. HORNITOS - ON JUDD - RIDING INTO TOWN

6

A scattering of TOWNSMEN, MINERS and FARMERS line the board walks, all looking down the street in the direction Judd rides. They are waving and smiling. Judd reacts, looks around. Finally he is convinced that he is the focus of attention.

MED. SHOT - POLICEMAN

6X1

As he chases some CHILDREN out of the street, then turns, looks off and yells:

POLICEMAN
Get out of the way! Clear the street!

MED. SHOT - JUDD

6X2

He does not hear. Continues to react to his apparent welcome.

FULL SHOT - REVERSE

6X3

As the Policeman runs up to Judd and shoos him to a side street.

POLICEMAN
Clear the street! Can't you hear
- Old Man? There's a race going
on...

JUDD (interrupting)
All right.

6X3
CONT'D
(2)

They move aside, then turn as the crowd ROARS.

HIS POV - CAMEL-HORSE RACE

7

Racing at full speed down the street are a CAMEL and three HORSES. With their RIDERS urging the animals on to even greater speed. The spectators CHEER ON their favorites. The horses, foam-flecked and slightly in the lead, are being overtaken by the camel.

BACK TO JUDD

8

as the camel and horses pass by.

A SERIES OF ANGLES COVERING THE RACE

9-9X4

EXT. CARNIVAL AREA AND FINISH LINE - DAY

In a vacant lot off the main street. Consisting of four booths, three of them advertising, by posters, 'THE WILD MAN FROM BORNEO', 'HERCULES, STRONGEST MAN IN THE WORLD', and 'LITTLE SHEBA, BELLY DANCER'. Some TOWNSMEN, MINERS, FARMERS wander in and out of the booths. Most are grouped around the finish line. We HEAR HURDY-GURDY MUSIC FROM LITTLE SHEBA'S BOOTH.

The fourth booth is an open air affair, consisting of a counter, a rack of six-guns, and a home-made apparatus, similar to a modern skeet arm, which hurls objects into the air. Its posters, on a rack at the rear, depict a gentleman with long hair flowing from under his hat. He wears a Van-Dyke beard. In appearance and dress this could easily be 'Buffalo Bill' Cody at the height of his Wild West Show fame. But the legends on the posters read:

THE OREGON KID
in
PERSON!

Match Your Gun Skill With
The Frontier Lawman
WHO TAMED
Dodge City & Wichita
and who
SINGLE-HANDEDLY
Sent the Infamous
OMAHA GANG
to their
GRAVES!

OVER the street is a banner marking the start and finish line of the camel horses contests. The legend reads:

THE PHANTOM
of
THE DESERT!
Takes on All Comers
Match Your Prize Racing Stock
Against the Pride of Araby
No Wagers Less
Than One Dollar

Judd RIDES INTO THE SHOT and pulls up near the finish line as the racers turn the final corner and move TOWARD HIM.

NEW ANGLE - RACE

11

The camel overtakes the sweat-lathered horses and wins going away. HECK LONGTREE, the camel rider, dismounts, as do the riders of the horses. Heck is a handsome young man of twenty-three, rugged, brash, cocky. Two of the losers pay up and move away. The third, HANK, stands looking at the camel.

MED. SHOT - JUDD

11X1

He dismounts and starts toward Carnival area, only to be stopped by the Policeman.

POLICEMAN

Watch out, Old Man!

He pulls Judd back, as a vintage automobile races past.

CLOSER ANGLE - HECK AND HANK

12

HECK

You got a good horse, cowboy.

But not good enough.

(holds out a hand)

I'll have that dollar.

HANK (softly)

I'm beginning to figure these races smell pretty bad. That thing never loses and it's been runnin' since breakfast.

HECK (his hand still out)

You had your chance.

HANK

Not an even-money chance. I suspect as how that animal could run all day without raisin' a thirst.

HECK

All day -- and all night.

HANK

That's how it is?

HECK (losing patience)

That's how it is -- now pay up!

Hank brings a silver dollar from his pocket, flips it, catches it.

Guns in the Afternoon
ALREADY SHOT-Chgs. 12-18-61 P.4A

HANK

Let's say I'm a poor loser --
you want the dollar -- you come
after it.

12
CONT'D
(2)

ANOTHER ANGLE

13

He puts it back in his vest pocket, prepares for a fight. Heck turns away as if to pick up the reins. Hank gives a snort of contempt. Heck whirls, swings a fist, knocking him flat. Hank lies on the ground, dazed. Heck takes the dollar out of his vest pocket, leads the camel away. Judd is about to leave when the Oregon Kid begins his spiel. Judd listens for a moment then grins and dismounts.

MED. SHOT - BOOTH

14

THE OREGON KID keeps up an almost constant spiel to WES, a cowboy, as he gets a tin can from a pile on the ground, places it on the pan of the hurling arm.

OREGON KID

All you got to do is hit the can
and you win the money. You miss -
I've got to hit it -- or I lose!
Squeeze the trigger, don't jerk
it. Keep your elbow close to
your body.

WES (putting down his
money)

Forget the sermon and turn her
loose.

The Kid pulls a cord, which releases the hurling arm, tossing the can high in the air. Wes aims with a six-gun, FIRES, misses. While the can is still in the air, the Oregon Kid draws his gun, FIRES.

CLOSE ON CAN

15

as it is hit.

TWO SHOT

16

The Kid shakes his head, and holsters his gun and scoops a quarter off counter into a cash drawer.

OREGON KID (loudly)

Tell you what I'm going to do.
I'll hit it twice, to your once,
that is, if you hit it -- but I
don't believe you can or you will --
(continued)

OREGON KID (continued)
my granddaddy would say shootin'
against you is like sneakin'
licorice whips from a baby girl.
Why don't you just forget it --
throw away that pistol and pick
up a plow -- save my conscience
and your money?

16
CONT'D
(2)

Wes, mad enough to use skunk scent for soap, slaps
two dollars on the boards. The Kid pulls down the
hurling arm, locks it in place, puts another can
on the pan.

NEW ANGLE

17

OREGON KID (kindly,
overly concerned)
Don't hurry your shots, son.

Pulls cord. Wes FIRES, again misses. Oregon
Kid shakes his head hopelessly.

OREGON KID
My boy, I keep telling you...

He draws, FIRES TWICE, each shot hitting the
can.

OREGON KID
But you don't seem to listen.
Care to try again...

WES (stalking off)
I'll be back.

Oregon Kid grins, scoops two dollars into cash
drawer, as Heck joins him.

CLOSE SHOT - JUDD

18

watching.

MED. SHOT - BOOTH

19

HECK

I'm fed up with it, Gil --
racing that double humped water
tank is bad enough --

(looks off - reaches for
money)

-- but knockin' somebody down
for a slim dollar only to give
most of it away is poor rations
for Mrs. Longtree's first born.

He falls silent as JAKE, a real carny, complete
with derby and cigar, steps up and holds out his
hat. Heck drops in four silver dollars. Jake
gives him one back and turns to The Oregon Kid.

OREGON KID

I'll settle up tonight.

JAKE

Now.

The Kid hesitates, then puts part of his cash box
money in.

JAKE

Sweeten it, gunfighter, or
you're through.

OREGON KID (after a
long moment)

Don't say anything more, you
mean mouthed, two bit, chicken
hearted son -- of greed and envy.
Just get out.

And Jake does.

NEW ANGLE

20

HECK (after a moment)

You sure told that Jake what he
could do.

OREGON KID (dryly)

And how can man die better,
Than facing fearful odds,
For the ashes of his fathers,
Or the temples of his gods. ---

(then)

(Continued:)

OREGON KID (cont'd)
It was a poor excuse for a job
anyway, Heck -- time I was movin'
on. You want big money you go
where the big money is.

20
CONT'D
(2)

HECK
I'm going with you.

They are silent for a moment.

OREGON KID
All right -- get the horses.

Heck moves away. The Oregon Kid watches him go,
then turns to the passing crowd.

Judd WALKS INTO SCENE. Stops at the counter, keep-
ing his head bowed so his features aren't visible
to The Kid. Speaks with a mountain twang.

JUDD
If it's all right with you,
mister, I would surely like
to make a ten cent bet?

OREGON KID
A whole dime? You are a
plunger, sir.

He tries to see under Judd's hat. Judd keeps his
head lowered.

JUDD
Well, you see, I'm not just
altogether sure I could hit a
movin' target without using
buckshot. I used to be fair
to middlin' with a shotgun.
If the bird was movin' slow and
not too far away.
(beat)
But, them tin cans move too
fast -- I just don't see how
you manage.

NEW ANGLE

21

The Oregon Kid, puzzled, still tries to see under
the hat. Moves his head from side to side, then down
as low ~~to~~ the counter as possible. With Judd evading
him. Finally grabs Judd by the coat lapels with one

hand, pushes his hat up with the other. Sees Judd grinning at him.

21
CONT'D
(2)

OREGON KID

Well, I'll be damned!

They shake hands.

JUDD

How are you, Gil?

OREGON KID

No great complaints. How long's it been? Lordy, I'd hate to say.

JUDD

Quite some time.

OREGON KID

Where you been all these years?

JUDD (after a moment)

Here and there.

(looks around)

Nice little enterprise you've got.

OREGON KID

Well, Steve, it's easier than punching cows. And it pays off with free drinks every time I walk into a saloon -- Would it surprise you to know The Oregon Kid is the envy of every small-minded ribbon clerk and shirttail towhead from here to Pocatello?

NEW ANGLE

22

JUDD (indicates the

Oregon Kid's poster)

Why not, with all these single-handed exploits -- tell me, Gil, who was 'the Omaha Gang' -- I don't recollect ever hearing about them fellows.

(Gil doesn't answer)

Hondo and Monterey and Flagstaff -- we worked them places -- but Dodge City and Wichita -- you spend some time with the Earp brothers, Gil?

OREGON KID

Got to allow for a little exaggeration. That's part of playing this game.

JUDD

Not much of a game.

OREGON KID

Well, no danger of getting rich,
but I do all right when you
consider I never lose.

22

CONT'D

(2)

Judd breaks open the cylinder of the gun fired by Gil.
Extracts cartridge. Removes wax. Pours out several
buckshot. They BOUNCE one by one on the counter.

JUDD

A blind man couldn't miss, shoot-
ing buckshot.

OREGON KID (embarrassed -
angry)

Must be something important to
bring you here -- looks to me
like you been riding a long time
-- and not getting very far.

JUDD

Job.

OREGON KID

A 'job'? You mean to tell me
you're still at it?

(Judd nods)

Federal Marshal?

JUDD

Working for the Bank.

OREGON KID

A bank guard?

JUDD (stiffly)

I'm transporting gold. From a
mining camp up on top down here
to the bank....Gold bullion -
in the neighborhood of two hundred
and fifty thousand dollars, was the
way the letter put it.

OREGON KID (with admirable
restraint)

A quarter of a million.

JUDD

I'll need some help. Can you
recommend anyone?

OREGON KID (after a
moment)

I'll give it some thought.

JUDD

Do that, will you? And let me know.

22
CONT'D
13

OREGON KID

I will, Steve, I surely will.

Judd walks off. The Oregon Kid is already giving it a lot of thought. Heck reappears with horses.

HECK

What do you figure we're going to do.

OREGON KID (absently)

Hmmm?

HECK

Food, clothing and shelter --
What have you got in mind?

OREGON KID (softly)

Champagne, kid -- and only the best -- about \$250,000 dollars worth.

DISSOLVE TO:

INT. BANK - MED. SHOT - DAY

23

Behind the teller's window, ABNER, a sharp-tongued diminutive clerk in his sixties, counts money (silver). Judd advances, stops at the counter. The clerk glances up, then continues his work. Judd RAPS GENTLY on the counter. In the far corner, is LUTHER SAMSON, a dignified, frock-coated man in his eighties.

ABNER (not too
politely)
Yes.

23
CONT'D
(2)

JUDD
I'd like to see Mr. Samson,
please.

ABNER
He's busy. What about?

JUDD
The name is Judd. Stephen Judd.
Abner looks at him thoughtfully.

ABNER
Oh. Just one moment.
He crosses to Samson...

CLOSER ANGLE

24

ABNER
Excuse me, sir. Mr. Judd is here.
Samson looks up and nods. Abner crosses back to
Judd and opens the railing gate.

ABNER
Mr. Samson will see you --
Judd enters and crosses toward the two men.

JUDD (nods)
Good afternoon.

SAMSON
I'm Luther Samson, Mr. Judd.
(shakes hands)
And this is Abner, my son -- our
vice president.

Judd, Abner shake hands. AD LIB "How do you do's."
While shaking hands, Abner notices Judd's frayed
shirt cuff. This noticed in turn by Judd, who
'shoots' the cuff, concealing it under the coat
sleeve. Samson indicates a chair, and all sit down.

The bankers regard Judd in silent appraisal. The man they see is not all they expected. Samson doesn't wish to offend. Still, he must say it:

24
CONT'D
(2)

SAMSON

Somehow, I pictured you as being a younger man.

JUDD

I used to be.
(after a moment)
We all used to be.

SAMSON

Yes, of course.

Judd looks from one to the other, waiting. Senses what they are thinking -- is he the man he once was?

ABNER (sharply)

Mr. Judd, we're more than familiar with your reputation. But it was made many years ago and we're dealing in the present, not the past...

JUDD (interrupting)

Thank you. What's the problem, gentlemen?

SAMSON

The Coarse Gold Strike is on the crest of the Sierras. Only one trail in and out. Six miners have been killed trying to bring their gold down here. Killed and robbed, of course. Weeks ago we petitioned for a Federal Marshal. And received nothing.

ABNER

The only law up there is too drunk to hit the ground with his hat.

SAMSON

The man we send up there must be completely reliable and not just from the standpoint of honesty.

24

CONT'D

(3)

ABNER

We're speaking of gold, Mr. Judd. - Twenty thousand dollars worth.

JUDD

Twenty thousand? From your letter I expected....

ABNER (interrupting)

Our original estimate was... overly enthusiastic. The strike is not a mother lode - but it is productive. Slow but steady.

SAMSON

The day of the Forty-niner is past, Mr. Judd. The day of the steady businessman has arrived.

JUDD

My usual fee is twenty dollars a day. I'll have to charge you forty.

ABNER (appalled)

Forty dollars a day?

SAMSON

Just what does that...?

JUDD

Two other men. Four days is a long time to go without sleep.

SAMSON

The question is --

JUDD

The question is, can I do it? Can't answer that by talking. Only by doing it. If you want to talk about it, go ahead. I'll read the contract.

Abner looks at Samson, who nods. Brings a contract from a drawer, hands it to Judd.

JUDD

In private, if you please.

24

CONT'D

(4)

Bankers are mildly surprised at the request.
Abner indicates a door at the side of the room.

