

"THE MISSOURI BREAKS"

COMBINED CONTINUITY
ON
"THE MISSOURI BREAKS"

Color by DE LUXE (R)

Starring

MARLON BRANDO
JACK NICHOLSON

Co-Starring

RANDY QUAID
FREDERIC FORREST
HARRY DEAN STANTON
JOHN McLIAM
JOHN RYAN
SAM GILMAN

And Introducing

KATHLEEN LLOYD

Motion Picture Code Rating "PG"

United Artists
A Transamerica Company

Presented by: ELLIOTT KASTNER
AN ARTHUR PENN FILM
A ROBERT M.SHERMAN PRODUCTION

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Produced by: ELLIOTT KASTNER
and
ROBERT M.SHERMAN

Directed by: ARTHUR PENN

No. of Reels - 13

Exhibition 35MM Reel Footage - 11,346 Ft.
Running Time - 2 Hrs. 6 Min. 4 Sec.

Combined Continuity taken
from three prints by
ARLENE COOPER FILM CONTINUITY SERVICE
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REEL ONE PART A (Small Reel 1)		COMBINED CONTINUITY on "THE MISSOURI BREAKS"		PAGE 1
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SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	FRAMES	TOTAL FOOTAGE
1	START MARK and ACADEMY LEADER.			12-00	12-00
2	BLACK SCREEN...TITLE POPS ON: MT#1				
	United Artists (POPS ON)		MUSIC IN		
	(DESIGN) A Transamerica Company (DISSOLVES IN)				
	FADE OUT:			24-06	36-06
3	FADE IN: EXT. MONTANA - DAY - THE MISSOURI BREAKS - ELS - Past weeds and ripened dandelions fg. at vast grassland bg. as three riders ride forward from extreme bg. MT#2 TITLE POPS ON...SUPERIMPOSED.				
	ELLIOTT KASTNER PRESENTS				
	TITLE DISSOLVES OUT...BG. HOLDS as the three riders continue forward on bg. grassland. MT#3 TITLE POPS ON...SUPERIMPOSED.				
	MARLON BRANDO				
	TITLE DISSOLVES OUT...BG. HOLDS. MT#4 TITLE POPS ON...SUPERIMPOSED.				
	JACK NICHOLSON				
	TITLE DISSOLVES OUT...BG. HOLDS as the three riders continue forward in single line.			44-06	80-12
4	LS - Past ripened dandelions and weeds fg. at the three riders moving forward from bg. on grassland looking like a sea of waves. MT#5 TITLE POPS ON...SUPERIMPOSED.				
	AN ARTHUR PENN FILM				
	TITLE DISSOLVES OUT...BG. HOLDS. MT#6 TITLE POPS ON...SUPERIMPOSED.				
	THE MISSOURI BREAKS				
	TITLE DISSOLVES OUT...BG. HOLDS as three riders continue for- ward. MT#7 TITLE POPS ON...SUPERIMPOSED.				
	A ROBERT M. SHERMAN PRODUCTION				
	TITLE DISSOLVES OUT...BG. HOLDS as riders continue forward.				

(CONTINUED)

4 CONTINUED: MUSIC CONT'D.
MT#8 TITLE POPS ON...SUPERIMPOSED.

CO-STARRING
RANDY QUAID

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#9 TITLE POPS ON...SUPERIMPOSED.

FREDERIC FORREST

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward. HORSE SNORTS
MT#10 TITLE POPS ON...SUPERIMPOSED.

HARRY DEAN STANTON

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#11 TITLE POPS ON...SUPERIMPOSED.

JOHN McLIAM

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#12 TITLE POPS ON...SUPERIMPOSED.

JOHN RYAN

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#13 TITLE POPS ON...SUPERIMPOSED.

SAM GILMAN

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#14 TITLE POPS ON...SUPERIMPOSED.

AND INTRODUCING
KATHLEEN LLOYD

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#15 TITLE POPS ON...SUPERIMPOSED.

PRODUCTION DESIGNER
ALBERT BRENNER

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#16 TITLE POPS ON...SUPERIMPOSED.

COSTUME DESIGNER
PATRICIA NORRIS

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#17 TITLE POPS ON...SUPERIMPOSED.

MUSIC BY
JOHN WILLIAMS

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#18 TITLE POPS ON...SUPERIMPOSED.

ASSOCIATE PRODUCER
MARION ROSENBERG

(CONTINUED)

4 CONTINUED: (2)
(MT#18 CONT'D.)

MUSIC CONT'D.

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TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#19 TITLE POPS ON...SUPERIMPOSED.

FILM EDITORS
JERRY GREENBERG
STEPHEN A. ROTTER AND
DEDE ALLEN

MUSIC DOWN
HORSE SNORTS UP

TITLE DISSOLVES OUT...BG. HOLDS
as three riders continue forward.
MT#20 TITLE POPS ON...SUPERIMPOSED.

DIRECTOR OF PHOTOGRAPHY
MICHAEL BUTLER

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#21 TITLE POPS ON...SUPERIMPOSED.

WRITTEN BY
THOMAS MCGUANE

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#22 TITLE POPS ON...SUPERIMPOSED.

PRODUCED BY
ELLIOTT AND ROBERT M.
KASTNER AND SHERMAN

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.
MT#23 TITLE POPS ON...SUPERIMPOSED.

DIRECTED BY
ARTHUR PENN

TITLE DISSOLVES OUT...BG. HOLDS
as riders continue forward.

MUSIC OUT
HOOFBEATS IN - BG. BREEZE
BRAXTON'S VOICE - First time I

saw this country, it had buffa-
lo grass and blue-joint up to
the stirrups. By the second
year we had eight thousand
Texas half-bred cattle and over
three thousand five hundred
volumes of English literature
in my library.

PETE MARKER'S VOICE - Yeah, we
just cut out the unbranded
stock and divided 'em up even..

(CONTINUED)

4 CONTINUED: (3)

GENERAL BG. OUTDOOR SOUNDS
(HOOFBEATS ETC.)

PETE MARKER'S VOICE CONT'D. - ...

handed between the outfits.

There was no arguing over mavericks like today.

207-01 287-13

5 EXT. MONTANA OPEN COUNTRY -
THE BREAKS - DAY - LS -
ANOTHER ANGLE - CAMERA PULLS
BACK as Braxton, Sandy and
Pete Marker ride horses up
slope - ripened dandelions
and tall grass fg. CAMERA
PANS LEFT with the riders.SANDY - You've got it good today
BRAXTON - Two percent annual loss
then. Now it's seven from rus-
ling alone, not to mention win-
ter kill, calving loss, miring
down in the spring.Braxton and Sandy stop hor-
ses side by side - Pete Marker
stops horse behind them right.

31-10 319-07

6 CS - Sandy fg. as he turns
his head and looks bg. at
Pete Marker. Sandy gives a
half-laugh, turns and looks
left fg. at o.s. Braxton.

PETE MARKER - How many are you?

HALF-LAUGH(SANDY) Hm!
4-06 323-137 MCS - Past side view of Sandy
facing left and looking bg.
left at Braxton. Sandy looks
o.s. left.

PETE MARKER O.S. - Mister Braxton..

4-03 328-00

8 MS - Pete Marker looking fg.

PETE MARKER - ...did you notice
how these guys sew their old
boot...

3-00 331-00

9 MFS - SIDE ANGLE - Sandy on
horse facing fg. - Braxton
bg. by his side on horse
looking right fg. past Sandy.PETE MARKER O.S. - ...tops on the
saddle to hold ammunition?

BRAXTON - Pete, don't pester him...

6-05 337-05

10 CS - Sandy fg. looking right -
Pete Marker bg. below him.BRAXTON - ...if he doesn't want to
be pestered.PETE MARKER - Well...it'd just be
awful nice to know the whole
story.

8-07 345-12

11 MFS - SIDE ANGLE - Sandy and
Braxton on their horses facing
leftBRAXTON - Well...it's beautiful
country.

(CONTINUED)

- 11 CONTINUED: GENERAL OUTDOOR SOUNDS
SANDY - Yes, sir. It sure is.
Braxton looks fg. at Sandy. BRAXTON - You especially feel that
now?
18-15 364-11
- 12 EXT. MONTANA OPEN COUNTRY -
THE BREAKS - DAY - CU - Sandy
looking right fg. o.s. He SANDY (HALF-LAUGH) - Yeah.
looks down o.s. then fg. at
o.s. Braxton. 9-01 373-12
- 13 CU - Braxton looking right fg.
at o.s. Sandy. 2-11 376-07
- 14 CU - Sandy looking left fg.
smiling at o.s. Braxton - he
nods his head and looks o.s.
right. 2-15 379-06
- 15 CU - Braxton looking right fg.
He turns his head left, pulls
reins. 3-10 383-00
- 16 FS - The three as Braxton
rides horse left exiting as
Sandy exits after him and
Pete Marker rides left. 9-02 392-02
- 17 LS - LOW ANGLE - Braxton,
Sandy and Pete Marker ride
forward down grassy slope -
they start to ride out left
fg. O.S. SINGING - OH, SUSANNA! OH,
DON'T YOU CRY FOR ME, FOR
I COME FROM ALABAMA WITH
MY BANJO ON MY KNEE...
11-05 403-07
- 18 ELS - Horses, wagons and
people bg. by cottonwood trees
on grassland. HOOFBEATS, BG. VOICES
LAUGHS ETC.
BG. SINGING - IT RAINED ALL DAY
THE NIGHT I LEFT...
6-12 410-03
- 19 LS - CAMERA PANS RIGHT with
Braxton, Sandy and Pete Mark- O.S. & BG. SINGING - ...THE WEA-
er towards people in bg. THER WAS SO DRY, THE SUN
SO HOT I FROZE MYSELF,
SUSANNA DON'T YOU CRY. OH,
SUSANNA! OH, DON'T YOU
CRY FOR ME, FOR I COME
FROM ALABAMA WITH MY
BANJO... 21-02 431-05
- 20 FS - Buggy full of woman (whores)
as one of the driver's plays SINGING - ...ON MY KNEE.
banjo - one girl jumps out
of buggy. Woman in fg. sway-
ing skirts to music. Group MUSIC & LYRICS OUT
looks o.s. right. BG. MURMURS
BLONDE - Shhhh!
6-15 438-04
- 21 FS - Braxton, Sandy and Pete
Marker ride fg. abreast. HOOFBEATS & HORSES' SNORTS
4-06 442-10
- 22 LS - HIGH ANGLE - Women gather-
ing their children fg. Whores
in buggy bg. THROW-AWAY AD LIBS
4-06 447-00

