

"RIDE VAQUERO"

Screenplay by

Frank Fenton

USE OF THIS CONTINUITY IS RESTRICTED

"This continuity is the property of Loew's Incorporated and it is sent to the branches of this organization to assist them in connection with censorship, and film repairs. It is for the use only of the Film Repair Room, Film Repair Department, your local censorship contact, your local censorship Board, and to assist the Branch or the Film Repair Room in making changes in accordance with instructions that may go from the Home Office from time to time. Under no circumstances is it to be shown, given out, loaned or copied, except for these stated uses."

**LOEW'S INCORPORATED
CULVER CITY, CALIF.**

PLEASE RETURN TO SCRIPT DEPARTMENT



7

Culver City, Calif. No.

6-15-53

RIDE, VAQUEIRO!

(Dialogue Cutting Continuity)
(Film Editor... Harold F. Kress, A.C.E.)

Projection Footage

REEL 1 (A)	713	- (B)	723...	TOTAL	1436
REEL 2 (A)	770	- (B)	826.....		1596
REEL 3 (A)	747	- (B)	787.....		1534
REEL 4 (A)	649	- (B)	743.....		1392
REEL 5 (A)	689	- (B)	592.....		1291
REEL 6 (AB)	866.....				866
				TOTAL	8115

FILE COPY

Printed in U.S.A.
June 15, 1953

NO	FEET	FRAMES	DESCRIPTION	SECTION "A"
ANSCO				REEL 1 PAGE 1

1A			PART ONE -	
----	--	--	------------	--

2A	21	1	FADE IN - LION HEAD TRADEMARK - FADE OUT: (Lion Roar)	
----	----	---	--	--

3A			FADE IN: LS - Open Country - This background remains throughout the following scenes - the Following Title is Superimposed:	
----	--	--	---	--

ROBERT
TAYLOR

LAP DISSOLVE TO:

4A			AVA GARDNER	
----	--	--	----------------	--

LAP DISSOLVE TO:

5A			HOWARD KEEL	
----	--	--	----------------	--

LAP DISSOLVE TO:

6A			In RIDE, VAQUERO!	
----	--	--	-------------------------	--

Copyright MCMLIII in U.S.A.
By Loew's Incorporated
All Rights in This Motion
Picture Reserved Under
International Conventions
Passed by the National
Board of Review

Ars Gratia Artis
A Metro-Goldwyn-Mayer Picture
(Trademark)
Produced by
Loew's Incorporated

LAP DISSOLVE TO:

7A			With ANTHONY QUINN	
----	--	--	--------------------------	--

LAP DISSOLVE TO:

REEL 1 PAGE 1

NO FEET FRAMES DESCRIPTION REEL 1 PAGE 2

8A KURT KASZNAR
TED de CORSIA
CHARLITA
WALTER BALDWIN
JACK ELAM

LAP DISSOLVE TO:

9A Screen Play
by
FRANK FENTON

LAP DISSOLVE TO:

10A Music
by
ERONISLAU KAPER

LAP DISSOLVE TO:

11A Print by
TECHNICOLOR

Photographed In
ANSCO COLOR

Director of Photography
ROBERT SURTEES, A.S.C.

Color Consultant
ALVORD LISEMAN

LAP DISSOLVE TO:

12A Art Directors.....Cedric Gibbons
and Arthur Lonergan
Film Editor.....Harold F. Kröss, A.C.E.
Assistant Director.... Jerry Thorpe
Recording Supervisor...Douglas Shearer
Set Decorations.....Edwin B. Willis
Fred MacLean
Special Effects..... A. Arnold Gillespie
Costumes Designed by...Walter Plunkett
Hair Styles by..... Sydney Guilaroff
Make-Up Created by....William Tuttle

The events, characters and firms depicted in this photoplay are fictitious. Any similarity to actual persons, living or dead, or to actual firms, is purely coincidental.

NO FEET FRAMES DESCRIPTION REEL 1 PAGE 3

12A-continued WESTERN ELECTRIC SOUND SYSTEM
(Trademark)

MPAA Seal I.A.T.S.E.
Certificate No. 16157 Insignia

LAP DISSOLVE TO:

13A MLS - Man standing guard on cliff - he looks from right to left - Camera shooting up - this background remains throughout the following scenes which are remainder of Main Title - the Following Superimposed Title Dissolves In:

Produced by

STEPHEN AMES

LAP DISSOLVE TO:

14A Directed
by

JOHN FARROW

LAP DISSOLVE TO:

15A Ext. Esqueda's Mountain Camp - Day - MLS - Men, carrying chickens, moving down steps to left - CAMERA PANS down to left from them to men and horses in corral -

LAP DISSOLVE TO:

16A MS - Man cracking whip - others working or lounging in b.g. - CAMERA TRUCKS forward to right past Mexicans to woman cooking at fire - she screams and rises - runs to right - CAMERA PANS right with her to two men fighting in b.g. - she and others adlib indistinctly -

191 12

17A MS - Woman grabs one of the men and throws him away from the other - he yells with pain and throws her to the ground - she screams and pursues him up steps to building in b.g. - Jose Esqueda, holding bottle of wine, moves from doorway in b.g. and kicks the man, knocking him down the steps - Esqueda kicks the woman and yells at her - man in f.g. catches her as she falls from porch - Esqueda

210 2

Estupido! Vieja mitdera! Estupidos.
(Stupid! Old busybody! Stupid ones!)

REEL 1 PAGE 3

NO	FEET	FRAMES	DESCRIPTION	REEL 1 PAGE 4
18A			MCS - Esqueda yells command and takes deep drink of wine - exits right - Esqueda Parecen animales! Junten a todos! (You act like animals. Get everybody together.) Get everybody together. I have something important to say.	
			LAP DISSOLVE TO:	
19A			MS - Esqueda moving up steps to f.g. - Camera shooting down and past him to his followers waiting below - they listen as he turns and speaks to them - they cheer as he finishes - CAMERA PANS right with him to Rio - he claps Rio on the shoulder - walks past him to house in b.g. - Rio follows him - Esqueda The War between the States has now come to an end. Now the Americanos have stopped killing each other, they will have time for the Indians and also time for banditos like ourselves. Already they are moving out here to take over the land and the cattle. They bring with them the law and the Army. You know of the ranchos they are already building. We are gonna go and burn 'em! Rio, brother, come and talk with me.	
	287	9		
20A			Int. Cabin - MS - Esqueda enters door at left - he takes mouthful of wine and gargles - CAMERA PANS right with him as he moves to b.g. and spits out the wine - Rio enters left and sits in f.g., examining gun - Esqueda sits at right b.g. - he rises and moves to f.g. speaking to Rio - Rio What kind of miracle is this--you spitting out wine? Esqueda No miracle, Rio. Tooth is killing me. Today I go to Brownsville, and the dentist pulls it out. Rio Why do you burn the ranchos? Esqueda Always you question me, Rio. None of the others. I am Jose Esqueda, their leader, the strongest and the most cunning. They understand this and they obey. But you--always questions. You know that for such thing I have killed men? You do not believe I would kill you, uh? You think I'm too fond of you?	
	344	8		

NO	FEET	FRAMES	DESCRIPTION	REEL 1 PAGE 5
21A			MCS - Rio - Camera shooting past Esqueda at right f.g. -	
	355	2	Rio How can you talk like this to me? You wouldn't kill anything--unless it was alive.	
22A			MCS - Esqueda snatches gun from Rio's hand - Camera shooting past Rio at left f.g. -	
	359	0	Esqueda Perhaps you think I'm not good enough with a gun.	
23A			MCS - Rio - Camera shooting past Esqueda at right f.g. -	
	364	8	Rio You're one of the best. Esqueda But not the best!	
24A			MCS - Esqueda relents and slaps Rio on the shoulder - Camera shooting past Rio at left f.g. -	
	373	11	Esqueda Oh, forgive this foolishness, Rio. I'm a man with a flame in his throat the wine will not drown.	
25A			MCS - Rio listens while Esqueda walks to b.g. and gets bag of money - CAMERA PANS slightly left - Esqueda speaks and walks to f.g. - gives money bag to Rio - drinks wine - spits it out - PANS left as Rio exits door at left b.g. - Esqueda gargles with mouthful of wine -	
			Esqueda Here, this is all I wished of you. A gift for Father Antonio who arrives on the boat today. I want you to meet him and give it to him. Here.	
			Rio You burn the haciendas and give money to the priest. You're a strange man.	
			Esqueda I'll tell you what kind of a man I am. I'm a man who does what he wishes. I'm a man who -- Take the money, Rio. Take it to the priest.	
			Rio Why don't you take it?	
			Esqueda I'm afraid he might throw it in my face.	
			Rio All right, amigo. I'll let him throw it in mine.	
			Esqueda Aye!	

LAP DISSOLVE TO:

NO	FEET	FRAMES	DESCRIPTION	REEL 1 PAGE 6
26A			Ext. Open Country - Day - MCS - Rio rides into scene at right - CAMERA PANS left with him as he rides to b.g. -	
LAP DISSOLVE TO:				
27A	475	6	Ext. Brownsville Street - MLS - Rio rides to f.g. from center b.g. - exits right - other riders and wagons in b.g. -	
28A			MLS - Rio riding from b.g. to f.g. - dismounts and tethers his horse - CAMERA PANS right with him as he exits into store at right - sign reads:	
	489	8	CROCKETT GENERAL MERCHANT	
29A			Int. Crockett Store - MLS - Rio enters door at left b.g. - CAMERA PANS right with him to storekeeper waiting on lady - she exits left - King Cameron turns to f.g. from b.g. and listens to the storekeeper who then moves to b.g. - Storekeeper (o.s.) Here we are, ma'am, and thank (in scene) you very much. Now, Mr. Cameron, what can I do for you? Cameron Well, I don't know exactly. Storekeeper I do. Your wife's comin' today, isn't she? And you want something to greet her with. And I have just the thing for you. Lace. There's nothing like lace to please a lady. You can put it on the window curtains, on the pillow slips, and, uh, even on the most intimate garments. And it's not as expensive as jewelry, either.	
30A	539	1	MCS - Cameron speaks with Rio - Cameron Not much of a place to bring a civilized woman to, is it? Rio I couldn't tell you. I never met one. Storekeeper (o.s.)	
	551	9	Here we are, Mr.....	
31A			MCS - Storekeeper puts bolts of lace on the counter- Storekeeper Cameron, enough to last her a long time. Now, then, anything....	
	557	5		

NO	FEET	FRAMES	DESCRIPTION	REEL 1 PAGE 7
32A			MCS - Cameron and Rio speak - Storekeeper (o.s.) else? Cameron Better wait on him. Rio No hurry. Cameron No, go right ahead. I'm liable to be here all day.	
33A	566	9	MCS - Storekeeper smiles, then frowns - Storekeeper You might be at that. What can I do for you?	
34A	572	9	MCS - Cameron watches while Rio holds up bullet and speaks - Storekeeper (o.s.) Bullets? Rio Forty-fives.	
35A	577	7	IS - Rio pays the storekeeper for giving him box of bullets, then exits left - Cameron watches then also orders box of bullets - storekeeper puts it on counter in front of him - Storekeeper Forty-fives. That's, uh, Jose Esqueda's man, Rio. Cameron Rio who? Storekeeper Nobody knows, and I'll never ask him. Cameron What do you mean nobody knows? Storekeeper His name or where he came from. All we know is he's always with Esqueda. Just like a shadow. Anything else, Mr. Cameron? Cameron Yes. I'll take some bullets, too. Storekeeper Biggest seller in the place. Here we are.	
36A	541	15	INSERT - CS - Steamer whistle blowing -	
37A	653	11	Lxt. Brownsville River Docks - Day - ILS - Crowd on dock and deck of steamer in b.g. - whistle blows - Rio seen among others, walking to b.g. -	

LMP DISSOLVE TO:

NO	FEET	FRAMES	DESCRIPTION	REEL 1 PAGE 8
38A	661	7	MCS - Rio walking to f.g. - he leans against box at right and looks o.s. right f.g. -	
39A	668	4	MS - Cordelia Cameron and Father Antonio walking to f.g. among others on deck of steamer - they pause at rail and look down to left f.g. -	
40A	671	7	MCS - Rio reacting -	
41A	680	7	MCS - Cordelia staring down to left f.g. - Father Antonio glances at her - both look around and start to exit right -	
42A	683	8	MCS - Rio continues to stare -	
43A			MS - Cordelia and Father Antonio walking down gangplank to f.g. - others follow them - crowd assembled on dock in f.g. - Cameron enters left f.g. - CAMERA TRACKS forward with him to Cordelia - he kisses her on the cheek - she introduces him to Father Antonio - they shake hands - Cordelia Cam. Cameron Hello, 'Delia. Cordelia Cam, this is Father Antonio. Cameron Hello. Father Antonio I've heard a great deal about you. Cameron I hope it's good. Father Antonio Only the best.	
	703	5		
44A			CS - Cordelia shakes hands with Father Antonio, then she and Cameron exit left - CAMERA PANS slightly left on Father Antonio smiling and looking after them - Cameron Well, are you, uh, ready to see your new home? Father Antonio That's all she's been talking about. Cordelia Well, goodbye, Father, and thank you. Cameron I hope you can come and see us soon, Father. Father Antonio As soon as I can.	
	725	0	FINISH - SECTION "1" -	

RIDE VAQUERO!

NO	FEET	FRAMES	DESCRIPTION	SECTION "B"
ANSCO				REEL 1 PAGE 9
1B			Ext. Street - MCS - Rio looking o.s. left - CAMERA PANS him left - he pauses and looks at Cordelia and Cameron climbing into buggy at b.g. - others also entered - Father Antonio enters right f.g. and crosses to Rio - they speak and react - CAMERA TRUCKS in on them - Rio takes moneybag from pocket - Father Antonio takes Rio's arm and leads him to b.g. as CAMERA TRUCKS in with them - latter moves to left as Father Antonio moves to right - they stop at MCS - look after Cameron and Cordelia as they ride to right b.g. - sign at b.g. reads: CANTINA del ARROYO ER --- Father Antonio Her name is Cordelia Cameron and that's her husband -- and you might as well look at me. Rio Hello, Padre. Father Antonio Hello, Rio. Rio I came to meet you. Brought you something from Jose Esqueda. A gift. Father Antonio I cannot accept gifts from men like him. You must understand that. Rio I understand it, but Esqueda doesn't. Father Antonio Then you must explain it to him. Rio It may be difficult. Tell me about the girl, Padre. Father Antonio Her story is not as pretty as she is. She's from the south. Her home was destroyed and her brothers killed in the war. When the war ended she met Cameron, the man you just saw with her. He was in the war, too, but he had money and -- he wanted to come out here -- start another life. So, she married him to start another life for herself. That's where they're going now ---....	
	78	12		
2B			CS - Rio at left - Camera Shooting past Father Antonio at right f.g. - they speak and react - Rio extends moneybag to Father Antonio - others seen at b.g. -	

NO FEET FRAMES DESCRIPTION

REEL 1 PAGE 10

2B-Continued:

Father Antonio
....to the house he just built for her.
Rio

85 14 Oh, here's the gift, Padre.

3B CS - Father Antonio at right - Camera Shooting
past Rio at left f.g. extending moneybag to Father
Antonio - latter declines -

Rio
It's money.

90 4 Father Antonio
Stolen money.

4B CS - Rio at left - Camera Shooting past Father
Antonio at right f.g. -

Rio
Turn it into bread. No one asks where bread comes
from.

95 2

5B CS - Father Antonio at right - Camera Shooting past
Rio at left f.g. -

Rio
At least think it over until he comes to town to-
day,....

100 0

6B CS - Rio at left - Camera Shooting past Father
Antonio at right f.g. -

Rio
....and if you like give it back to me and I'll
throw it in his face for you.

105 14

7B CS - Father Antonio at right - Camera Shooting past
Rio at left f.g. - Father Antonio starts to right -

Father Antonio
No, Hand it to him gently.

112 5

8B MCS - Rio at left - Father Antonio exiting right -
Rio smiles and starts to b.g. - others seen at
b.g. -

LAP DISSOLVE TO:

9B Ext. Range Country - ELS - Cameron and Cordelia
riding forward in buggy from b.g. -

LAP DISSOLVE TO:

10B MCS - Cameron and Cordelia in buggy traveling to
right - CAMERA PANS right - they speak and react -
Cameron stops buggy -

REEL 1 PAGE 10

CONTINUED:

10B-Continued:

Cameron

Twenty thousand acres, Delia. All of them Spanish Land Grants. Some of them I bought three times just to make sure I owned them. And cattle! There's thousands of longhorn herds, just waiting to be claimed and branded.

Cordelia

Look! What's that smoke over there?

Cameron

161 4 Whoa, boy! Whoa! Whoa!

11B 165 1 LS - Smoke rising at center b.g. -

12B MCS - Cameron and Cordelia in buggy - he cracks whip -

Cameron

166 13 Giddap!

13B MLS - Cameron and Cordelia in buggy - he drives horses to right - CAMERA PANS right as they ride to b.g. -

LAP DISSOLVE TO:

14B Ext. Homestead - MS - Smoking ruins of house - Cameron enters left and crosses to right - he looks at ruins - CAMERA TRUCKS back to left as he comes forward - Cordelia entered at left b.g. beside buggy - Cameron exits left - CAMERA TRUCKS back to left as she comes forward - PANS left as she goes to Cameron, re-entered at b.g. looking at dead animals seen at b.g. on ground - CAMERA TRUCKS in -

227 6

15B CS - Cordelia at left, facing b.g. - Cameron at right, turns to her - turns her by shoulders, toward him - they look around - he starts to exit right f.g. -

LAP DISSOLVE TO:

16B Ext. Sheriff's Office - CS - Sign on front of building, reading: SHERIFF - CAMERA PANS down and TRUCKS back, entering Cameron and Cordelia in buggy, moving forward - he stops in front of sign - speaks and climbs out of buggy - exits into building at b.g. -

16B-Continued:

254 10

Cameron
Whoa! Whoa! What I have to say won't take long.