SAMSON

You can go in there.

Judd rises, walks out, limping slightly as before.

INT. WATER CLOSET - DAY

25

Judd enters, closes the door. Produces a wooden
spectacle case from an inner pocket. Glances back
at the door, then dons the spectacles. Quickly
reads the contract. Returns the spectacles to
their case, the case to his pocket. Opens the door.

INT. BANK - DAY

26

Judd returns to the desk. The bankers have obvious-
ly been whispering.

JUDD

Contract's all right. How
about me? Any doubts?

(silence)

If not, I'll borrow your pen,
sir.

Samson pushes quill pen and ink toward Judd. He
places the contract on the desk. Standing erect
so he can view his signature, stiff-armed, he
signs the contract. As they react with dismay to
this evidence of failing eyesight we -

DISSOLVE TO:

INT. EATING HOUSE - NIGHT

27

Judd, at a table, is eating supper. An attractive
WAITRESS serves half a dozen other DINERS.

EXT. WINDOW - OF THE EATING HOUSE - NIGHT

28

Outside the window, LOOKING THROUGH AT JUDD, are
Heck and The Oregon Kid, minus his disguise of
wig and Van-Dyke. This is GIL WESTRUM, a 'kid' no

longer, but a big, jovial, graying man in his fifties. Gil possesses a happy-go-lucky quality, a friendly warmth instantly sensed by others and reflected by the twinkle in his eyes and the half smile almost constantly on his lips.

28
CONT'D
(2)

HECK

That old man? He don't look like much to me.

GIL (after a moment)

Son, I wore a star with "that old man" for six years -- I was his deputy most of the time -- once he was mine.

(he grins at the memory;
then roughly)

Don't ever play him short!

HECK

I just don't figure him to be any trouble.

GIL

I hope you're right, boy -- I surely hope you're right.

(then)

I'll beard the lion -- you demonstrate how impressed you are -- and do it with your mouth shut!

He crosses toward the door, Heck following.

INT. EATING HOUSE - FULL SHOT (NIGHT)

29

As they enter, DOLLY, the waitress, has a smile for Heck.

DOLLY
Hello Heck - Mr. Westrum.

GIL
Evening, honey.

As Dolly walks by, Heck removes his hat and slaps her on the fanny.

DOLLY
Stop it!

HECK
What did I do?

DOLLY
Never mind what you did. Don't do it in here!

HECK
All righty. How about down at the livery stable in an hour? Can you get away?

DOLLY
I think so.

GIL
Too bad, because Heck won't be there.

Gil takes him firmly by the arm, steers him away toward Judd's table.

HECK
Why not?

Gil thinks it over for a minute.

GIL
Because if I can't, you won't.

They move past and the CAMERA HOLDS ON A GROUP IN THE b.g. Seated at a table in the corner are Hank and Wes. With them is a friend. Hank whispers to his friend, indicating Heck with a nod of his head.

JUDD'S TABLE

30

From a coin purse, Judd has counted out the amount of his check. Brings out a notebook and a pencil. Leans back to bring the notebook into focus. Enters the amount. Gill and Heck arrive at the table.

GIL

Still keeping records, eh?

JUDD

You know me. Creature of habit.

GIL

Here's someone else wants to know you. My partner, Heck Longtree. You'd blush to hear the way he admires you.

JUDD (rises, shakes hands)

How do you do?

HECK (dully)

Howdy.

JUDD (indicates)

Have a chair.

(all sit down. To Gil)

Kind of showing your age, aren't you?

GIL

Huh?

JUDD

Interfering with a young man's love life.

FEATURING GIL

31

GIL

He's got more important things on his mind.

(to Heck)

Haven't you?

(before he can answer)

Yes, sir, and so have I.

(pauses to light a cheroot)

Been considering your problem.

Think I can solve half of it.

Maybe the whole thing. I know

a fellow who's got an overwhelming hankering for a little old time activity.

JUDD

It seems to me a man would have
to be pretty hard up to risk his
life for ten dollars a day.

HECK

Ten dollars a day--?

GIL (as Judd nods)

Not hard up. Just fed up.

(scornfully)

Out-shooting the rubes for nickels
and dimes...takes all the free drinks.
I can get to put me to sleep at night.
My partner here feels the same way.

JUDD (looks at Heck,

but speaks to Gil)

Don't know as I'd want to hire a
boy.

HECK

Boy? What do you --

GIL

Steve, this boy's a good deal less
than green.

FEATURING JUDD

32

JUDD

Couldn't have too much behind
him.

GIL

That's where you're wrong. He's
been dogging after me for better
than three years.

Judd again studies Heck who is doing a slow burn
at Judd's questioning, and manner of it. Judd
drops his hand below the table, comes up with
Heck's silver mounted pistol, holds the gun to
the light.

JUDD (to Gil)

Pretty. Too bad he don't keep
it clean.

Without looking at Heck, Judd puts the gun on the
table. Heck, getting madder by the minute,
holsters it.

JUDD (a sigh)
Boys nowadays. No pride. No
self-respect. Plenty of gall,
but no sand. Take that race
today --

32
CONT'D
(2) -

HECK
What about those races?

JUDD
At that distance, no horse in
the world can beat a camel.

HECK (explodes,
rises)
You calling me a cheat?

Wes and Hank and their friend ENTER SCENE, behind
Heck.

WIDER ANGLE

33

HANK
If he don't, I surely will.

Heck turns. Hank lashes out, knocks Heck down.
Heck struggles to his feet. Heck charges with the
ferocity of a young bull. He floors Hank. Gil
nods approvingly. But now Heck is assaulted from
two sides as Hank's friends join the attack. Heck
is strong, agile and totally unafraid. But sadly
outnumbered. He knocks a man down, but another one
sends him sprawling onto Judd's table which shatters.
Heck is groggy. Gil, without leaving his chair,
hoists him back to his feet.

GIL
Go get 'em, tiger, you're doin'
fine.

Judd and Gil remain seated. Facing each other
across empty space. Heck returns to the melee.
Knocks the fight out of the friend, is holding
his own when Hank deals him a wicked blow from
behind. Down he goes. Hank, Wes and friend
leave much the worse for wear.

DIFFERENT ANGLE

34

Dolly arrives with a pitcher of water which Gil tosses in his face.

GIL (to Judd)
What do you think?

DOLLY
I think he's wonderful.

JUDD
He'll do. He'll do just fine.

Judd looks around at the shattered table, broken chairs.

JUDD (to Dolly)
Sorry about the damage.

GIL
Send the bill to the bank, honey
— Stephen Judd's account.

Out they go, dragging Heck by his heels.

DISSOLVE TO:

35-39 OUT

EXT. FOOTHILL COUNTRY - DAWN

40

The upper foothill country at sunrise. (STOCK)

EXT. FOOTHILL TRAIL - DAY

40X1

Steve Judd's Party rides upgrade. Judd in the lead. One pack horse, laden with supplies, bedrolls, a tent, etc., is led by Heck. Canteens of water hang from saddle horns. They carry standard armament, six-guns, and rifles in saddle boots. Gil, hot and saddle sore, pulls up and dismounts, easing his sore muscles and taking a drink from the canteen.

JUDD (calling back,
enjoying himself)
What's the trouble, Partner?
Have you got the rheumatism?

GIL (yelling back)
I'm used to working with my
brain, not my butt.

?

Judd laughs and rides to the top of a nearby rise.

HECK (joining Gil)
You think you can talk him into
it?

40X1
CONT'D
(2)

GIL (nodding)
One way or another.

They ride to join Judd on top of the hill.

41 OUT

EXT. FOOTHILL TRAIL - LONG SHOT - JUDD'S P.O.V. -
THE KNUDSEN FARM - DAY

41X1

INT. BARN - DAY

42

JOSHUA KNUDSEN stands on a wagon pitching hay into
the loft. Joshua is a heavily muscled farmer, stern

and austere. We catch glimpses of his daughter, ELSA, as she scatters hay about the loft with a pitchfork. Elsa is lovely as the wild flowers that would dot the surrounding hills if this were spring. And as untamed. She wears jeans, soiled shirt, heavy working shoes, and her hair hangs to her shoulders in twin braids. Glancing out the door opening, she sees the Judd party approaching. Wide-eyed, she watches.

42
CONT'D
(2)

EXT. FARM HOUSE - ELSA'S POV THROUGH LOFT DOOR
On Judd's party, riding TOWARD CAMERA.

43

INT. BARN

Elsa jumps from loft to wagon, to floor and runs out barn door. Joshua, puzzled, calls:

44

JOSHUA

Elsa!

EXT. FARM HOUSE

Elsa, ignoring her father's call, runs from the barn to the house, enters.

45

INT. BARN - JOSHUA

comes off wagon and crosses to barn door, looks after her. Notices the Judd party riding toward him in b.g.

46

INT. FARM HOUSE

Elsa tears out of her shirt and into a dress.

47

EXT. FARM - BARN AREA - JUDD PARTY

Nearing barn.

48

EXT. FARM HOUSE

49

Elsa bolts out the door. She's donned a 'revealing' dress over her other clothes, stops to adjust it as she looks off at the barn. Realizes she still has 'brogans' on, kicks them off.

ELSA'S POV

50

The Judd Party are dismounting, talking to Joshua.

BACK TO ELSA

51

Dress adjusted to her satisfaction, she hurries from the house toward the barn.

BARN - WHERE JOSHUA TALKS TO JUDD AND HIS MEN

52

now dismounted. Joshua is anything but cordial. What hospitality he offers comes from a sense of duty.

JOSHUA

--don't have room in the house, but I've no objection if you want to spend the night in the barn.

JUDD

Much obliged.

(notices chicken coop)

If you could spare us a few fresh eggs, be glad to pay for them.

JOSHUA

One you can have as the Lord's bounty is not for sale. Any more are a dollar each.

HECK (astonished)

A dollar each?

(as they look at him)

How in the world do those short-legged chickens lay eggs so high?

JOSHUA

Levity in the young --

But Heck is not listening, LOOKS OFF, struck dumb. The others turn. ELSA HURRIES toward the men. Then recovers herself, approaches with a fair semblance of ladylike poise. The dress is quite fetching. Heck eyes Elsa appreciatively. Joshua disapprovingly.

JOSHUA (stiffly)

My daughter, Elsa.

JUDD
How do you do?

GIL
Pleased to meet you.

HECK
Likewise.

Elsa nods, smiling at each. Gives Heck a longer look than the others. Noticed by Joshua.

JOSHUA
Go start supper. And change that dress.

ELSA
Change it? What for?

JOSHUA
For the good reason I told you to.
(before she can speak)
Did you hear what I said?

She turns and sulks off toward the house.

HECK
I think it's a real pretty dress.

ELSA (stops, glances back, smiles)
Thank you.
(goes on)

NEW ANGLE

53

Heck finds himself the target of Joshua's level gaze.

HECK (innocently)
Shouldn't I have said that?

GIL (to Joshua)
You'll have to forgive the young man. I've tried to teach him that silence is golden, but he's a slow learner.

JOSHUA

'Train up a child in the way he
should go and when he is old
he will not depart from it.'

(then)

Put your horses in the corral
yonder. Supper'll be ready in
an hour -- no charge -- 'The
Lord's bounty --

GIL

-- is not for sale.'

JUDD

Thank you, sir.

Joshua goes into the barn.

JUDD, GIL, HECK

Heck looks off at Elsa, who is entering the house.

HECK

Think of all that going to
waste up here.

GIL

Like the fellow said, gold is
where you find it.

JUDD (to Heck)

And if it isn't yours don't
covet it.

He turns and leads the horses toward the corral.
Gil turns to Heck who still looks after the girl.

GIL

Don't worry, boy, the Lord's
bounty may not be for sale --
but the Devil's is -- if you can
pay the price.

Heck looks at him blankly as we -

DISSOLVE TO:

INT. FARM HOUSE - NIGHT - CLOSE ON JOSHUA

with bowed head, saying Grace.

53
CONT'D
(2)

54

55

The room is large, including kitchen and Elsa's bed. On the wall of the room is a large tintype of Elsa's mother, in her wedding dress. Very similar in looks to Elsa. Picture is wreathed with black crepe faded and dusty. On the opposite wall, a framed religious tract reads: "When Pride Cometh, then Cometh Shame, But with the Lowly is Wisdom." Joshua's Bible rests on a stand in the corner.

JOSHUA

Heavenly Father, we thank Thee
for the food on this table.
Teach Thy children to be grate-
ful for Thy goodness, to walk in
Thy path, that they may not
suffer Thy wrath and Thy vengeance.

WIDEN. Joshua is at the head of the table, Judd at the end. On Joshua's left sit Gil and Elsa. She has changed into her 'plain' dress. Heck sits across from Elsa. All have their heads bowed as Joshua continues Grace. However, Heck's eyes are raised, peering at Elsa. She glances up, quickly lowers her eyes. Heck smiles to himself.

JOSHUA (continued)

Bless us, Oh Lord, and these
our guests, and forgive them
the mercenary desires that
brought them here. Amen.

Which brings a reaction from Gil and Heck, who exchange glances. Joshua serves himself first, passes the platters of food on to Gil.

GIL

I thank you, Mr. Knudsen, for
entering a plea in our behalf.
But what's this about mercenary
desires?

JOSHUA

On your way to Coarse Gold,
be'n't you?

GIL

Yes.

ANOTHER ANGLE

56

JOSHUA

Those that travel there do so
for one reason only. To traffic
in gold. Which to possess is
to live in fear; to desire, to
live in sorrow.

JUDD

We're not trafficking, sir.
Merely transporting.

JOSHUA (not hearing)

It says in the Book, 'Gold is
a stumbling block unto them
that sacrifice to it, and every
fool shall be taken therewith.'

JUDD (dryly)

'A good man is rather to be
chosen than great riches and
loving favor rather than silver
and gold' - Proverbs, Chapter 22.

JOSHUA (flaring back)

'Into the land of trouble and
anguish come the old lions.

(looking at Heck)

and they will carry
their riches upon the shoulders
of young asses to a people that
shall not profit them'. Isaiah,
Chapter 30, verse 6.

They are silent. Judd can't think of a topper.

JOSHUA

That mining camp is a sinkhole
of depravity, a place of shame
and sin.

HECK (happily)

Well, like the fellow said,
sin is where you find it.

This gets him a cold stare from Joshua, a KICK
UNDER THE TABLE from Gil.

NEW ANGLE

57

ELSA

According to my father, everyplace
outside this farm is a place of sin.

JOSHUA (sternly)

That will do.

ELSA

You don't have to preach at every-
body.

JOSHUA

That will do!

There's an awkward silence. Elsa burns with re-
sentment. Gil breaks the tension.

GIL

You cook a lovely ham hock, Miss
Knudsen. Just lovely.
(as Judd looks up)
Appetite -- Chapter One.