23	EXT. COUNTRYSIDE GRASSLANDS - THE BREAKS - DAY - FS - CAMERA PANS RIGHT with Braxton, Sandy and Pete Marker - people in bg.	GENERAL BG. OUTDOOR SOUNDS O.S. BG. CHATTER 4-04	451-04
24	MCS - Cary on horse facing left fg.	2-11	453-15
25	FS - Past women in fg. buggy watching Braxton, Sandy and Pete Marker ride right in bg.	4-03	458-02
26	LS - HIGH ANGLE - Men, women and children by buggy with women in buggy as all watch left fg. - CAMERA MOVES IN.	2-10	460-12
27	MLS - Sandy, Braxton and Pete Marker as they ride forward right - CAMERA HOLDS & PANS with Sandy past people watch- ing from bg. Sandy rides out right followed by Braxton - Pete Marker rides in from o.s. left - starts riding out right. Cary bg. on horse watching.	PETE MARKER - I sure them...(O.S.) sporting ladies don't get sun- burned. (ON SCREEN) I like 'em white as pastry. 11-03	471-15
28	FS - Whores in and in front of buggy watching fg.	MURMURS 2-13	474-12
29	MFS - CAMERA PANS RIGHT with Braxton riding and Pete Mark- er.	PETE MARKER - Ladies! 2-05	477-01
30	MCS - Thru branches fg. at two people watching right fg.	3-12	480-13
31	FS - CAMERA PANS RIGHT across women (whores) in buggy at Braxton, Sandy and Pete Mark- er riding bg. right towards group of men on horses by trees.	16-00	496-13
32	MFS - Braxton, Sandy and Pete Marker facing fg. - people in extreme bg.	PETE MARKER - Are you all set here? 3-11	500-08
33	FS - Three men on horseback looking fg.	MAN - All set, Pete. 5-01	505-09
34	MFS - Braxton, Sandy and Pete Marker -people in extreme bg. watching. Braxton looks right at Sandy.	2-06	510-09
35	MCS - Thru fg. foliage at woman and two children watch- ing right fg.	3-06	513-15
36	MS - Cary on horse watching right fg.	3-09	517-08
37	MFS - Drivers and whores in buggy watch left o.s.	BG. LOW CROWD MURMURS & LAUGHS 3-04	520-12

38	EXT. COUNTRYSIDE - DAY - MFS - Jane Braxton on horseback watching fg.	GENERAL BG. OUTDOOR SOUNDS	3-01	523-13
39	FS - Braxton holding Sandy's hat as he watches fg. - Cary on horseback in bg. near people as all watch fg.	BRAXTON - Shall we start the horse ...or will you? SANDY O.S. - I will, sir.	9-14	533-11
40	CS - Well-dressed man on horse turns head and looks left fg.		1-12	535-07
41	C2S - SIDE ANGLE - Two cowboys looking o.s. left.		2-05	537-12
42	MCS - Past foliage fg. at four people watching - woman wipes her forehead with cloth.		1-14	539-10
43	FS - Sandy on horse fg. with noose around his neck - cowboys and hangmen bg. on horses. Sandy spurs horse - horse moves left fg. as he hangs.	KICK SOUND HOOFBEATS	1-14	541-08
44	MFS - Drivers and whores on buggy watching left o.s.	CROWD REACTIONS O.S. HORSE NEIGHS	00-14	542-06
45	MS - Jane's horse reacts.	NEIGH	00-13	543-03
46	2S - Thru fg. foliage at man and woman watching fg. Horse moves in from right fg.		00-14	544-01
47	FS - Braxton and well-dressed hangman watching right fg. - two cowboys on horses move in from left & right fg.		2-01	546-02
48	MS - Braxton and hangman pull reins of their horses as the horses react - Cary in bg. watching fg.		1-04	547-06
49	MS - Jane controlling her horse as he prances in circle reacting.		2-05	549-11
50	LS - Cowboys and people watching Sandy swing by neck on noose from cottonwood tree.		4-03	553-14
51	MS - Cary watching fg. right.		2-01	555-15
52	FS - Cowboy rides left fg. past Sandy hanging by neck, swinging about - others watch from bg.	CREAKING SOUNDS OF ROPE	8-07	564-06
53	FS - Jane turns horse bg. and rides as two cowboys on horses right watch after her.		5-15	570-05

- 54 EXT. COUNTRYSIDE - DAY - FS - GENERAL OUTDOOR BG. SOUNDS
Past CS of Sandy's legs and ROPE CREAKING SOUNDS
boots swinging in fg. at crowd
of people watching from bg. 8-09 578-14
- 55 EXT. COUNTRYSIDE & BRAXTON'S
RANCH - DAY - ELS - HIGH ANGLE - HOOFBEATS, WAGON SOUNDS
General activity around ranch. BG. AD LIB - Well, that's one of
'em.
BG. O.S. AD LIBS
14-08 593-06
- 56 INT. BRAXTON'S RANCH HOUSE - DAY -
LIBRARY - LS - Braxton stand-
ing by desk pours drink from BRAXTON - His name was Sandy Chase.
decanter as Jane watches from
bg. room. And he came here from Rhode
Island with the Army. He was
He takes drink from glass, twenty-four years old. We've
starts bg. lost seven... 18-01 611-07
- 57 MS - Braxton walks fg. hold-
ing glass. BRAXTON - ...percent of our stock
between spring roundup and ship
ment in the fall last year to
rustlers. 5-10 617-01
- 58 FS - Past back of Braxton tip-
ped in left fg. looking bg. JANE - You always mention the per-
into dining room at Jane. centage. 5-07 622-08
- 59 INT. DINING ROOM - DAY - MLS -
Back of Jane right fg. looking
across dining room table at JANE - I wonder why you do that.
Braxton in doorway. BRAXTON - This is my fourth fron-
tier and I know how they run.
6-10 629-02
- 60 INT. LIBRARY & DINING ROOM -
DAY - CS - Braxton left fg. BRAXTON - I was in the California
looking bg. at Jane - he turns
left fg. as Vern enters bg. gold fields before I was...
from o.s. right carrying tray. 4-14 634-00
- 61 INT. LIBRARY - DAY - MLS -
Back of Braxton - he turns
and looks right fg. BRAXTON - ...eighteen. I was at
the rush at Golder Gulch, and I
(INDISTINCT)
He turns bg. went with the Grazing Committee
5-06 639-06
- 62 INT. DINING ROOM - DAY - MLS -
Jane facing fg. as Vern moves... (CONTINUED)

- 62 CONTINUED:
...left to table with tray,
starts to set it down. BRAXTON O.S. - ...to South America.
These long... 3-07 642-13
- 63 INT. BRAXTON LIBRARY - DAY -
FS - HIGH ANGLE - Back of
Braxton facing desk as he
takes off suit coat, hangs it
over back of desk chair -
turns fg. BRAXTON - ...roppers in the Missouri
Breaks are a mixed bag. Bar-
bers from Minneapolis, failed
grangers... 10-03 653-00
- 64 LS - Braxton by corner of desk
picks up glass, walks fg.
around front of desk - Vern
and Jane work in bg. dining
room. Braxton turns left fac-
ing desk. O.S. RANCH ANIMAL SOUNDS
BRAXTON - ...Scandinavian half-
breeds, wolfers, and woodcutt-
ers. Dishonest apprentices...
raftsmen, poisoners.
12-09 665-09
- 65 MLS - Braxton facing right -
he turns and looks fg. as
he points o.s. right. BRAXTON - You give them a chance
and they'll waste everything!
3-11 669-04
- 66 INT. DINING ROOM - CS - Jane looks
up left fg. - Vern exits door-
way bg. right. O.S. DOG BARKING
2-02 671-06
- 67 INT. LIBRARY - MLS - Braxton
looking fg. as he holds glass.
He turns right. 2-02 673-08
- 68 LS - REVERSE - Braxton turns
fg. then bg. as Jane moves
forward into library, right. BRAXTON - You're astonished at...
8-08 682-00
- 69 FS - Jane walks fg., stops
and looks bg. at Braxton. BRAXTON - ...my arrogance. At not
even having a trial...
3-07 685-07
- 70 MCS - Jane looking left fg.
She nods her head 'yes'. BRAXTON O.S. - ...aren't you?
3-15 689-06
- 71 MLS - Past side view of Jane
right fg. at Braxton. BRAXTON - Then why don't you get
over it? 3-01 692-07
- 72 MCS - Jane looking left fg.
BRAXTON O.S. - Our...
2-02 694-09
- 73 FS - Past side view of Jane
right fg. at Braxton... (CONTINUED)