17B

Int. Sheriff's Office - MS - Cameron entering door at right - Man seated behind railing at b.g. - CAMERA PANS Cameron to left - he speaks - Man gestures - Sheriff Parker enters from door at b.g. - he comes forward - they speak and react - Sheriff comes through office gate at center and moves beside desk at right f.g. - CAMERA TRUCKS in - Man exits door at b.g. - CAMERA PANS left as Cameron comes through gate and crosses to Sheriff - TRUCKS in to MCS - latter goes to b.g. - Cordelia enters door at right b.g. -

Cameron
Where's the Sheriff?

Sheriff
Here I am. Oh, hello, Cameron. You look like a man who's had a little trouble.

Cameron
They burned my place, Parker.

Sheriff
That's too bad.

Cameron
I don't know whether it is or not. I don't know when it gets too bad for you. When does it get too bad for you?

Sheriff
Who did it?

Cameron
Who always does it? Esqueda!

Sheriff
You see him do it?

Cameron
No, I didn't see him. And I haven't seen all the burning and rustling and killing from here to Nueces, but I know who does it. And I know who runs the border. Esqueda.

Sheriff
Sure he does.

310 15

Cameron
Does that include you, too?

18B

MCS - Cordelia - CAMERA TRUCKS back to left as she crosses office - Cameron and Sheriff entered - they speak and react - latter steps forward to Cameron -

18B-Continued:

Sheriff

Ma'am. You must be this angry man's wife. Will you have a chair?

Cordelia

No, thank you.

Sheriff

I guess I can't blame you for that remark, Cameron, and coming from you I can forget it. You forget it, too.

338 3

19B

CS - Sheriff at right - Camera Shooting past Cameron at left f.g. -

Sheriff

I told you when you first came here what kind of country this was, and what kind of men were loose in it. I told you what kind of a gamble it was, but you still wanted to play.

352 4

20B

CS - Cameron at left - Camera Shooting past Sheriff at right f.g. -

Sheriff

Well, you lost. But you still got a Mexican standoff.

359 4

21B

CS - Cordelia looking o.s. f.g. - reacts and speaks -

Cordelia

362 10

And what is that?

22B

MS - Cameron and Sheriff - Cordelia at center b.g. - Sheriff speaks - they react to o.s. shouting - Sheriff exits right - CAMERA PANS right -

Sheriff

373 4

He's alive.

23B

Ext. Street - MLS - Esqueda riding forward, followed by Rio and other men - people in street scatter in various directions - Esqueda speaks - he and his men dismount - he moves up onto porch at left - Rio following - Esqueda exits left -

Esqueda

Como esta viejo. Buenos gallos. Ah, ni los buenos dias, hombre.

(How are you, old man? Good morning. Oh, so you won't even say good morning, man.)

388 6

NO	FL-T	FRAMES	DESCRIPTION	REEL 1	PAGE 14
24B			Int. Sheriff's Office - MS - Cordelia, Cameron and Sheriff facing door at right b.g. - Esqueda enters door, followed by Rio and Barton - he removes his hat and advances toward Cordelia - CAMERA PANS left as Cameron goes through office gate and moves beside Cordelia - CAMERA TRUCKS in - they speak and react - Esqueda Senores. Senora, I beg you forgive this intrusion. I am Jose Esqueda as the Sheriff is aware. Cameron I'm also aware of it, Esqueda. And I'm telling you this. You burned my place down today. But to-....		
	410	10			
25B			CS - Cordelia - Cameron (o.s.) morrow I'm going to build a new one. Not a house on a plain somewhere,....		
	414	0			
26B			CS - Rio - Cameron (o.s.) but a fort on a high hill. And....		
	417	1			
27B			CS - Cordelia - Cameron (o.s.) every time you burn, I'm gonna build, 'till one of us, you or me, is dead.		
	422	14			
28B			CS -Rio - Esqueda (o.s.) Ah, such talk before a beautiful lady. I've always said,.....		
	426	10			
29B			MS - Esqueda at center - Cordelia, Cameron, Rio, Barton and Sheriff around him - Esqueda speaks - puts on his hat and exits door at right, followed by Barton and Rio - Cameron and Cordelia move toward door - CAMERA TRUCKS in - she exits door - Cameron steps forward to Sheriff - he too exits door at right - Sheriff reacts - Esqueda Los Muertos no hablan - the dead do not speak and in time we'll all be silent, the cowardly and the brave alike. And alas, even the beautiful. Am I, Senor Cameron, a man who burns little shacks, who charges empty houses? I, Jose Esqueda? Parker, I'm here to inform you of my errand in your town. Have no fear of violence. Jose Esqueda is present only to have a tooth taken from his jaw. Then he leaves you. Is that fair enough?		

29B-Continued:

Sheriff
Esqueda, if one person is harmed --
Esqueda
Hah! Rio! Kill that man who harms a person.
You see? An errand of mercy. An errand of
mercy for Jose Esqueda.
Cordelia
So that's the bandit, Esqueda?
Sheriff
That's him.
Cordelia
The murderer and the Sheriff.
Sheriff
Madam, I'm only one man. Esqueda is the boss of
every gang in the territory. They all pay him
tribute. I can't possibly --
Cameron
All right, you're only one man.
Sheriff
If I was merely that, I could go out and kill
him and that would break his power. But I'm also
the law, and have to catch him and prove something.
That's the law you believe in.
Cameron
I could go out and kill him.
Sheriff
You could, yes, but then I'd have to take you.
Cameron
And that you'd do?
Sheriff
That I'd have to do.

LAP DISSOLVE TO:

30B

Int. Dentist's Office - MCS - Dentist partially
seen at left, pulling tooth from Esqueda's mouth -
Esqueda grunts and groans - cries out as tooth
is extracted - CAMERA PANS up and right, entering
Dentist and Barton at b.g. - Esqueda takes a
drink of water - PANS Dentist to right - he takes
drink from top of cabinet - PANS him left, back
to Esqueda who is re-entered - hands latter drink -
they speak and react to o.s. knock on door -
Barton reaches for his gun - Dentist exits right -
re-enters holding paper - Barton grabs it from
him and gives it to Esqueda as CAMERA TRUCKS back
to left - Esqueda hands paper to Dentist - latter
reads paper aloud - Esqueda drinks - sets glass
o.s. left - CAMERA PANS up and right as he rises
and grabs hold of Dentist by shirt - pushes him
to right - laughs and slaps Dentist across his
face - goes to b.g. - takes hat from Barton....

NO FEET FRAMES DESCRIPTION

REEL 1 PAGE 16

30B-Continued:

....who re-enters left - Esqueda exits door at right b.g. - Barton takes money from his pocket and throws it into Dentist's hand -

Esqueda (o.s.)

I have had six bullets (in scene) torn from my flesh. They were pinpricks compared to this work of yours.

Dentist

Here.

Esqueda

Are you sure you should not have chosen to be a blacksmith? See who it is. What is it? Read it, butcher! At least I presume you can read!

Dentist

"Attention. All honest and self-respecting citizens who want to do something about the menace of Jose Esqueda, be at the parish church tonight at eight p.m. - King Cameron."

Esqueda

Would you say that Senor Cameron is a bold and angry man?

Dentist

I'd say he's a fool.

Esqueda

But you, senor, are an honest and self-respecting citizen?

Dentist

I try to be.

Esqueda

Therefore you will be at the meeting tonight, one presumes? Huh? Pay him!

LAP DISSOLVE TO:

31B

Int. Brownsville Saloon - MS - Singer standing beside piano player at right f.g., singing: "LA ABANDONADA" - people seated and standing at left and b.g. -

Singer (singing)

Me abandonas mi amor
(You leave me my love)
Porque soy muy pobre
(Because I'm very poor....)

646 4

32B

CS - Singer -

Singer

....Y mi desgracia es
(And my misfortune is)
Ser mujer a pasionada
(Being a passionate woman....)

661 8

REEL 1 PAGE 16

NO	FEET	FRAMES	DESCRIPTION	REEL 1 PAGE 17 *
33B			MLS - Piano Player and Singer on stage at b.g. - latter steps down from chair and descends steps - CAMERA PANS down and left with her as she crosses saloon - others entered and exited - Esqueda, Rio, Barton and other men enter doors at left - Esqueda grabs hold of Singer by her hair - she screams - he kisses her - picks her up and throws her into Barton's arms - all react to o.s. gunshot and look o.s. right - CAMERA PANS right, past them, entering Man at b.g. moving toward bar at left - he bends down - others entered seated and standing around saloon - general ad-libbing heard -	
			Singer	
			Pues que he de hacer (Well, what am I to do?) Si, yo, soy la abandonado (If I am the abandoned one) Pres que he de hacer por amor de Dios (Will be for the love of God) Pau anda ingrato, si yo con mi -- (Go ahead ungrateful one and leave me --)	
	721	15		
34B			MS - 1st Man picking up 2nd Man from floor - CAMERA PANS up - the two engage in fist fight - others grouped around them looking on -	
	726	13	FINISH	
35B			END OF PART ONE	

NO	FEET	FRAMES	DESCRIPTION	SECTION "A"
ANSCO			RIDE, VAQUERO!	REEL 2 PAGE 1
1A			PART TWO	
2A			Int. Saloon - MCS - Esqueda and Rio - Singer, Barton, and others at b.g. - Esqueda speaks and points to f.g. - CAMERA TRUCKS back to the right as Rio comes forward - two men entered fighting - First Man knocks other out of scene right - then draws his gun - Rio grabs his arm - takes gun from him and speaks - First Man exits left - CAMERA PANS Esqueda right - he picks up Second Man from floor - PANS left - he slaps him across the face, knocking him back out of scene at left f.g. - others seen at b.g. - Esqueda looks to f.g. and speaks - indistinct adlibbing is heard - Esqueda exits right - PANS Rio right past men at bar - TRUCKS back to the right - Esqueda re-entered seated at table - Rio moves toward him - others pass through scene in f.g. - Esqueda Rio! Rio Sit down. Esqueda That'll be enough! There will be no fights; no killings! Whoever makes trouble makes it with Jose Esqueda! Who insults another insults Esqueda! Serve all who wish to drink and be peaceful! Andale! Vamos a gozar, (o.s.) muchachos! (Let's go! We're going to have fun, boys!) (in scene) Oiga, aqui un vinito! (Hey, you, a glass of wine here!) Un vaso de vino para aca! (A glass of wine over there!)	
	78	4		
3A			MCS - Esqueda seated at table - Rio sits beside him - Esqueda speaks and pounds on table - Singer enters left and serves bottle of wine to Esqueda - CAMERA TRUCKS in as he grabs her and pulls her on his lap - drinks wine - Rio places bullet on table - Esqueda Que pasa con el vino? Quieres algo? (What's happened to the wine? Do you want something?) Oh, you're a strange man, Rio. You have no vices. No wine, no women, not even talk. If a man should kill you, he should not aim at your heart. That's okay. You see, even on me you look with contempt. If another man so looked at me, I would -- But then you are so quick with a gun. For years I have wondered if you are....	

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 2
3A-continued			Esqueda (cont'd.) as quick as I am. But that is one thing we will never find out, will we?	
	127	0		
4A			CS - Singer and Esqueda - he kisses her on the cheek and speaks - kisses her again - Esqueda You've learned of this meeting Cameron will con- duct? Rio (o.s.) I read it. Esqueda When a brave man becomes a fool, he also becomes dangerous.	
	142	11		
5A			CS - Rio speaks - Rio Los muertos no hablan. That's always been your motto. Dead men don't talk.	
	149	7		
6A			CS - Esqueda kissing Singer - he speaks - Esqueda Do you think I should kill him?	
	152	11		
7A			CS - Rio reacts and speaks - leans forward - Rio I think nothing about him at all. Esqueda (o.s.) Oh, you think only about la senora, eh?	
	159	11		
8A			MCS - Singer and Esqueda at left - Rio at right - Esqueda shoves Singer out of scene at left - CAMERA TRUCKS in as he speaks to Rio - sits back and drinks wine from bottle - spits it out - Rio speaks - picks up bullet from table and exits right - Esqueda Bajata! Larguese, larguese! (Get down! Beat it, beat it!) Singer (o.s.) Querido -- (Darling) Esqueda Do not think that because I talk much, I see little. She is truly beautiful to see, but dangerous to touch like a flame. Like a flame of ice. Can you imagine that, Rio? From another world that looks upon ours with contempt. Her look was like a slap across our faces. Did you not feel the sting, Rio? Is it not true? Rio One thing you said was true, Jose. You talk very much.	

NO FEET FRAMES DESCRIPTION

REEL 2 PAGE 3

9A

Int. Cameron's Hotel Suite - MCS - Cordelia's reflection seen in mirror as she combs her hair - Camera shooting past her at left f.g. - Cameron's reflection is also seen as he stands looking out window - Cordelia turns - CAMERA PANS and TRUCKS back to the left in front of her as she crosses left entering Cameron - they speak - he continues to look out window - Cordelia reacts - PANS right as she returns to mirror - Cameron re-enters left and sits on edge of bed - PANS down to the left slightly - PANS up to the right slightly as he rises - puts strap of Cordelia's nightgown over her shoulder from where it had fallen - he kisses her - they embrace -

Cordelia

The trouble with you, Cam, is you don't know when you're beaten.

Cameron

I'm not beaten. I have plenty of others like me. We're just not organized, that's all.

Cordelia

And do you think a meeting tonight is going to solve that?

Cameron (o.s.)

I don't know. But I know one thing. I built a (in scene) house, and they burned it down. They're trying to run me off my land. Well, I'm staying.

Cordelia

But if you go there tonight, your life might be in danger.

Cameron

There comes a time, 'Delia, when a man has to make a stand.

Cordelia

But what about me?

Cameron

I think I better send you home. This is my fight and I'll win or lose it myself.

Cordelia

I still wish you wouldn't go tonight.

LAP DISSOLVE TO:

10A

Ext. Church - Night - MLS - Group of men standing about at b.g. - Father Antonio enters door at left - CAMERA PANS right with him across courtyard to church - men remove their hats as he passes - large gathering of people entered outside church - Father Antonio pauses near entrance to church -

321 1

REEL 2 PAGE 3

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 4
11A			MCS - Two men - First Man glances at his watch - they speak - man partially seen in f.g. - Second Man What's the price that he even shows up? First Man About ten to one,	
	330	7		
12A			MS - Cameron comes forward from b.g. - Camera shooting past others standing in f.g. - Cameron speaks to man - Cameron Good evening.	
	335	15		
13A			MCS - Group of men looking to left f.g. - First Man and Second Man speak - Second Man All right, what's the price that he lives out the night? First Man No price at all.	
	345	10		
14A			MCS - Cameron coming forward past men - CAMERA TRUCKS back to the right - he puts his hand on shoulder of Adam Smith entered with others - continues to the right - PANS Cameron right to church - Father Antonio steps forward from inside church - they speak - Cameron Glad to see you, Mr. Smith. Oh, good evening, Father. Father Antonio It's a risky thing you're doing to come here like this. Cameron You're here. Father Antonio It's my place to be here. Cameron Father, if this turns out badly for me, I'd like to have you do one favor. I'd like to have you see that my wife gets back safely where she came from.	
	387	6		
15A			MLS - Esqueda comes forward into courtyard - speaks - others standing about with backs to camera - a few step back - members of Esqueda's gang seen at b.g. - Esqueda Buenos noches. (Good evening.)	
	392	3		

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 5
16A	394	9	CS - Cameron and Father Antonio look to left f.g. -	
17A	398	5	CS - Esqueda looking to right f.g. - he speaks - Vincente and member of gang standing behind him - Esqueda Senor Cameron.	
18A	400	13	CS - Cameron and Father Antonio -	
19A	425	6	MS - Esqueda, Barton, Vincente, man, and Pete exit left - others seen standing at right - Rio glances around - CAMERA TRUCKS back to the left as he comes forward - others in f.g. entered and exited - Barton, Esqueda, man, Pete, and Vincente re-entered - Esqueda sits at center -	
20A	445	11	MLS - Cameron and Father Antonio - others standing about in f.g. with backs to camera - Cameron steps before them and speaks - a few glance to the left - Cameron Ladies and gentlemen, I - I came here this evening to speak to you about a certain character.	
21A	449	11	MS - Barton, Esqueda, Rio, Vincente, Pete, and man looking to right - Esqueda reacts and smiles slightly - Cameron (o.s.) I - uh - I can't quite bring myself....	
22A	460	0	LS - Cameron and Father Antonio at b.g. outside church - people standing in front of them with backs to camera - Cameron speaks - Camera shooting past Rio, Esqueda, Barton, and man in f.g. - Cameron to calling him a - a man. I'm referring to Jose Constantino Es-....	
23A	467	4	MS - Barton, Esqueda, Rio, Vincente, Pete, and man - Esqueda reacts and smiles - Cameron (o.s.) queda, well known to most of you as a murderer,....	
24A	480	13	LS - Cameron and Father Antonio at b.g. - people standing with backs to camera - several move to the left and exit as Cameron speaks - Camera shooting past Rio, Esqueda, Barton, and man in f.g. - Cameron and a thief and a coward. This - this animal with a man's name has prowled the....	