DISSOLVE:

INT. FARMHOUSE - KITCHEN AREA - NIGHT

58

Where Elsa washes the dishes. Turning to rinse a
platter, she sees Heck, at the open window, grin-
ning.

HECK

"Give me a towel and I'll dry.

ELSA (anxious glance
at the door)

You hadn't better. Thanks all the
same.

HECK

Must be pretty lonely, living up
here.

ELSA (mournfully)

Sometimes I get to thinking there's
no one left in the world but my
father and me.

HECK

It's a crime, you being stuck here
on this old stump ranch. Girl like
you, you ought to be living in the
city. San Francisco, say.

EISA

You've been there?

HECK

Plenty of times.

EISA

I've never been anywhere. He won't
even take me to Hornitos when he
goes after supplies. Says the men
would stare at me.

HECK

Supposing, on the way back, I was
to pick you up? Take you to San
Francisco...Denver...Chicago even.

JOSHUA'S VOICE (from
the dining room):
Elsa! Who you talking to in
there?

EISA (calls)

To myself.

(whispers to Heck)

You'd better go.

HECK (whispers)

Meet you outside later.

EISA

I can't.

HECK

I'll wait by the corral.

He leaves.

DISSOLVE:

EXT. FARM - CORRAL AREA - NIGHT

59

Heck leans against a rail, watching the house o.s.

INT. BARN - NIGHT

60

Judd and Gil have removed coats and shirts, are down to long woolen underwear. Gil takes off his boots, climbs into a bedroll, using his saddle as a pillow. Carries an unsmoked half of a cheroot which he lights at a kerosene lantern on the floor. Judd stands at the barn door, looking off at Heck

JUDD

That boy you trained personally shows a substantial lack of judgment.

GIL

Kind of showing your age, aren't you?

(at Judd's expression)

Interfering with a young man's love life?

Judd sits on his bedroll, takes off his boots, massages a foot.

JUDD

I'm not paying him ten dollars a day to go mooning after a girl whose father is getting ready to hind end him with a load of buckshot.

GIL (smokes, looks at ceiling)

Know who she reminds me of?
Sara Truesdale.

Judd turns his head slowly, peers at Gil

JUDD

There's no resemblance at all.

GIL

Oh, maybe not in the features. But the way she smiles...And there's the same look in her eyes when you're talking. The kind of look that makes you feel you've said something real important.

Judd examines the hole in his oot.

JUDD

Wonder if I can get these fixed in Coarse-Gold.

GIL
Probably not. You and Sara always
looked so right together. Course,
can't say I blamed her for not
marrying you -- Forgetting the lousy
money we made, what woman wants to
sit around waitin' for her husband
to be brought home with his head
shot off?

Judd climbs into his blankets, turns his back.

JUDD (brusquely)
That was all a long time ago.

Gil knows he has the knife in. Now he twists it.

GIL
Guess losing Sara's what you might
call a hazard of our profession.
That rancher she married - Stacey?
Hear he's doing fine up in Idaho.
Got a big ranch there. Raises
blooded horses. And children,
too, I hear.

JUDD
Grandchildren now -- three of them.

GIL
That so, Steve?

JUDD
Yep, that's right.
(then)
If my sleeping bothers you, don't
bother to let me know.

GIL
Sorry.

Not 'sorry' at all, but quite pleased with himself.
Crushes out cheroot. Blows lantern out.

EXT. FARM - CORRAL AREA - NIGHT - MED. SHOT - HECK 61
waiting at the corral. Elsa hurries INTO SCENE.

HECK
You surely took your time.

ELSA
Shh. I shouldn't be here at all.

HECK

Why, the night air bother you?
If it does, we can climb up to
the hayloft.

61
CONT'D
(2)

ELSA

I love the night air. The
thing is, I'm what you might
call engaged.

HECK

Sure you are.

ELSA

It's the truth. His name is
Billy Hammond. He asked me to
marry him. Several times. And
I said I probably would. You'll
see him in Coarse Gold. He's a
miner there. And doing very well.

HECK

Well, if he's in Coarse Gold
and you're here, I don't see
any harm in us --

Breaks off as Joshua walks out of the shadows.
Joshua stares hard at Heck, then jerks him away
from Elsa.

JOSHUA

You! Get in the barn and stay
there.

(to Elsa)

And you - go to the house!

Elsa, with a cry of anger, runs to the house.
Joshua stares at Heck, then follows. Heck, mut-
tering, stalks to the barn.

ENTRANCE TO BARN - DARK

62

Heck enters, stumbles against a pail, kicks it.

JUDD

The mouth of a strange woman is
a deep pit; and him that is ab-
horred by the Lord shall fall
therein --

Gil begins to laugh quietly. Judd grins, and rolls
over.

INT. FARMHOUSE - NIGHT

Elsa runs in, SLAMS the door, goes to a window, stares angrily out into the night. The door opens and Joshua enters, approaches.

JOSHUA (surveys her coldly)
Will you never learn any decency?

ELSA
We were only going to talk.
Talk.

JOSHUA
The likes of him don't stop at talking.

ELSA (bitterly)
The likes of him. Every man I meet becomes 'the likes of him'.

JOSHUA
He's no good. I can see it in his face.

ELSA
That's all you see in anyone. Billy Hammond came here twice. You said he was evil -- sinful.

JOSHUA
I'm your father. I've got to keep the dirt away. Protect you from the wrong kind of men.

ELSA
That means everyone, doesn't it? Every single man in the world is the wrong kind of man.
(beat)
Except you.

He gives her a stinging SLAP across the mouth. No sign of pain. Only fury.

ELSA
I promised next time you hit me, you'd be sorry for it.

JOSHUA
For my mouth shall speak truth and wickedness is an abomination to my lips. All the words of my mouth are in righteousness.

He falls silent, but she stares at him defiantly.

63
CONT'D
(2)

JOSHUA

Go to bed.

She stands unmoving. After a moment he picks up the lamp and goes to his bedroom muttering:

JOSHUA

'Receive my instruction and
not silver, and knowledge
rather than choice gold. For
wisdom is better than rubies.'

CLOSE ON ELSA

64

Looking after him, her face expressionless.

DISSOLVE:

EXT. GRAVE - DAWN - JOSHUA

65

On the hillside above Joshua's farm house. At the uphill end of the grave are a few wild flowers, in a tin can. On a wood grave marker is carved:

HESTER

Wife of Joshua Knudsen

1845-85

'Wherefore, O harlot, hear the
word of the Lord:

---I will judge thee as women that
break wedlock and shed blood are
judged: I will give thee blood in
fury and in jealousy.'

Behind the grave marker, with his forehead almost touching the top, kneels Joshua in silent prayer.
WIDEN. In B.G., Judd's party rides up the hill.

DISSOLVE:

EXT. HIGH SIERRA STREAM - DAY

65X1

Judd stands in midstream, his pants-legs rolled up as he lets the cool water soothe his feet. From Judd's blissful expression we PAN TO HECK, who is seated on the other side of the stream, watching Judd disgustedly.

JUDD

In about thirty years you'll
like the feel of it, too.

65X1
CONT'D
(2)

Heck ignores him, takes out a sandwich, throws the
wrapping away.

JUDD

Pick it up. These mountains
don't need your trash.

Heck scowls, picks up the paper, crosses to a pack
horse. Judd walks to the bank, sits on a rock,
carefully dries his feet with a bandana. His boots
lie flat on a rock, the soles exposed. One boot
has a hole in it. Gil ENTERS SCENE, picks up the
boot, peers through the hole at Judd, as through
a telescope.

GIL

Dandy pair of boots you got here.

CLOSER ANGLE

65X2

JUDD

Juan Fernandez made these for me in
San Antone -- made them special --
had a hell of a time convincing him
to put that hole in -- fine crafts-
man, Juan -- But he never understood
the principle of ventilation.

GIL

I remember Juan -- always felt the
boot should cover the foot.

JUDD

Short-sighted.

They grin at each other.

GIL

Remember old Doc Franklin, the fancy
boots he wore? With the flaps over
the toes? Had them made, in Boston.
(reminiscently)
Old Doc. Know what happened to him?

JUDD

Heard he died.

GIL

That's right. It would've
touched your heart to see the
funeral. Old Doc. Gave thirty
years of his life to make the
West safe for decent people.
You'd've wept to see the way
they turned out to pay tribute
to him. All three of them.
The mortician, the grave digger
and me.

65X2
CONT'D
(2)

HECK

Listening intently.

65X3

BACK TO GIL AND JUDD

65X4

JUDD (laconically)

When I'm buried, I won't much
care who comes to the funeral.

GIL

I was commenting on the fairest
flower that grows within the
human heart...gratitude.

JUDD (donning
boots)

Only gratitude I expect is my
paycheck. Twenty dollars worth.

GIL

That satisfies you?

JUDD

I guess it's all I can hope
for.

GIL

Is it?

JUDD

According to the terms of my
contract, it is.

(rises)

Let's get moving.

He mounts, rides up the trail. Heck joins Gil.

HECK (sotto, to Gil)
You're just wasting your breath.
He don't even know what you're
talking about.

65X4
CONT'D
(2)

GIL (easily)
He will. In time.

HECK
When we're ready, let's just bend
a gun barrel over his head and
take off with the gold.

GIL
In the first place, boy, you
couldn't get close enough to
Steve Judd to saddle his horse.

HECK
That old man --?
(then as Gil looks at
him disgustedly)
Well, you could --

Gil thinks about this for a moment.

GIL
Yes, I could -- but I won't.
(Heck turns away)
Unless I have to.

They mount and, leading the pack horses, follow Judd.

SLOW DISSOLVE:

EXT. HIGH SIERRA (ROCKY AREA) - GROUP SHOT - DAY

66

A steep gravel and rock section of trail. Judd, Gil, and Heck are afoot, leading the horses. Slipping occasionally on the treacherous footing. Gil stumbles, falls to a knee. Rises, shakes his head ruefully.

CLOSER ANGLE

67

GIL

I hope Heaven forgives us for earning this easy money.

JUDD

I seem to remember a man saying he hankered for some old-time activity.

GIL

I'd like to see some old time mountains. As I recall, they were a lot easier to get around in.

JUDD

You do a lot of complaining in your old age.

GIL

I got something to complain about. You're earning twice as much for the same risk.
(then)

Plus possessing all the other rewards you've gathered during your years of loyal service. A bluegrass thoroughbred, silver mounted saddle, magnificent wardrobe. What more could a man expect -- hope for?

JUDD

You forgot to mention my two dollar watch.

They reach the top of the incline. Judd mounts, rides on.

HECK (undertone)

Waste of breath.

They mount, lead the pack horses, catch up with Judd, who rides his horse at a walk.

MOVING SHOT - JUDD, GIL, HECK

68

JUDD (to Gil)

What more could a man expect?
(dryly)

I got to thinkin' about that one
time -- well, sir, I keep records.
When I became a lawman, the world
lost a first-class bookkeeper.
(as Gil looks at him)

So, to pass the time one day, I
sort of calculated, what it's
worth to get shot at. Figured
it about a hundred dollars a
shot.

GIL (raises his head,
peers at Judd. Quietly)
You would have earned quite a
sum by now.

JUDD

Getting hit, I figure that's worth
anywhere from a thousand on up.

GIL (urging him on)

That's three thousand I know you
got coming.

He glances at Heck, who has his hat pulled down over
his eyes, shows no reaction to Judd's words.

JUDD

Four brings it up to date. Then
tally up all the fights, bush-
whackings, cold camps and the
like...that time in Lincoln
County -- five weeks in the
hospital, six months out of work.
Add it all up, I'd say I was owed
about all the gold we could carry
out of these mountains....That's
something to hope for.

Reaction from Heck as he stares at Gil, who responds
with a smile. This unseen by Judd, who rides on.

DISSOLVE TO:

EXT. HIGH SIERRA HORSESHOE LAKE - DAY

68X1

The Judd Party rides across the dry lake bed, only
to halt when there is a CALL FROM BEHIND.

THEIR P.O.V. -

68X2

as Elsa rides toward them.

68X3 OUT

TWO SHOT -

68X4

HECK

My luck has surely turned --

ELSA (as she joins them)

Do you mind if I keep you
company on the trip?

HECK

I don't mind.

JUDD

I do.

GIL

I'll second that. You've run
away, haven't you?

(she doesn't answer)

Well, my advice to you, honey,
is turn that horse around and
ride back home where you belong.

ELSA (touching a
bruise on her face)

I'm not going back to my father --
I'm going to Coarse Gold to marry
Billy Hammond.

HECK (reversing himself)

What do you want to do a foolish
thing like that for?

ELSA

That is my affair.

JUDD
She's right, Heck. Our business
is transporting gold. Not girls.

68X4
CONT'D
(2)

ELSA (sarcastic)
Thank you for paying back our
hospitality.
(to Gil)
Those lovely ham hocks, and
everything.

GIL
I'm a strong believer in young
love and gratitude, but --

ELSA (interrupts)
Not strong enough to let me ride
with you --? I'll ride by myself.

JUDD (glance at sun,
to Gil)
We can get in another three or
four miles before it gets dark.

GIL
Right. Got to cover ground.
(to Elsa)
Do you have a gun?

ELSA
No, I don't have a gun...

69-72 OUT

NEW ANGLE

73

GIL
Too bad.
(to Judd, quietly)
This is mountain lion country,
if I've ever seen any.
(as Judd nods wisely; to
Elsa)
Well, build a good fire. Chances
are it'll scare them off.

HECK
You both go on ahead...I couldn't
sleep tonight with the thought of
Elsa out here all by herself...
I'll stay with her and meet you
in Coarse Gold... Go ahead.

Judd and Gil exchange glances.

GIL
Those mountain lions, some
don't scare so easy.

JUDD (after a
moment, to Elsa)
Come along.

73
CONT'D
(2)

They ride out, Elsa all smiles, Heck not at all
pleased.

DISSOLVE TO:

EXT. HIGH SIERRA - GROUP SHOT - LATE AFTERNOON

73X1

As they ride by.

DISSOLVE TO:

EXT. MOUNTAINS (LAKE AREA) - TWO SHOT - NIGHT -

74

as Judd crosses with the coffee pot and pours Gil
another cup. In the B.G. Elsa kneels, washing tin
plates and cups, with Heck's help.

JUDD
Do you remember Old Man
Teaford?

Gil grins at the memory, then begins to laugh.

JUDD (Indian dialect)
All night, Logan.

GIL (Indian dialect)
Oh, yeah...Way up, Logan.

They grin at the memory, then fall silent.

GIL (finally)
That was a long time ago.

TWO SHOT - HECK AND ELSA

74X1

HECK
You know, the way you do your
hair, it looks real nice.

ELSA
Think so? -- Pa had me cut it
short.