- 73 CONTINUED:
...as he sits in rocking chair
looking fg. at Jane as he BRAXTON - ...situation has become
talks. He tugs on his boot. nearly as bad as it could be.
3-14 698-07
- 74 INT. LIBRARY - DAY - MCS - Jane
looking left fg. - she looks BRAXTON O.S. - Honey...
down. 3-04 701-11
- 75 MFS - HIGH ANGLE - Past side
view of Jane right fg. at BRAXTON - ...pull down "Tristram
Braxton untying his boot. Shandy" again for me, would
you? 5-12 707-07
- 76 MCS - Jane looking left fg.
She smiles and nods her head. 2-05 709-12
- 77 FS - HIGH ANGLE - CAMERA PANS
LEFT with Jane as she walks
bg. left past Braxton fg. un-
tying his boot. Vern works
bg. in dining room. 9-03 718-15
- 78 LS - Braxton facing fg. in
chair working with boot as
Jane walks left in bg. to book-
shelf, pulls down book. Brax-
ton sighs as he works with
other boot - Jane turns fg. JANE - Daddy.
and hands book to Braxton.
He takes book, holds her hand
as she walks around his chair
moving forward - he kisses her
hand. She walks fg. thru arch- JANE CONT'D. - Excuse me.
way starting to exit right fg. 26-07 745-06
- 79 EXT. VAST COUNTRYSIDE - DAY - MUSIC IN
ELS - HIGH ANGLE - Logan and
horses in bg.
MT#24 TITLE DISSOLVES IN...SUPERIMPOSED.
- THE BREAKS OF THE MISSOURI RIVER
MONTANA
- TITLE DISSOLVES OUT...BG. HOLDS. 16-08 761-14
- 80 FS - LOW ANGLE - Logan rustles
horses fg. - CAMERA PULLS BACK
LEFT with him. CAMERA TRAVELS
LEFT with Logan as he looks
over his shoulder o.s. right,
around fg. then continuing left. 15-13 777-11
- 81 FS - CAMRA PANS LEFT with
horses down grassy slope -
trees bg. - Logan rides in
from o.s. right following the
horses bg. 7-10 785-05
- 82 LS - Past rocky cliff fg. at
grass and trees bg. as horses
move left - Logan follows them
as he spurs them on. 8-08 793-13

- 83 EXT. COUNTRYSIDE - DAY - MCS - MUSIC CONT'D.
CAMERA PANS LEFT with Logan
as he rides moving bg. after
horses as he looks around o.s. 6-14 800-11
- 84 EXT. ROCKY POINT - DAY - ELS -
HIGH ANGLE - Rocky cliffs fg.
and bg. - cabin and land below.
CAMERA PANS LEFT with Cary as
he runs - Logan enters from
bg. behind rocks with horses -
they head towards corral. Cary
opens corral gate, Logan runs
horses in - Cary closes gate
as Logan dismounts. HORSE SOUNDS
AD LIB YELLS TO HORSES
CARY - Well...how'd she go, Tom?
LOGAN - (INDISTINCT WORD)
43-12 844-07
- 85 MFS - CAMERA PANS RIGHT with
Logan and Cary - both carry
shotguns. They walk bg. to-
wards cabin looking fg. over
their shoulders. Logan walks
backwards looking at o.s.
horses then turns and follows
Cary towards bg. cabin. CARY - Everybody else has been
back a day.
LOGAN - Brought in about fourteen
heads of the first-class order.
CARY - Yeah.
LAUGHS 15-13 860-04
- 86 INT. CABIN - DAY - SEMI-DARKNESS -
MFS - Little Tod, Si and Cal-
vin as Cary and Logan enter
from bg. doorway. MUSIC DOWN & OUT
CALVIN - Hey...hey, how was
Wyoming?
Logan walks forward near
Little Tod seated right fg. LOGAN - It was fine. Spent a
couple of days in K.C. trying to
keep from associating with crim-
inals.
23-10 883-14
- 87 MFS - ANOTHER ANGLE - Past
Si cutting Calvin's hair left
fg. at Logan, Cary and Little
Tod in bg. LOGAN - Why they hit the Union Pac-
ific down there so many times...
the place has begun to look like
a lawmens' convention. They got
two Pinkertons in K.C., and I
do believe that one of them was
the legendary Charlie Siringo.
21-01 904-15
- 88 MLS - Little Tod and Logan
right fg. - Si and Calvin bg. LITTLE TOD - Huh!
CALVIN - Did he claim to be a bor-
der cowboy?
LOGAN - I can't remember. Said...
(CONTINUED)

88 CONTINUED:

LOGAN CONT'D. - ...he could talk Mexican.

CALVIN - Yeah, that's him. (CLEARS THROAT) How'd you know it was a detective?

LOGAN - Rancher's wife wanting to go to bed with him. He kept giving her a 'no'.

LAUGHS

LITTLE TOD - Damned if I can understand that.

Little Tod rises, walks bg. right as Logan moves bg. left towards Cary as CAMERA PANS LEFT with him.

LOGAN - Well, I took care of her can.

LITTLE TOD - You did that, huh?

LOGAN - You're damn sure. (LAUGHS) Had a good time, too, thank you.

LITTLE TOD - Did you?

Little Tod moves right fg. and sits watching Logan.

LOGAN - Spent the night in Martinsdale. Couldn't get no credit at the whorehouse...so I picked out this chubby little girl off some sodbuster's outfit.

61-03 966-02

89 INT. CABIN - ROCKY POINT - DAY - MCS - Little Tod straddling the chair as he looks fg. smiling. LITTLE TOD (LAUGHS) - Yeah. How was she?

3-13 969-15

90 2S - Logan and Cary looking fg. Cary reacts, points fg. at o.s. Little Tod as Logan looks at Cary.

REACTION SOUNDS, LAUGHS

2-01 972-00

91 MLS - Si finishing shaving Calvin.

O.S. LAUGH

2-08 974-08

92 2S - Logan and Cary as Logan looks right fg.

LOGAN - About like a Swiss clock.

Same exact movement over and over again.

7-15 982-07

93 MS - Little Tod straddling chair as he looks left fg. and laughs. He takes bite...

(CONTINUED)

93	CONTINUED: ...from piece of good, stares LOGAN O.S. - Yeah. fg. CRUNCHING SOUND	7-09	990-00
94	INT. CABIN - ROCKY POINT - DAY - 2S - Logan staring fg. Cary looking down - Logan glances at Cary licking cigar- ette paper and moves right - CAMERA PANS RIGHT with Logan past fg. post as he stops and looks right fg. o.s. - open doorway in bg.	13-10	1003-10
95	MLS - Si standing behind Calvin seated at table. Calvin looks fg. at o.s. Logan.	5-05	1008-15
96	CS - Logan staring right fg. o.s. He turns head and looks left fg. o.s. at Little Tod.	1-12	1010-11
97	FS - Little Tod straddling chair as he looks down.	3-05	1014-00
	EXHIBITION REEL FOOTAGE		1002-00

END OF REEL ONE PART A
(Small Reel 1)

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	TOTAL FRAMES FOOTAGE
	(START MEASURING FOOTAGE on FIRST FRAME of PICTURE)			
1	INT. CABIN - DAY - CS - Logan looking fg. left and right.	GENERAL BG. SOUNDS LOGAN - It was Sandy, huh?	3-05	3-05
2	MS - Si standing by Calvin seated at table looking left fg. Calvin rises as he puts on his hat. Si picks up liquor bottle, drinks from it.	CALVIN - Yeah. Yeah. Sandy's gone. He's dead.	13-01	16-06
3	CS - Logan staring right fg. He reacts looking down left fg. o.s.	CALVIN O.S. - David Braxton's foreman, ah...	3-06	19-12
4	MS - Calvin and Si by table.	CALVIN - ...ah, what's his name, Cary?	2-08	22-04
5	FS - Side view of Logan, right, facing Calvin and Si left - Little Tod bg. left - Cary bg. right. Logan walks left fg.	CARY - Pete Marker. CALVIN - Pete Marker...caught him, and they hung him. LOGAN - God...	11-06	33-10
6	MLS - Back of Logan as he walks bg. to doorway, leans in doorway looking bg. out- side.	LOGAN - ...damn it! I knew some- body's bunch wasn't in that corral.	8-03	41-13
7	FS - Calvin, Si left fg. by table - Little Tod and Cary bg.	CALVIN - Little Tod was in town.	4-11	46-08
8	MLS - Back of Logan in doorway. He turns and starts fg.	CALVIN O.S. - Everybody was at the hanging.	5-15	52-07
9	FS - Calvin and the other out- laws as Logan enters from left fg. Calvin sits down by table.		3-11	56-02
10	MCS - CAMERA PULLS BACK as Logan steps fg. left.	LOGAN - How'd Sandy go out?	3-15	60-01
11	MFS - Past back of Logan tipped in right fg. facing Little Tod straddling chair.	LITTLE TOD - Pretty good. Pretty.. (CONTINUED)		

- 11 CONTINUED: GENERAL BG. SOUNDS CONT'D.
LITTLE TOD CONT'D. - ...good.
Yeah. They hung him up on a
cottonwood though, and he...he
sort of ah...
11-10 71-11
- 12 INT. CABIN - DAY - Logan look-
ing fg. MCS. LOGAN - He sorta what?
5-03 76-14
- 13 MS - Little Tod straddling
chair facing right fg. LITTLE TOD - Sort of strangled for
awhile.
6-03 83-01
- 14 MCS - Logan looking left fg. LITTLE TOD O.S. - Braxton was there
dressed in a suit...
7-09 90-10
- 15 MS - Little Tod straddling
chair facing right fg. LITTLE TOD - ...looking like God!
2-01 92-11
- 16 MCS - Cary facing fg. as he
reacts. CARY - Hah!
2-06 95-01
- 17 MCS - Logan looking fg. -
reacts as he moves about. LOGAN - (WITH HALF-LAUGH) Goddamn,
boy, I'll tell you, the first
time I met Sandy....now listen
at this...
15-06 110-07
- 18 MS - Si standing by Calvin
seated by table, his arm rest- LOGAN O.S. - ...now...(HALF-LAUGH)
ing on table - both looking
fg. First time I met Sandy...
3-15 114-06
- 19 MS - Logan looks left and
right fg. as he talks. LOGAN - ...he was...rustlin' on
his own. He had a...stolen
cavalry pony and he kept this
dog.
9-07 123-13
- 20 MCS - ANOTHER ANGLE - Cary
facing left fg. - he smiles. LOGAN O.S. - As soon as he'd kill
the...
3-00 126-13
- 21 MCS - Logan facing fg. LOGAN - ...steer, why he'd cut...
(CONTINUED)

21 CONTINUED:

GENERAL BG. SOUNDS
 LOGAN CONT'D. - ...the brand off
 and feed it to the dog. He said
 'fore they could get enough evi-
 dence to convict him, they'd
 have to lock that dog up, and
 pick through his shit for a week
 (WITH LAUGH) before they can
 find the brand.