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 6
25A			MS - Cordelia steps forward from behind bushes - looks to f.g. - Cameron (o.s.)	
	487	12	entire length of the territory. And his power's grown with his ugly legend....	
26A			MCS - Rio standing, facing right - he looks down at Esqueda seated in f.g. - glances to left f.g. - Barton seen at right f.g. - man and Vincente at left - others at b.g. - Cameron (o.s.)	
	492	6	until half of the thieves and cutthroats of the Border pay him tribute.	
27A			CS - Cordelia glancing to right f.g. - she looks straight ahead - Cameron (o.s.)	
	495	4	And as long....	
28A			CS - Rio looking to left - turns to right f.g. - Pete seen at left - Vincente at right - Cameron (o.s.)	
	498	9	as he's allowed to survive, the State of Texas is....	
29A			MLS - Cameron and Father Antonio - a few stand listening to Cameron- they glance to f.g. - Cameron	
	508	11	in a position of a - of a circus - being run from the monkey cage.	
30A			CS - Esqueda laughs loudly - man and Pete partially seen behind him -	
	513	12		
31A			CS - Rio looks to right f.g. - Pete and Vincente partially seen at left and right -	
	516	5		
32A			MCS - Cameron speaks - Cameron	
	532	11	I'd intended a much longer speech about ways and means of organizing to eliminate this scum, but - well, I'm a bad speech maker and I seem to have forgotten.	
33A			CS - Esqueda laughs loudly - points to f.g. - man and Pete partially seen behind him -	
	538	13		
34A			CS - Cordelia reacts -	
	541	8		

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 7
35A	545	4	MCS - Cameron starts forward -	
36A			MLS - Cameron walks forward to Esqueda seated in f.g. with back to camera - others at b.g. exit left - others remain watching - Cameron speaks - Rio, man, and Barton seen at left and right - Cameron	
	565	2	This is a church, Esqueda, built in the name of God and....	
37A			MCS - Esqueda - Camera shooting past Cameron at right f.g. - man and Pete partially seen at b.g. - Cameron	
	569	14	for the good of man. And I came here to-night....	
38A			MCS - Cameron speaks - Camera shooting past Esqueda seated at left f.g. - Rio standing at left - Barton partially seen at right - Smith and others seen at b.g. - Cameron	
	574	0	for the good of man to get your life. In....	
39A			CS - Rio reacting - glances down to the left - Pete and Vincente partially seen at left and right - Cameron (o.s.)	
	577	8	a lawful way like the Sheriff said it had to be.	
40A			MCS - Esqueda glances up to the right - Camera shooting past Cameron at right f.g. - man and Pete partially seen at b.g. - Cameron	
	582	12	But it hasn't worked.	
41A			MCS - Cameron speaks - Camera shooting past Esqueda at left f.g. seated with back to camera - Rio at left - Barton partially seen at right - Smith and others at b.g. - Cameron	
	590	10	It turned out to be the bad joke that only the comedian laughs at. Because they left it all between you and me,....	
42A			MCS - Esqueda - Camera shooting past Cameron at right f.g. - Cameron	
	594	0	Esqueda,	

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 8
43A			MCS - Cameron speaks - glances at Rio at left - turns and walks toward b.g. - Camera shooting past Esqueda seated in f.g. - Man and Vincente seen at left - Barton partially seen at right - all turn and look to f.g. - Cameron Just you and me. Cordelia (o.s.)	
	610	4	Cam!	
44A			MS - Cordelia runs to the right - CAMERA PANS and TRUCKS in to the right with her past Barton, Esqueda, man, Rio, Pete, and Vincente to Cameron - they speak - turn and walk toward b.g. - others seen outside courtyard - Cameron You shouldn't have come here, 'Delia. Cordelia	
	629	3	I wanted to.	
45A			MS - Barton, Esqueda, Rio, man, Pete, and Vincente - Rio speaks - Esqueda rises and speaks - CAMERA PANS right as he walks toward exit to courtyard - stops and looks to the right - others seen at b.g. - Rio At last you've found a man who talks as much as you do. Esqueda Too much. Father Antonio (o.s.)	
	650	10	Jose.	
46A	654	6	MS - Father Antonio -	
47A			MS - Vincente, Rio, and Esqueda - latter reacts and comes forward - CAMERA TRUCKS back to the right ahead of him - Smith and man entered and exited at b.g. - Father Antonio entered at right - Esqueda removes his hat - speaks - Esqueda	
	690	3	Your blessing, Father?	
48A			CS - Esqueda - Camera shooting past Father Antonio at right f.g. - latter raises Esqueda's head, touching his chin - Esqueda crosses himself - reacts as Father Antonio speaks - Esqueda kisses medal around his neck - starts to the right - Pete, Barton, and man seen at b.g. - Father Antonio	
	712	1	My blessing is as good as your intention.	

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 9
49A			MCS - Rio - Esqueda enters right f.g. - pauses and speaks - Rio holds slight smile on his face - speaks - follows Esqueda toward b.g. - Esqueda Is this comical to you? Rio I'll tell you what all this is to me. Nothing.	
			LAP DISSOLVE TO:	
50A			Ext. Corral Near Esqueda's Stronghold - Day - MLS - Man mounting wild bronc - vaqueros helping him - others at b.g. yell and adlib indistinctly - CAMERA PANS right and left as Man rides bronc - he is thrown to the ground - continues to PAN left and right with bronc -	
	753	5		
51A			Ext. Stronghold - MS - Rio standing at left, watching vaqueros in corral below at b.g. - Esqueda seated on edge of rail at right - he speaks and eats food from plate - Rio looks at him - CAMERA PANS him right - he starts up steps - speaks and exits right - Esqueda reacts - PANS up to the right slightly as he rises and starts after Rio - Esqueda They ride like old women whose bones are petrified. Rio! I want that horse. Go break him. You hear me? Go break him! Rio Break him yourself. Esqueda You're afraid you might also be thrown and they will laugh at you, too?	
	782	7	FINISH - SECTION "A"	

NO	FEET	FRAMES	DESCRIPTION	SECTION "B"
ANSCO				REEL 2 PAGE 10
LB			Int. Esqueda's Stronghold - Day - MS - Rio entering doorway at left, followed by Esqueda - latter is holding plate of food from which he eats as he speaks - CAMERA PANS Rio right as he crosses to table at right - ladles water from jug on table and drinks - PANS right with Esqueda as he moves to fireplace at b.g. and picks up bowl - Rio speaks - Esqueda comes forward and sits at left beside table as CAMERA PANS left and TRUCKS in - he eats - then he rises, reacting - TRUCKS in - Esqueda laughs and puts his hands on Rio's shoulders TRUCKS in to right as he moves into room entered at b.g. - Rio is exited - Esqueda sits down on bed as he takes off his shirt - Rio re-enters at left f.g. - Esqueda lies down on bed - reacts and comes forward to Rio - indistinct shouting o.s. is heard - Esqueda goes to b.g. again and lies down on bed, back to Camera - Rio reacts and exits at left f.g. - Esqueda turns and looks o.s. to left f.g. - then he lies on his stomach - Esqueda Ahhh, there was a time when you would've pushed the others aside and broken this horse. Ah, now you have changed. Rio You really want him broken? Esqueda Nah, to break a horse is nothing. I'm going to let you break a man. Rio And that is something? Esqueda It is something when the man is a man like Cameron. The new house he's been building is finished. He's a very determined man; he's built it like a fort. You've been bored for many days now. I'm going to amuse you. I'm going to let you go and burn it down. Rio Why? Esqueda Were it any other of my men but you, Rio, you know how I would answer. Rio I'm not any other of your men.	

1B-continued

Esqueda

That's true. You're a man special to himself. Rio, I want that house burned. I do not want him killed. Some day I will kill him myself.

Rio

So now we're starting fires, like children, for nothing.

Esqueda

No, it is not for nothing! He is one man who has bought land. If he can hold it and stay, then others will follow him. They will unite and become strong. They will hunt us down. If we are unlucky enough to avoid their bullets, they will hang us! You wish to see that day, Rio? You are thinking I am afraid!

Rio

Only of hanging. What does it matter to the dead man how he died?

Esqueda

They have hanged many men, Rio, and they will hang many more. But not Jose Esqueda! It sounds like they broke the horse. Now, you go and break the man!

LAP DISSOLVE TO:

2B

Ext. Cameron's Place - Sunset - MLS - Cameron driving buckboard forward on dirt road - CAMERA PANS him left as he rides toward house entered at b.g. - Men entered working on fence at right - Woman entered crossing to house at right b.g. -

213

8

3B

218

6

MLS - Cameron entering from right in buckboard - he stops in front of house at left b.g. -

4B

MS - Cordelia enters from doorway at left - comes forward, smiling - CAMERA PANS her right - she speaks - holds out her arms as Cameron enters from right, carrying bundle of rifles - he speaks - they embrace and kiss - move to left -

Cordelia

Welcome to the Cameron Mansion.

Cameron

237

13

It's good to be home, 'Delie.

5B

Int. Cameron's House - MLS - Cordelia and Cameron enter doorway at right - he looks about and reacts - CAMERA PANS him left as he crosses....

5B-continued

....room, exiting Cordelia - he puts bundle of rifles down on chair - speaks and walks forward, taking off his hat - PANS left - Cameron puts hat on chair at f.g. and crosses to right - PANS him right, re-entering Cordelia at right, pouring drinks - she puts down decanter - picks up two drinks and hands him one - they toast and drink - he pours second drink - she looks out window at right -

Cameron

Well, you've certainly civilized this place! Flowers on the table. You've turned a barn into a castle. Let's drink a toast. To our castle.

Cordelia

To our castle.

Cameron

Happy, 'Delie?

Cordelia

Uh hm.

Cameron

278 0 What do you see out there?

6B

CS - Cordelia and Cameron - she is looking o.s. to right f.g. - they speak - he turns and looks o.s. to right f.g. - she reacts - he gestures to table at b.g. - CAMERA PANS right as Cordelia moves toward b.g., taking off her apron -

Cordelia

It reminds me of the sea. Silent and distant. Endless and lonely as if it knows it's going on forever.

Cameron

Yes, but not like it is. I'm going to change its face. Some day it will swarm with cattle and be bounded by white fences. There'll be roads running through it, and water'll bring crops. That's the way I see it. That's what I dream out there. You know, this table's lovely, but, uh, is there any food to go along with it?

Cordelia

332 11 Juan and I've prepared a very special dinner for you. Juan! Juan!

7B

MS - Cordelia moving toward b.g. - she drops apron on chair at right and moves to doorway at center b.g. - she looks into room beyond - turns to f.g. and speaks - Cameron enters at left f.g. and crosses to her - they look into back room - CAMERA PANS right as he moves to window entered....

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 13
7B-continued			at right - Cordelia follows him - they look out window - Cordelia	
	355	15	Why, he's not here.	
8B			Ext. Cameron's House - MIS - People leaving house at left - they are carrying bundles - they move off porch toward right b.g. - Cordelia (o.s.)	
	360	15	They're running away!	
9B			Int. Cameron's House-MIS-Cordelia and Cameron looking out window at right - he speaks and closes shutters of windows- she speaks - CAMERA TRUCKS back and PANS left as they come forward - PANS him right to doorway, exiting Cordelia - he closes and bolts door - she re-enters from left - PANS him left slightly as he comes forward - he exits at left f.g. - she reacts - Cameron All of them. Cordelia Why are they leaving? Cameron Because they know something. Or they've been warned. Cordelia But why? Who? Cameron Our friend, Esqueda.	

LAP DISSOLVE TO:

10B			MCS - Rifles resting atop box of ammunition - Camera shooting slightly down - Cameron, partially seen, enters at left b.g. and walks forward - picks up rifles - CAMERA PANS up to his face - PANS him left as he moves toward table entered at left, entering Cordelia at left b.g. - Cameron puts rifles down beside others seen on table - Cordelia comes forward - PANS down as Cameron sits in chair at left and starts to clean rifle - she sits at right - they speak - PANS up with him as he rises, putting rifle down on table - she rises - lettering on ammunition box reads:	
-----	--	--	---	--

REEL DRY
1000 FEEDS.

NO FEET FRAMES DESCRIPTION

REEL 2 PAGE 14

10B-continued

Cordelia

Why didn't Esqueda kill you that night at the church?

Cameron

To kill a man in a Brownsville street means nothing to him, but to let me go to all this time and work, that takes imagination. And he's an artistic murderer.

Cordelia

Well, what are we going to do?

Cameron

They want to burn my place down. Well, this time, they can burn me with it. But I wish there was something I could do to get you out of here.

446

2

11B

CS - Cameron and Cordelia facing each other - she puts her hands on his arms and speaks - he kisses her - they react and look o.s. to right f.g. as hoofbeats o.s. are heard - he speaks -

Cordelia

You forget, this is my home, too. I'm not leaving, Cam.

Cameron

465

2

There's somebody out there.

12B

MS - Cameron and Cordelia - he comes forward - CAMERA PANS him right to window entered at right, exiting Cordelia - he speaks - opens shutter and looks out - she re-enters from left - he closes shutter and moves to door at right b.g. - she follows him - PANS down slightly - he takes bar from across door and starts to open it -

Cameron

485

9

Turn out the lamp. It's Father Antonio.

13B

MCS - Cordelia and Cameron at left, backs to Camera - they speak - Cameron is opening door at right - Father Antonio enters and speaks - Cameron closes and bolts door - CAMERA TRUCKS back to left as they come forward - Cameron lights lamp on table at left f.g. -

Cameron

Come in, Father.

Cordelia

Good evening, Father.

Father Antonio

Good evening. You're alone?

13B-continued

Cameron
Yes, my men left. One minute they were here,
the next minute they were gone, without a word.

Father Antonio
It is Esqueda.

Cameron
How'd you know about Esqueda?

519 4 Father Antonio
I'm a priest -- I hear of many things, including
a great deal of evil. Esqueda is after you.

14B

CS - Cameron and Father Antonio - Camera shooting
past Cordelia at right f.g. - they speak -

Cameron
And you came to tell me?

Father Antonio
Not right away. I thought the authorities should
know first. I sent someone to tell the soldiers.

Cameron
Well, thank you, Father, but I think, for your sake,
you better leave quickly.

Father Antonio
It's too late and too dusty, and what kind of
hospitality is this?

539 0 Cordelia
But you've told us, Father. There's nothing
more....

15B

MCU - Father Antonio looking o.s. to right f.g. -
he speaks and takes off his cape -
Cordelia (o.s.)

....you can do.
Father Antonio
You're wrong. I can pray.

LAP DISSOLVE TO:

16B

MS - Cameron climbing ladder at left - he is
carrying rifle - Cordelia and Father Antonio enter
at right f.g. - she is carrying rifles - he
carries box of ammunition - they move to ladder -
CAMERA PANS up - Cameron takes rifles from Cordelia
and sets them in loft above - she hands him box
of ammunition - then Cordelia and Father Antonio
start up ladder, following Cameron -

560 13

17B

Int. Loft - MS - Cameron climbing up through....

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 16
17B-continued			hole in floor at center - he is carrying box of ammunition - he is followed by Cordelia and Father Antonio - CAMERA PANS up slightly as Cameron comes forward and sets box down at left - he and Cordelia pick up rifles from right b.g. - she sits at left - he speaks and takes ammunition from box - she starts to load rifle she holds - Cameron	
	577	5	'Delia, stay low and keep me supplied with ammunition. Father, just keep on praying.	
18B			CS - Father Antonio speaks - brings rifle up into scene and holds his hand out to left f.g. - Father Antonio	
	588	12	Vim vi repellari licet. (It is lawful to repel violence with violence.) It is lawful to repel violence with violence. Ammunition.	
19B			MS - Cordelia at left, Father Antonio at center b.g. and Cameron at right - Cordelia hands bullets to Father Antonio - he moves to window at center b.g. -	
	594	15		
20B			Ext. Cameron Place - Night - MLS - Rio, followed by Pete, Vincente and other Bandits riding horses forward through brush - some carry torches - they stop and look o.s. to left f.g. -	
	603	2		
21B	606	10	MLS - Cameron place - no lights are seen within -	
22B			MCS - Pete, Rio and Vincente - others at b.g. - they speak - Pete and some of Bandits ride out of scene at left as Rio, Vincente and others exit at right - Rio A peaceful scene. Pete But no lights. Rio There'll be light enough in a while. Circle it; get it burning. Use your guns to make them keep cover, but don't hurt anybody. Vincente You want them alive? Rio	
	629	13	I want it the way I said. Let's go.	

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 17
23B	634	10	Int. Loft - MS - Cordelia seated at left, loading gun - Cameron standing at right, pointing gun out slot - Father Antonio points gun out slot at center b.g. -	
24B	646	6	Ext. Cameron Place - MLS - Vincente and others riding to left - Camera shooting slightly down - CAMERA PANS them left - PANS up to loft as they ride toward b.g. - shots are fired from house at left b.g. - Bandit falls -	
25B	653	4	Int. Loft - MS - Cordelia, Father Antonio and Cameron - Father Antonio and Cameron fire out slots in walls -	
26B	657	5	Ext. Cameron Place - MLS - Pete riding forward, followed by others - Pete and several others exit at right f.g. -	
27B	660	1	Int. Loft - CS - Cameron fires through slot at right -	
28B	662	6	CS - Father Antonio at left, back to Camera, fires out slot at right b.g. -	
29B	668	7	Ext. Cameron Place - MLS - Two Bandits riding forward from center b.g. - one drops torch in barrel at right as other Bandits enter from left on horseback - they fire guns -	
30B	670	7	MS - Loft - torch flies into scene from right f.g.-- slides down roof, falling out of scene at right f.g. -	
31B	678	8	Int. Loft - MS - Cameron exchanges rifles with Cordelia - Cordelia rises and gives Father Antonio loaded rifle - then she kneels at left, back to Camera, as Cameron moves to slot at right b.g. -	
32B			Ext. Cameron Place - MS - Vincente and Bandit at right on horseback - horses and cattle seen at b.g. within corral - Vincente is carrying torch - he shouts as Bandit opens corral gate - then he rides through gate opening toward b.g. - two Bandits on horseback enter at right, following him -	
	686	3	Vincente Prendale fuego, muchachos. Sigala! Sigala! (Set it on fire, boys! Follow! Follow!)	