HECK

Sort of fits in with the shape
of your head when you see it
from the side.

(turns her head so it's
in profile)

Like that...Most girls don't
have the first idea how to wear
their hair.

ELSA

I guess you're an authority on
what most girls do.

74X1
CONT'D
(2)

74X1
CONT'D
(3)

HECK

I've studied the subject. Not just what they do, but why. Take this getting married. You think that's a good idea?

ELSA

If I didn't, I wouldn't be here.

HECK

My guess is, you're doing it to get away from your Pa. Maybe to get even.

ELSA

I guess your guess is as good as anybody's.

HECK

If it's wrong, how come you run away?

ELSA

Because my father doesn't want me to get married. Oh, he says he does. If I can find a decent young man.

(bitterly)

But nobody's decent, according to him.

(beat)

You included. Said you were no good. Said the likes of you don't stop at talking.

HECK (moves closer)

Well, he might have a point there.

(as Elsa turns her face toward him. Sharply)

Don't move!

Alarmed, she doesn't. Heck pretends to see something in the vicinity of her ear. Moves a hand slowly that way. Which brings his face close to hers. She follows his hand with her eyes, is suddenly kissed. For a few seconds Elsa doesn't resist. Then she fights, bites his lip. Heck yells in pain. Elsa rises, runs off. Heck touches his lip with his fingers, sees blood. Angry, he grabs her. She struggles, not too hard, to get free as Heck tries to kiss her. JUDD'S ARM ENTERS FRAME, grabs Heck, jerks him away from Elsa.

DIFFERENT ANGLE - TO INCLUDE JUDD AND GIL (WITH
COFFEE CUP)

78

Heck tries to break away from Judd's grasp, suddenly lashes out with the fist of his free hand, knocking Judd to the ground.

GIL

Oh my - oh my.

From his reaction, it's evident he thinks Heck has made a big mistake. He leans against a tree, LIGHTS a cheroot, watches Judd's preparations for battle.

JUDD AND HECK

79

The older man rises, removes his coat, carefully folds and places it on a log. Advances on Heck, who lunges toward him, swinging punches, which Judd avoids, or takes on shoulders and elbows.

GIL

80

smoking, enjoying his coffee, watching Heck's comeuppance.

BACK TO THE FIGHT

81

Heck throws another series of punches, all skillfully parried by Judd. Who waits for the opening, finds it, throws his first and last punch, knocking Heck down. He's too groggy to rise.

ELSA

82

watching, sorry for Heck.

FULL SHOT - GROUP

83

Judd picks up his coat, puts it on, then speaks to Gil.

JUDD

When I questioned you about the boy, I should've gone a bit deeper into the subject of character. Hope that's a mistake I won't live to regret.

GIL

A bird in the hand --

Then falls silent as Judd turns to him.

JUDD (with

strange intensity)

What are you trying to say, Gil?

GIL (after a

long moment)

Good fight. I enjoyed it.

Judd grunts, leads Elsa toward the fire. Heck is helped to his feet by Gil, who brushes off his clothing.

GIL

"That old man?"

HECK (barely

able to talk)

That old man is about half rough.

GIL

You learned a lesson.

HECK

I surely did.

GIL
Got room for another?

83
CONT'D
(2)

HECK
Let her fly.

Gil belts Heck, knocking him flat. Then picks him up and helps him to his feet.

GIL (pleasantly,
but firm)
We're not here for romance --
do you understand me, Son?

HECK (after a moment)
I understand.

DISSOLVE:

EXT. MOUNTAIN (LAKE AREA) - TWO SHOT - ELSA AND
HECK - NIGHT

84

Elsa bends over Heck who is bedded down.

ELSA (softly)
I hope Mr. Judd didn't hurt you
too bad.

He turns away. She tries again.

ELSA
I guess it's kinda my fault...

HECK (sourly)
What do you mean, kinda?

ELSA
I acted silly. I'm sorry. I
do like you....

HECK
Save the sugar talk for your
Billy-boy. I don't need it.

ELSA (angered)
I guess not. What you need is
the kind of a girl who'd go off
with you to San Francisco or
Denver ...

HECK
That's right. And there's
plenty of them.

ELSA
I changed my mind. You got
just what you deserve.

84
CONT'D
(2)

Elsa stamps off to her bedroll. Heck rolls over,
sees Gil grinning at him.

DIFFERENT ANGLE

85

HECK
You got something to say?

GIL
No, I think she about covered
everything.

DISSOLVE:

EXT. HIGH SIERRA - DAY

86

Judd's Party is profiled against the sky, moving
up an incline.

SLOW DISSOLVE:

EXT. COARSE GOLD - DAY

87

A gold-mining camp in the raw Granite High Sierras.
Hub of the business and social life of some one
hundred miners who operate penny ante claims in the
area. A narrow street wanders between a row of
tents. The camp boasts one new frame building,
bearing the legend KATE'S PLACE. Seated on a
camp stool beneath the sign, taking an occasional
drink from a bottle is KATE. She is a big woman,
full of bourbon enthusiasm. With her are two of
her Girls.

88 OUT

KATE'S P.O.V.

88XL

Judd's Party rides into camp.

MOVING SHOT THEIR P.O.V.

89

Judd's Party notes the following activity: an Indian SQUAW, trimming the beard of a MINER outside a tent; a MINER, passed out and sleeping it off; the slops from a bucket, thrown from inside a tent, narrowly missing the Party, draws a dry comment from Gil.

MOVING SHOT ON GROUP

90

GIL

Lovely place. A beauty spot of nature - a garden of Eden for the sore in heart and short of cash.

JUDD

We didn't come here to admire the scenery.

Shrill LAUGHTER and GUFFAWS come from Kate's Place.

GIL

The High Sierra Crochet and Garden Society seem to be having their weekly meeting.

JUDD (ignores this)

Pass the word around we're in camp and ready for business.

(to Heck)

Find out where the Hammond claim is and take --

(indicating Elsa)

-- her there.

HECK

Why me?

GIL

Because Steve and I are going to be busy weighing gold dust.

JUDD (to Elsa)

It's not too late to change your mind...

ELSA (angry glance

at Heck)

I came to be married and that's what I'm going to be - married!

JUDD
Good luck, then.

90
CONT'D
(2)

GIL
All the happiness in the world.

Judd takes the lead rope on Heck's pack horse and stays with Gil while the young people ride on. More SHRIEKS AND LAUGHTER from Kate's Place - draws Gil's attention.

GIL (as they ride O.S.)
This seems to be the place to find it.

HECK AND ELSA

90X1

HECK
You might be in for a surprise...
How do you know Billy-boy still
wants to marry you --?

ELSA
What do you care?

HECK (snapping back)
I don't!

DISSOLVE:

EXT. HAMMOND CLAIM - DAY

91

Three tents are pitched in the rocks. Water from a distant and unseen stream flows down a wood flume to spill into a sluice box, where gravel, transported to the box by wheel-barrow, is 'panned' in the swiftly flowing water. Beside the sluice box is a wash stand, soap, razor, towels, and mirror.

Occupied with various chores are the HAMMOND BROTHERS. Clannish Southerners, they share a sardonic attitude toward life in general, and a latent appetite for violence.

91
CONT'D
(2)

ELDER HAMMOND, thirty-five, the bearded 'head' of the family, also the largest. Powerful physique, impassive countenance, his decisions are accepted by his brothers without question.

SYLVUS, next in age, sports a big moustache, lean, wiry, smiles often, but only with his lips, not the eyes.

HENRY, mid-twenties, the 'dirty' one of the group, badly in need of a haircut, wears filthy clothes, chews tobacco, parts his thin beard with thumb and forefinger of a hand when spitting, called 'Henery' by the others. At present he is not in evidence.

BILLY, twenty-five, dark and handsome in a wild, flamboyant way. A smiling, devil-may-care personality. More colorfully dressed than his brothers, in a manner calculated to draw attention to him. While not the oldest, the unofficial leader of the group.

JIMMY, nineteen, gangling and fuzzy-cheeked. What he lacks in brains, he makes up for in petty meanness.

Billy is behind a tent, chopping wood. Sylvus stirs a pot on an outside cook stove. Elder works beside the sluice box. Jimmy wheels a barrow load of gravel to the box, dumps it on the ground.

ANOTHER ANGLE

92

Excepting Billy, the brothers are alerted by the CALLS OF A MAGPIE. Sylvus disappears in a tent to reappear with a rifle. Presently Heck and Elsa ride out of the granite into the clearing. Are regarded with suspicion by the Hammonds.

HECK

This the Hammond claim?

ELDER

Who wants to know?

HECK

Me. I'm looking for Billy Hammond.

Billy appears, carrying a load of wood.

ELSA

Billy!

92
CONT'D
(2)

Dismounts, runs toward him. Billy drops the wood, runs to embrace her. They kiss.

JIMMY (to Elder)

Must be the girl he's been going down the mountain to see.

ELDER

I'll say one thing, she's sure worth the trip.

JIMMY

Wish I'd got there first.

(soits)

Looks like a warm one.

BILLY

Where's your Pa?

ELSA

Back home, where do you think?

BILLY

You run away, just to see me?

ELSA (little

worried)

See you? Don't you remember what you said?

BILLY

I said a lot of things.

ELSA

I mean about us.

(indicates laundry bag)

I brought my mother's wedding dress.

(quickly)

If you still want to.

ANOTHER ANGLE

93

BILLY (yelling to
brothers)

Hear that? Prettiest girl in California, and she says, if I want to.

SYLVUS (to Elsa)

If he don't, you got four others to choose from.

ELDER

Girl like you deserves the pick
of the litter. So there's no rush
about making up your mind.

BILLY (kisses Elsa)

Don't listen to them. We're get-
ting married tonight.

ELSA (radiant, looks
at Heck smugly)

I guess that'll be all, Mr. Longtree.

BILLY

Just who is Mr. Longtree?

ELSA

I rode up with him from the farm.

BILLY

That's a couple of days on the
trail, ain't it?

HECK

That's right - and a coupla nights.

The brothers eye Heck coldly.

ELSA

There were two other men with us
from the bank, in Hornitos. Besides,
(faint note of irony)
Mr. Longtree was a perfect gentleman.

SYLVUS

How come? Something wrong with him?

BILLY

I don't think I ever met a perfect
gentleman before. I am truly
honored Mr. Longtree. Truly.

Faint, contemptuous grins from the brothers who
nudge each other. The grins broaden. Heck, doing
a slow burn, turns his horse, rides off. Stops
when he HEARS DERISIVE LAUGHTER from behind.
Glares back, then rides on.

CLOSE SHOT - FEATURING BILLY AND ELSA

94

Billy picks her up and swings her - she squeals
excitedly and provocatively. Billy stops -
looking off.

BILLY
Sylvus, Jimmy - come over here.
I want you to meet my woman.
Elder - come here.

94
CONT'D
(2)

ANOTHER ANGLE

94XL

The three brothers move up to Billy and Elsa -
stop, grinning a little.

BILLY
That's Jimmy. He's our youngest.
Next is Sylvus, he's our cook -
as you can see. And that there's
Elder - he's head of the family.
(after a moment)
Well, boys - say hello to the gal.

JIMMY (after a moment)
How do..

Sylvus grins. Elder nods and moves away.

BILLY
Now I want you to meet my favorite
brother. Henry - you come on down
and meet my gal.

HIS POV - CLOSE SHOT - THE MAGPIE

95

CAMERA PULLS BACK to INCLUDE HENRY talking to the
bird on his shoulder as he walks into camp.

HENRY (to Elsa)
What he meant to say was the
richest.

BILLY
Henry's our banker.

The brothers ROAR with LAUGHTER - then:

BILLY
Come on, Honey. I'll show you
my tent.

He and Elsa cross toward the tent. The brothers
look after Elsa appreciatively.

EXT. COARSE GOLD - FULL SHOT - TENT - DAY

96

Half a dozen MINERS are in a line entering the tent. And more approach from both directions on the street. Each miner carries his poke of gold dust, a buckskin or leather pouch. Beside the tent entrance a proclamation has been pinned. It says:

NOTICE

The Hornitos National Bank has authorized MR. STEVE JUDD to accept deposits of gold dust and issue receipts for same. The Bank agrees to be liable for such deposits, and to honor all receipts in full.

LUTHER SAMSON, Pres.

INT. TENT - FULL SHOT - DAY

97

where Judd, seated at a rickety table, writes out receipts for dust weighed by Gil. And tagged with the owner's name. Kate takes a receipt from Judd.

GIL (dryly, to Kate)
Looks like you've got a pretty good claim.

KATE (flouncing out)
It's a gold mine, honey. Come
on over and take a look.

97
CONT'D
(2)

She leaves. Heck, still angry, enters.

GIL (putting weights on
the balancing pan)
Find Billy Hammond?

HECK
Yeah.

JUDD
What's he like?

HECK
What difference does it make?
She wanted him, now she's got
him.

GIL
Count your blessings, brother.
(has balanced gold. To
Judd)
6 pounds, 8 ounces, 3 penny-
weight, 14 grains, total.

JUDD (jots this down)
6 pounds, 8 ounces, 3 penny-
weight, 14 grains.

DISSOLVE:

EXT. HAMMOND CLAIM - DAY - CLOSE ON JIMMY HAMMOND -

98

bound and tied protests as Henry and Elder lather
his face with a shaving brush.

JIMMY
Damn the both of you, I don't
want to be shaved.

HENRY
Well, you're gonna be, whether
you like it or not.

ELDER
You been running around with
peach fuzz long enough. We
want that girl to know she's
marrying into a family of men.

Henry exchanges brush for razor. Grabs Jimmy's nose, starts to shave a sideburn.

98
CONT'D
(2)

ELDER

If you don't stop wiggling you'll likely lose an ear.

EXT. TENT - FULL SHOT - SIGN

99

It reads: HONEYMOON HOUSE.

INT. TENT - FULL SHOT - DAY

100

Billy gathers up Sylvus' belongings, wraps them in blankets taken from one of two cots. Elsa glances around, appalled at the filth and litter - an empty tin can, broken bottles, socks and underwear hanging from a string clothes line, etc. She starts to pick up litter as Sylvus enters, takes his belongings from Billy. Sylvus starts out, then stops. Tosses his gear back onto the cot.

SYLVUS

Nossir. Don't see no reason to move out, just 'cause you're honeymoonin' in here.

This dismays Elsa.

BILLY (to Sylvus)

I don't have time to explain it.

SYLVUS

Well, I ain't goin'.

Billy smiles and knocks Sylvus out of the tent.

BILLY

You just did.

Then he picks up Sylvus' belongings and throws them after his brother.

EXT. TENT -

100X1

as Sylvus rises in time to catch the clothes in his face. Discouraged, he wanders over to where his brothers are shaving Jimmy, picking up a jug on the way.