15-11 142-08

22 INT. CABIN - DAY - MS - Si
 standing by Calvin seated.
 They laugh.

LAUGHS

2-10 145-02

23 CS - Logan laughing as he
 looks fg.

LAUGHS

3-00 148-02

24 MS - Little Tod looking fg.
 and laughing.

LAUGHS

2-08 150-10

25 FS - Past back of Little Tod
 tipped in right fg. at Cary,
 Logan and others bg. laughing.

LAUGHS

4-06 155-00

26 MCS - Back of Logan fg. as he
 looks left laughing - Little
 Tod bg. laughing.

LAUGHS

3-02 158-02

27 MS - Logan near open doorway
 in bg. as he looks fg. laugh-
 ing.

LAUGHS

CARY O.S. - My Aunt...

2-06 160-08

28 MFS - Past back of Logan tip-
 ped in right fg. at Cary as
 he moves left fg., leans back
 against stump - Little Tod in
 bg.

CARY - ...ran a laundry in St.

Paul. (WITH LAUGH) Got strangled
 by a Chinaman while she was
 washing her dog.

11-12 172-04

29 MS - Past Cary fg. as he
 turns and moves left exiting
 as Logan watches him.

CARY - It's easy to die. (O.S.)

Easy!

4-10 176-14

30 MS - Cary sits down facing fg.
 and laughs.

LAUGH

SI O.S. - Well...

4-06 181-04

31 CS - Logan looking left fg.
 o.s.
 He turns head looking o.s.
 right.

SI O.S. - ...they sure killed

Sandy. He was the only...

3-09 184-13

- 32 INT. CABIN - DAY - MLS - Si
standing by Calvin seated at
table. GENERAL BG. SOUNDS
SI - ...comedian in this outfit.
LOGAN O.S. (OVERLAP) - Well, you
can't run that...
SI - Every outfit ought to have a
comedian. 5-09 190-06
- 33 MS - Logan looking fg. right
and left. LOGAN - You can't run that many
rustled horses across open
ground. Now I know I've been
saying that...but you can't,
that's all. 9-07 199-13
- 34 MLS - Si standing by Calvin
seated at table. SI - What are we supposed to do,
Tom? Huh? Open up a stand and
...and sell stolen horses...
7-11 207-08
- 35 MS - Logan looking right fg.
o.s. SI O.S. - ...over the counter?
LOGAN - No. No, we gotta get a
relay ranch halfway across so
as we got somewheres where we
can relay 'em at.
10-07 217-15
- 36 MLS - Si standing by Calvin
seated at table as they look
o.s. left fg. CALVIN - That's right.
SI - Well, that's just...that's
COUGHS (CALVIN)
just really fucking great. Why
we ain't got a ranch.
8-11 226-10
- 37 CS - Logan looking right fg.
o.s. SI O.S. (SHOUTS) - We ain't got no
money!
3-11 230-05
- 38 MLS - Si by Calvin seated at
table. Si gestures angrily. SI - The only horses we got are out
there! We can't move the bas-
tards across The Breaks without
everybody knowing it.
8-09 238-14

- 39 INT. CABIN - DAY - MFS - Past back of Logan tipped in right fg. at Little Tod as he rises from chair. GENERAL BG. SOUNDS
LITTLE TOD - Let's just stick up the N.P. railroad...
3-00 241-14
- 40 CS - Logan looking left fg. LITTLE TOD O.S. - ...and buy a ranch.
CARY O.S. - Hell, let's...
2-04 244-02
- 41 MCS - SIDE ANGLE - Cary facing left as he looks fg. over his shoulder. CARY - ...rob a bank!
1-04 245-06
- 42 CS - Logan looks fg. at o.s. outlaws. LITTLE TOD O.S. - I mean if we're gonna get hung...
2-15 248-05
- 43 MFS - Past back of Logan tipped in right fg. at Little Tod. LITTLE TOD - ...for rustling horses, we oughta be robbing trains.
4-02 252-07
- 44 MLS - HIGH ANGLE - Past cards on table fg. at Calvin facing fg. as Si moves from left to right in bg. behind him. CALVIN - Well, why don't you boys just move on down with that hole-in-the-wall bunch, and you'll be around people that think like that.
7-11 260-02
- 45 CS - Logan looking fg. right and left. 2-04 262-06
- 46 MFS - Past back of Logan tipped in right fg. at Little Tod. 4-00 266-06
- 47 MCS - Cary seated looking o.s. right - he turns and looks left fg. 3-08 269-14
- 48 MS - Logan looking right - open doorway in bg. He shakes his head as he talks. LOGAN - Boy, a couple of years ago they'd a put...Sandy in Red Lodge Penitentiary weaving bridles. Seem like there's something new in the air.
He turns and starts bg. towards doorway.
22-06 292-04
- 49 MLS - HIGH ANGLE - Si by Calvin seated at table. 3-08 295-12

- 50 INT. CABIN - DAY - MLS - Back of Logan as he moves bg. out- side cabin doorway. GENERAL BG. SOUNDS
LITTLE TOD O.S. - I'll bet you Marker'll...
4-01 299-13
- 51 CS - Little Tod facing fg. LITTLE TOD - ...bait crows with Sandy for a week...
3-03 303-00
- 52 MLS - HIGH ANGLE - S1 standing behind Calvin looking fg. LITTLE TOD O.S. - ...before he'll cut him down.
CARY O.S. - I worked for that...
3-14 306-14
- 53 FS - Calvin and outlaws about cabin room. CARY - ...son-of-a-bitch once on the reservation roundup.
3-11 310-09
- 54 FS - Thru open doorway of cabin at back of Logan walking out- side. CARY O.S. - And he will leave Sandy in the trees.
6-07 317-00
- 55 EXT. HIGH POINT OF MISSOURI RIVER AREA - NIGHT - MFS - DARKNESS - Logan right fg. on ground leaning back as he smokes pipe - Calvin seated left - lantern bg. left. GENERAL BG. OUTDOOR NIGHT SOUNDS
O.S. NEIGHING SOUNDS
CALVIN - Hell, when we was fighting in Kansas, we had relays all over the damn place. We relayed a cousin of mine...all the way from Medicine Tree to the hot springs in New Mexico. He beat the telegraph.
20-05 337-05
- 56 MFS - SIDE ANGLE - Past Calvin fg. facing right at Logan facing right as he looks at Calvin - riverbed right bg. below them. CALVIN - It took the detectives two years to cover the same ground he covered in a week.
8-01 345-06
- 57 2S - Calvin and Logan facing fg. CALVIN - And when they got there he was in his grave up on the Chama.

(CONTINUED)

- 57 CONTINUED: GENERAL OUTDOOR NIGHT SOUNDS
CONT'D.
Logan turns head left to Calvin.
LOGAN - Why was you having to move this cousin around so much?
CALVIN - He did card tricks.
Logan laughs, puts pipe back in mouth looking fg.
LOGAN - I get it. (LAUGH)
CALVIN - So he done a card trick for this nigger up on the Chama and the nigger throttled him.
LOGAN - Um huh, I see.
38-12 384-02
- 58 EXT. HIGH POINT - NIGHT - CS -
SIDE ANGLE - Logan smoking pipe facing right. He turns head and looks left fg. over his shoulder.
LOGAN - Say, Cal? Why don't we put that relay in Braxton's back-yard?
11-01 395-03
- 59 2S - Logan, right, looking left at Calvin.
CALVIN - Yeah. It sure beats sending three or four horses at a time out into Kansas. The law there is pretty effective now.
23-13 419-00
- 60 CS - SIDE ANGLE - Logan facing right as he smokes pipe.
He looks left fg. over his shoulder.
LOGAN - I get a kick out of Little Tod. He says we ought to rob a train.
8-00 427-00
- 61 CS - Calvin looking right fg. He smiles.
O.S. HALF-LAUGH
4-11 431-11
- 62 CS - SIDE ANGLE - Logan facing right -- he takes pipe from mouth.
He looks left fg. over his shoulder.
LOGAN - No...I'm tired, Cal. I'm gonna turn in. Tomorrow we'll have a nice day. Too bad about Sandy.
46-06 478-01
- 63 CS - Calvin looking down fg. o.s. He nods his head.
8-01 486-02
- 64 CS - SIDE ANGLE - Logan facing right. Calvin's hand moves in from left, sets lantern down fg. by Logan who picks it up moving out right fg.
9-07 495-09
- 65 LS - HIGH ANGLE - Cabin bg. below bluff - Logan enters...
(CONTINUED)