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 18
33B	691	6	Int. Loft - CS - Father Antonio, back to Camera, fires through slot at b.g. - CAMERA PANS him left as he ducks against wall -	
34B	694	15	Ext. Loft - MLS - Bandits riding to right - Camera shooting down past roof at f.g. - shot is fired from loft at left - crib at b.g. blazes -	
35B	696	15	MCS - Gun point sticking out from loft slot - it shoots to o.s. right f.g. -	
36B	702	0	Int. Loft - CS - Cameron at left pointing rifle out slot at right b.g. - he shoots -	
37B	704	9	Ext. Cameron Place - MLS - Bandits riding to left - CAMERA PANS them left - Bandit falls from horse -	
38B	709	14	Int. Loft - CS - Father Antonio, back to Camera, firing out slot at b.g. - CAMERA PANS him left as he moves to other side of slot -	
39B	713	15	CS - Cordelia loading rifle -	
40B	720	2	CS - Cameron, back to Camera, shooting out slot at b.g. - CAMERA PANS him left as he moves to other side of slot -	
41B	725	1	Ext. Cameron Place - MLS - Vincente and others driving cattle and horses forward out corral gate at center -	
42B	738	4	Int. Loft - MCS - Cameron shooting out slot at right - Camera shooting past Cordelia at left f.g. - Cameron comes forward and takes fresh gun from her - then he moves back into place at right - Father Antonio enters from left - comes forward - Cordelia hands him ammunition - he exits at left -	
43B	741	1	Ext. Cameron Place - MLS - Bandits riding forward from b.g. - Camera shooting down past roof at f.g. - shot is fired from loft at left -	
44B	744	7	Int. Loft - CS - Cameron shoots out slot at right -	
45B	749	3	Ext. Cameron Place - MLS - Two Bandits riding to right - Camera shooting slightly down past roof at left f.g. - CAMERA PANS them right - Bandit falls from his horse - Second Bandit exits at right -	

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 19
46B	753	0	MCS - Rio and Bandit seated on horseback - they are looking o.s. to left f.g. -	
47B	755	15	MLS - Bandits riding to b.g. - some exit at left b.g. -	
48B	760	14	Int. Loft - MCU - Father Antonio at left - he fires out slot at right b.g. - CAMERA PANS right with him as he ducks down and moves to other side of slot -	
49B	769	10	Ext. Cameron Place - MLS - Bandits riding to left b.g. around corral - CAMERA PANS them left - one of them fires shelter over portion of corral - they ride toward right b.g. -	
50B	776	9	Int. Loft - MCS - Cameron fires out slot at right - Camera shooting past Cordelia at left f.g. -	
51B	779	0	Ext. Cameron Place - MLS - Bandit riding forward from right b.g. - he throws torch he holds toward upper left f.g. -	
52B	780	13	MS - Loft - shot is fired from loft as torch flies up into scene from right f.g. -	
53B	783	5	MLS - Bandit falls from his horse -	
54B	790	1	Int. Loft - CS - Cameron at left, firing out slot at right f.g. - Camera shooting slightly down - he moves to left b.g. and points rifle out second slot -	
55B	793	10	Ext. Loft - MLS - Bandit rides into scene at center b.g. - Camera shooting past roof at f.g. - shot is fired from loft at left -	
56B	801	5	Int. Loft - MS - Cameron fires out slot at right - he comes forward - CAMERA PANS right slightly - he fires out slot at right f.g. -	
57B	803	14	Ext. Cameron Place - MLS - Pete riding forward - he falls from horse -	
58B	806	11	MCS - Rio and Bandit on horseback - they exchange glances -	
59B			MLS - Pete rising from ground - Vincente and Bandits ride into scene from right b.g. - CAMERA PANS....	

NO	FEET	FRAMES	DESCRIPTION	REEL 2 PAGE 20*
59B-continued	817	11	left with them as they help Pete up onto back of Vincente's horse - they ride toward b.g. -	
60B	821	12	LS - Soldiers riding forward at center - Camera shooting slightly down -	
61B			MS - Soldiers riding forward to left - CAMERA TRUCKS back to left ahead of them -	
	830	2	FINISH -	
62B			END OF PART TWO -	

RIDE, VAQUERO!

NO ANSCO	FEET	FRAMES	DESCRIPTION	SECTION "A" REEL 3 PAGE 1
1A			PART THREE	
2A			Int. Cameron's House - Night - CS - Cameron firing rifle out window at right - Father Antonio enters left b.g. and also fires out window - he speaks to Cameron who peers out window - Cordelia enters left and looks over his shoulder - Father Antonio	
	20	7	Soldiers!	
3A	23	1	Ext. Cameron's House - LS - Soldiers riding to f.g. -	
4A			Int. Cameron's House - MCS - Father Antonio, Cordelia and Cameron looking through window at right - Cameron speaks - CAMERA PANS slightly left as he and Cordelia move to b.g. - Cameron	
	27	13	That's them all right.	
5A			Ext. Cameron's House - MCS - Rio, mounted, looking o.s. left f.g. - Vincente, holding torch, rides from b.g. and speaks with him - Rio takes the torch and exits right - Vincente rides to b.g. - Vincente Rio, soldiers coming. Rio	
	36	0	Call off the men.	
6A	46	14	MS - Cameron and Cordelia enter porch from door at center o.g. - he hands her his rifle while he stamps out fire on porch - both look o.s. left f.g. -	
7A	53	13	MS - Rio, holding blazing torch, rides to f.g. - CAMERA PANS right with him to Cordelia and Cameron standing on porch - as Rio passes, he throws torch between them - continues riding to b.g. - Cameron stoops to pick up the torch -	
8A	60	14	MS - Cameron picking up torch - CAMERA PANS up to right with him as he tosses torch away - runs out of scene in b.g. - Cordelia enters left and runs to edge of porch -	
9A	65	5	MS - Cameron leaps on back of horse - exits right -	
10A			CS - Cordelia moving slightly to f.g. - calls out - Cordelia	
	67	9	Cam!	

NO	FEET	FRAMES	DESCRIPTION	REEL 3 PAGE 2
11A	71	4	MLS - Cameron riding swiftly from scene at center b.g. - Camera shooting past Cordelia at center f.g., watching him -	
12A	75	4	CS - Cordelia reacts -	
13A	84	5	MLS - Soldiers riding into grounds - CAMERA PANS left with them as they stop in b.g. - wagon in f.g. is afire -	
14A	93	13	MLS - Soldiers dismounting and running to bg. - one soldier tries to put out fire in barrel at right -	
15A	109	1	Ext. Open Country - Night - LS - Rio, followed by Cameron, rides swiftly to f.g. - CAMERA PANS right on hoofs of Rio's horse as he passes -	
16A	111	14	MLS - Rio enters left b.g. and rides downhill to right f.g. - exits -	
17A	114	14	MS - Cameron riding to right - CAMERA TRUCKS right with him -	
18A	120	5	MS - Rio riding to right - CAMERA TRUCKS right with him - he glances back to left -	
19A	126	1	MLS - Cameron enters left b.g. and rides downhill to right f.g. - CAMERA PANS down to right with him -	
20A	137	10	MLS - Rio, followed by Cameron, rides to right f.g. - both exit -	
21A	148	15	MLS - Rio rides to right f.g. and exits - Cameron rides into scene at center b.g. and exits after Rio -	
22A	154	9	MS - Rio riding to right - CAMERA TRUCKS right with him - he glances back to left -	
23A	157	10	MS - Cameron riding to right - CAMERA TRUCKS right with him -	
24A	160	15	CS - Rio riding to right -	
25A	184	15	LS - Rio, pursued by Cameron, enters upper left on top of hill - Camera shooting up - CAMERA PANS down to right as both urge their horses downhill - Rio exits right f.g. - PANS down to right on Cameron as he follows -	

NO	FEET	FRAMES	DESCRIPTION	REEL 3 PAGE 3
26L	191	8	MLS - Rio rides to f.g. and falls with his horse - CAMERA PANS down as he lies motionless -	
27L	201	13	MLS - Cameron rides to f.g. - dismounts - CAMERA PANS left with him to Rio lying on ground - he takes Rio's gun -	
28L	207	5	CS - Rio slowly revives and lifts his head - looks o.s. right f.g. - holds his wrist -	
29L	209	13	CS - Cameron, holding gun, looks down to f.g. -	
30L			CS - Rio touches his empty holster - speaks - Rio Never in my life fallen from a horse nor lost my gun. Tonight I've done both.	
31L	227	4	CS - Cameron remains silent -	
32L	230	10	CS - Rio starts to rise -	
33L			MS - Rio rising to his feet - Cameron holds gun on him at right - CAMERA DRUGS in - Rio holds his wrist while speaking to Cameron - Cameron I'm gonna take you back. Rio To a hanging? Cameron Get on your horse. Rio Is this some superstition--you only shoot mounted men? Cameron I could hand you over to the law and they'd hang you, and....	
34L			CS - Rio - Camera shooting past Cameron at right f.g. - Cameron that'd be all. Rio That would be enough.	
35L			CS - Cameron - Camera shooting past Rio at left f.g.- Cameron Might be a good thing for the law, perhaps, but it would be of no use to me.	
36L			CS - Rio - Camera shooting past Cameron at right f.g. -	

NO FEET FRAMES DESCRIPTION

REEL 3 PAGE 4

36L-continued

Rio
And what would be of use to you?
Cameron

270 1 You might.

37L CS - Cameron - Camera shooting past Rio at left
f.g. -

Cameron
274 0 You could make a deal with me, Rio.

38L CS - Rio - Camera shooting past Cameron at right
f.g. -

Rio
277 1 You're being a fool.

39L CS - Cameron - Camera shooting past Rio at left
f.g. -

Cameron
286 1 Desperate men have to risk being fools, and I'm
desperate--like you are....

40A CS - Rio - Camera shooting past Cameron at right
f.g. -

Cameron
....right now.

Rio
290 3 So you make me a fool.

41L CS - Cameron - Camera shooting past Rio at left
f.g. -

Cameron
296 8 I make you risk it, too. Get on your horse.

42L CS - Rio turns to b.g. - Camera shooting past
Cameron at right f.g. -

301 14

43L MLS - Rio and Cameron mount their horses -

MLP DISSOLVE TO:

44L Int. Cameron's House - MS - Cordelia looking through
window to right - CAMERA PANS left with her - she
leans against steps and reacts - Father Antonio,
entered in b.g., moves to f.g. and tries to con-
sole Cordelia - PANS left with them to chair - she
sits - he sits on stool at right - PANS left with
her as she rises and moves to b.g. - turns to f.g.-

Father Antonio
You'd better have some food. Don't worry, please.
To chase a bandit like Rio in country like this
is like chasing a will-o'-the-wisp. Your husband
will be back soon.

REEL 3 PAGE 4

CONTINUED

NO FEET FRAMES DESCRIPTION

REEL 3 PAGE 5

44L-continued

363 4 Cordelia
Can't he see it's no use? Can't he see they'll
come back again? They'll always come back until
they destroy us.

45L

CS - Cordelia looking o.s. right f.g. - CAMERA
PANS down to right with her to Father Antonio -
she sits beside him at left -
Cordelia
Can't you explain that to him? Father, you're a
priest. Can't you stop him from killing himself?
Father Antonio
If you wish it, I'll talk to him.
Cordelia
379 10 Oh, it's too much and too long, and I'm sick of
it.

46L

CS - Cordelia - Camera shooting past Father An-
tonio at right f.g. -
Cordelia
Men killing each other for somebody's land or some-
body's crop or dream. Does it all end in a kill-
ing, and then begin again with another killing?
395 4 Is that all we are?

47L

CS - Father Antonio - Camera shooting past Cor-
delia at left f.g. -
Cordelia
Is that all there is?
Father Antonio
400 4 It isn't what you are.

48L

CS - Cordelia - Camera shooting past Father Antonio
at right f.g. - footsteps are heard o.s. -
Cordelia
408 3 No. Nor you.

49L

MS - Cordelia and Father Antonio looking to right-
CAMERA PANS up to right with her to door which is
opening - Rio enters with Cameron - CAMERA PANS
slightly left with them, re-entering Father An-
tonio - Cordelia embraces Cameron - Father An-
tonio exits left f.g. with Rio - they are re-enter-
ed as CAMERA TRUCKS back to left with the other
two - Father Antonio examines Rio's wrist as they
sit at table - Cordelia exits in b.g. -
Father Antonio (o.s.)

Rio.

Cameron
His hand may be broken, Father. See what you can
do.

494-continued

Father Antonio

I'll look at it. Come to the light.

Cordelia

Why don't you turn him over to the soldiers?
They're down in our corral.

Cameron

I've got a different idea.

Cordelia

But he tried to kill us, and he'll try again.
What do you want with us? We bought the land.
We built the house. Even an animal doesn't kill
for the sake of murder. What are you?

Cameron

Now just calm down, 'Delia. I want to talk to him.

Father Antonio

Would you get me some water, please?

Cameron

What I have to say I can put simply, Rio.

Rio

I wish you would.

Cameron

466 6 I can use you.

504 CS - Rio slowly looks up to left f.g. -

Cameron(o.s.)

471 11 I can use the men you can get. If you work with
me, I'll....

514 CS - Cameron looking down to right fg. -

Cameron

476 12 pay high and share. You take my proposition,
you can live.

524 CS - Rio speaks -

Rio

I can also be killed for taking it.

Cameron (o.s.)

I don't doubt it.

Rio

489 5 To be killed by your people or by my own. Is there
a difference?

534 CS - Cameron speaks -

Cameron

491 14 One way there's a chance.

544 CS - Rio reacts -

Rio

498 13 You know, I believe you would kill me.

NO	FEET	FRAMES	DESCRIPTION	REEL 3 PAGE 7
55A			MS - Father Antonio, Cameron and Rio - Cordelia moves from center b.g. and pauses at left f.g. - holds basin of water for Father Antonio - Cameron What do you say? Rio I suppose a chance is all a man can ask for. Cameron	
	509	4	It's all you can ask for.	
56A			CS - Rio - Rio	
	516	0	If I agree, how do you know you can trust me?	
57A			CS - Cordelia and Cameron looking down to right f.g. - he speaks - she looks at him and protests - Cameron That's a chance I have to take. If you agree, we leave the first thing in the morning for Mexico to get horses. You show me how and where. You see, my chance is as bad as yours. Rio (o.s.) I see. Cordelia	
	533	15	Do you think he'd give you a chance?	
58A			CS - Rio reacts - Cameron (o.s.)	
	537	8	I think he would.	
59A			MCS - Father Antonio finishes binding Rio's hand - Cordelia and Cameron watch - Rio rises - CAMERA TRUCKS forward past the others with Cameron and Rio to door in b.g. - Cameron returns Rio's gun - Father Antonio Your wrist will be all right. Rio Thanks, Padre. Thank you, Senor. I agree. Cameron	
	560	13	You can sleep in the bunk house. Here's your gun.	
60A			MS - Cameron closes door at right b.g. as Rio exits - Cordelia pleads with Cameron - Father Antonio exits left b.g. - CAMERA TRUCKS in on the other two - Cameron kisses and embraces her - Cordelia Are you really going to Mexico with him? Cameron 'Delia, I've gotta get horses. Cordelia But what about me? Cameron Well, the Father will take you into town,....	

CONTINUED

NO FEET FRAMES DESCRIPTION REEL 3 PAGE 8

60A-continued Cameron (Cont'd.)
and you'll stay there until I return.
 Cordelia
 If you ever do.
 Cameron
 Now, don't you worry. I'll get back.

LAP DISSOLVE TO:

61A Ext. Open Country - Day - MLS - Rio and Cameron driving herd of horses to b.g. -

LAP DISSOLVE TO:

62A MLS - Rio and Cameron whistle and yell at horses as they move uphill to right f.g. - Camera shooting down - all but Rio exit - CAMERA PANS up to right with him as he follows the herd -
 629 11

63A MLS - Rio and Cameron driving horses downhill to right - Camera shooting up - they whistle and yell indistinctly at horses - CAMERA PANS down to right with them -

LAP DISSOLVE TO:

64A Ext. River - Day - MLS - Cameron and Rio driving herd to right on river bank - Camera shooting across river to them -
 684 5

65A MCS - Rio and Cameron ride into scene at left - herd in b.g. - both men stop their horses and speak - Rio reaches for his rope -

Cameron
 Think we ought to camp here for the night?

Rio
 No, better get them across the river first.

Cameron
 698 5 All right, let's go.

66A MLS - Rio and Cameron herd horses toward river in f.g. - whistle and yell indistinctly at them -
 706 6

67A MLS - Rio and Cameron driving horses to river in f.g. - Camera shooting across river to them - CAMERA PANS right on them as they start across river to right f.g. -
 733 1

68A MS - Rio and Cameron driving horses across river to right f.g. - CAMERA PANS slightly right with them -
 743 5

REEL 3 PAGE 8

NO	FEET	FRAMES	DESCRIPTION	REEL 3 PAGE 9
694			MS - Rio and Cameron riding through river to f.g. - Rio speaks - CAMERA PANS slightly right with them - Rio Keep close together. It gets deeper on the other side.	
759		2	FINISH - SECTION "A" -	

RIDE, VAQUERO!

NO ANSCO	FEET	FRAMES	DESCRIPTION	SECTION "B" REEL 3 PAGE 10
1B	9	13	Ext. Open Country - LS - Rio and Cameron riding across river on horseback, herding horses to the right - CAMERA PANS right -	
2B	20	15	MLS - Rio riding to the right in river alongside horses - CAMERA PANS right as he moves up on shore -	
3B	24	15	MLS - Cameron moving to the right on horseback - CAMERA PANS right - horses seen ahead of him -	
4B	28	9	MS - Rio on horseback - he turns to f.g. - reacts -	
5B	31	8	MLS - Cameron struggling to stay atop horse that has fallen in river - horse frees himself from Cameron, leaving him in the water -	
6B	34	10	MS - Rio turns on horse and starts to ride forward -	
7B	43	10	MLS - Rio rides forward - CAMERA PANS up to the left - horses seen moving on shore at b.g. - Rio throws lasso out of scene left toward river -	
8B	48	8	MS - Cameron in water - he grabs rope which falls into scene -	
9B	51	12	MS - Rio on horse - he moves to the right with rope attached to saddle horn -	
10B			MS - Cameron in river hanging onto rope as he is pulled to the right toward b.g. - CAMERA PANS up to the right entering Rio on horse on shore, moving toward b.g. as he pulls Cameron to shore - Rio comes forward and dismounts - moves toward Cameron -	
				LAP DISSOLVE TO:
11B			MCS - Campfire burning - Cameron's hand enters left and places coffee pot near fire - CAMERA TRUCKS back entering Rio coming forward - Cameron entered seated at left, holding pipe and minus his shirt - Rio speaks with him and pours coffee -	
			Rio	
			If I'd known you couldn't swim, we could've looked for an easier crossing.	
			Cameron	
	89	11	It's against a man's pride to admit that he can't....	