SYLVUS (taking a drink)
You know, I think Billy's getting
small minded about that woman.

100X1
CONT'D
(2)

INT. TENT - TWO SHOT - DAY

100X2

Billy embraces Elsa. They kiss. After a moment,
Elsa breaks out of the embrace.

ELSA (flushed)
I've got to clean up in here.

BILLY (kissing her)
Plenty of time for that later.

ELSA (after a moment)
No, I want to do it now. The
place is filthy and --
(still struggling)
Let go, Billy.
(a little angrily)
Let me go!

Billy releases her. Smiles gently, reassuring Elsa.

BILLY
All right. See you later.
(starts for entrance,
pauses)
If you need any help fastening
up your wedding dress, just holler.

ELSA
I can manage..

Billy leaves. Elsa glances around, discouraged at
the sight.

EXT. HAMMOND CAMP - FULL SHOT - SLUICE BOX - DAY

101

HENRY
Well, now he's had his first
shave, let's make a complete
man out of him.
(proffers jug)
Time for your first drink.

JIMMY (irritably)
I don't want a drink.

Henry, Elder, Sylvus exchange glances.

ELDER

It ain't so much what you want.
(again seizes Jimmy's arms)
It's what your brothers tell you
to do.

101
CONT'D
(2)

Jimmy struggles as Sylvus forces his mouth open
and Henry pours whisky down his throat. Then all
step back, LAUGHING, as the boy chokes and gags to
his first taste of hard liquor.

JIMMY (trying to spit
out whisky)
Damn you! Damn you!

DIFFERENT ANGLE

102

Billy joins the group.

BILLY
You plan to bathe, Henry?

HENRY
No, sir.

ELDER
You won't clean up for Billy's
wedding?

HENRY
No sirree. Didn't wash when Cousin
was wed back home...
(grins)
Didn't seem to bother his bride
none.

BILLY (removing shirt)
There'll be none of that.

HENRY (innocently)
None of what?

NEW ANGLE

103

Billy ignores the question and getting a bar of
soap, starts to wash in sluice box. Henry, Sylvus,
Elder exchange smiling glances.

HENRY
You're right. Billy's becomin'
small minded about that female.

SYLVUS

Small minded and feisty.

103
CONT'D
(2)

ELDER

A few drinks under his belt,
he'll change his mind. Liquor
has a softening effect on Billy.

Billy glances back at his brothers, resumes washing.

BILLY(pointedly -
looking at Henry)

Hate to get married with one of
my brothers smellin' bad enough
to gag a dog off a Gut Wagon.

ELDER (nods)

That's so.

(to Henry)

Want that sweet little girl to
think we're less than quality?

HENRY

After tonight she won't be able
to think enough about ~~us~~ *me*.

*I don't rightly ca.
what that sweet
little girl thinks*

*Will the only thing
fill her is that*

They laugh for a moment - then jump him. Elder
grabs the jug as Sylvus pushes Henry into the
sluice box. To the HILARITY of all but Henry,
who emerges, sputtering, from the water. Glares at
Elder and Billy, then grins slyly. And hurries off.

DISSOLVE:

104-106-OUT

EXT. COARSE GOLD - MOVING SHOT - THE WEDDING PARTY

107

As they ride into town. The brothers are dressed
in their Sunday best. Elsa wears riding-boots,
and the wedding dress, old and faded. The horses
are held to a walk, as Elsa must ride side-saddle
on a conventional saddle. The brothers are all
singing:

THE BROTHERS (singing)

On that bright and shining morning
When the dead Christ shall rise
When the morn shall break eternal
bright and fair

And the saved of earth shall gather
Over on the other shore

When the roll is called up yonder
We'll be there.

When the roll is called up yonder
When the roll is called up yonder
(cont'd)

THE BROTHERS (cont'd)
(singing)
When the roll is called up yonder
We'll be there.

107
CONT'D
(2)

Oh, the Hammond Boys are comin'
With a maiden young and fair
And our Billy's got that love-light
in his eyes
Old Tolliver's awaitin' with a
prayer book in his hand
To tie the knot that binds them
till they die.

(Repeat chorus)

MED. SHOT - JUDD'S TENT

108

ILLUMINATED BY A LANTERN. A line of MINERS are
at the entrance. Heck glances out, sees the
wedding procession, steps outside, stands be-
neath the lantern, watching.

HECK'S POV SHOT - WEDDING PARTY

109

halting at Kate's Place, also ILLUMINATED BY A
LANTERN. Elsa, lowered to the ground by Billy,
sees Heck down the street. Looks at him for a
few seconds.

CLOSE SHOT - HECK

110

looking at Elsa.

INT. KATE'S PLACE - FULL SHOT - NIGHT

111

Garishly furnished, with shabby rococo chairs and
divans, a plank bar, and a Mexican guitar player -
El Quite. TINKLING JAPANESE LANTERNS hang from
the ceiling. Seated at a table and now well into
his cups is JUDGE TOLLIVER, a traveling, self-
appointed dispenser of justice. The Judge wears
"formal", if seedy, garb. From a corridor at the
rear emerges KATE and the four GIRLS, BELLE, ROSE,
CANDY and SAM. The Girls lined up facing the door
have pale faces, dead eyes. All have been drink-
ing and are more than a little sentimental. They

are dressed in the manner of dance-hall girls
fancied up for a wedding of that period. The
room is full of miners, and a few squaws all
dressed in their finest.

111
CONT'D
(2)

KATE (to Tolliver)
Stand up, Judge - here comes
the bride.

NEW ANGLE - THE WEDDING PARTY - ENTERING KATE'S PLACE 112

Billy leads Elsa to the Judge's table.

BILLY (proudly)
Here she is, my bride-to-be.
Elsa, this is Judge Tolliver.
And Kate, your bridesmaid.

KATE
Welcome to Kate's Place.

JUDGE
Pleased to make your acquaintance,
my dear.

BILLY
I want you to meet Belle, Rose,
Candy and Sam.

BELLE
We're your flower girls, Honey.

KATE (to the girls -
meaning it)
You look beautiful - just beautiful.
Aren't they beautiful, Elsa?

Elsa finally nods.

KATE (calling off)
Let her go, Charlie.

She waves to the piano player and he begins. Kate
and her girls sing:

KATE AND GIRLS
For she's a jolly good fellow
She's a jolly good fellow
For she's a jolly good fellow
Which nobody can deny.

GROUP SHOT

112X1

As the miners and brothers begin to sing the second verse:

MINERS AND BROTHERS

(singing)

Which nobody can deny
Which nobody can deny
For she's a jolly good fellow
She's a jolly good fellow
Which nobody can deny.

Elsa is silent, numb.

KATE (as the song

breaks up in CHEERING)

All right, girls, take care of
your customers.

(to the crowd)

Drinks are on the house.

(to Elsa)

Now, child, sit down, be easy -
and we'll all of us have a little
drinkie before the formalities.

Elsa sits.

KATE

Drink up, Honey - go ahead.
Don't be afraid.

Elsa looks at her without speaking, then turns to
Billy, who takes a long drink from a quart bottle
and grins at her.

INT. JUDD'S TENT - FULL SHOT - NIGHT

113

The last depositor leaves. Gil lights a cheroot,
watches Heck drop a tagged poke into a pouch.

GIL

All in all, I'd say it's been
a reasonably productive day.

(to Judd)

Although it's a little closer to
eleven than 250 thousand.

JUDD

Fortunes of war.

GIL (lost in thought,
after a moment)
Hardly worth it.

JUDD

It all depends on where you
stand.

GIL

I guess that's right. To a poor
man 11 thousand is just as far
away as 250 thousand.

Heck goes toward the entrance.

JUDD

Where you going?

HECK

Out for some fresh air. Any
objection?
(leaves)

114 OUT

EXT. COARSE GOLD - FULL SHOT - TENT

115

Heck stops outside, looking down the street at
Kate's Place.

INT. KATE'S PLACE - NIGHT

116

Judge Tolliver, somewhat taken with drink, reads the wedding service. Faces a wide-eyed apprehensive Elsa, a bleary-eyed Billy. Kate stands behind Elsa. Behind the couple are Billy's four brothers. Almost everyone is crying.

JUDGE TOLLIVER

We are gathered here in the high mountains, and in the presence of this august company, to join together this man and this woman in matrimony...Now matrimony is an honorable estate, instituted, blessed, and commended and commented on by almost everybody.

(then to Billy and
Elsa - gently, simply)

I am not a man of the Cloth, and this is not a religious ceremony. It is a Civil marriage. But nonetheless, it should not be entered into unadvisedly, but reverently and soberly...You know, a good marriage has a kind of simple glory about it. A good marriage is a rare animal, hard to find - almost impossible to keep...

(stumbling, remembering)

I don't know -- you see...Well, people change. It's important for you to know at the beginning that people change. You see, the real glory of marriage don't come at the beginning. It comes later and it's hard work.

GROUP SHOT - FEATURING SYLVUS

116X1

as a miner turns to him.

MINER

I wish they'd liven things up a bit. I'm getting awfully dry.

Sylvus turns and with one short punch, knocks the man unconscious.

MED. SHOT - JUDGE

116X2

He reacts, then hurries on with the ceremony.

JUDGE TOLLIVER

116X2
CONT'D
(2)

Do you take this woman to be your lawful wedded wife? And promise that you will perform unto her all the duties that a husband owes his wife - until God, by death, shall separate you?

BILLY

I do.

JUDGE TOLLIVER (to Elsa)

And do you --

(he hesitates)

What did you say your name was?

ELSA

Elsa Knudsen.

JUDGE

And do you, Elsa, take this man to be your lawful, wedded husband until death shall separate you?

ELSA

I do.

JUDGE (to Billy)

Do you have a ring?

Billy gets a ring from Kate, places it on Elsa's finger.

JUDGE TOLLIVER

Then by the 'thority vested in me I pr'nonce you man and wife.

KATE

All right, girls -- change your clothes.

Billy kisses Elsa. Henry SHOUTS THE REBEL YELL. The MUSIC starts a fandango and two of the brothers begin to dance with two of the girls. The others pull Billy away from Elsa, take turns kissing her. Then one dances with her, trying to kiss her at the same time. The rest of the crowd breaks up - some dancing with squaws - others with each other. All drinking and all having a hell of a good time.

EXT. COARSE GOLD - MED. SHOT - HECK - NIGHT

117

Heck has moved to a place near Kate's door. Scowling, watches the activity through the open door.

INT. KATE'S PLACE - FEATURING ELSA - NIGHT 118

Dancing with Sylvus who nuzzles her neck, tries to kiss her. Billy pulls Sylvus away, takes no more than two steps with Elsa when he in turn is pulled away by Elder and pushed into the arms of one of the girls. The other girl leads Henry into the corridor. Kate drinks with the Judge, both enjoying the action.

EXT. COARSE GOLD - HECK - NIGHT 119

Judd approaches, stops, sensing his feelings.

JUDD

No use standing here tormenting
yourself, Son. Come on, I'll
buy you a drink.

Heck reluctantly goes back with him.

INT. KATE'S PLACE - FULL SHOT - NIGHT 120

where the party gets wilder. Elsa, beginning to panic, tries to fight free of Elder, whose dancing is confined to a few shuffling steps as he tries to kiss her. Sylvus pulls Elder away, starts for Elsa, is knocked down by Elder, which gives Billy the opportunity to join her.

BILLY

Let's get out of here.

She is only too happy to. Billy guides Elsa toward the corridor, flattening Sylvus, who makes a grab at her. Sylvus gets up and has a drink. Around him, other fights break out. Billy stops, watching the fights, drinking. Notices Jimmy and one of the girls enjoying themselves.

BILLY (to Elsa)

Tonight's sure making a man out
of Jimmy.

The fight continues and he moves toward it. Elsa grabs him.

ELSA

Don't leave me.

He looks at her a moment, then grins and pulls her into the corridor.

INT. CORRIDOR - KATE'S PLACE - ELSA AND BILLY - NIGHT 121

as they hurry the length of the corridor and enter a room near its end. The corridor is doorless, a cul-de-sac.

INT. BEDROOM - KATE'S PLACE - NIGHT 122

Elsa and Billy enter. She is surprised at finding herself in a bedroom, starts to protest. Stopped by Billy's embrace and kiss. Struggles when his pawing hands try to remove her clothing. Fights, crying softly. Billy tears a sleeve of her gown, finally pushes her onto the bed. Staggers to the door, SLAMS it closed. Steps atop a rickety chair to draw down the window shade, but the chair collapses and Billy falls to the floor, momentarily unconscious.

The DOOR BURSTS OPEN and Henry stands in the opening - swaying, grinning at the terrified girl.

INT. JUDD'S TENT - FULL SHOT - NIGHT 123

Judd pours three drinks from a pocket flask. The SOUND OF REVELRY from Kate's Place is HEARD.

JUDD

I wish I'd known more about those brothers.

HECK (softly)

Too late now - she's married.

GIL (happily)

Glad they didn't invite me to the ceremony. I always cry at weddings.

HECK (flatly)

You know, Mr. Westrum, the more I am around you the more I can do without your sense of humor.

Gil reacts to Heck's reversed attitude. Above the SOUND OF REVELRY WE HEAR ELSA'S SCREAM. Heck, weaponless, is out of the tent in a flash. Judd goes after him - turns to Gil.

JUDD

You stay here!

GIL
Wild horses couldn't drag me
away.

123
CONT'D
(2)

Judd is gone. Gil, beaming, picks up a drink, toasts the gold pouches, tosses it down. Picks up another drink.

INT. BEDROOM - KATE'S PLACE - NIGHT

124

Elsa struggles with Henry, who tears her gown. Finally she breaks free, darts out the door, down the corridor, followed by Henry.

INT. KATE'S PLACE - GROUP SHOT - NIGHT - BACK TO WEDDING CELEBRATION

125

Elsa BOLTS out of the corridor, tries to get to the front door, is stopped by Elder. She fights, scratching him.

NEW ANGLE

126

Heck RUNS IN from the street, slugs Elder, knocks him down. Henry, who emerges from the corridor, hits Heck from behind, knocking him sprawling.

Elder rises, again grabs Elsa. When Jimmy tries to kick Heck in the face, he rolls over, grabs Jimmy's legs, up-ends him.

NEW ANGLE

127

Henry dives at Heck, who rolls over again, comes quickly to his feet. Elder, behind him at the bar, holds a struggling Elsa with one arm, picks up a bottle with his free hand, raises it, intending to

break it over Heck's head. A SHOT comes from the doorway, SHATTERING THE BOTTLE. Judd appears, gun in hand. The SOUND OF THE SHOT halts all activity.

127
CONT'D
(2)

JUDD (to Elder)

Let her go.

Elder does, and Elsa sobbing hurries to Judd's side. As they start to leave, BILLY appears at the corridor entrance.