65	CONTINUED: ...from left fg. with lantern, moves bg. down bluff as Calvin enters from left fg. following him.	GENERAL BG. OUTDOOR NIGHT SOUNDS	9-06	504-15
66	EXT. COUNTRYSIDE & TRAIN - DAY - MOVING SHOT - MS - Past sheep in open freight car fg. at Logan as he emerges from under hay, looks around.	TRAIN SOUNDS IN SHEEP CRIES	6-09	511-08
67	LS - LOW ANGLE - Train moves forward right as CAMERA PANS RIGHT & ZOOMS IN on engine.		7-01	518-09
68	MS - MOVING SHOT - SIDE ANGLE - Logan climbs over several sheep moving left.		5-15	524-08
69	FS - HIGH MOVING SHOT - DOWN at Logan in fold of sheep as train moves bg. He shoves his way forward thru sheep.		5-02	529-10
70	MS - MOVING SHOT - Logan climbs left over sheep, with diffi- culty.		6-07	536-01
71	LS - Train moves from left to right as Logan climbs from sheep car onto a passenger car. CAMERA PANS RIGHT as he walks left on top of passen- ger car.		13-03	549-04
72	FS - LOW ANGLE - UP at Logan walking left forward on top of train car - he starts to leap to top of another car.		6-07	555-11
73	LS - SIDE ANGLE - Train moves right as Logan lands on top of another passenger car - CAMERA PANS LEFT with him.		5-14	561-09
74	MCS - LOW MOVING ANGLE - UP at top of car tipped in as Logan moves in to edge of car - leaps fg. left.		5-04	566-13
75	MFS - LOW ANGLE - Logan lands on top of another car.		1-05	568-02
76	FS - SIDE ANGLE - Train moves right as Logan climbs down end of baggage car - MOVING SHOT.		4-03	572-05
77	MS - SIDE MOVING ANGLE - Back of Logan as he climbs down onto coupling between cars tipped in, draws gun from holster, turns left, pushes car door open and starts to exit.		8-03	580-08
78	INT. BAGGAGE CAR - MOVING SHOT - MCS - SIDE ANGLE - Logan moves right swinging door closed - CAMERA PANS RIGHT with him as he turns back fg., clicks gun aiming it bg. at Baggage Clerk...	GUN CLICK		

(CONTINUED)

- 78 CONTINUED: TRAIN SOUNDS CONT'D.
...who freezes putting his hands up. LOGAN - All right, move over there!
Logan motions with gun to Baggage Clerk. Move, move! All right...
13-13 594-05
- 79 INT. BAGGAGE CAR - MOVING SHOT -
DAY - FS - Past side view of Baggage Clerk left facing LOGAN - ...I want you to uncouple
Logan right holding gun on that car. Hurry up!
him. BAGGAGE CLERK - I can't do it. I'm
not sure I'm able to do it.
LOGAN - Just get down there and
pull the pin...
12-04 606-09
- 80 MLS - Back of Logan right fg. LOGAN - ...out. Go on!
facing Baggage Clerk left. MOVING SHOT. BAGGAGE CLERK - I'm the Clerk, I'm
not...
2-12 609-05
- 81 FS - Past back of Baggage Clerk as he moves fg. at Logan BAGGAGE CLERK - ...mechanically
with gun aimed at him. MOVING SHOT. inclined.
LOGAN - Hurry up! Hurry up!
1-15 611-04
- 82 MFS - Baggage Clerk facing fg. as he opens door behind him. MOVING SHOT. 3-06 614-10
- 83 MS - MOVING SHOT - Logan facing fg. with gun aimed. He takes step fg. 3-00 617-10
- 84 FS - HIGH ANGLE - MOVING SHOT - Past back of Logan tipped in left fg. at Baggage Clerk on coupling platform between cars as he puts hand on pin. 2-15 620-09
- 85 ELS - CAMERA PANS RIGHT as train moves right. TRAIN WHISTLE 3-02 623-11
- 86 LS - Little Tod rides forward down grassy slope leading a second horse. 3-15 627-10
- 87 FS - MOVING SHOT - SIDE ANGLE - Baggage Clerk hanging onto rear of baggage car as gap widens between the two cars. 2-00 629-10
- 88 LS - CAMERA PANS RIGHT as train cars move right - gap widens between baggage car and passenger car. 4-13 634-07
- 89 MS - Little Tod on horse watch-LITTLE TOD - Whoohoo, hey! ing fg. - he yells out. 2-13 637-04

90	INT. BAGGAGE CAR - DAY - MOVING SHOT - MS - Past Baggage Clerk right fg. looking fg. o.s. at Logan watching fg. still holding gun.	TRAIN SOUNDS CONT'D.	2-08	639-12
91	POV - EXT. TRAIN TRACKS - DAY - LS - Rear of train moving bg. on tracks - CAMERA TRAVELS BG. with it.		2-08	642-04
92	EXT. COUNTRYSIDE & TRAIN TRACKS - DAY - LS - CAMERA PANS RIGHT with baggage car moving on track right.		2-06	644-10
93	INT. BAGGAGE CAR - MLS - MOVING SHOT - Logan fires at lock on chest.	GUNSHOT	00-15	645-09
94	CU - MOVING SHOT - Lock on metal chest as bullet hits it.	GUNSHOT	00-08	646-01
95	MCS - MOVING SHOT - Side view of Baggage Clerk as he turns head fg. frightened.		1-01	647-02
96	CS - MOVING SHOT - Side view of Logan looking left then down o.s.		1-05	648-07
97	MCS - MOVING SHOT - Baggage Clerk looks bg. right.		00-14	649-05
98	FS - MOVING SHOT - Past back of Baggage Clerk left at Logan right as he fires at lock of chest again.	GUNSHOT	00-13	650-02
99	CS - SIDE ANGLE - Baggage Clerk ducks his head.		00-11	650-13
100	FS - Past side view of Baggage Clerk huddled left with hand on head as Logan, right, kicks at lock on chest.	KICKING SOUNDS	2-04	653-01
101	CU - Logan's feet by open lock - he steps out right.		1-13	654-14
102	MCS - Logan looks left fg. smiling and laughing - CAMERA PANS RIGHT with him as he holds gun.	LOGAN - Okay, get the money out.	4-04	659-02
103	MCS - CAMERA PANS RIGHT with Baggage Clerk as he looks right fg.	LOGAN O.S. - What's your name? BAGGAGE CLERK - Nelson.	3-14	663-00
104	CS - SIDE ANGLE - Logan facing left.	LOGAN - Nelson, you're doing all right. You get this right, you can say you seen Jesse James...	5-14	668-14

105 INT. BAGGAGE CAR - DAY - MLS -
HIGH ANGLE - Past back of Logan
tipped in right fg. at Clerk LOGAN - ...and lived to tell the
as he stoops down by chest - story.
looks over his shoulder at Logan.
BAGGAGE CLERK - You're not Jesse
James.
6-12 675-10

106 CS - Logan smiling as he looks
down left fg. - wipes smile LOGAN - You ain't Charlie Serango.
from his face. Just give me the money, Nelson.
6-08 682-02

107 MLS - HIGH ANGLE - Past back
of Logan tipped in right fg. BAGGAGE CLERK - I'm not permitted
at Clerk as he pulls money bag to touch this.
out of chest - Logan reaches 2-15 685-01
for it.

108 CS - Logan lunges left fg. 1-00 686-01

109 MLS - Back of Logan fg. as
he grabs bag from Clerk, LOGAN - Give me the Goddamn money!
lowers it o.s. as he backs
out left fg. holding gun at Clerk. 3-12 689-13

110 MLS - Logan facing right with
gun aimed at o.s. Clerk, slides DOOR SLIDING SOUNDS
train door open. 1-09 691-06

111 CS - Baggage Clerk huddled
by side of wall shelves look-
ing fg. left. 00-15 692-05

112 MS - Logan looking right fg.
o.s. holding gun as he stoops
down - open sky bg. thru door-
way. 1-03 693-08

113 CU - REVERSE ANGLE - Back of
Logan's leg and foot as his
hand picks up money bag. 00-14 694-06

114 MLS - LOW ANGLE - Logan hold-
ing gun on o.s. Clerk starts
to back. 00-13 695-03

115 CU - REVERSE ANGLE - Back of
Logan's leg and foot as he
swings bag fg. turning. 1-03 696-06

116 MLS - LOW ANGLE - Logan in
open doorway as he takes step
backwards. 00-15 697-05

117 EXT. BAGGAGE CAR - DAY - CS -
Logan swings fg. holding onto
metal rung as he yells, look-
ing down o.s. YELL 00-14 698-03

118 EXT. TRESTLE - LS - HIGH ANGLE -
STRAIGHT DOWN at trestle hun-
dreds of feet above ground and
river below as money falls down
scattering about. (POV) O.S. YELL
1-03 699-06

119	EXT. TRAIN CAR & TRESTLE - DAY - LS - HIGH ANGLE - STRAIGHT DOWN past Logan hanging onto side of baggage car as he looks down trestle at money scattered about on ground and river stream below. He struggles to hold on to rung.	MUSIC IN	2-04	701-10
120	MCS - Back of Logan hanging onto rung.		1-15	703-09
121	ELS - SIDE ANGLE - Past brush fg. at side of trestle hundreds of feet in the air with baggage train car stopped on top.		3-03	706-12
122	MFS - Little Tod on horse hold- ing reins of second horse as he stares right fg. o.s.		2-06	709-02
123	CS - LOW ANGLE - Logan hanging onto rung at side of train as he looks down fg. o.s.		3-15	713-01
124	POV - LS - HIGH ANGLE - Down side of trestle at bag below with money scattered about ground and stream.		3-05	716-06
125	CS - LOW ANGLE - Logan looking down fg. o.s. - he reacts.	LOGAN - Jeez! (OR JESUS!) (INDISTINCT)	3-01	719-07
126	LS - Past growth fg. on slope as Little Tod rides right with the horses - CAMERA PANS with him.	LITTLE TOD - Don't start blaming me! LOGAN O.S. - I am...	4-07	723-14
127	LS - LOW ANGLE - UP side of trestle at Logan by baggage car on top. Logan starts to climb down from tracks.	LOGAN - ...blaming you! This is it on trains! This is it!	5-15	729-13
128	FS - Little Tod moves forward right with horses.	LITTLE TOD - God Almighty! LOGAN O.S. - This is it!	3-01	732-14
129	MFS - LOW ANGLE - UP past tracks at Baggage Clerk lying on stomach with head and shoulders looking fg. out open train door.	LOGAN O.S. - No more trains, Tod!	3-10	736-08
130	LS - HIGH ANGLE - DOWN at Little Tod riding forward right with horses - CAMERA PANS with him towards trestle.	LITTLE TOD - I just don't wanna get blamed!	3-00	739-08
131	LS - LOW ANGLE - UP at Logan sliding down post of trestle.		2-08	742-00
132	LS - HIGH ANGLE - DOWN at Little Tod galloping left at base of...	(CONTINUED)		