NO	FEET	FRAMES	DESCRIPTION	REEL 3 PAGE 11
12B			MCS - Rio speaks and puts coffee pot down - Camera shooting past Cameron at left - he speaks and smokes pipe - Cameron swim. Rio It's too small a pride to die for. Cameron Think I'm too proud, Rio? Rio Foolishly.	
13B	100	10	MCS - Cameron reacts - Camera shooting past Rio at right f.g. - they speak - horses seen at b.g. - Rio sips coffee - Cameron Well, you've seen me humbled. Can we get the horses home tonight? Rio Easy. Cameron You do everything the easy way, don't you? Even to saving my life.	
14B	118	2	MCS - Rio speaks - CAMERA PANS up as he rises - Camera shooting past Cameron at left f.g. - he speaks - Rio turns and starts toward b.g. - Rio It was nothing. I mean the saving of it. Naturally, your life is very important. Cameron Why? Rio Because you think it is.	
15B	137	0	MCS - Cameron reacts -	
				LAP DISSOLVE TO:
16B			MCS - Cameron comes forward to Rio who is strap- ping his saddle on horse - they speak - Cameron smokes pipe - CAMERA PANS him right to his horse - he places rifle in case - Cameron Why did you say that I thought my life was important? Rio Perhaps because it is. You said I do everything easily. That's because I only do the things that are easy for me. You're different. I see all these hills and plains, and I take them for what they are. You see them and you dream of fences and ranches and cities. There have always....	

NO FEET FRAMES DESCRIPTION

REEL 3 PAGE 12

16B-continued

Rio (cont'd.)

....been men like you who've had this dream. And men who've fought against it like Jose Esqueda. It's civilization, and I've been told it's very important.

Cameron

205 1 You have no faith in it, huh?

17B

MCS - Rio turns to f.g. from his horse and speaks -
Rio

210 15 A man should have faith only in his dog and his enemy.

18B

MCS - Cameron speaks -
Cameron

213 13 Yet you saved my life.

19B

MCS - Rio speaks -
Rio

218 10 I owed you a life. Mine.

20B

MCS - Cameron speaks -
Cameron

222 0 Now we owe each other nothing, hm?

21B

MCS - Rio speaks - turns to horse -
Rio

226 10 We're even.

22B

MCS - Cameron puts pipe in his mouth and starts forward -

229 11

23B

MLS - Rio and Cameron mount horses - herd horses toward b.g. - whistle and adlib indistinctly -

LAP DISSOLVE TO:

24B

MLS - Horses move forward up slope - exit left - Rio and Cameron ride forward - adlib indistinctly as they herd horses - CAMERA PANS left as they ride toward b.g. -

Cameron (adlibs)

Ha! Ha! Get out of there!

LAP DISSOLVE TO:

25B

Ext. Ranch - Evening - MLS - horses run forward to the left - CAMERA PANS left with them toward corrals at b.g. - Rio entered at b.g. on horse - Cameron enters right on horseback behind horses -

Rio (adlibs)

Come on, get in there!

312 11

REEL 3 PAGE 12

NO	FEET	FRAMES	DESCRIPTION	REEL 3 PAGE 13
26B			MLS - Rio on horse, watching other horses move into corral at right - Cameron rides into scene at right f.g. - he and Rio dismount as last horse exits into corral - Rio closes gate -	
			LAP DISSOLVE TO:	
27B			MCS - Cameron tying his horse to hitching post - he speaks - moves under post and starts toward house at b.g. - Rio enters right - CAMERA TRUCKS in behind them - they speak - Cameron starts into house -	
			Cameron And I told her to go to Brownsville with the Priest. I might as well have told the wind which way to blow.	
			Rio Whatever you say to a woman, except when you speak of love, you'll be talking to yourself.	
	352	10		
28B			Int. House - MS - Cameron comes through doorway at right b.g. - Rio enters after him - CAMERA TRUCKS back to the left as they step forward into room - Esqueda entered seated at table at left f.g. - as Cameron reaches for his gun, Esqueda grabs gun which is resting on table before him - Rio holds Cameron - Cordelia enters left b.g. and comes forward to Cameron - Rio releases him - they speak - Rio steps forward - Esqueda rises out of scene - moves toward b.g., re-entering - holds his gun - PANS up slightly - Esqueda stops and looks at Rio -	
			Cameron Cordelia.	
			Esqueda Forgive me, senor. I realize I do not belong here. La senora has already informed me of this, and my heart has been torn by her insults. What was it you called me, senora?	
			Cordelia A pig!	
			Esqueda Ah.	
			Cameron I can do better than that.	
			Rio Let him talk.	
			Esqueda Gracias, Rio, mi amigo. (my friend) I came here only to find Rio. Since he had been neither imprisoned nor hanged, I thought you might lead me to him, or his grave. I thought you might....	

NO FEET FRAMES DESCRIPTION

REEL 3 PAGE 14

28B-continued

Esqueda (cont'd.)

....have killed him. In which case I thought I might kill you. Does this surprise you?

Cameron

The only thing that surprises me is the fact that you came here alone.

Esqueda

You are coming with me, Rio?

Rio

425 7

No.

29B

CS - Esqueda reacts - CAMERA TRUCKS back to the right with him past Cordelia and Cameron to Rio - Esqueda speaks - exits through doorway at right - Rio starts after him -

Esqueda

You are now with him? I congratulate you, senor. There is no more excellent man than Rio. I shall hate losing him. I shall hate it very much.

463 1

30B

Ext. House - MCS - Esqueda crosses right - Rio enters left following him - CAMERA PANS them right and TRUCKS in - they stop and speak - Esqueda laughs - taps his hand over Rio's heart - turns and walks toward b.g. - TRUCKS in as Rio follows - Vincente rides out of bushes at b.g. leading a second horse -

Esqueda

When you said you were working for him, Rio, in that moment I could have killed you. But in that moment I knew it was not so. I knew it was not Cameron. It was La Senora.

Rio

So you spared my life.

Esqueda

Ah, do not be angry, Rio. I'm not smiling at you. I'm smiling to know that something in the world could touch you. Vincente!

Rio

Jose.

Esqueda

510 2

Huh?

31B

CS - Rio speaks -

Rio

If you come again for him, you'll be coming for me too.

516 4

NO	FEET	FRAMES	DESCRIPTION	REEL 3 PAGE 15
32B			CS - Esqueda speaks - scratches his chest - Esqueda It is like that, eh? You need some time, Rio. And I will give you a little. But after that, I will be back.	
	530	3		
33B			MS - Esqueda turns and moves to his horse - mounts him as he speaks - Vincente seen at left on horse - Rio standing at left - he speaks - Esqueda and Vincente ride toward b.g. - Esqueda I will give you a little time to be foolish. And some time for me to think about it, too. Rio Take all you need. Esqueda I only wish I could be equally generous. Hey!	
	553	3		
34B			Int. House - MLS - Cameron comes forward from b.g. carrying coffee pot and cup - CAMERA PANS right slightly - Rio enters right - they speak - Rio closes door as CAMERA PANS Cameron left to table - he pours coffee - Rio re-enters right - Cordelia enters right at b.g. and comes forward - Cameron puts his arm around her - Rio exits right - Cameron sits at table as Cordelia places plate of food before him - Cameron Is he gone? Rio For the time being. Cameron I want to leave the first thing in the morning, Rio, for Dodge City to get some equipment. We've got over seventy thousand acres now, and we're going to fence it in. As soon as we get the long horns herded, we'll form a drive up to Kansas. I've got an idea for a trail strip from Browns- ville up to Dodge City. We're going to form a cattle kingdom, Rio. You and I and - and 'Delia. A cattle empire, in spite of Esqueda. Rio I'll go put the horses away.	
			LAP DISSOLVE TO:	
35B			Ext. House - MCS - Rio standing with back to camera at right - he places saddle on hitching post - Cordelia enters left at b.g. - watches Rio and speaks - CAMERA TRUCKS in as she comes forward to him - they speak - she exits left -	

NO FEET FRAMES DESCRIPTION

REEL 3 PAGE 16

35B-continued

Cordelia

Rio. Cam told me about your saving his life. He's happy and proud of himself for being right about you. Is he right?

Rio

One thing at least we share, senora; a lack of faith.

Cordelia

I have faith; in him.

Rio

He's an easy man to believe. He's a man who dreams of moving mountains. He's that kind.

Cordelia

And what kind are you?

Rio

There's some men, senora, who are great leaders, and many who love to follow them. There are a few men who don't lead or follow. Perhaps I'm one of these. Who can say what they are? It's hard to have faith when you do not understand.

Cordelia

What are you trying to say?

Rio

Very little, senora. Just that I know you do not trust me.

LAP DISSOLVE TO:

36B			Ext. Ranch - Day - MLS - Rio standing at left b.g. - he fires pistol at door of shack at b.g. - Cordelia standing at right on porch of house - she watches him -
	703	7	
37B	708	14	MCS - Cordelia - gunshot heard o.s. -
38B			CS - Rio standing at left, firing pistol toward door of shack at b.g. -
	716	2	
39B			INSERT - CS - Bullet holes in door of shack, forming letters: CD - two bullets fired into door completes first letter, making initials complete -
	720	14	
40B			CS - Rio turns and looks to right f.g. - starts forward -
	726	5	
41B			MLS - Rio comes forward to Cordelia standing at right - he speaks -
			Rio
	734	14	There it is, C - D.

REEL 3 PAGE 16

NO	FEET	FRAMES	DESCRIPTION	REEL 3 PAGE 17*
----	------	--------	-------------	-----------------

42B MES - Cordelia speaks -
Cordelia
739 15 Cam-Delia.

43B MCS - Rio speaks -
Rio
744 4 Your brand.

44B 749 1 MCS - Cordelia reacts -

45B 753 7 MCS - Rio turns and walks toward b.g. -

408 MCS - Cordelia reacts -

LAP DISSOLVE TO:

47B Ext. Ranch - LS - Cattle being herded forward by
riders -

LAP DISSOLVE TO:

48B MLS - Cattle is herded into enclosed area by
several riders who whistle and adlib indistinctly -
CAMERA PANS right - Cordelia and Rio entered at
784 7 right near fence - others seen -

49B MCS - Cordelia seated on fence, looking to the left - Rio standing slightly behind her - cowhands adlib indistinctly o.s. ~

791 6 FINISH

50B END OF PART THREE

RIDE, VAQUERO!

NO ANSCO	FEET	FRAMES	DESCRIPTION	SECTION "A" REEL 4 PAGE 1
1A			PART FOUR -	
2A	30	4	Ext. Ranch - MLS - Cowboys lassoing cattle in corral - Horseman rides into scene at right f.g. - exits at left - CAMERA PANS left and right as cattle are roped -	
3A	33	13	MS - Cowboy riding forward, twirling lasso - CAMERA PANS up to left on him as he stops and throws lasso out of scene at left f.g. -	
4A	37	2	MS - Steer bound on the hind foot with rope held by Cowboy at right b.g. on horseback - he is held from the front by second lasso around his horns - CAMERA PANS left with steer as he is pulled to left by lasso around horns - Cowboys and cattle seen at b.g. -	
5A	40	1	MCS - Two Cowboys kneeling beside campfire - First Cowboy is holding branding iron over blaze - they rise and move to left -	
6A	43	7	MCS - Cowboy on horseback - he is holding rope extending out of scene at left f.g. - CAMERA PANS him left slightly -	
7A	50	11	MLS - Steer held by ropes - Cowboys seen at b.g. - Cowboy enters from right f.g., holding branding iron - he and Second Cowboy brand steer -	
8A			MS - Cordelia seated at right on fence - Rio standing at center behind fence - others seen standing at left b.g. - they are looking o.s. to left f.g. - they react -	
LAP DISSOLVE TO:				
9A			MS - Cordelia standing at right beside horses - Rio enters from left f.g. carrying calf - he sets it down beside Cordelia - she pets it -	
LAP DISSOLVE TO:				
10A	92	4	Ext. House - Night - MLS - Men and Women lounging around campfire - one is playing guitar - Cordelia enters at left f.g. on porch -	

NO	FEET	FRAMES	DESCRIPTION	REEL 4 PAGE 2
11A			CS - Cordelia looking o.s. to right f.g. - she smiles -	
	102	6	Man (o.s.) Mas aprisita! Yahoo! (A little faster!)	
12A			MIS - Man dancing amid onlookers - they are clapping their hands in time to guitar music - they adlib -	
	118	15	Adlibs Mas recito! (Faster!) Mas recito! Asi! (That's it!) Baile! (Dance!)	
13A			CS - Cordelia - Rio enters doorway at center b.g. - he comes forward carrying cup - she moves to meet him - CAMERA TRUCKS in with her - she speaks as he holds out cup - he drinks and reacts - speaks - then he exits through doorway at b.g. - she reacts and moves toward doorway -	
			Adlibs (o.s.) Venga, senorita! (Come, miss!) Baile, senorita! (Dance, miss!) Cordelia No, thank you. Rio Bitter. Tomorrow I think I'll kidnap the cook from Estrada's Cafe and bring him here. Cordelia And those vaqueros, did you kidnap them, too? Rio Yes, senora, with your husband's money. Cordelia He had the money before, but it didn't buy them. Are they your men, Rio? Rio Today, perhaps; tomorrow, who knows? In this country, senora, the only sure thing about tomorrow is that it will arrive.	
	174	12		
14A			Int. House - MCS - Cordelia entering doorway at right - she comes forward, speaking - CAMERA TRUCKS back to the left ahead of her, entering Rio at left - they speak - PANS her left - she turns and faces Rio - TRUCKS in to right with them as they move to doorway re-entered at b.g. - they look to b.g. through doorway as music o.s. becomes louder -	

14A-continued

Cordelia
Tell me, Rio, when will he come back?
Rio
Well, when the shipment of tools arrives from
Brownsville --
Cordelia
No, I don't mean my husband. I mean Esqueda.
Rio
It's hard to say. He's very unpredictable. He
forgets almost everything, yet some things he
remembers forever.
Cordelia
He won't forget us.
Rio
No.
Cordelia
Then, why did you stop Cam from shooting him?
Rio
Esqueda would've won the draw. He's very fast.
Your husband, senora, is a brave man and a strong
one, but with a gun against Esqueda, he's just
a child with an empty toy.
Cordelia
And how would you be against Esqueda?
Rio
I think that puzzles him, too. I think some
day he'll try it just to satisfy his curiosity.
Cordelia
And this amuses you? This senseless killing of
one man by another, this just amuses you?
Rio
Senora, I didn't invent the world. And, remember,
you wouldn't have wept if I had drawn on Esqueda
and killed him.
Cordelia
Why didn't you?
Rio
Because I'm not curious like he is about how it
would end. I know.
Cordelia
Tell me, where did you get the name Rio? You're
not Mexican.
Rio
A Mexican woman gave it to me.
Cordelia
Didn't your mother give you one?
Rio
My father and mother were killed in an Indian
raid. I was a baby. The Mexican woman raised....

NO	FEET	FRAMES	DESCRIPTION	REEL 4	PAGE 4
14A-continued			Rio (cont'd.) me. And Rio is for the Rio Grande. That's where she found me.		
	294	12	Man (o.s.) Bailar! (Dance!)		
15A			Ext. House - MLS - Man and Woman dancing - Camera shooting past People seated on ground at f.g. - others seen at b.g., watching - they clap and adlib indistinctly - Adlib		
	307	1	Mas aprisita! (A little faster!)		
16A			MCS - Rio and Cordelia standing in doorway - they are looking o.s. to right f.g. - they speak - he exits at right f.g. - clapping and indistinct adlibbing o.s. is heard - Rio They're dancing especially for you. Cordelia I only hope they fight as well as they dance. Rio They do. Cordelia And for us.		
			LAP DISSOLVE TO:		
17A			Ext. Texas Plains - Day - LS - Cordelia and Rio riding horses forward from center - CAMERA PLANS them right at f.g. - they ride toward b.g. -		
			LAP DISSOLVE TO:		
18A	376	3	MLS - Rio and Cordelia riding horses into scene at left f.g. - they stop and dismount, backs to Camera - then they walk toward b.g. -		
19A			MCS - Cordelia entering from left, followed by Rio at left b.g. - she stops, looking o.s. to right f.g. - he moves to right and stops - they speak - Cordelia I've never been beyond those hills. What's over there, Rio? Rio		
	389	6	Esqueda.		

NO	FEET	FRAMES	DESCRIPTION	REEL 4 PAGE 5
20A			MCU - Cordelia at left - Camera shooting past Rio standing at right f.g. facing f.g. - she speaks - he turns to her - Cordelia	
	398	14	Rio, will you take me to him?	
21A			MCU - Rio reacts - Camera shooting past Cordelia at left f.g. - she speaks - he steps toward her and speaks - Cordelia You can, can't you? Rio I know the way. Cordelia You're not afraid of him? Rio	
	412	11	Not for myself,....	
22A			MCU - Cordelia - Camera shooting past Rio at right f.g. - they speak - Rio senora. Cordelia	
	432	2	Well, neither am I for myself. Take me there, and let me talk to him. Let me tell him what Cam is -- what -- what we are, what we're trying to do. It's my ranch, too, Rio. You've made yourself a part of it.	
23A			MCU - Rio reacts - Camera shooting past Cordelia at left f.g. - they speak - Cordelia It's all our lives. You have to do this for me. Rio	
	445	1	I'll take you there.	
24A	449	1	MCU - Cordelia reacts - Camera shooting past Rio at right f.g. - she reacts - turns toward b.g. -	
25A			MS - Cordelia moves toward left b.g., followed by Rio - CAMERA PANS then left, entering horses at left b.g. - Rio helps her up on horse - mounts his own horse - CAMERA PANS left slightly as they ride toward b.g. -	
			LAP DISSOLVE TO:	
26A			Int. Esqueda's Cabin - MCS - Barton entering....	