CLOSE GROUP SHOT

128

BILLY

Where you taking my wife?

JUDD

She'll stay the night with us,
and go back to her father tomorrow.

BILLY

Like hell she will.

Lurches toward them, stumbles, falls to the floor, starts to get up, Heck drops him again - Elder slams Heck against the wall, turns to Judd.

ELDER

You can't take a wife away from
her husband.

JUDGE (blotto, to Kate)

Clear case of breaking and
entering.

ELDER

Elsa's legally married to Billy.
Right, Judge?

JUDGE (half rises
from chair)

I now pr'nonce you man 'n wife -
and, don't you forget it.

JUDD

Come along, Elsa.

ELDER

You won't leave this camp with
her. I can promise you that.

They leave -- Heck follows -- Elder watches
silently. After a moment, El Quite begins to
play the Wedding March.

128
CONT'D
(2)

INT. JUDD'S TENT - FULL SHOT - NIGHT

128X1

Judd and Elsa enter.

JUDD (as Gil rises)
The marriage didn't work out.
We'll take her with us -- back
to her father.

GIL
We've got our hands full al-
ready.
(indicating the gold)

JUDD (as Heck enters)
I don't like it any better than
you do, but we can't leave her
here.

Gil thinks this over, then exits. Elsa sits down,
looks at the two men, then starts to bawl.

DISSOLVE TO:

EXT. MERCANTILE TENT (COARSE GOLD) - MOVING SHOT -
DAWN

129

Above the entrance a sign reads:

COARSE GOLD GENERAL MERCANTILE

Heck and Elsa exit the tent. Elsa wears brand new
jeans and a man's shirt, both several sizes too
large. She carries her wedding dress. They walk
toward Judd's tent, with Elsa holding her jeans up.
Heck is solemn, taciturn. Elsa gives him a side-
long glance.

ELSA
Thanks very much. I'll pay
you back.

HECK
Forget it.

ELSA

I didn't thank you for last
night, either.

129
CONT 'D
(2)

HECK

Forget that, too.
(notices Elsa's diffi-
culty with jeans)
Too big, huh?

She nods. They stop. Heck brings out a bandana,
slips it through the two front belt loops, draws
it tight, ties it. Now the jeans fit at the
waist. Elsa, glancing off at Judd's tent, reacts
in alarm. Heck notices, also looks that way.

THEIR P.O.V.

130

Five MINERS are seated on stools, facing Judd's
tent. Judd, Gil, and Billy Hammond talk to them.
Watching, at a distance, are the rest of the
Hammonds and a group of armed miners, and various

spectators. Henry, in conversation with Elder, leaves his brothers, goes off toward the rear of the tent.

130
CONT'D
(2)

JUDD

---We will abide by the court's
decision if you will --

RETURN TO HECK AND ELSA

131

ELSA (frightened)

What are they doing there?

HECK

Don't know.

(takes her arm)

Don't be scared. Everything
will be all right.

They walk toward the tent. Gil and Judd see Heck and Elsa, go toward them.

REAR OF TENT

132

The horses of the Judd Party are staked out, and the riding horses have been saddled. The men's rifles are in the boots. Henry, with a glance at those in front of the tent, walks casually toward the horses.

BACK TO HECK AND ELSA

133

Apprehensive. They are joined by Judd and Gil,
OUT OF EARSHOT of the others.

HECK

What's wrong?

JUDD

Billy Hammond wants Elsa. He's
called a Miners' Court to decide
the issue.

HECK

Miners' Court?

JUDD

That's the law, places like this --

HECK

Who says?

GIL

They do. And there's a lot more of them than there are of us.

(to Elsa)

Billy's very sorry about last night. Swears nothing like it will ever happen again. I believe him.

HECK (glaring at him)

I wouldn't believe Billy-boy --

ELSA (badly frightened; interrupting)

I don't want to go back to him.

JUDD

They'll take your wishes into consideration. Problem is, you were legally married by the local Judge, of your own free will.

ELSA (close to tears)

Please, you can't let them take me back. You can't!

GIL

We'll do the best we can. But whatever they decide, that will have to be it.

HECK

No, that don't have to be it. She's not going back to him. She's going with us.

GIL (his anger showing)

She stays here!...We're packin' gold with us, not petticoats.

HECK

To hell with the gold! If she stays, I stay.

JUDD

Let's hope the Court decides that she can go. Otherwise we're going to be a little short-handed.

He takes Elsa's arm, guides her toward the Court, with Heck on the opposite side. Gil stays behind thinking. Finally, with a sour, disgusted look, goes off in another direction.

133
CONT'D
(2)

EXT. KATE'S PLACE

Gil approaches, enters. Exits to rear room.

INT. BEDROOM - CLOSE SHOT - GLASS - DAY

135

As Gil pours a glass of whiskey. Judge Tolliver, badly hung over, tries to lift the glass to his mouth, but his hand shakes badly. GIL'S ARM ENTERS FRAME, his hand grabs the Judge's wrist, escorts the glass to the Judge's lips. Tolliver drinks, looks up.

JUDGE

Much obliged.

GIL
Not at all. Have another?

135
CONT'D
(2)

JUDGE
Don't mind if I do.

Gil pours the drink, which the Judge, unassisted, tosses down. He feels better.

JUDGE
Thank you, sir. What can I do for you?

GIL
Clear up a little technicality, if you will. They're holding a Miners' Court. About that marriage last night -- they'll want to know if it was legal.

JUDGE
Of course it was legal!

GIL
Well, I believe that. But the Court may want proof. In the form of a license. To perform marriages. You got one?

JUDGE (fumbles in a purse, produces a license)
See for yourself.

NEW ANGLE

136

Gil reads, finally:

GIL
Signed by the Governor of California. Yes sir, there's no question at all about the legality of this document. Now Judge, when you testify at that Miners' Court I'm going to ask you one question: 'Do you possess a license to marry people in California?' And you're going to answer, 'No'. Am I clear?

JUDGE
But that's a lie.

GIL
No, it isn't. You don't possess it. I do.

With which Gil folds, pockets the license.

136
CONT'D
(2)

JUDGE

Now, hold on, Mister --

Breaks off as Gil draws his gun, jabs barrel into the Judge's fat belly.

GIL (savagely)

Listen to me, you fat-gutted soak --
you're going to do as you're told --
understand?

(the Judge nods)

Do you recall the question I'm
going to ask you?

(Judge nods again)

And what do you answer?

JUDGE

No.

GIL (pleasantly)

Very good. Let's go.

The Judge hastily pours another drink, tosses it down. Rises, is escorted to the door by Gil.

DISSOLVE TO:

EXT. STREET - DAY

137

The Judd Party and Elsa ride out of town, carrying the gold on pack horses. The Hammond brothers and members of the Court watch them go.

INT. KATE'S PLACE - FULL SHOT - DAY

138

Business slow and only Kate and two girls are working in a corner. The Judge has the shakes again. Tries to pour a drink, finally gives up, drinks from the jug. HEARS SOMEONE ENTER.

HIS POV

139

Billy and Elder enter, cross toward Judge, EXIT SHOT. Henry, Jimmy and Sylvus enter and watch. We HEAR THE JUG, CRASHING to the ground. Followed by the SOUND OF BLOWS, and the Judge's CRY as the brothers beat him.

DISSOLVE TO:

The Judd Party ride downgrade, Heck and Elsa in front. Heck turns in the saddle, speaks to Gil.

HECK

How did you come to figure that Judge was a phony?

GIL

Might call it a sixth sense. Picked up from years of keeping the peace. A good law enforcement officer can smell a wrongdoer four miles off against a high wind.

Judd smiles faintly, allows Elsa and Heck to ride on as he slows his horse beside Gil's.

JUDD

Speaking of sixth sense, what did you do with the license?

Gil grins and brings the license from his pocket, tears it up, tosses the pieces aside.

GIL

What license?

JUDD

According to the law, she's still married to Billy Hammond.

GIL

You and the law. She can get it nullified. Will that satisfy your ironbound code of ethics?

JUDD

My code satisfies pretty easy, partner.

(looks steadily at Gil)
Surprise you to know I was once a law-breaker?

GIL

Well, bless my stars.

140
CONT'D
(2)

JUDD (after a moment)

I was about the age of that boy --
skinny as a snake and just about
as mean -- ran with the Hole-in-
the-wall bunch, gunhappy, looking
for trouble -- or a pretty ankle.
-- Had the world by the tail so
to speak.

NEW ANGLE

141

Gil listens in silence.

JUDD

Then one night Paul Staniford
picked me up. -- He was Sheriff
of Madera County then -- there
had been a fight and I was drunk
-- sicker than a damn dog. Well
sir, he dried me out in jail,
then we went out back and he
proceeded to kick the bitter
hell right out of me.

GIL

That took some doin'...

JUDD

Not much. You see - he was right
and I was wrong. That makes a
difference.

GIL

Who says so?

JUDD

Why nobody...That's something
you just know --.

(then)

By the time I was able to walk
again I found I'd learned a
lesson -- the value of self-
respect.

GIL (dully)

What's that worth on the open
market?

JUDD

Nothing to some people - but a great deal to me. But I lost it - -. These last years the only work I could get was in places like Kate's back there...bartender, stick man, bouncer, what have you... Not much to brag on.

141
CONT'D
(2)

They ride in silence, then:

JUDD

Now I've got back a little respect for myself. I hope to keep it... with the help of you...and that boy up ahead.

They ride on, neither one looking at the other, each absorbed in his own thoughts. Finally:

JUDD

Pretty country, Gil --

GIL (after a moment)

Yeah.

(then:)

Partner, you know what's on a poor man's back when he dies?

(as Judd looks at him)

The clothes of pride --. And they're not a bit warmer to him dead than they were when he was alive.

(after a moment)

What do you want, Steve?

JUDD (finally)

To enter my House justified.

Gil looks at him. Then wheels his horse, rides back toward Heck.

CLOSER ANGLE - HECK AND ELSA.

141X1

They have stopped. Heck crosses to adjust Elsa's saddle cinch.

ELSA

Thank you.

(watches him for a moment)

Will you stay in town when you get back?

HECK (glances off at Gil)
I'm not just certain. Why?

141X1
CONT'D
(2)

Elsa shrugs. For a moment they are silent, then Heck steps back as she rides on ahead. As Heck mounts, Gil joins him. In the B.G. Judd and Elsa ride ahead.

MOVING SHOT - GIL AND HECK - DAY

141X2

GIL
You were right, Kid. I been
wasting my breath.
(beat)
Tonight we move.

HECK
Tonight? Why so soon?

GIL
That's the way I see it.

HECK (uneasily)
I don't know --

GIL (sharply)
You don't know what?

HECK
I started out thinking he was an
old mossback. Changed my mind.
Kind of hate to turn against him.

GIL (beat)
Are you with me or not?

HECK
I don't know. What'll happen to Elsa?

GIL
He'll deliver Elsa to her father.
(then, softly)
The thing for you to remember
is that we made a deal.

HECK
Yes, sir.

Heck, tormented, looks off at Elsa, as Gil grins.

DISSOLVE TO:

142-144
OUT

EXT. CAMP - NIGHT

145

The men and girl eat supper. Elsa removes a frying-pan of beans from the fire.

ELSA

Care for more, Mr. Judd?

JUDD

Not for me, thanks.

ELSA

Heck?

He's in a dark mood, has been picking at his food. Curtly:

HECK

No.

Elsa looks at him, a little puzzled.

ELSA

I was wondering if I did come to town -- do you think I could find work?

Heck (looks; then:)

No. I don't think so.

Rises, stalks off to his bedroll some distance away. Elsa, hurt, watches him. Gil holds out his plate.

NEW ANGLE

146

GIL

I'm a collector of well-cooked beans, honey.

(then:)

The boy seems to be off his feed tonight.

JUDD

(rising)

I'll stand first guard duty.
You take over at midnight. Heck
can relieve you at three in the
morning.

Leaves, in the opposite direction from that taken
by Heck. Gil lights a cheroot, watches Judd.
Then calls to Heck.

ANOTHER ANGLE

147

GIL

You take guard at three o'clock.
I'll wake you.

HECK (calls back)

You won't have to.

He sits on his bedroll removing boots, watching
Elsa as she begins to clean up.

DISSOLVE TO:

EXT. MOUNTAINS (LAKE AREA) - FULL SHOT - CAMP SITE - 148
NIGHT

where Judd, Heck and Elsa sleep in bedrolls. A
coffee pot is braced on rocks above the coals of
the fire. Sure enough, Heck is awake, staring up
at the stars. Turns to look at Elsa, sleeping
peacefully. GIL ENTERS SCENE, motions to Heck.
Heck dons boots, rises. A last look at Elsa,
and he walks silently away to --

A GLADE AMONG THE TREES

149

Gil has lashed pieces of canvas around the hooves
of their two riding horses, and one of the pack
horses. To act as mufflers. The gold pouches
are lashed to the pack horse.

HECK ENTERS SCENE. At Gil's beckoned instructions,
Heck leads the riding horses. Gil leads the pack
horse.

They move slowly, silently.

ANOTHER ANGLE

150

as Gil and Heck lead the horses through the forest.
Gil spots something O.S., stops. As does Heck.

THEIR POV

151

Judd stands in the trees, his six-gun in hand.
He walks out of the shadows, confronts Gil and Heck. In a blind rage, he controls his voice with difficulty.

JUDD

It all pointed this way. All
that talk about old Doc
Franklin...grateful citizens...
what we've got coming but never
got paid...

GIL

It's the truth, isn't it? Steve?

JUDD

I knew in my bones what you
were aiming for, but I wouldn't
believe it. I kept telling
myself you were a good man --
you were my friend --

GIL

This is bank money, not yours.

ANOTHER ANGLE

152

JUDD

And what they don't know won't
hurt them?

(savagely)

Not them. Only me!

(to Heck)

Take off your gun belt. Toss
it over here.

Heck unbuckles his belt, tosses it at Judd's feet.

GIL

What are you going to do?

Judd swings, backhanding Gil across the face once,
twice. Gil stumbles back, then straightens, white
with anger. Judd slaps his gun into its holster.

JUDD

You always fancied yourself faster
than me. Go ahead, draw --
(after a moment)
Draw, you damned tinhorn --

152
CONT'D
(2)

NEW ANGLE

153

For a moment a shootout is inevitable, both men
mad enough to kill; then Gil makes his decision.
Slowly unbuckles his gun belt, tosses it to Judd.

JUDD

That was your second mistake
tonight and the last chance
you'll ever get from me -- I'm
going to put you behind bars,
Gil -- and you'll die there.

GIL

You'll play hell getting it done.

Judd picks up Heck's pistol and motions toward camp.

JUDD (to Gil
and Heck)

Move!

They do, passing Elsa, who stares at Heck, shocked
and dismayed.