- 132 CONTINUED: MUSIC CONT'D.
...the trestle - CAMERA PANS LITTLE TOD - We got it!
LEFT with him to money scatter- AD LIB YELLING
ed on ground. 3-05 745-05
- 133 EXT. COUNTRYSIDE & TRESTLE -
DAY - FS - Little Tod yells LITTLE TOD - Yaaawhoooo!
as he dismounts. 2-12 748-01
- 134 MLS - LOW ANGLE - Logan on
trestle looking down fg. o.s. O.S. LAUGH (LITTLE TOD)
2-06 750-07
- 135 LS - HIGH ANGLE - Thru trestle LITTLE TOD - We got it!
at Little Tod below picking LAUGH
up money, and laughing. 2-13 753-04
- 136 FS - Little Tod near two hor-
ses as he picks money up from LITTLE TOD - You need...
ground - he looks up o.s. 3-00 756-04
- 137 LS - LOW ANGLE - UP at Logan
on trestle little below train LITTLE TOD O.S. - ...some help?
car. LOGAN - Just pick up the money...
3-15 760-03
- 138 LS - HIGH ANGLE - Thru trestle
at Little Tod below looking LOGAN O.S. - ...Goddammit!
up fg. 2-13 763-00
- 139 MS - LOW ANGLE - Logan sits
on board of trestle facing
right as he sighs, looks at
his hand, dusts splinters
away. SIGH
LAUGH O.S. (LITTLE TOD)
4-09 767-09
- 140 LS - HIGH ANGLE - Thru trestle
at Little Tod below as he
laughs then looks down at
scattered money. LAUGH
2-10 770-03
- 141 MFS - LOW ANGLE - Logan strug-
gles on trestle. LITTLE TOD O.S. - But they're all
ones! Tom, they're all ones!
5-10 775-13
- 142 FS - Little Tod stuffing money
in pocket as he looks up at LITTLE TOD - Where am I...
o.s. Logan on bg. right trestle
tipped in. 3-07 779-04
- 143 LS - LOW ANGLE - UP side of
trestle at Logan below train LITTLE TOD O.S. - ...gonna put 'em
car on top. all?
LOGAN - I don't want to hear that..
3-15 783-03
- 144 FS - Little Tod near two hor-
ses stooping over as he picks LOGAN O.S. - ...now, just...
up scattered money. 2-07 785-10

- 145 EXT. TRESTLE & COUNTRYSIDE - MUSIC CONT'D.
 DAY - MFS - LOW ANGLE - UP at
 Logan as he steps down on
 trestle near upside down money
 bag. LOW INDISTINCT MUMBLED
 AD LIB
 3-15 789-09
- 146 LS - HIGH ANGLE - Thru trestle
 at Little Tod on ground below LITTLE TOD - God, isn't this just
 as he looks up fg. terrible?
 2-12 792-05
- 147 FS - LOW ANGLE - UP at Logan
 on trestle as he tosses money LOGAN - Yeah, the next time you
 bag down fg. - more bills
 scatter in air. mention trains...
 2-05 794-10
- 148 LS - HIGH ANGLE - Past side
 of trestle tipped in fg. at LOGAN O.S. - ...it's gonna get...
 Little Tod on ground below as
 money bag falls down - more
 money scattering. 1-02 795-12
- 149 FS - HIGH ANGLE - Money bag
 and flying money drop by LOGAN O.S. - ...worse!
 Little Tod. 1-07 797-03
- 150 MFS - LOW ANGLE - UP at tracks
 and train car as Baggage Clerk
 lies on his stomach looking
 out open doorway fg. o.s. below. 2-01 799-04
- 151 LS - HIGH ANGLE - DOWN at
 Logan crawling down trestle
 towards Little Tod on ground. 2-13 802-01
- 152 LS - LOW ANGLE - UP at side
 of trestle as Logan slides
 down beam. Baggage Clerk
 watching from train car door
 above. BAGGAGE CLERK - Are you boys new
 at this? 3-00 805-01
- 153 MFS - LOW ANGLE - UP at Baggage
 Clerk looking down fg. o.s. 1-11 806-12
- 154 LS - HIGH ANGLE - DOWN thru
 trestle at Little Tod gather-
 ing money from ground. 2-13 809-09
- 155 FS - LOW ANGLE - UP at Logan
 on trestle beam as he looks
 up o.s. 2-09 812-02
- 156 LS - ANOTHER LOW ANGLE - Past
 trestle boards fg. up at LOGAN O.S. - Appreciate your con-
 Baggage Clerk in train car. cern...
 1-11 813-13
- 157 FS - LOW ANGLE - UP at Logan
 as he leaps left from trestle. LOGAN - ...Nelson!
 1-02 814-15
- 158 FS - Logan lands on ground at
 base of trestle. 1-11 816-10

159	EXT. TRESTLE, TRAIN & COUNTRY-SIDE - DAY - MFS - LOW ANGLE - UP at tracks and Baggage Clerk leaning out open doorway, lying on his stomach watching down fg. o.s.	MUSIC CONT'D.	1-05	817-15
160	MFS -- Logan and Little Tod gathering up money from ground. Little Tod moves out left with money bag.	LAUGHS & YELLS(AD LIBS)	5-13	823-12
161	FS - Rear of Little Tod bending over bg. as he stuffs hat with money, turns left putting hat on.	LAUGHS & YELLS (AD LIBS)	3-11	827-07
162	FS - HIGH ANGLE - Past trestle base tipped in right fg. at Logan stuffing pocket as CAMERA PANS LEFT with him - Little Tod bg. gathering up money and holding money bag. Logan runs bg. to Little Tod slapping hand full of money in bag as CAMERA PANS LEFT with them towards water tipped in left fg.	LOGAN - (AD LIBS) Hey, hey, look, there's tens in the water!	6-03	833-10
163	LS - HIGH ANGLE - STRAIGHT DOWN past trestle tipped in fg. at water below as Logan wades in.	LOGAN - Get in there Tod. Get in the water! Get those tens!	3-10	837-04
164	FS -- Past Logan in the water gathering up money as Little Tod exits right bg. - Logan falls down in water yelling wildly.	YELL (YAAWHOO!)	4-09	841-13
165	LS - HIGH ANGLE -- STRAIGHT DOWN past trestle tipped in fg. at Logan and Little Tod in water gathering money as they laugh.	LAUGHS & AD LIB YELLS	2-06	844-03
166	MFS - LOW ANGLE - UP past tracks at Baggage Clerk looking down fg. - he turns head and looks o.s. right.		2-02	846-05
167	MS - Little Tod and Logan in water gathering money - Logan turns head and looks o.s. up left fg.	O.S. TRAIN WHISTLE	3-00	849-05
168	POV - LS - LOW ANGLE - Train and smoke moving forward left from bg.		2-08	851-13
169	MS - Little Tod and Logan in water as they straighten up looking left fg. o.s. Logan turns head and looks up right o.s. at Baggage Clerk.	LOGAN - Little Tod!	4-05	856-02
170	FS - LOW SIDE ANGLE - Tracks and Baggage Clerk leaning out door of train on his stomach as he waves his arm to....			

(CONTINUED)

- 170 CONTINUED:
...o.s. train Engineer and then points down o.s. at Logan and Little Tod. MUSIC CONT'D.
2-12 858-14
- 171 EXT. RIVER STREAM, TRAIN & COUNTRYSIDE - DAY - FS - HIGH ANGLE - Logan and Little Tod gathering money in water as they bump backsides. LOGAN - Get out of my way!
2-10 861-08
- 172 FS - LOW ANGLE - Train moves forward left on tracks as passengers lean out windows watching fg. TRAIN SOUNDS
2-00 863-08
- 173 FS - Backs of Little Tod and Logan as they move bg. towards their horses.
2-13 866-05
- 174 LS - LOW ANGLE - Train moves forward left on tracks in heavy black smoke.
1-15 868-04
- 175 FS - Logan and Little Tod start mounting their horses. LOGAN .. Come on now, let's get outta here with what we've got.
4-08 872-12
- 176 FS - LOW ANGLE - Train moves left fg. back on tracks.
2-01 874-13
- 177 CS - LOW ANGLE - Baggage Clerk leaning out open door of train car pointing down fg. o.s. at Logan and Little Tod.
1-09 876-06
- 178 LS - Past trestle tipped in fg. at Logan riding horse bg. right followed by Little Tod as CAMERA PANS RIGHT with them.
3-01 879-07
- 179 FS - LOW ANGLE - Engineer backing train engine left fg.
1-13 881-04
- 180 CS - ANOTHER LOW ANGLE - Baggage Clerk starts to get up as he looks down fg. o.s.
1-02 882-06
- 181 LS - Past base of trestle tipped in fg. at Logan and Little Tod racing horses bg. left on slope.
4-12 887-02
- 182 EXT. ABSAROKA - DAY - LS - Past brush fg. on bluff at general activity on main street as Logan and outlaws ride in from left fg. moving bg. down dirt street. MUSIC OUT
GENERAL BG. SOUNDS
(HOOFBEATS, CROWD SOUNDS)
BG. AD LIBS & YELLS
10-06 897-08
- 183 FS - REVERSE - Logan and outlaws ride forward left from behind building - young girls pass thru as CAMERA HOLDS on Logan and Si - Si tips his hat, Logan then Si dismount. SI - Morning, my little darlings. LOGAN - Easy Si, or you'll see 'em (INDISTINCT) in the church.
22-03 919-11
EXHIBITION REEL FOOTAGE 919-11
END OF REEL ONE PART B
(Small Reel 2)

REEL TWO PART A
(Small Reel 3)

COMBINED CONTINUITY
on
"THE MISSOURI BREAKS"