NO	FEET	FRAMES	DESCRIPTION	REEL 4 PAGE 6
26A-continued			door at left - CAMERA TRUCKS back as he comes forward - Esqueda is entered seated at table - he is carving animal head out of wood log - they speak - PANS right slightly as Barton moves behind Esqueda and to right - Vincente enters doorway at left b.g. - speaks and gestures to b.g. - then he closes door, exiting himself - Esqueda rises, laughing - TRUCKS in to right as he moves to Barton - he fingers knife he holds - Barton reacts and starts toward left b.g. - Esqueda What an artist I might have been, Barton, if I had not been thrown into the company of pigs. Barton Those pigs, jefe (chief), are restless. They ain't done nothin' for weeks now, and they're -- they're gettin' fat and bored. Esqueda So? Barton There's talk it wasn't like this when Rio was here. Well, there's laughter that Rio's workin' for the Gringo. Esqueda You are laughing to my face, Barton. I wonder if you would laugh to his. Vincente Jefe, Rio's at the pass. He wants to see you. Esqueda Rio? Vincente He's with a woman. Esqueda Well, go on. Bring him in. A woman! You're lucky, Barton. Now, you can laugh to his face.	
27A	556	8	MS - Barton moving toward door at left b.g. - Camera shooting past Esqueda at right f.g. - he puts his foot on table at left and throws knife at Barton as latter reaches door - knife strikes door beside Barton - Esqueda laughs and crosses to Barton - he speaks - Esqueda Bueno! (Good!)	
28A			CS - Barton at left - Esqueda entering at right f.g. - latter speaks and takes knife from door - Barton opens door and starts out of cabin as....	

28A-continued

....Esqueda moves toward right b.g. - CAMERA PANS Esqueda right, exiting Barton - TRUCKS back - Esqueda picks up bucket of water and towel from center b.g. - comes forward and throws knife into table at f.g. - sets bucket down on table and throws towel over carving made from log - he shouts as he washes his face - Carmen enters doorway at right b.g. - comes forward and speaks - he kicks at her - she exits at left - then he continues to splash his face with water from bucket -

Esqueda

Get out! Carmen, venga! (Carmen, come here!)

Carmen

Que quieres, hombre?

(What do you want, man?)

Esqueda

Vienen visita! Largese! Vayase! Cierra tu boca!
(Visitors are coming! Go away! Go away! Shut up!)

600

9

29A

Ext. Esqueda's Stronghold - MCS - Women working around table, making tortillas - First Woman looks o.s. to right b.g. - reacts and speaks - she and other Women run toward right b.g. as CAMERA PANS them right, entering Cordelia, Rio, Vincente and others - Cordelia is dismounting horse - Second Woman speaks -

First Woman

Oigan! Ahí vienen! Ahí vienen!

(Listen! Here they come! Here they come!)

Second Woman

Ay, si buena --

616

15

(Ay, what a good--)

30A

MS - Vincente, Cordelia, Pete and Rio - Women entering at f.g., adlibbing - Men seen on porch at b.g., watching - Vincente speaks and pushes Women forward - they exit at f.g., left and right - he exits at right f.g. - Rio and Cordelia exit at right -

Women (adlib)

Que bonita muchacha!

(What a pretty girl!)

Vincente (over and above indistinct
adlibbing of Women)

Oigan, vayanse para alla a su trabajo! Andele!
Dejen de ver - vayanse ya - vayan (o.s.) a sus
tortillas alla!

628

12

(Hey! Get back to your work! Hurry! Stop looking -- get back to your tortillas over there!)

NO	FEET	FRAMES	DESCRIPTION	REEL 4 PAGE 8
311			MS - Barton standing at right - two others seen at b.g. - Rio and Cordelia enter at left climbing stairs - they look at Barton - pass him and go up stairs at right b.g. -	
	638	11		
321			MS - Rio climbing up stairs at left - Man standing at right b.g. - Cordelia enters at left, following Rio up stairs - Man points to right - CAMERA PANS right as Rio and Cordelia move toward house entered at right b.g., entering Second Man at right f.g., back to Camera - Third Man is entered at center b.g., watching - Rio and Cordelia exit at right on porch of house at b.g. -	
	660	12	FINISH - SECTION "1"	

RIDE, VAQUERO!

NO	FEET	FRAMES	DESCRIPTION	SECTION "B"
ANSCO				REEL 4 PAGE 9
1B			Int. Esqueda's Cabin - MS - Rio entering at left b.g. - Cordelia enters after him - Esqueda enters at right f.g. - CAMERA TRUCKS forward with him to chair - he sits, speaking with the others - rises and approaches Cordelia - Esqueda I am honored, Senora, and surprised. Will you have a chair? Cordelia No, thank you. Esqueda Then you will forgive me. Ah, we are all fat and lazy, Rio, since you've been away. Barton has told me the men have talked, and even laughed about you. Even Barton. Can you imagine laughter on Barton's face? Rio It's the only place where a smile could be ugly. Esqueda Ah, two miracles in one day. First, Barton smiles. Second,....	
	58	2		
2B			MCS - Rio, Cordelia and Esqueda - Esqueda crosses to left and claps Rio on the shoulders - laughs and exits right - Esqueda I am visited by a beautiful woman. What do you want? Why do you bring her here? Cordelia Because I asked him -- Esqueda You must know how it is. You must know what a fool you make of yourself. You want to put me in a position of being a fool, too? Rio Has it not always been so with us, Jose? Like one man? Esqueda Oh, I understand him, Senora. He likes to be insolent. He likes to be insolent. He hides behind his contempt like some women do behind their beauty.	
	108	8		
3B			MCS - Esqueda picks up jug of wine from b.g. - CAMERA TRUCKS back with him to Rio and Cordelia - TRUCKS back with Esqueda and Cordelia as they move to table in f.g. - he sits on it at right - listens to her - Esqueda But I understand him. I do not understand you.	

3B-continued

Cordelia
I wish you would try, Senor.
Esqueda
I am finding it irresistible.
Cordelia
I came here to ask you if you would --
Esqueda
Pardon, Senora. I'm listening.
Cordelia
To ask if you would not be our enemy. Where we came
from we've seen all the fury and destruction of
war--the terrible war between the North and South.
There was a time when I didn't care whether I lived
or died.

Esqueda
145 7 And now, Senora?

4B CS - Cordelia and Esqueda - he listens to her and
drinks wine -
Cordelia
Now I do care, not for myself, but for my husband.
And I'm going to do everything I can to help him,
even to what you call such a foolish thing as coming
159 14 here to you. Why do you want to destroy him?

5B CS - Esqueda - Camera shooting past Cordelia at
left f.g. -

Esqueda
168 0 Once you called me an animal, Senora, a beast.
Now you expect of me human emotions. Rio could
have told you.

6B CS - Rio reacting -
Esqueda (o.s.)
172 7 Either this country is mine, Senora, or it becomes
your husband's.

7B CS - Esqueda - Camera shooting past Cordelia at
left f.g. -
Esqueda
180 12 What a man takes, he has to keep at his own risk,
whether it be a country or a woman. It is that
simple, Senora.

8B CS - Cordelia - Camera shooting past Esqueda at
right f.g. - he drinks from jug -
Esqueda
There is nothing more to say about it.
Cordelia
And if you destroy him, do you think no one else
will follow?

NO	FEET	FRAMES	DESCRIPTION	REEL 4 PAGE 11
8B-continued				
	188	2	Esqueda They will follow him, and they will find me waiting.	
9B			CS - Esqueda - Camera shooting past Cordelia at left f.g. - he drinks again from jug -	
	197	7	Esqueda The strong will fight the strong, Senora, for the possession of the weak. You see, it's not a personal matter at all.	
10B			CS - Cordelia - Camera shooting past Esqueda at right f.g. -	
	202	2	Cordelia And the meek shall never inherit the earth?	
11B			CS - Esqueda - Camera shooting past Esqueda at right f.g. - he continues to drink from jug -	
	205	7	Esqueda Only six feet of it, Senora.	
12B			CS - Cordelia reaches down to left f.g. - Camera shooting past Esqueda at right f.g. -	
	208	3		
13B			MS - Cordelia grabs gun from table and points it at Esqueda - Rio, in b.g., looks on - Esqueda reacts and slowly rises -	
			Cordelia Tell me again. Tell me again before I kill you for saying it.	
			Esqueda Who's the animal now, Senora?	
			Cordelia I am. And if I can't have what's mine, I can keep you from having it.	
			Esqueda My men are outside. You'll also be killing yourself, Senora.	
			Cordelia That doesn't matter.	
	235	14	Esqueda And Rio.	
14B	242	8	CS - Cordelia reacting - glances right -	
15B			CS - Rio speaks -	
	248	5	Rio Don't worry about me, Senora.	
16B	252	3	CS - Cordelia reacts -	
17B			MS - Cordelia puts gun on the table and exits left - Rio listens as Esqueda speaks and approaches him -	
REEL 4 PAGE 11			CONTINUED	

NO FEET FRAMES DESCRIPTION

REEL 4 PAGE 12

17B-continued

Esqueda

Now I can see why you are such a fool. Now I can understand it, but do you, Rio? And you would have let her kill me? Or did you know that she would not?

296 11

18B

CS - Rio and Esqueda - CAMERA PANS slightly left as Rio moves toward door - Esqueda reaches over his shoulder and pushes door shut - PANS right with Esqueda to table - picks up knife - jabs it into table - walks to b.g. -

Rio

How could I know?

Esqueda

Rio. I'm alive because of what you are to this woman. I am now letting her go because of -- because of what you are to me. I can save you both this time, but never again. And when we meet again, you and me, it cannot be the same. I do not like this, Rio. You made it so, not I.

332 1

19B

MCS - Rio looking o.s. right f.g. -

Rio

335 13

So?

20B

MCS - Esqueda glances back to f.g. and speaks - turns to b.g. again -

Esqueda

So I gave you some time. Now I tell you it's running out.

342 6

21B

MCS - Rio - CAMERA PANS right with him to Esqueda - he places bullet on shelf in front of Esqueda and exits left f.g. - Esqueda paces to bg. - reacts - returns to the shelf and picks up the bullet - looks at it -

Rio

394 14

Jose. Keep it for me.

22B

399 6

INSERT - CS - Bullet in Esqueda's hand -

23B

MS - Esqueda reacting sadly - moves to bed in b.g. and sits with his feet up - brushes his hand through his hair -

LAP DISSOLVE TO:

24B

Ext. Cameron Ranch - Night - MLS - Rio and Cordelia ride into scene from right - CAMERA PANS left with them - they stop their horses and dismount - he tethers the horses - PANS slightly left as she moves to door of house and starts to exit -

427 5

REEL 4 PAGE 12

NO FEET FRAMES DESCRIPTION

REEL 4 PAGE 13

25B

Int. Cameron Ranch House - MS - Cordelia enters door at right - CAMERA PANS left with her - then PANS slightly right as she moves to b.g. - Rio enters door at right - PANS left as he walks to b.g. and calls out - Manuel enters center b.g. - exits there - PANS right as Rio moves to door - she stops him - TRUCKS back as she moves to f.g. and sits - rises again - Manuel enters center b.g. with tray - Rio takes it from him - puts it on table in f.g. - PANS left as Cordelia crosses to left - he follows her - Manuel exits center b.g. -

Rio

Manuel. Bring some coffee.

Manuel

Si, Senor.

Cordelia

There's just nothing else to do, is there? I asked you, is there? I've done everything I can do to help him. There's nothing more I can do.

Rio

You can tell him, Senora, when he comes back.

Cordelia

Tell him his dream is hopeless? I can tell him to tear down this place he built and to go back where he came from. Do you think he'd listen to me? Do you think he even sees me? That anything exists for him except a hundred miles of grass and a million cattle to eat it?

Rio

It's not my business, Senora, to think about it.

Cordelia

And what is your business here? Why did Esqueda let us leave there alive? You're not a man who takes a job to brand another man's cattle. You're not a vaquero someone hires for a roundup.

529 15

26B

CS - Cordelia and Rio talking - she moves to b.g. - returns to f.g. -

Rio

What am I?

Cordelia

I don't know what you are, any more than I know why you're here. But there's something wrong about you. Cam doesn't think so because--because he thinks you saved his life, and that's good enough for him. But it's not good enough for me, Rio.

Rio

Why did you save mine?

Cordelia

Did I? If I killed Esqueda, would his men have killed you for it?

NO FEET FRAMES DESCRIPTION

REEL 4 PAGE 14

26B-continued

Rio

You thought so.

Cordelia

I thought so then. I'm not so sure now. I'm not sure you wouldn't have taken his place, that it wouldn't have been you instead of him, or even that it isn't you now. You think I saved your life and it pleases you, doesn't it?

596

8

27B

MCU - Rio reacting - Camera shooting past Cordelia at left f.g. -

Cordelia

You think it means something. What do you think it means?

Rio

My life, Senora, means little to anyone, and less to me.

609

14

28B

MCU - Cordelia - Camera shooting past Rio at right f.g. -

Cordelia

I asked you a question. What do you think it means?

617

1

29B

MCU - Rio - Camera shooting past Cordelia at left f.g. - she touches his coat lapels -

Cordelia

And I'll tell you. It means nothing.

624

3

30B

MCU - Cordelia - Camera shooting past Rio at right f.g. -

Cordelia

It means I was scared. I--I didn't have the nerve to shoot him. That's all it means.

633

9

31B

MCU - Rio reacting - Camera shooting past Cordelia at left f.g. -

637

14

32B

MCU - Cordelia reacting - Camera shooting past Rio at right f.g. - she puts her arms around his neck and kisses him - he starts to push her away -

655

2

33B

MCU - Rio pushing Cordelia from him - Camera shooting past her at left f.g. - he reacts angrily -

657

11

34B

MCU - Cordelia - Camera shooting past Rio at right f.g. - he slaps her - exits right - she reacts -

LAP DISSOLVE TO:

35B

Int. Saloon Rio Grande - Night - CG - Bartender's hands pouring glass of whiskey - puts it on bar - FLS up to girl in b.g. singing "LA MANTA" -

REEL 4 PAGE 14

CONTINUED

35B-continued

Customers sitting and standing around saloon listen to her - CAMERA TRUCKS left past her and others to Vaquero and Rio standing at bar, drinking - Rio balances whiskey glass on top of bottle and speaks with Vaquero - puts money on bar - Vaquero picks it up and exits right - Rio downs another drink -

Singer

Para cantar "la manta" para cantar "la manta"
(To sing "the blanket")

Yo necesito si Manuelito
(Yes, I need the little man)

Lo que rogando vas
(That which you are trailing behind)

Y una poca de gracia
(A little bit of grace)

Y una poca de gracia
(And a little bit of grace)

Y otra cosita si Manuelito
(And another little thing yes little man)

Y otra cosita mas
(And another little thing more)

Vamonos a la cama y vamonos a dormir
(Let's go to bed and let's go to sleep)

Tu llevaras la manta
Manta

(You take the blanket--blanket)

Yo llevare el candil
(I'll take the candle)

El Manuelito
(The little man)

El Chiquitito
(The little one)

Vamonos a dormir --
(Let's go to sleep)

Rio

I've been you before--where?

Vaquero

We have ridden together.

Rio

That's possible. I've ridden with all the scum of the earth. (over and above singer o.s.) Nothing personal, amigo. I'm scum myself. This is money. Take it all over and put it on number thirteen. Pronto! (quickly)

Vaquero

Si!

Singer (o.s.)

--Una poca de gracia
(A little bit of grace)

NO FEET FRAMES DESCRIPTION

REEL 4 PAGE 16*

35B-continued

Singer (o.s. CONT'D.)

Una poca de gracia
(A little bit of grace)
Si chiquitito
(Yes, little one)
Si Manuelito
(Yes little man)
Y otra cosita mas
(One other little thing)
Ay vamonos a la cama
(Let's go to bed)
Vamonos a dormir
(Let's go to sleep)
Si Manuelito
(Yes little man)
El chiquitito
(The little one)
Vamonos a dormir
(Let's go to sleep)
Ola!

Croupier (o.s.)

All right, folks!

747

6

FINISH -

36B

END OF PART FOUR -

HIDE, VAQUERO!

NO	FEET	FRAMES	DESCRIPTION	SECTION "A"
ANSCO				REEL 5 PAGE 1
1A			PART FIVE	
2A			Int. Saloon - MS - Croupier at right beside gambling table - others also grouped around table - Vaquero enters left b.g. and pushes his way forward to roulette wheel - Croupier speaks - Vaquero places bet - speaks - wheel spins around - Croupier Get your bets down. Every number is a winner. Vaquero Number thirteen. Croupier Number thirteen. All right,....	
24	14			
3A			MCS - 2nd and 1st Deputy entering swinging doors at right - CAMERA PANS them left - they stop - look o.s. left - speak and react - others entered - CAMERA PANS the two Deputies to left - they exit left - Vaquero, Croupier and others gathered around roulette wheel, entered - Vaquero speaks and reacts as he wins - Croupier (o.s.) ladies and gentlemen, no more bets. 2nd Deputy There he is. 1st Deputy We'll stick around a minute and see if he's alone. Croupier (o.s.) Number thirteen, (in scene) black -- the winner. Vaquero Ay! Chihushua! (Holy smoke!)	
43	4			
4A			MS - Vaquero at center - others grouped around him - Croupier leans into scene from right and places money in front of Vaquero - latter removes his hat and puts money into it - Croupier exits right - CAMERA PANS Vaquero left to Rio who is entered, standing beside bar - others entered, seated and standing around saloon - Vaquero Rio! Ganamos! (We won!) Ganamos, Rio! There it is.	
62	1			
5A			CS - Rio and Vaquero - they speak and react - 2nd and 1st Deputy enter right - Rio reacts and drinks - starts to right, followed by 1st and 2nd Deputy -	

5A-Continued:

Thirteen. Vaquero

Rio
Now, amigo, I'll bet you something. I'll bet you all this money that I can shoot a cigarette out of your mouth at ten paces - without killing you.

Vaquero
How can I win?

Rio
If I win, you won't have any money to worry about. If I miss you won't have any further need of money or worry of any kind. What could be better than that?

1st Deputy
Rio, the Sheriff wants to see you.

Rio
You'll excuse me, amigo?

Vaquero
Con mucho gusto. (With pleasure.)

Rio
Keep it.

Vaquero
Gracias. (Thank you.)