DISSOLVE TO:

EXT. CAMP - MORNING

153XI

Judd sits on horseback, watching Gil mount. Gil
has difficulty as his wrists are bound tightly
with rawhide. As CAMERA PANS to Heck and Elsa,
the boy mounts his horse.

HECK

Guess now you're sorry you ran
out on Billy-boy, huh? Guess
he looks pretty good alongside
of me.

(no comment from her)

Why don't you go back to him?

Still no comment. And then --

ELSA

How could you do it?

HECK
Like your father says, I'm just
plain no good. Bad through and
through...

153XI
CONT'D
(2)

JUDD
Move along, boy.

They ride out.

DISSOLVE TO:

EXT. HIGH SIERRAS - DAWN

154

Judd's Party rides downhill, with Gil and Heck in
the lead, Elsa just behind. Gil's hands are tied.
Judd, in the rear, leads the pack horses. Gil's
and Heck's guns are lashed to one of the packs.
Judd is exhausted.

DISSOLVE TO:

155-164
OUT

EXT. HIGH SIERRA CLIFF AREA - DAY

164XI

The Judd Party rides TOWARD CAMERA, then halts
abruptly.

THEIR POV

165

Some distance away, two mounted Hammond brothers,
BILLY AND HENRY, LOOK TOWARD CAMERA.

RETURN TO SCENE

166

GIL
My, oh, my, would you look
at that.

THEIR POV

166XI

PANNING FROM Billy and Henry TO SYLVUS down the
slope, on horseback -- TO ELDER on a nearby rocky
point.

JUDD PARTY

166X2

GIL

You know, I'm glad it's you
who has to protect us, not me...
No sir, I wouldn't be in your
shoes for anything.

(the pitch-man again)

But tell you what I'm gonna do.
I'll have a talk with my partner.
Maybe we can be persuaded to
help. My arm's pretty rusty, so
I wouldn't be much good throwing
rocks, but --

Starts toward pack horse carrying the weapons.
Judd draws his gun.

166X2
CONT'D
(2)

JUDD

Keep away from them horses.

Gil does.

HAMMOND BROTHERS

167

Billy and Henry RIDE TOWARD THE PARTY. The other brothers ride off at a slight angle. Behind an out-cropping of rock which hides their actions from Judd's Party, they dismount, fan out and ahead, as they make their way among boulders in a flanking movement.

BILLY AND HENRY

168

riding toward Judd's Party.

BACK TO JUDD'S PARTY

169

as Billy and Henry halt their horses nearby.

BILLY

Howdy.

(to Gil)

You made pure fools out of us -- stealing Tolliver's license. But the Judge says there's a ccpy of it, on file in Sacramento.

NEW ANGLE

170

Reaction from Elsa and Heck on learning she is actually married.

BILLY

Means you're still my wife --.
Come along, Honey. Let's go home.

Elsa looks at Judd.

JUDD

She stays with us.

170
CONT'D
(2)

HENRY

If she does, there'll be a
lot of fuss and bother.

BILLY

You're breakin' the law, Mr.
Judd -- you know that, don't
you?JUDD (after a long
moment)

I know she stays with us.

Henry notices Gil's tied hands.

HENRY

Looks to me like you people
had a little trouble. Looks
to me like somebody got their
fingers caught in the cookie
jar.

BILLY

You're shorthanded, Old Timer --
but she's all we want.

(looks pointedly at
gold

All we want, provided you hand
her over now.

JUDD

You heard me.

Billy and Henry exchange glances.

BILLY

We'll get her, sooner or later.

HECK

Like hell you will!

BILLY (laughing)

You better cut a switch, Mr.
Longtree -- Don't think you
can handle me barehanded --

They turn and ride off. HENRY'S REBEL YELL IS
HEARD. Judd realizes he's in for real trouble.

JUDD

Heck, will you give me your
word to return your gun when
we're out of this?

NEW ANGLE

171

GIL.

What you mean, is when and if.

JUDD(to Heck)

How about it? Do I have your
word?

HECK

Yes sir -- I reckon you do.

GIL (to Judd, holding
out his wrists)

I'll go along.

JUDD (bitterly)

You bet you'll go along. -- Heck,
we're movin' into the rocks.
Now!

GIL
Steve --

171
CONT'D
(2)

JUDD (savagely)
Shut up and get on your horse.

He tosses Heck his gun belt and the group mounts
and spurs for the rocks at the base of a small
cliff.

172 OUT

BILLY AND HENRY

172X1

riding at a run to flank the Judd Party.

BILLY
Where's Jimmy?

They glance around. Henry spots him - points.

THEIR P.O.V.

173

Jimmy is crawling up the slope of a high boulder.
He's near the top, six-gun out.

SYLVUS -

173X1

watching.

ELDER -

173X2

watching.

ELDER
Crazy kid.

174 OUT

BACK TO JIMMY

175

Reaches the top of the boulder.

RETURN TO JUDD'S PARTY

176

as they ride for cover. In B.G. JIMMY APPEARS at top of boulder, takes quick aim at Judd's back. Jimmy FIRES - misses. Heck whirls and FIRES, a split second after Jimmy fires. Heck's bullet hits Jimmy.

Judd, drawing his gun and whirling around, sees Jimmy's gun arm flop limply over the boulder, with the gun pointing down. The dead boy's stiffening trigger finger causes his gun to FIRE once more.

177 OUT

BACK TO ELDER -

177X1

reacting in murderous rage as he sees Jimmy die. He opens FIRE. In the B.G. Sylvus spurs up the mountain to get behind the Judd Party. Reaching top of cliff, he dismounts.

BILLY AND HENRY -

178

reacting to Jimmy's death, dismounting, taking cover, opening FIRE.

BACK TO JUDD'S PARTY

179

reaching the base of the cliff, taking cover. Judd quickly tosses Heck a rifle. SHOTS ARE HEARD FROM O.S. AND BULLETS NICK the surrounding boulders. The men (and Elsa) scatter out behind the barricade of boulders, prepare to return the fire. Judd takes aim first, pulls the trigger. A CLICK IS HEARD.

HECK -

180

gets the same result with his rifle.

FULL SHOT OF GROUP

181

The men examine the breeches of their rifles - react.

GIL

What was that I said about a predicament?

ELSA

What's wrong?

GIL

Take your pick of five possible answers, all named Hammond.

(to Judd; enjoying it)

You're showing your age, partner
....Back in the old days you'd
have checked the rifles before
leaving camp.

Judd looks at the rifle for a long moment, his face flushed with anger; then throws it aside and looks off toward the Hammonds.

JUDD'S P.O.V.

182

PAN SHOT TO ESTABLISH THE PARTY IS SURROUNDED on all sides except from the cliff at their back. A SHOT IS FIRED from the rocks two hundred yards away. The RICOCHET OF THE BULLET IS HEARD CLOSE BY. CAMERA PANS to one of the brothers hurrying among the rocks; and yet to another brother, behind a high rock, taking aim at the Party.

RETURN TO JUDD'S PARTY

183

A SHOT IS HEARD, and the bullet HITS NEARBY. Heck elevates his six-gun to a forty-five degree angle from the horizontal, FIRES at the brother on the rock.

JUDD

Don't waste ammunition.

DISSOLVE:

184 OUT

EXT. ROCKY AREA - BILLY AND HENRY - DAY

184X1

HENRY (calling)
How much gold do you think
he's got?

BILLY
Enough.
(then, as Henry opens
FIRE)
Careful you don't hit Elsa.

THE JUDD PARTY

185

Crouched among the rocks and underbrush. Judd is thirsty and exhausted, but determined not to show it. Elsa jumps as a BULLET RICOCHETS off the wall behind. Gil attempts to wipe the sweat from his face.

GIL
Kid, run down to the corner and
get me a bottle of beer. And
on the way back, stop at the
hardware store and pick up a
rifle.
(indicating Judd)
For Father Time there.

ELSA
How can you keep joking?

GIL
I'd gladly cry my heart out,
honey, if that would get us a
rifle. Because without one,
you're looking at three men
who aren't going to be around
much longer....
(then his anger breaking
through)
Steve, cut me loose and give
me a gun!

Judd ignores him.

NEW ANGLE

186

Heck sees Elsa's reaction and whirls on Gil.

HECK
Why don't you shut up!

ELSA (to Judd)
Is that true?

A SHOT ZINGS IN.

JUDD (nodding)
It's just a question of time.
We can't do a thing with six-
guns. We've got to get a
rifle.

Scans cliff at rear.

GIL
Why doesn't the mountain go
to Mohammed?

Judd thinks about the situation for a moment longer,
then gives his gun to Elsa.

JUDD (to Heck)
Start shooting when I go. Maybe
the noise will bother them.

GIL
If you want to die all that
bad, give me a gun and I'll
take care of it.

HECK
With that leg of yours, you'll
never even get started.

JUDD
I told you what to do. Now
do it.

Starts to run, is tripped by Heck, who sprints
for the cliff. Judd starts after him, sees it's
no use, turns, hurries forward among the rocks.

BILLY HAMMOND -

187

rolling a cigarette, does a quick double-take on
Heck, scaling the cliff. Rises, cocks his rifle,
FIRES.

HECK -

188

scrambling in a zig-zag pattern up the cliff. The bullet just fired CHIPS ROCK close beside him.

ELSA -

189

watching Heck, terrified.

GIL -

190

trying to break free.

JUDD -

191

hurrying among the boulders toward the Hammonds.

BACK TO BILLY -

192

preparing to fire again at Heck, sees Judd, clearly exposed, FIRES at him instead.

JUDD -

193

throwing himself behind a boulder as Billy's BULLET CHIPS ROCK near his head.

HENRY -

194

ignoring Heck and Judd fires at Gil, laughing.

SYLVUS -

195

crawling forward toward cliff edge, sees a FLASH OF HECK further down the cliff, climbing up. Moves in that direction. CAMERA HOLDS ON THE ROCKS BENEATH, as Judd moves into view.

ELDER -

196

FIRING at Judd, then swinging his rifle around to FIRE at Heck.

BACK TO HECK -

197

reaching the top of the cliff, being MISSED AGAIN BY INCHES as he scrambles and rolls over the top and into the shelter of rocks. Rests a few seconds, then, crouching low, hurries off among the boulders.

JUDD -

198

working his way back to base of the cliff.

HECK -

199

gun in hand, walks among the timber and rocks.

SYLVUS -

200

moves around a rock behind Heck.

HECK -

201

who does a dive to one side as he SEES SHADOW, landing on the ground FACING SYLVUS, who FIRES. His bullet misses. Heck's return SHOT doesn't. Sylvus hits the ground, dead. Heck rises, looks at him a little shaken, then gets Sylvus' rifle, hurries back. CAMERA PANS TO SYLVUS' HORSE, tied to a bush, in B.G.

ELDER -

202

standing, staring off at the high ground.

ELDER
Sylvus?....Sylvus!

There is no answer and he rides away.

JUDD PARTY -

202XI

watching.

BILLY -

203

watching, listening - HEARS NOISE, swings rifle.
Elder HURRIES INTO SCENE.

ELDER (raging)
Looks like he got Sylvus.

BILLY
Then we're getting out.

ELDER (yelling)
Getting out! You've got two
brothers dead and you talk
about running?

A BULLET RICOCHETS off a tree trunk less than a
foot away, scattering bark on the two Hammond
brothers.

BILLY
Come on!

He moves away and Elder follows.

HECK - BEHIND COVER ON THE TOP OF THE CLIFF -

204

levers another shell in the rifle chamber, watches,
looking for a target. HEARING A DISTANT WHISTLE,
he changes his position.

HECK'S P.O.V.

205

Elder and Billy on their horses, riding out.

HECK

206

He watches a moment, uncocks the rifle, starts
down the cliff.

JUDD, GIL AND ELSA -

207

watching, then HEARING ANOTHER HORSE, they turn.

HENRY -

208

riding away.

EXT.

BACK TO:

JUDD PARTY -

209

GIL (to Judd)
Think they mean it?

JUDD
Don't know.

Suddenly Elsa is on her feet, running, then she stops abruptly as Heck slips down the cliff, grins and walks past her, overly casual. Tosses rifle to Judd. Judd grins at him.

JUDD
Let's move.

DISSOLVE TO:

EXT. MOUNTAINS - GROUP SHOT - DAY - (EVENING EFFECT) 210

Gil sits, back against a tree, eating. His hands are still bound. Heck, Elsa and Judd are near the fire. Gil is bitter and very much alone.

A COYOTE BARKS and Heck stands.

210
CONT'D
(2)

HECK

Wonder where those other
three went?

ELSA

All I hope is they're not still
following us.

GIL

Calm your fears, honey. My bet
is they gave up and went back
to Coarse Gold.

Judd rises.

NEW ANGLE

211

JUDD (to Heck)

Assuming that's so, I'll have
your gun back.

Gil tenses. Heck pours coffee into his cup, puts
down the pot, his back to Judd.

JUDD (after a long

moment)

Did you hear me, boy?

Heck wheels and his gun leaps into his hand at
full cock, leveled at Judd. Gil struggles to his
feet, grins. Judd's hand has reached his gun
butt, no more. Judd stands for a long moment.
No one moves. Then Heck grins, takes the gun off
cock, spins it, flips it to Judd. Elsa sighs in
relief. Gil stares at Heck, his face expression-
less, then sinks down to the ground. Judd sits
and begins to drink his coffee.

HECK

I'm sorry - I was showing off.

Judd doesn't answer.

GIL

What happens when we get back
to town?

JUDD

That's up to the Sheriff.

HECK (to Gil)
He's turning us in. You know
that - so do I.

211
CONT'D
(2)

NEW ANGLE

212

GIL (after a moment)
Ever hear of Folsom Prison,
Heck?

HECK
No.

GIL
Well, it's new - and solid
rock - and during the years
we spend there, we're going
to discuss the events of these
past few minutes at great length
--. And by the time you get out,
you won't like them any better
than I do now - which isn't one
hell of a lot.
(to Judd)
Where do I sleep?

213 OUT

ANOTHER ANGLE

213X1

JUDD (to Elsa)
Can I count on you to help stand
guard duty tonight?

ELSA (surprised)
...Yes.

JUDD (to Gil and Heck -
indicating)
Over there. And I don't want to
see you till breakfast.

GIL (rising)
I like my eggs over easy. And
bacon just on the crisp side.

He crosses to Judd and holds out his wrists.

GIL
Cut me loose, Steve.

213X1
CONT'D
(2)

JUDD

....Why?

GIL (for the
last time)
Because I don't sleep so good
anymore with my hands tied.

Judd looks at him for a moment, then cuts the rope.
Gil turns away without a word. Heck picks up
blankets and they start off. Heck stops, looks
back at Elsa.

HECK

Night.

ELSA (gently)

Night.