Page 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE	EFFECTS	FEET	FRAMES	TOTAL FOOTAGE
1	START MARK and ACADEMY LEADER.			12-00		12-00
2	INT. SALOON - DAY - FS -Past crowd fg. at Braxton facing them - The Lonesome Kid seated bg. left - Logan, Little Tod, Calvin, Si & Cary bg. right. Braxton pats man with hat on, starts to walk right.	BRAXTON - I think all of you work- BG. SHH ing men and women have had time now to consider this case be- fore us.				
				11-07		23-07
3	CS - Past man's head tipped in left fg. at Little Tod and Logan looking left fg. - Little Tod looks bg. over his shoulder at Logan. The two peer fg. Little Tod points o.s. left fg.	CROWD AD LIBS HIGH LITTLE TOD - (LOW) There's Brax- ton. BRAXTON O.S. - And, I have review- ed its details... LITTLE TOD - (INDISTINCT) There's Braxton.				
				4-12		28-03
4	MS - Past pole & crowd seated fg. at Braxton - general activity in bg. Man in bg. stands on his chair reacting.	BRAXTON - ...and now I feel secure enough...to pronounce sentence. BG. CROWD NOISES UP Subject, of course to your...				
				8-14		37-01
5	FS - ANOTHER ANGLE - Past table & back of The Lonesome Kid fg. at Braxton - crowd seated bg. Logan & Outlaws bg. watching.	BRAXTON - ...scrutiny and support! AD LIB - Make him confess first. We wanna hear him confess! BRAXTON - I think the kindest thing we can do to this bird, is to send him up...				
	Braxton turns bg., then fg. as he points finger at The Lonesome Kid.			12-04		49-05
6	FS - Past crowd seated fg. at Braxton - he moves bg., turns and faces group. The Lonesome Kid & others bg.	BRAXTON - ...to the territorial CROWD NOISES UP prison. He's been about as co- operative as any prisoner we've tried around here. O.S. AD LIBS - (INDISTINCT NAME) Ce- cil's always cooperative...Shh!				

(CONTINUED)

6 CONTINUED:

CROWD NOISES & AD LIBS
 BRAXTON - And, I see no direct call
 to hang him!

14-02 63-07

7 INT. SALOON - DAY - CS - Past
 man's head tipped in left fg.
 at Little Tod and Logan look-
 ing fg. - Calvin tipped in
 left.

BG. AD LIBS UP
 LITTLE TOD - Don't he look like
 God?

BRAXTON O.S. - Now, who's got an
 opinion...

4-11 68-02

8 FS - Past crowd seated fg. at
 Braxton - The Lonesome Kid
 seated behind him. Braxton
 moves bg. past Man With Hat
 & stands behind table facing
 crowd.

BRAXTON - ...about how long we
 might think of sending him up?

BG. AD LIBS UP
 MAN WITH HAT - (OVERLAP) I think
 it's clearly indicated.

O.S. AD LIB - He'll take anything.

Braxton starts to sit behind
 table.

BRAXTON - How would ten to twen-

ty... 10-07 78-09

9 MCS - SIDE ANGLE - Past Brax-
 ton as he sits right fg., at
 The Lonesome Kid - he looks
 fg. over his shoulder at Brax-
 ton.

BRAXTON - ...sound to you?

THE LONESOME KID - Sounds about
 BG. LAUGHTER
 right to me. How soon would I
 be eligible for parole?

7-04 85-13

10 MCS - Past side view of The
 Lonesome Kid left fg. looking
 bg. at Braxton seated behind
 table.

BRAXTON - In about two weeks.

2-11 88-08

11 FS - Past backs of Braxton &
 The Lonesome Kid at the crowd
 reacting.

CROWD AD LIBS & LAUGHTER
 HIGH

3-12 92-04

12 CS - CAMERA PANS LEFT over
 Calvin, Si & Cary watching fg.

BRAXTON O.S. - Anything further

you'd like to say to the Court
 before we send you to your just
 O.S. SHHHING
 deserts. And, if I may speak
 for the Court...

O.S. SHHHING
 11-05 103-09

13 MCS - The Lonesome Kid seated
 left fg. looks right, over
 his shoulder at Braxton.

BRAXTON - ...we would prefer that
 it be something...colorful.
 Life on the frontier being what
 it is.

(CONTINUED)

13 CONTINUED:

BG. AD LIBS CONT'D. THRU
SEQUENCE

The Lonesome Kid looks fg. as
he inches forward on his chair THE LONESOME KID - Just that...it
and removes his hat - handcuffs
on hands. may seem to you boys, like a

hard way to make the papers...

24-04 127-13

14 INT. SALOON - DAY - FS - Backs
of Braxton & The Lonesome Kid
facing crowd.LAUGHS
THE LONESOME KID - ...but, I'm not
ashamed of robbing that train...

5-03 133-00

15 CS - Past man's head tipped in
left fg. at Little Tod and
Logan - Little Tod smiles and
looks over his shoulder at Lo-
gan.THE LONESOME KID O.S. - ...of blow-
ing bridges...

5-03 138-03

16 FS - HIGH ANGLE - Past crowd
fg. at The Lonesome Kid -
Braxton & others seated bg.THE LONESOME KID - ...sticking up
LAUGHS
banks...or for my careless, de-

He rises from his chair.

vil-may-care gunplay!
CROWD LAUGHS & REACTS
7-07 145-1017 MLS - Past Braxton left fg.
at The Lonesome Kid facing
bg. crowd as they laugh &
react.

CROWD REACTION NOISES

2-11 148-05

18 MS - The Lonesome Kid looking
fg. - Braxton & others in bg.
watching & laughing.THE LONESOME KID - I'm not ashamed
of pissing away the money on
hard living...

4-09 152-14

19 MCS - Si, Cary and others look
o.s. right as they all laugh.THE LONESOME KID O.S. - ...either!
Because I'm that kind of guy!

4-03 157-01

20 MS - Past people fg. at Little
Tod, Logan, Calvin, Cary and
Si smiling fg.THE LONESOME KID O.S. - But, as a
concession to me...

4-05 161-06

21 MS - The Lonesome Kid looking
fg. around room at crowd -
Braxton bg. behind table.THE LONESOME KID - ...for my co-op-
eration, I would like you all
to refer to me, from now on...
O.S. SHHING
as "The Lonesome Kid":
CROWD REACTIONS

11-10 173-00

- 22 INT. SALOON - DAY - MCS - CROWD LAUGHS & AD LIBS
Crowd as they react, laughing. THRU SEQUENCE
2-13 175-13
- 23 MS - The Lonesome Kid, holding
hat in front of him facing fg. THE LONESOME KID - (OVER LAUGHTER)
Braxton & others bg. laughing. Especially in front of outsiders,
here in the West!
Braxton slaps table and starts BRAXTON - (LAUGHING) Heyy, that's
to rise. enough of that!
8-05 184-02
- 24 CS - Past man tipped in left
fg. at Little Tod, Logan, Si,
Calvin, & Cary. CAMERA PANS O.S. CROWD SOUNDS UP
LEFT over them as they smile. BRAXTON O.S. - Let's all go up to
the bar, and make fools of our-
selves! 15-04 199-06
- 25 MLS - Past milling crowd fg. MUSIC UP
at Logan, Little Tod, Si, Cal-
vin & Cary moving left in bg. 4-04 203-10
- 26 EXT. SALOON - DAY - FS - Past
Townspeople milling fg. at
Braxton dancing jig with musi-
cians playing in front of
Saloon. Back of Logan's body
tipped in left fg. - he turns
and starts fg. BG. AD LIBS
5-05 208-15
- 27 Logan pacing fg. smoking pipe.
He turns bg. looking at Brax-
ton dancing jig by musicians. 6-11 215-10
- 28 FS - Past Jane & others fg.
watching Braxton dance & click
heels in air by musicians bg.
Man in extreme bg. tosses hat
o.s. LAUGHS
3-03 218-13
- 29 MFS - CAMERA PANS RIGHT as
Logan moves right fg, catching
hat - he laughs & tosses it bg.
CAMERA PANS LEFT as he moves
fg. looking o.s. right. Gener-
al activity bg. LAUGHS & AD LIBS
BRAXTON O.S. - Whoo, I haven't
danced liked that since Chicago!
LOGAN - I'm, uh, Tom Logan.
10-09 229-06
- 30 MCS - CAMERA PULLS BACK RIGHT
with Logan tipped in right fg. LOGAN - I'd like to congratulate
walking with Braxton & Jane. you...
2-12 232-02
- 31 MLS - CAMERA PULLS BACK LEFT
with Logan as he walks back-
ward left facing Braxton &
Jane. LOGAN - ...sir, on your treatment
of that imposter.
MUSIC OUT
(CONTINUED)

- 31 CONTINUED: GENERAL BG. OUTDOOR SOUNDS
Braxton smiles at Logan - they
stop as Logan starts to tip hat at Jane
BRAXTON - Oh, uh, my daughter,
Jane.
11-06 243-08
- 32 EXT. TOWN STREET - DAY -- MCS -
Past back of Logan left fg.
at Braxton & Jane - Logan
tips his hat. JANE --Hello.
LOGAN - Uh, people have told me
that I should talk to you Mister
Braxton.
6-14 250-06
- 33 CS - Logan looking o.s. right,
LOW ANGLE. LOGAN .. I just sold a family imple-
ment business up in the Shonkin
Range, and, am thinking of buy-
ing a small ranch.
9-01 259-07
- 34 MCS - Past Logan tipped in
left fg. at Braxton - he looks
right at Jane. LOGAN - You done so well...
5-11 265-02
- 35 CS - LOW ANGLE - Logan looking
right fg. smiling. LOGAN - ...I'd like a piece out by
you for good luck. (LAUGH)
3-15 269-01
- 36 MCS - Past Logan tipped in left
fg. at Braxton & Jane. Brax-
ton laughs. LAUGH
2-14 271-15
- 37 CS - LOW ANGLE - Logan looking
right fg. smiling. Braxton
enters from right - CAMERA
PANS LEFT with them as they
walk. BRAXTON -- Well...the Cannon Ranch
is for sale...
7-12 279-11
- 38 CS - CAMERA PANS RIGHT with
Jane as she looks o.s. left.
Braxton tipped in left. BRAXTON (FACE OFF) - ...isn't much,
four sections and a cabin. Pole
Jane smiles looking right. corrals around it.
8-05 288-00
- 39 MCS - LOW ANGLE - CAMERA PULLS
BACK LEFT as the three walk
left fg. BRAXTON - But, it's well watered,
and...pretty fair shelter.(WITH
LAUGH) The owner's living in
town now, has a cooperage down
at the end of Main...past the
livery. (CONTINUED)