LAP DISSOLVE TO:

6A

Int. Sheriff's Office - CS - Gun lying on desk - Sheriff's hand enters left and picks up gun - CAMERA PANS up and left, entering Sheriff handing gun to Rio as both are entered - 1st and 2nd Deputy entered at b.g. - they speak and react - the two Deputies exit right - Rio sits on edge of desk at right -

Sheriff (o.s.)
Here, keep your (in scene) gun. You boys wait outside.

1st Deputy
Right.

Sheriff
You've been getting around the town a little lately haven't you?

Rio
A little.

Sheriff
Thought you were working for Cameron.

Rio
You can think almost anything you want.

146 3

7A

CS - Sheriff at left - Camera Shooting past Rio at right f.g. - they speak and react -

Sheriff
I can also do almost anything I want. Like....

NO FEET FRAMES DESCRIPTION REEL 5 PAGE 3

7A-Continued:

Sheriff (cont'd.)

160 12

...putting you in the jug or even like taking your hardware away from you and turning you loose. What would you be in this town....

8A

CS - Rio at right - Camera Shooting past Sheriff at left f.g. -

Sheriff

....without your gun?

Rio

Just another funeral nobody went to.

Sheriff

169 4

That's right.

9A

MS - Sheriff pacing at left - Rio sitting at right -

Sheriff

But I haven't fooled with you, Rio, because you've been working for Cameron. Because the word's been around that you've gone straight and that's the way it's looked up till now. Now, you're gambling and drinking it up. I thought I'd ask you why.

Rio

All right, you've asked me.

Sheriff

I didn't think too much of the idea myself. But I thought if you had gone straight I could work with ya. This army man who's come down here is a man who means business.

207 6

10A

MCS - Rio seated at right - Camera Shooting past Sheriff at left f.g. -

Sheriff

He's gonna clean up the country and it can stand it.

Rio

212 15

So?

11A

MCS - Sheriff at left - Camera Shooting past Rio at right f.g. -

Sheriff

So, you could have taken us to Esqueda. You could have led us to his hideout.

220 0

12A

MCS - Rio at right - Camera Shooting past Sheriff at left f.g. -

Sheriff

That was my idea.

225 12

NO	FEET	FRAMES	DESCRIPTION	REEL 5 PAGE 4
13A			MCS - Sheriff at left - Camera Shooting past Rio at right f.g. - Sheriff	
	229	14	I guess I must be slipping, eh?	
14A			MCS - Rio at right - Camera Shooting past Sheriff at left f.g. - Rio	
	233	13	You must be.	
15A			MCS - Sheriff at left - Camera Shooting past Rio at right f.g. - Sheriff	
	242	2	All right. That was it. Now you can go back and get drunk.	
16A			MCS - Sheriff standing at left - Rio rises from edge of table at right and goes to b.g. - puts gun in holster - CAMERA PANS him to door at right - CAMERA TRUCKS in as Sheriff moves toward him and speaks - Rio exits door - Sheriff puts cigar in his mouth - Sheriff I'll give you about twelve hours because I need that much sleep. Then you better be out of town. Rio What if I don't make it? Sheriff Why, then you'll belong to me. Then I'm gonna get as disgusted with the law as you are and I'm gonna bring you in and hang you for nothing. Like I just said, I'm slipping.	
			LAP DISSOLVE TO:	
17A			Ext. Church - MS - Rio moving to left - CAMERA PANS and TRUCKS back to left - he pauses and looks up o.s. - Father Antonio enters from door of house at b.g. - he speaks - comes forward to Rio - CAMERA TRUCKS back to left as they walk forward - stop at MCS - Father Antonio A good place to look - the sky - isn't it? Rio The best, Padre. Father Antonio Walk with me --- I'm going to ask you some questions. You left Cameron?	

NO	FEET	FRAMES	DESCRIPTION	REEL 5	PAGE 5
17A-Continued:			Rio		
			Yes.		
			Father Antonio		
			Back to Esqueda?		
			Rio		
			I never go back to anywhere, padre.		
			Father Antonio		
			Rio, did you ever laugh at me?		
			Rio		
			No.		
			Father Antonio		
320	1		Then I'm going to give you a chance now.		
18A			CS - Father Antonio at left - Camera Shooting past Rio at right f.g. -		
			Father Antonio		
326	13		I've been praying for you. I've been praying you'd stay with Cameron.		
19A			CS - Rio at right - Camera Shooting past Father Antonio at left f.g. -		
			Rio		
			Why?		
			Father Antonio		
			He's a good man. Isn't he?		
			Rio		
335	5		Yes.		
20A			CS - Father Antonio at left - Camera Shooting past Rio at right f.g. -		
			Father Antonio		
339	4		Then it wasn't Cameron you left?		
21A			CS - Rio at right - Camera Shooting past Father Antonio at left f.g. -		
			Rio		
345	9		No, padre, it wasn't.		
22A			CS - Father Antonio at left - Camera Shooting past Rio at right f.g. -		
			Father Antonio		
355	11		You had a good man in Cameron. And I was praying because I thought he had a good man in you, too.		
23A			CS - Rio at right - Camera Shooting past Father Antonio at left f.g. -		
			Rio		
367	13		I'll tell you something, Padre -- God has a good man in you.		

NO	FEET	FRAMES	DESCRIPTION	REEL 5 PAGE 6
24A			CS - Father Antonio at left - Camera Shooting past Rio at right f.g. - he has his hand on Father Antonio's shoulder - they react - Rio exits left -	
	370	13		
25A			MS - Rio moving to left - Father Antonio standing at right - he looks after Rio as latter exits left - turns and starts to b.g. -	

IAP DISSOLVE TO:

26A			Ext. Esqueda's Hideout - LS - Vaquero riding to left at b.g. - CAMERA PANS left - other men seen moving about on foot - Vaquero rides through open gate into fenced area at right - CAMERA PANS right - he dismounts beside fence - calls out and starts through another gate as man standing beside it, opens it for him - CAMERA PANS him right - he runs past group of men seated and standing around yard - he exits right b.g. -	
-----	--	--	---	--

Vaquero

403 6

Esqueda! Esqueda! Esqueda!

27A			Ext. Esqueda's Hut - MLS - Esqueda, Barton and other men seated around porch of hut - they react - CAMERA TRUCKS back to left as Esqueda runs forward to stairway at left - Vaquero enters stairway - others exited - Barton re-enters right - they speak and react - Esqueda throws cigarette down o.s. - moves toward Barton -	
-----	--	--	--	--

Vaquero (o.s.)

Esqueda!

Esqueda

All right, all right, did you ride like this just to call out my name?

Vaquero

I've seen him!

Esqueda

Who?

Vaquero

Rio. In Brownsville!

Esqueda

Is a miracle?

Vaquero

He was in the Rio Grande Saloon -- alone. Throwing his money on the wheel -

Esqueda

429 12

You hear that?

NO	FEET	FRAMES	DESCRIPTION	REEL 5 PAGE 7
28A			CS - Esqueda and Barton - they speak and react - Esqueda starts to exit right - Esqueda He's coming back to me! He does not come at once because he is such a proud one! Barton Se? Esqueda So -- I wanna go to him!	
29A	439	6	MS - Esqueda running to right - Vaquero and Barton at f.g. - CAMERA PANS right, past Vaquero as Barton follows Esqueda to b.g. - they speak and react - other men entered - Esqueda starts up steps of hut - stops - Vaquero re-enters left - Barton You're a crazed man, Jose. You can't go to Brownsville! Esqueda You're telling me where I cannot go! Barton I'm telling you they'll be waiting there for you with a knot in the rope. There's a new officer that's takin' over the Gringo army....	
30A	453	4	MCS - Barton and Esqueda - other men seen at left b.g. and right f.g. - Esqueda speaks and exits into hut - all but Barton cheer and adlib - Barton exits into hut - Barton and he'd rather hang you than die a Christian! Esqueda Do you hear that? Barton is saying I cannot go to Brownsville. My friends, I'm not only going to this town of the gringos, I'm gonna take it! I'm gonna take it! I'm gonna give it to you! The money, the wine and the women!	
31A	476	1	Int. Hut - MLS - Esqueda at b.g., laughing - he puts gunbelt around his waist and comes forward - Barton enters left - they speak and react - Esqueda exits right f.g. - Barton steps forward and reacts - Barton This new officer, Jose -- what about him? Esqueda Huh! Oh. We will arrange for him to die like a Christian. Get them all, Barton. Every thief and cutthroat from here to the Pecos, (out of scene) Go on!	

NO	FEET	FRAMES	DESCRIPTION	REEL 5 PAGE 8
32A	517	10	Ext. Rendezvous - MLS - Group of mounted bandits riding to right - they scream and adlib - CAMERA PANS them right -	
33A	525	6	MLS - Group of bandits riding forward from b.g. - they scream and adlib - some exit left f.g. - Adlibs Yahoo! Yahoo!	
34A	533	13	MLS - Mounted bandits riding to right - some exit right -	
35A	542	12	LS - Mounted bandits riding forward from b.g. - they scream and adlib - some exit right f.g. -	
36A	546	11	MCS - Esqueda mounted on horse, looking o.s. to right - laughs - other mounted bandits seen at b.g. -	
37A	555	4	MLS - Bandits riding forward from b.g. - others enter left f.g. and ride toward them - all ride to left -	
38A	623	3	ELS - Bandits riding to left - CAMERA PANS left as they ride forward - others enter left and right - they scream and adlib - others entered - Adlibs Yahoo! Yahoo! Ho!	
39A	653	5	MCS - Esqueda mounted on horse - laughs - drinks from water canteen - he shouts - throws canteen to b.g. - rides o.s. right - others seen at b.g. exited as CAMERA PANS right - Barton and Vincente entered, also mounted - they speak and react - exit right - Esqueda Somos o no somos? (Are we or aren't we?) Vincente What is the matter with him? Barton He's gone crazy. If there was one fish Esqueda wanted, he'd capture the sea. Vincente So we're going fishing? Barton Well, we may capture something, too.	
40A			MLS - Group of mounted bandits - Esqueda rides in from left, followed by Barton and Vincente - he speaks - fires gun into air - all cheer and adlib - Esqueda exits o.s. right f.g. with others..	

NO FEET FRAMES DESCRIPTION

REEL 5 PAGE 9

404-Continued:

....following -

Esqueda

Ahora, muchachos. A ver que tou hombres son.

Ahora, siganme, y no los --

(Now, boys, let's see what kind of men you are.

Now, follow me --)

Adlibs

674 12

Viva Mexico! (Long live Mexico!)

41A

ELS - Esqueda leading group of bandits to right -
Camera Shooting down on them - CAMERA PANS right -
Esqueda re-entered - he rides to right b.g. with
others following -

711 2

FINISH - SECTION "4"

NO	FEET	FRAMES	DESCRIPTION	SECTION "B"
ANSCO				REEL 5 PAGE 10
1B	19	14	Ext. Hilly Territory - LS - Esqueda riding forward, leading army of bandits - Pete, Vincente, Barton, and others seen - they exit right -	
2B			MLS - Esqueda rides forward leading bandits - CAMERA TRUCKS back ahead of him - they yell and adlib indistinctly -	
LAP DISSOLVE TO:				
3B	58	11	Ext. Brownsville - MLS - People in street exit left and right as Esqueda and army of bandits enter center b.g. and ride forward, firing guns - CAMERA PANS right with Esqueda - he exits right -	
4B	66	11	MS - Sheriff and First Deputy and Second Deputy enter doorway and step forward - Sheriff speaks - First and Second Deputys move toward b.g. - Sheriff Out the back way! Get to the army post! You try too!	
5B	76	8	MLS - Members of Esqueda's gang ride forward in street on horseback - CAMERA PANS right as one bandit picks up a woman and carries her out of scene at right on his horse - she screams -	
6B	85	6	MLS - People in streets exit left and right - members of Esqueda's gang ride forward from b.g., firing guns -	
7B	96	2	LS - Townspeople exit left as Esqueda and gang ride forward from b.g. - other members of gang ride into scene from left and right - meet other group - they fire guns and yell -	
8B	101	2	MLS - Bandits riding toward b.g. to meet other group riding toward f.g. -	
9B	104	5	MCS - Sheriff steps forward, looking to the left - CAMERA PANS left slightly -	
10B	108	11	MLS - Gang of bandits in center of street on horseback - they fire guns -	
11B			MLS - Sheriff standing outside office - Esqueda, Barton, Vincente, Pete, and other bandits move toward him on horseback - Esqueda speaks with Sheriff -	

NO	FEET	FRAMES	DESCRIPTION	REEL 5 PAGE 11
11B--continued			Esqueda In the name of the law, Sheriff, I am taking this town.	
			Sheriff	
	115	9	What law?	
12B			MS - Esqueda speaks and takes bullet from his belt - Pete and Barton at left and right of him & other bandits at b.g. on horseback - Camera shooting past Sheriff standing at right f.g. -	
			Esqueda	
	121	9	The law of the bullet. Do you think that does not make the law?	
13B			MS - Sheriff - Camera shooting past Esqueda on horseback at left f.g. - he replaces bullet - they speak -	
			Sheriff	
			No. Never.	
			Esqueda	
			Then we disagree.	
			Sheriff	
	128	5	We do.	
14B			MCS - Esqueda speaks - bandits behind him on horseback -	
			Esqueda	
	132	0	And you force me to prove my argument.	
15B			MCS - Sheriff speaks - reaches for his gun in holster -	
			Sheriff	
	133	14	Go ahead.	
16B			MCS - Esqueda draws his gun and fires to f.g. -	
	135	10	bandits at b.g. -	
17B			MCS - Sheriff falls - CAMERA PANS down - PANS down to the right as he slumps over on boardwalk -	
	146	12	tries to raise himself -	
18B			MS - Esqueda speaks - CAMERA PANS down to the right as Barton dismounts - draws his gun and steps forward - fires pistol down to right f.g. -	
			Pete seen at left - Vincente at right - other bandits at b.g. -	
			Esqueda	
	160	1	Barton!	

NO	FEET	FRAMES	DESCRIPTION	REEL 5 PAGE 12
19B			MCS - Esqueda - he yells - Pete and others seen at b.g. -	
	168	1	Esqueda Now I am the law! Jose Esqueda!	
20B			MS - Esqueda on horseback - he shouts - other bandits adlib - Vincente, Barton, and Pete are seen - they all ride toward b.g. -	
	176	2	Esqueda (Let's go! (Adlibs (Viva, Esqueda! (Live, Esqueda!) (Viva! Viva!	
21B			MLS - Esqueda, Vincente, Barton, Pete, and members of bandit gang ride forward to bank at corner - they dismount - lettering on sign reads:	
	188	13	RANCHERS BANK	
22B			Int. Bank - MS - Barton, Esqueda, Pete, Vincente, and other bandits enter doorway at right b.g. - they hold guns - people back away from door - CAMERA PANS Bandits left as they adlib indistinctly in Spanish - TRUCKS back as Esqueda comes forward to table - Barton writes out slip for him as he exits left - Esqueda re-enters - Barton hands him slip - Esqueda moves toward Clerk behind counter at b.g. -	
	212	11	Esqueda (over and above indistinct adlibbing of others) Pedro, adentro! Cierra aqui la puerta! (Pedro, inside! Close the door here!) Un cheque - para todo! (A check - for everything!) Adlibs Otro lado! (Other side!) Otro lado! Andale, la gente! (Hurry, you people!) Esqueda (adlibs) No le tire a la gente! No le tire a la gente! (Don't shoot the people! Don't shoot the people!) Who's the cashier? Clerk I am, Esqueda Here,	
23B			MS - Esqueda tosses pad to Clerk behind counter - they speak - Esqueda laughs and takes box from counter - hands it to Vincente who enters right f.g., then exits - Esqueda tosses money bag out left - Barton enters left and signs slip -	

NO FEET FRAMES DESCRIPTION

REEL 5 PAGE 13

23B-continued

PANS Esqueda right toward door - other bandits entered and exited - Old Woman near door speaks - Barton re-enters left - bandit tosses money bag to Esqueda - he hands it to Old Woman - steps forward - exits right - others start to follow -

Clerk

This is a withdrawal slip.

Esqueda

That is correct.

Clerk

For all the money in the bank.

Esqueda

Correct again. Cuate, toma. Toma. Toma, Pedro. (Pal, here, take it. Take it. Take it, Pedro.)

Clerk

You forgot to sign it, sir.

Esqueda

Oh. Barton. Sign for me. Uh-huh.

Old Woman

Thief! Robber!

Esqueda

Senora, how much money did you have in this bank?

Old Woman

Three hundred and six dollars, but it isn't mine. It belonged to the fund for the new school, and I'm the treasurer. I'm responsible.

Esqueda

Pedro, la bolsa. (Pedro, the bag.) Senora, my compliments. Barton, education is a magnificent thing. Had someone done this once for you banditos, you would not be as you are.

LAP DISSOLVE TO:

24B

Int. Bar - MCS - Mirror behind bar - lettering reads:

VIVA

ESQUEDA

reflections of Esqueda and other bandits seen - Esqueda laughs - CAMERA PANS left entering him at bar - he speaks with Bartender - slaps him on the shoulder - laughs - takes money bag from bandit and places it on counter - CAMERA PANS and TRUCKS in to the left behind Esqueda as he moves toward b.g. - bandits move to bar - Esqueda grabs girl and stands near roulette wheel - speaks with Dealer - PANS Esqueda and girl left - bandit tosses bag to him - Esqueda places two money bags on table - bandit removes ball from wheel - Esqueda stops wheel - picks up chips and tosses them around - PANS him right - he grabs....

CONTINUED

REEL 5 PAGE 13

24B-continued

....another girl, then moves quickly to Barton, pushing girl aside - they speak - Esqueda pushes Barton against the bar - PANS right - Vincente Pete, and others at b.g. - people at bar exit left - TRUCKS back to the right slightly as Esqueda moves to Barton - grabs bandit standing at bar and pushes him toward b.g. - those at b.g. move through doorway as the remainder of bandits in the room file out after them - Esqueda pushes and kicks a few, causing them to hurry - comes forward to Barton - PANS him right as he drinks from bottle which he picks up from bar - Barton starts toward b.g. -

Esqueda (o.s.)