Gil and Heck climb a rise, creating a CLATTER OF
FALLING PEBBLES - establishing it would be diffi-
cult to return without being heard.

ELSA AND JUDD

214

ELSA (watching them)

My father says there's only right
and wrong, good and evil. Nothing
in between. It isn't that simple,
is it?

JUDD

Should be, but isn't.

ELSA

What's going to happen to him?

JUDD

The boy? -- I'll testify for him.
Odds are, they won't be too hard
on him.

ELSA

Will you testify for Mr. Westrum?

JUDD (comes hard)

No, I won't.

ELSA

Why?

JUDD

Because he was my friend.

GIL AND HECK -

215

sitting on their blankets, removing boots.

HECK

How come he doesn't tie us
down?

GIL (bitterly)

What for? No place we can
go...And he's got the horses -
and he's got the guns. And it
wouldn't take long for Steve
Judd to find us....

(breaks off. Long beat)
Wait a minute, Kid...Just had
a thought....

HECK (sharply)

Keep it to yourself. I'm fed
up with you and your ideas.

GIL (pleasantly)

That's all right. I'm just
glad I don't have to live with
yours.

He smiles to himself as we -

DISSOLVE:

EXT. HIGH SIERRAS - JUDD AND ELSA - DAY

216

Judd shaves as Elsa puts coffee in a pot. In the
B.G. Heck crosses toward the fire. Elsa and Judd
look up AT THE SOUND. Heck carries a note.

ELSA

Morning.

JUDD (glances at

him)

Where's Gil?

HECK

When I woke up he was gone.
This was on his blanket.

DIFFERENT ANGLE

217

JUDD

Read it...

HECK (reads)

'Steve - not that I don't enjoy
your company, it's the smell of
sour purity I can't stand. Hard
to say which of us is the bigger
fool. Me, for thinking you had
some ordinary human weaknesses.
Or you for proving me wrong.

(beat)

Some of that purity smell seems
to have rubbed off on Heck.
Maybe it's for the best. If
the kid had stuck with me he
might have become a rich man.
And you know what's wrong with
having money. You never know
who your friends are. So long.'

He hands the note to Judd, who crumples it, throws
it in the fire.

ELSA

Why didn't you go with him?

HECK (off hand)

Because I didn't see much future
in our partnership.

Elsa smiles.

DISSOLVE:

217
CONT'D
(2)

218-220 OUT

EXT. HIGH SIERRA - ROCKY AREA - DAY 221

Where Heck and Sylvus had their shoot-out. Gil walks INTO SCENE, comes to Sylvus' body, removes the dead man's gun belt. All business, buckles it around his waist, checks the gun, replaces two cartridges in cylinder. Holsters gun, spots Sylvus' horse. Walks there, unties the reins, mounts, rides swiftly back the way he came.

EXT. ROCKY AREA - 221X1

as Judd, Heck and Elsa dismount and start down hill.

DISSOLVE TO:

EXT. MEADOW CAMP - 221X2

as Gil waters horse.

DISSOLVE TO:

EXT. STUMP CAMP - 221X3

as Gil gallops past the lake.

DISSOLVE TO:

EXT. ROCKY AREA - 221X4

as Gil dismounts and hurries down.

DISSOLVE TO:

EXT. HIGH SIERRA - ROLLING FOOTHILLS - DAY 222

Gil reaches the top of a rise. Stops, looks off.

JUDD'S PARTY - IN THE DISTANCE - 223

riding, at a slower pace, downgrade on the trail.

GIL 224

He moves forward at a walk, a satisfied look on his face.

DISSOLVE TO:

EXT. KNUDSEN FARN - LATE AFTERNOON

225

VIEWED THROUGH TREES, and down the hill. The JUDD PARTY rides INTO SHOT. At a signal from Judd, they halt.

JUDD

Wait here while I look around.

Hands the pack horses' lead rope to Elsa, rides off, keeping to the shelter of the forest. Heck looks at his gun on the pack horse, dismounts, crosses to the animal.

HECK (tightens the
load on the pack horse;
indicates his gun)
The old gent's taking quite a
chance.

ELSA

I don't think so. Neither
does he.

There is a pause.

HECK

I never figured it'd work out
this way....

(then, after a moment)

If you still want to find a
job in town, I think Mr. Judd
would help.

ELSA

I was hoping he might.

HECK

Chances are, I'll be locked
up for awhile...I've got no
call to bring it up... But...
I think - when I get out...

ELSA

I'll be there.

JUDD

226

Concealed by trees, he is looking down at the farm.

JUDD'S P.O.V. - MOVING SHOT ON THE FARMHOUSE

227

Nothing stirring at the house, except smoke coming from the chimney. CAMERA PANS to the grave, behind the house. Joshua Knudsen kneels behind the grave marker, his head bent in prayer.

BACK TO JUDD -

228

sees Joshua. Satisfied all is well, returns to the others.

BACK TO HECK AND ELSA

229

in rapt contemplation of one another. JUDD RIDES INTO SCENE.

JUDD (to Elsa)
Everything's all right. I saw
your father.
(at her worried expression)
I'll talk to him.

Takes the lead rope, rides out of the trees, followed by Heck and Elsa.

LONG SHOT - JUDD PARTY - RIDING DOWN HILLSIDE,
VIEWED THROUGH TREES.

230

CAMERA PANS, HOLDS ON GIL. Seated on Sylvus' horse, watching Judd's Party.

GIL'S P.O.V.

231

CAMERA CENTERS ON PACK HORSES carrying gold.

BACK TO GIL -

232

impassively watching. Draws six-gun, checks it, replaces it.

JUDD'S PARTY - RIDE TO THE CORRAL -

233

put the horses inside, walk toward house. At no time has the grave been visible to Elsa. Now, it comes into her sight. Joshua still leans against the head-stone.

JOSHUA -

234

his head at eye-brow level, rests on the wooden cross. Blood drops from his forehead across the face of the marker onto the dying wild-flowers scattered over the grave. In the B.G. the Judd Party walks toward the house.

MOVING SHOT - JUDD, HECK, ELSA

235

Elsa, looking anxiously up the hill at her father, is puzzled.

ELSA

That's strange.

JUDD

What?

ELSA

He goes to her grave every day.
But always in the morning.
Never in the afternoon.

Judd doesn't interrupt the pace of their walk, nor does he turn his head. As they approach a small ditch which offers partial protection from the house and barn, he motions to Heck.

JUDD

In the ditch!

He grabs Elsa, flings her into the ditch, dives after her, as does Heck. A BULLET ZINGS PAST where Judd had been a split second before. Judd, prone, draws his gun, rolls away from Heck and Elsa as ANOTHER BULLET digs into the ground beside him. SHOOTING FROM THE HOUSE AND BARN BECOMES GENERAL.

GIL - ON HILLTOP -

236

watching. His expression tells us nothing.

INT. BARN LOFT

237

Henry lies on the hay, shooting out the opening.

INT. KNUDSEN HOUSE

238

Billy Hammond FIRES through a broken window. A return SHOT shatters glass near his face. He jumps back, crouches, returns, rests his gun on the sill, and FIRES RAPIDLY SEVERAL TIMES until he runs out of ammunition. Moves away from the window, starts to reload. In the B.G. Elder, using a rifle spaces his shots more deliberately.

BACK TO JUDD PARTY -

239

huddled in the ditch, kept low by Billy's gunfire of a moment before. Heck, who is unarmed, looks with longing at the guns on the pack horses in the corral.

HIS P.O.V.

240

The rifle and six-guns on the horse.

BACK TO JUDD PARTY

241

JUDD (bitterly)
I walked right into it.

HECK
I'm going to try for the
corral. Cover me.

JUDD (whirling)
You can't....

But Heck is out of the ditch and running. Judd snaps off a SHOT at the house.

HECK -

242

manages to take three steps before he is hit. He goes down.

JUDD -

243

goes after him, grabs him. And is scurrying back to the ditch when Heck is hit again, this time in the leg. As they reach the ditch, Judd is hit - much more seriously, in his side.

GIL -

244

puts spurs to his horse and at a flat out run, rides toward the house, gun in hand.

JUDD PARTY - IN DITCH

245

Elsa bends over Heck. He is hurt (leg and shoulder) bad enough to keep him out of the fight, but not bad enough to cause any future worry. Judd lies a short distance away, his face white with pain.

HECK

Fool stunt. I should have known better.

JUDD

Amen.

He straightens and FIRES at the house.

INT. HOUSE - BILLY AND ELDER - SHOOTING PAST THEM THROUGH THE WINDOW -

246

holding what can be seen of the Judd Party in the ditch in the B.G.

BILLY

Both down....

ELDER

Well, the old man won't get up. I nailed him good - belt high.

Billy laughs, then falls silent, as GIL APPEARS
IN THE FAR B.G., riding toward them. He YELLS a
shrill, piercing Comanche war-cry.

246
CONT'D
(2)

JUDD PARTY - IN DITCH -

247

HEARING the yell, looking behind them.

GIL - MOVING SHOT -

248

as he rides, grim as death, OPENING FIRE at the
house.

HENRY - IN BARN LOFT -

249

beginning to fire.

BILLY AND ELDER - IN PARLOR -

250

FIRING.

JUDD PARTY - IN DITCH

251

Judd grins. Begins to FIRE at the house and barn.

GIL - NEARING DITCH:

252

When the horse is hit and goes down. Gil is
thrown heavily, lies motionless.

JUDD PARTY - IN DITCH -

253

reacting.

BILLY AND ELDER - IN PARLOR

254

Elder (grinning)
I got him.

JUDD GROUP - IN DITCH (INCLUDING GIL IN B.G.) 255

As Gil suddenly makes a crouching run to the ditch.
Just as quick, Judd FIRES two shots at the house.

BILLY AND ELDER - IN PARLOR 256

Caught flat-footed, they duck as Judd's SHOTS
whistle between them.

JUDD GROUP - IN DITCH - 257

as Gil lands among them.

JUDD (after a
moment)
See you picked up a few articles
on your way.

GIL (looking at
Heck's wounds)
This boy left Hammonds scattered
all over the mountains.

Satisfied the boy is not hurt too badly, he turns
to Judd, only to duck as a BULLET whistles by.

GIL
How did you manage to end up
in this enviable position?

JUDD (reloading)
Main strength and awkwardness.

He grimaces in pain.

GIL
...Bad?

JUDD
Nearly --.

GIL
What do you think?

JUDD
Let's meet 'em half way --
head on....Same as always.

GIL (grinning at
him)
My sentiments exactly.
(then YELLING to the house)
You Hammonds -- !

257
CONT'D
(2)

BILLY AND ELDER - IN PARLOR

258

ELDER (YELLING back)
What do you want, Old Man?

HENRY - IN BARN LOFT

259

HENRY (SHOUTING -
laughing)
He wants a shovel and six feet
of soft ground.

JUDD (O.S.)
I want to know if you red-necked
peckerwoods are too chicken-gutted
to finish this thing in the open.

Henry reacts and begins to FIRE.

EXT. DITCH - JUDD PARTY

260

They duck the shots, then Gil YELLS.

GIL
Just two old men against all
three of you boys....

JUDD (winking at
Gil - SHOUTING)
And if them odds ain't enough
for you damned dry-gulchin',
Southern trash - we'll send out
the girl.

INT. HOUSE - ELDER AND BILLY

261

ELDER
We're comin'. You hear me,
Henry?

HENRY (O.S.)
I hear. And I'm comin' with!

261
CONT'D
(1)

Billy starts for the back door.

ELDER
Hold up! We'll get 'em when
they stand.

261
CONT'D
(2)

BILLY

Ain't you got no sense of
family honor!

ELDER

I just figured...

But Billy exits. Elder follows, muttering.

EXT. DITCH - JUDD PARTY -

262

watching.

ELSA

They're coming.

THEIR P.O.V.

263

The Hammond brothers, Billy and Elder come
out of the house and stop. They are joined
almost immediately by Henry.

EXT. DITCH - JUDD PARTY

264

They are silent for a moment, looking at each other.
Then Gil and Judd rise and start for the Hammonds -
their guns are in their hands hanging easy.

SERIES OF ANGLES - COVERING THE GUN FIGHT

265-271

The two groups are too far apart for effective six-
gun work. Judd and Gil walk forward, the brothers
waiting for them. Elder carries his rifle across
his body. Slowly he begins to raise it.

BILLY

I'll tell you when.

Billy's gun is in its holster. Henry fiddles with
his, checking the loads, as Gil and Judd walk
forward, doing what they've done a hundred times
before, but will never do again.

BILLY (drawing)
Start the ball, Old Man.

265-271
CONT'D
(2)

He begins to FIRE, his shots kicking up dust around Gil and Judd, who maintain their pace for a few more steps. Then, the distance to their liking, make a quarter turn and raise their guns. All the Hammond brothers are now FIRING and Judd is hit a second after he shoots Henry. He goes down to one knee and continues to fire, wounding Billy, but takes another slug from Elder as he does. Elder levels another shell into the chamber, swings the rifle to Gil, who SHOOTS him between the eyes. Gil is then nicked high in the shoulder by Billy, who has reached his feet and started FIRING again. Gil SHOOTS almost simultaneously with Judd - both slugs catching Billy high in the chest, slamming him against the ground.

For a moment no one moves, then Henry lifts his gun for the last time - and Gil kills him. The fight is over.

GIL AND JUDD

272

Gil kneels beside his friend, who still supports himself on one knee.

GIL

Bad?

JUDD (with difficulty)

How'd we figure....A thousand dollars a shot?

GIL

Yeah.

JUDD

Those boys just made me a lot of money.

(he sinks down a little,
holding his mid-section)

But they put them all in one place.

In the B.G. Heck leaning on Elsa approaches Judd.

JUDD

I don't want them to see this.
I want to go it alone.

Gil gestures and they stop.

GIL (to Judd)
Don't worry about - about any-
thing. I'll take care of it
just like you would have.

272
CONT'D
(2)

JUDD (grins a little)
Hell, I know that. I always
did...You just forgot it for
awhile, that's all.

He nods and looks away.

JUDD (after a moment)
So long -- partner.

Gil stands looking at him, then turns.

GIL
See you later...

He moves away, Judd looks out over the foothills.

JUDD'S P.O.V.

273

It is sunset. A rooster quail WHISTLES, gets an
answer. Scolds his covey into the brush.

JUDD -

274

looking - wondering.

ELSA AND HECK -

275

as Gil joins them.

ELSA
Is he going to be all right?

GIL (having trouble
with it)
Yeah -- he's goin' to be fine...
(then to Heck)
Come on. Let's get you in the
house.

They move away, CAMERA PANNING to HOLD on Steve
Judd for a long moment, then PULL BACK as he sinks
to the ground. CAMERA CONTINUES TO MOVE, PANNING
to the sunset.

FADE OUT.

THE END.