Did you write that?

Bartender

Yes, General.

Esqueda

Then you are with me.

Bartender

With the strength, General. I'm always with the strength.

Esqueda

General -- Here. Here. Drink up everybody! Todo el mundo tomen! (Everybody drink!) Lo que quieran! (Whatever you wish!) This game, it is honest?

Dealer

It has been.

Esqueda

Does it have a limit?

Dealer

Make it easy on yourself.

Esqueda

Thirteen, black! Do we need that ball?

Dealer

My mistake. Thirteen - black and odd.

Esqueda

Here, everybody! Here. Tomen lo que ganan!

Did you find him? (Take what you've won!)

Barton

We looked for him every place he could be. No Rio.

Esqueda

Then get men who have eyes and find him! If he has gone back, if he has betrayed me again, Barton, I will find him and kill him! I will kill Cameron too! And that woman!

Barton

And we'll all be killed if we don't leave this town! Now!

NO FEET FRAMES DESCRIPTION

REEL 5 PAGE 15

24B-continued

Esqueda

What are you looking at? Get out! Get out,
everybody! Back out! Get out! Find him, Barton!
Find Rio!

LAP DISSOLVE TO:

25B

Int. Cameron's House - MCS - Cordelia standing,
looking out window at right - CAMERA PANS her
left to Cameron leaning against staircase - they
speak - she paces toward b.g. - comes forward -
Cameron exits right - PANS and TRUCKS in to the
right as Cordelia crosses to him looking out window-
she stands in front of him - he starts to turn
from her -

Cameron (o.s.)

I don't understand it. (in scene) You just don't
capture a whole town. Esqueda's not that much
of a fool. And why did you have to go to him?
Why did you have to put your life in his hands?

Cordelia

Because I thought it might help.

Cameron

And he laughed at you and let you go. Well, why?
Why did he let you go?

Cordelia

Because of Rio. Because Rio still belongs to him
and not to you. Can't you see what a game he was
playing? They were both playing?

Cameron

Doesn't make sense.

Cordelia

Doesn't make sense to you because you can only
see your own ambition.

Cameron

Why did Rio leave?

Cordelia

Because I sent him. Cam. Cam, can't we go away?
Can't we go back? I know how you feel. You hate
to run away, but it doesn't mean that much. Cam,
we must go away.

530 8

26B

MLS - Cameron comes forward from b.g. - CAMERA
PANS left and right - he stops in f.g. at CS and
speaks - takes holster with gun down from wall at
right - PANS down to the right as takes hat and
exits through doorway at right - Cordelia remains
standing at b.g. - she looks out window - door in
f.g. swings open, exiting her -

Cameron

There's a lot of things we must do.

LAP DISSOLVE TO:

REEL 5 PAGE 15

NO	FEET	FRAMES	DESCRIPTION	REEL 5 PAGE 16*
27B			Ext. Army Grounds - Day - LS - Grounds - soldiers ride to left at b.g. - bugle is heard o.s. - horses seen in f.g. -	LAP DISSOLVE TO:
28B			Int. Sheridan's Headquarters - MS - Sheridan steps forward - Second Deputy rises from chair at right f.g. - speaks with Sheridan - latter turns to Orderly standing behind him - Sheridan Well, you wanted to see me? Second Deputy Jose Esqueda's in Brownsville, sir. Sheridan And do you think that requires the United States Army? Second Deputy Well, it'll require something, sir, because he has an army himself, and he's taken the town. Sheridan Well, let's see if we can get it back.	LAP DISSOLVE TO:
29B			Ext. Grounds - MLS - Soldiers riding toward b.g. and crossing right on horseback - CAMERA PANS right - bugle heard being blown -	
	595	10	FINISH	
30B			END OF PART FIVE	

RIDE, VAQUERO!

NO FEET
ANSCO

FRAMES

DESCRIPTION

REEL 6 PAGE 1

1

PART SIX

2

Ext. Fort - MLS - Soldiers on horseback ride out of fort, moving toward b.g. - bugle heard o.s. -

LAP DISSOLVE TO:

3

Ext. River - LS - Soldiers riding forward through river - CAMERA PANS right - bugle is blown by soldier -

LAP DISSOLVE TO:

4

Int. Rio Grande Saloon - CS - Esqueda's bare feet propped up on bar - CAMERA TRUCKS back entering him seated behind bar - he drinks from bottle - Valera entered at left f.g. - Barton at right f.g. - they speak - Valera drinks from Esqueda's bottle - CAMERA TRUCKS in exiting men in f.g. - Esqueda draws his gun and shoots Valera who is o.s. - TRUCKS back as Esqueda rises - knocks bottle out of scene right - Barton re-entered at right f.g. - Esqueda picks up another bottle - sits in chair - Barton reacts - PANS down to the left as Barton exits left - Valera re-entered lying on the floor -

Valera (o.s.)

I'll tell you something about this army (in scene) officer. He is no man to make jokes about. I fought against him once, and the notion don't appeal to me twice.

Esqueda

Then get a bottle and get some courage.

Valera

I'll take a swig of yours. Listen, Esqueda, you've taken the town and looted it. We've had our party. But with the army coming, it's going to be too hard to handle. (o.s.) What do you want --

Esqueda

No man drinks out of my bottle! Any news about Rio?

Barton

No.

Esqueda

You'd better find him, Barton.

LAP DISSOLVE TO:

NO FEET FRAMES DESCRIPTION

REEL 6 PAGE 2

5

Int. Church Sacristy - MCS - Father Antonio comes forward through doorway - CAMERA TRUCKS back ahead of him - Rio entered standing at b.g. - Father Antonio places vestments on table at left - speaks with Rio - TRUCKS in as he moves to doorway at b.g. - pauses and looks at Rio - Rio turns to him - then exits right f.g. - Father Antonio moves into church at b.g. - kneels and crosses himself -

Father Antonio

He's looking for you, Rio. He's taken everything that isn't nailed down, but still he doesn't leave, even though he knows the army's on the way. It's as though he won't leave without finding you.

Rio

Yes.

Father Antonio

Why, Rio?

Rio

He loves me, Padre, like a brother. It was his mother who found me and raised me. It was she who named me Rio. I was like another son. Jose always thought of me like that. Like a brother. We slept in the same bed, rode the same horse, shot the same gun. Never did we fight each other. Never. Until tonight.

Father Antonio

Tonight?

Rio

Tonight, Padre, one of us will kill the other.

Father Antonio

"Thou shalt not kill." I know he's a fearful man, and he's done a terrible thing. He'll go on burning and murdering.

Rio

No, Padre, he'll go nowhere. He's made all of his journeys except one. You understand, Padre, this is not for myself. You understand this? It would be good if - if she also knew.

Father Antonio

She will.

Rio

Strange, Padre, how the most valuable thing in the world is always the cheapest. Life.

Father Antonio

That is only when there is no love in it. It's the way to life, and to God, and there is no other way.

Rio

Well, then it's a good night for life, Padre. Keeps you and loses me. Adios.

NO	FEET	FRAMES	DESCRIPTION	REEL 6 PAGE 3
6			Int. Saloon - CS - Esqueda's hand pushes bullet into spinning roulette wheel - CAMERA TRUCKS back entering him - Editor and Bandit standing at b.g. - Esqueda picks up newspaper - tosses it in front of Editor - they speak - Esqueda continues to play roulette wheel with bullet - rushes suddenly to Editor - Bandit pushes Editor out of scene at right, exiting behind him - Esqueda tosses newspaper aside - plays roulette wheel - Cameron enters doorway at center b.g. - Esqueda reacts - Esqueda This - what is this you have written about me? Editor It says you've captured the town to sack and rob it. That never in the history of the Territory has such a brash and scandalous thing occurred. And that your head's become too big for a cheap bandit's sombrero! Esqueda Senor Editor, the history of men will always be written in both blood and ink. You have written mine in ink. I will not flatter you by writing yours in blood. Take him away, Pancho, so he may add this favor to my legend. Print that in your history, senor. You wish to see me, senor?	
	373	9		
7			MCS - Cameron speaks - starts to draw his gun - Cameron Just to kill you.	
	376	9		
8			MCS - Esqueda draws his gun and fires it to the right -	
	378	3		
9			MCS - Cameron - his gun is shot out of his hand - it drops to the floor -	
	381	12		
10			MLS - Cameron at b.g., holding his hand - Esqueda at left, holding gun - he moves toward Cameron and speaks - Esqueda Don't draw that gun!	
	386	8		
11			Ext. Street - MLS - Conrado, Vincente, and other bandits run forward to Barton standing at hitching post - they speak - group of bandits ride through scene at b.g. left to right - Rider enters left on horseback and speaks - continues to the right - Barton Stay out, stay out! He's going crazy! Rider The soldiers are coming! The soldiers!	

NO	FEET	FRAMES	DESCRIPTION	REEL 6 PAGE 4
11-continued	404	2	Barton Vamonos! (Get going!) Get out now!	
12			MCS - Barton, Vincente, Conrado, and other bandits - they speak - run toward b.g. - other bandits seen running and riding horses toward b.g. - CAMERA PANS right slightly - Barton exits left - Conrado We could give 'em a fight! Barton What for? For this crazy man? We stay in town, we'll get whole U. S. Army on us! Now get out! Go on!	
13	424	14		
	454	8	MS - Barton enters right, moving toward horse at hitching post - Rio enters center b.g. behind pillar - riders seen exiting right at b.g. - Rio and Barton duck back behind pillars - CAMERA TRUCKS in as Barton draws his gun - Rio reappears, then again ducks back behind pillar - Barton looks out from behind pillar - gunshot is heard - Barton falls to the ground - Rio re-enters as he steps forward - CAMERA PANS left slightly - he glances down at Barton who is o.s. - exits right -	
14			Int. Saloon - MS - Esqueda and Cameron - Esqueda speaks and picks up gun from floor - holds his own gun on Cameron who crosses left, Esqueda moving with him - latter sits on edge of chair - shoots Cameron in the arm - he starts to laugh - Esqueda Over there. I could kill you with one bullet, senior. But that is too easy. I have waited for you too long. So I'm going to kill you one bullet at a time.	
	488	1		
15	492	5	MCS - Esqueda laughing -	
16	496	6	MCS - Cameron straightens - wound seen in his right arm - he reacts - Esqueda laughs o.s. -	
17			MS - Cameron charges forward - is shot in the leg by Esqueda - Camera shooting past latter at right f.g. - CAMERA PANS down to the left as Cameron falls to the floor - PANS up slightly re-entering Esqueda as he stands near Cameron - he shoots Cameron in the foot after he speaks - laughs again - Cameron lies motionless on the floor - Esqueda kneels beside him - Rio enters doorway at center b.g. - he speaks -	

NO	FEET	FRAMES	DESCRIPTION	REEL 6 PAGE 5
17-continued			Esqueda I want to see you crawl, senor. Will you crawl for me a little? Two more bullets, senor. Where would you like the next one? I asked you a question, senor. Where would you like the next one? Rio	
	527	15	Jose.	
18			MS - Rio holds gun - speaks - Rio	
	532	2	You better save one for me.	
19			MS - Esqueda kneeling beside Cameron - he speaks - CAMERA PANS up to the left as he rises - holds gun in each hand - Esqueda	
	538	13	Rio! I looked everywhere for you, Rio.	
20	541	14	MS - Rio holding gun at his side -	
21			MCS - Esqueda - he speaks - moves to bar - CAMERA PANS left slightly - Esqueda	
	548	7	Now you come looking for me?	
22			MIS - Rio standing at b.g. - Esqueda at right, leaning against bar - each holds pistol at his side - Cameron seen lying on floor - CAMERA BOOMS in as Rio moves toward Esqueda - he stops - Esqueda speaks - Esqueda	
	573	4	Have you also come to kill me? Why, Rio?	
23			MCS - Rio holding gun - Esqueda (c.s.)	
	576	11	Why?	
24			MCS - Esqueda looking to the left - he speaks - places both guns on the bar and turns to f.g. - picks up a bottle from the bar - Esqueda	
	592	8	Did we not always stand together like brothers? Since the very deathbed of our mother, Maria Ybarra Esqueda? What other mother did you ever know?	
25			MCS - Rio holding gun - he lowers it to his side and speaks - Rio	
	597	9	None.	

NO	FEET	FRAMES	DESCRIPTION	REEL 6 PAGE 6
26			MCU - Esqueda drinking from bottle - he lowers bottle and speaks - Esqueda I have wept and I swore to her that always I would look after you - as a brother. You would not shoot me, Rio, if she was standing here.	
	610	12		
27			MCU - Rio speaks - Rio She would shoot you herself.	
	616	2		
28			MS - Rio standing at left - Esqueda standing at right, with his back to Rio - he picks up a pistol from the bar and throws it through mirror at b.g. - then he throws the second pistol through the mirror - slides bullet down counter to Rio - latter picks it up and looks at it - CAMERA TRUCKS in as Esqueda turns his back to Rio - takes gun from inside his shirt - lettering on mirror at b.g. read: VIVA ESQUEDA Esqueda I will not do it! I cannot do it! I -- Here. You do not wish to kill me for what I am! Or for what I have done! But because of a woman! I will die of many things perhaps, but not because of a woman.	
	657	2		
29			MCS - Esqueda spins and shoots Rio who is standing a few paces behind him, looking at bullet - Rio returns the fire - Esqueda falls to the floor - Rio staggers forward, then falls to the floor - CAMERA PANS down slightly -	
	671	10		
30			Ext. Street - MLS - Soldiers riding forward - CAMERA PANS right as they move toward b.g. -	
	682	2		
31			Int. Saloon - MS - Cameron rolls over - CAMERA PANS up as he struggles to his feet - sound of horses' hoofs heard o.s. - Cameron starts to the right -	
	704	2		
32			Ext. Balcony - MLS - Soldiers riding forward in street - they stop on command - line up facing right - Soldier Troops halt! Towards left, ho!	
	720	4		

NO	FEET	FRAMES	DESCRIPTION	REEL 6 PAGE 7
33			Int. Saloon - MCS - Cameron standing, leaning on bar - Cordelia, Father Antonio, and Soldier enter doorway at b.g. and come forward - they speak - Soldier exits through doorway - Father Antonio exits left f.g. - Cordelia looks to f.g. and reacts- Cordelia Cam! Cameron I'll be all right. Father Antonio	
	739	3	Get a doctor.	
34			MCS - Father Antonio kneels into scene at left - kisses stole and places it around his neck - picks up bullet from o.s. and hands it to Cordelia who comes forward from b.g. - CAMERA TRUCKS in exiting Father Antonio as Cordelia moves to Cameron - they speak - she places bullet on the bar - they put their arms around each other and move toward b.g. - Cordelia Cam, is there anything I can do to make you forgive me? Cameron I can forgive anything that you can forget. Cordelia Let me take you home. Father Antonio (o.s.) In nomine Patris et Filii. (In the name of the Father.)	
	808	9		
35			CS - Father Antonio kneeling, speaking prayer as he looks at Bible - Cordelia and Cameron seen exiting through doorway at right b.g. - Father Antonio makes Sign of the Cross - Father Antonio Ego, facultate mihi ab Apostolica Sede tributa, indulgentiam plenariam et remissionem omnium peccatorum tibi concedo. In nomine Patris, et Filii, et Spiritus Sancti. Amen. (I, through the faculty given to me from the Apostolic Sea, grant to you a plenary indulgence and remission of all sins. In the name of the Father, the Son, and the Holy Ghost. Amen.)	
	830	3		FADE OUT:
36			FADE IN - LS - Open country - hills seen at b.g. - this b.g. remains throughout the following scenes - the following Titles are Superimposed:	

NO FEET FRAMES DESCRIPTION

REEL 6 PAGE 8*

36-continued

RIDE, VAQUERO!
THE END
(Trademark)
Made in Hollywood, U.S.A.
By
Metro-Goldwyn-Mayer

LAP DISSOLVE TO:

37

Cast

Rio.....ROBERT TAYLOR
Cordelia Cameron.....AVA GARDNER
King Cameron.....HOWARD KEEL
Jose Esqueda.....ANTHONY QUINN
Father Antonio.....KURT KASZAR
Sheriff Parker.....TED de CORSIA
Singer.....CHARLITA

LAP DISSOLVE TO:

38

Barton.....JACK ELAM
Adam Smith.....WALTER BALDWIN
Vincente.....JOE DOMINGUEZ
Pete.....FRANK McGRATH
Vaquero.....CHARLES STEVENS
Deputy.....REX LEASE
Deputy.....TOM GREENWAY

FADE OUT:

881 10 FINISH

RIDE, VAQUERO!

PAGE 1*

(Music in Reels)

REEL 1		
1. MAIN TITLE	comp/arr	BRONISLAU KAPER, ASCAP
2. ESQUEDA - THE LEADER	KAPER	
3. RIO	"	
REEL 2		
4. SYMPTOMS	KAPER	
5. LA ABANDONADA	arr. KAPER	
REEL 3		
6. EL CAFE	arr. KAPER	
7. DETERMINED	KAPER	
8. THE MEETING	"	
REEL 4		
9. ALERTED	KAPER	
10. "	"	
11. ATTACK	"	
REEL 5		
12. THE CHASE	KAPER	
13. DELLA WORRIES	"	
14. HORSE DRIVE	"	
REEL 6		
15. GETTING EVEN	KAPER	
16. DISTRUST	"	
17. C. D.	"	
REEL 7		
18. ROPING	KAPER	
19. LA ABANDONADA	arr. KAPER	
20. EL CURRIPITI	"	
21. LA ABANDONADA	"	
22. EL CURRIPITI	"	
23. PASSION	KAPER	
REEL 8		
24. THE SILVER BULLET	KAPER	
25. LA MANTA	arr. KAPER	
REEL 9		
26. MARACUMBE	UNKNOWN	
27. PRESENTIMENT	KAPER	
28. ESQUEDA'S ARMY	"	
REEL 10		
29. THE INVADER	KAPER	
30. SUSPICION	"	
31. TRUMPET CALLS		
REEL 11		
32. TRUMPET CALLS		
33. PRESENTIMENT	KAPER	
34. FINALE	"	