- 39 CONTINUED: BG. OUTDOOR SOUNDS
CAMERA CONTINUES TO PULL BACK LOGAN - I understand you had some
LEFT with the three. rustling problems.
22-01 310-01
- 40 EXT. TOWN STREET - DAY - CS - JANE - Seven per cent losses...
CAMERA PULLS BACK RIGHT with Braxton & Jane - Logan tipped
in left. 2-14 312-15
- 41 CU - LOW SIDE ANGLE - Past
Braxton walking left as CAMERA
TRAVELS with him, at Logan JANE O.S. - ...per annum.
looking o.s. right at Jane. LAUGH
Braxton laughs at o.s. Jane. 2-07 315-06
- 42 MCS - CAMERA TRAVELS RIGHT
with the three. BRAXTON - You should know about
that. First year, that might
just break you.
7-09 : 322-15
- 43 C2S - LOW ANGLE - CAMERA TRA-
VELS LEFT with Braxton, Logan LOGAN - Mmm...I understand you, uh,
and Jane tipped in right - had to hang someone...
general activity bg. 10-08 333-07
- 44 MCS - CAMERA TRAVELS RIGHT
with the three. LOGAN - ...here.
They stop. BRAXTON - I did that.
4-12 338-03
- 45 C2S - LOW ANGLE - Braxton
right, facing Logan. LOGAN - Ah...that's tough. What was
this, some kind of a desperado?
11-10 349-13
- 46 MCS - Past Logan tipped in left
fg. at Braxton & Jane. BRAXTON - No. 2-12 352-09
- 47 C2S - LOW ANGLE - Braxton, right,
facing Logan. BRAXTON - He was a thief! With
probably a million good reasons
for being on hard times.
8-12 361-05
- 48 MCS - Past Logan tipped in
left fg. at Braxton & Jane. BRAXTON - The main thing is that
we put him out of his misery.
4-04 365-09

- 49 EXT. TOWN STREET - DAY - CS - BG. OUTDOOR SOUNDS
LOW ANGLE - Logan looking
right fg. He nods slightly. 2-13 368-06
- 50 MCS - Past Logan tipped in
left fg. at Braxton & Jane.
Jane reacts, starts to exit
bg. right. 3-05 371-11
- 51 C2S - LOW ANGLE - Braxton &
Logan looking o.s. right. LOGAN - Don't you believe in hang-
in' thieves...
3-09 375-04
- 52 MFS - CAMERA ZOOMS BACK to
FS past carriage tipped in left LOGAN - ...Miss?
as Jane backs fg. followed by JANE - No, sir, I don't! Do you?
Braxton & Logan. LOGAN - Well, I surely do! How in
CAMERA PULLS BACK LEFT as she
moves forward around carriage. the world else are we gonna
have law and...
11-03 386-07
- 53 MS - Past carriage tipped in
fg. at Jane - CAMERA PANS UP
& LEFT with her as she climbs
into it, to include Logan
tipped in left. (LOW ANGLE) LOGAN O.S. - ...order?
JANE - (SIGH) Well, what do you
know? Hmh! Maybe you can buy
that Cannon...
10-12 397-03
- 54 MCS - HIGH ANGLE - Past back
of Jane in carriage fg. at
Logan. JANE - ...Ranch, get yourself
started in the cattle business.
'Cause with an attitude toward
human life like you have...
7-02 404-05
- 55 MCS - LOW ANGLE - Past back of
Logan left fg. UP at Jane in
carriage. JANE - ...you may yet get to be
one of the barons of this
prairie.
4-13 409-02
- 56 MCS - HIGH ANGLE - Past back
of Jane at Logan. JANE - And, have your picture up
on page one, or page three
Braxton enters from bg. left
exiting right. anyway, of the Chicago papers.
7-10 416-12
- 57 MCS - LOW ANGLE - Past Logan
left fg. at Jane. JANE - And, for your birthday...

(CONTINUED)

- 57 CONTINUED: BG. OUTDOOR SOUNDS
Braxton enters from left & climbs onto carriage next to Jane.
JANE CONT'D. - ...you can have a big barrel of fresh oysters, on ice, just the way the other hangmen up this way do.
Braxton takes reins.
13-04 430-00
- 58 EXT. TOWN STREET - DAY - MCS - HIGH ANGLE - Past side view of Jane & Braxton tipped in right fg. in carriage at Logan. LOGAN -- You sound bitter, lady.
3-02 433-02
- 59 CS - LOW ANGLE - Past Logan tipped in left fg. at Jane. JANE - (SIGHS) You should've seen that young man's face.
5-10 438-12
- 60 CS - Logan looking o.s. right fg. JANE O.S. - He did not die quickly.
LOGAN - I don't want to hear about it, Miss.
JANE O.S. - I don't think that you ...
7-06 446-02
- 61 CS - LOW ANGLE - Past Logan tipped in left fg. at Jane. JANE -- ...can really picture the man's face.
LOGAN - I...
3-11 449-13
- 62 CS - Logan looking o.s. right fg. LOGAN - ...don't want to hear about it, Miss!
3-01 452-14
- 63 MCS - LOW ANGLE - Past Logan left fg. at Braxton & Jane. LOGAN - Thank you for your information, Mister Braxton.
7-01 459-15
- 64 MCS - HIGH ANGLE - Past Jane & Braxton tipped in right at Logan. LOGAN - I'll go over at the Coop-
erage and ask Mister Cannon about them four sections. Plea-
sure to meet you too, Miss.
Logan tips his hat to Jane & starts right.
14-05 474-04
- 65 LS - Logan walks forward - Jane & Braxton start bg. in carriage. General activity in street. MUSIC IN (INDISTINCT)
BRAXTON(FACE OFF) - Giddyup!
10-09 484-13

- 66 EXT. HILL & TOWN - DUSK - RAIN-
ING - LS - LOW ANGLE - Past
slope fg. at Si, Calvin, Little
Tod & Cary on horses as they
move down slope - CAMERA PANS
RIGHT as they ride bg. into
town. General activity on
street.
- MUSIC CONT'D.
SOUND OF HORSES
BG. OUTDOOR SOUNDS
CALVIN - (INDISTINCT) Nothin' to
town, now.
SI - Damn, I feel better now. Damn-
ed if I don't!
MUSIC DOWN & OUT
THUNDER IN
O.S. AD LIB - Me, too (INDISTINCT)
- 29-09 514-06
- 67 EXT. ROAD NEAR COTTONWOODS -
DUSK - LS - Braxton & Jane in
carriage move forward through
brush.
- SOUND OF HORSES & CARRIAGE
SOUND OF RAIN & THUNDER UP
JANE - I see... (INAUDIBLE WORDS)
Jane starts to rise as horses
slow. She reacts looking o.s.
right. hold it. (INDISTINCT)
- 8-15 523-05
- 68 LS - CAMERA TRAVELS IN & PANS
RIGHT on Marker with rope a-
round his neck, hung from tree.
- MUSIC IN
JANE O.S. - Oh, God! You didn't...
2-11 526-00
- 69 FS - Braxton holding reins -
Jane standing in carriage re-
acting. They start out right.
- JANE - ...cut him down, yet!
BRAXTON - We did!
- 2-05 528-05
- 70 FS - REVERSE ANGLE - Braxton
& Jane move bg. to hanging
Marker.
- BRAXTON (FACE OFF) - That's...
MUSIC DOWN & OUT
4-12 533-01
- 71 MFS - Past Marker's legs in
right fg. at Jane & Braxton -
they stop horses.
- BRAXTON - Whoa! Whoaaaaa!
3-13 536-14
- 72 FS - LOW ANGLE - Marker hang-
ing with noose around his neck
from o.s. tree limb - eyes
open, boots hanging around
his neck.
- JANE O.S. - (WITH MOAN) Ohh!
3-02 540-00
- 73 MLS - Braxton & Jane look o.s.
right fg. reacting.
- BRAXTON - Oh, Pete!
3-02 543-02
- 74 FS - LOW ANGLE - Marker hang-
ing from rope.
- BRAXTON O.S. - Oh, my God, they've
killed my man!
4-08 547-10
- 75 EXT. TOWN STREET - NIGHT -
FS - Calvin standing in road
looking bg. at Logan walking
toward him - Cary & Little
Tod bg. - stagecoach moves
bg. on street as Si jumps on
rear of it and rides.
- SALOON MUSIC IN O.S.
BG. STREET SOUNDS
SOUND OF STAGECOACH
CARY - Si, are we gonna go to that
whorehouse?

(CONTINUED)

75 CONTINUED:

Cary starts forward to Calvin as Logan reaches him, hands paper to Calvin. Si jumps off exiting stagecoach and runs forward to others. Little Tod bg.

MUSIC CONT'D.

STREET SOUNDS CONT'D.

LOGAN (FACE OFF) - Where the hell
OVERLAPPING AD LIBS
you clodhoppers been at? File
that.(OVER INDISTINCT AD LIBS)

CALVIN - What is it?

They move right fg. to wagon wheels - Calvin looks at paper. CAMERA ZOOMS IN on the gang as they watch Calvin reading paper.

LOGAN - Get the guns. Let's go
(INDISTINCT)
for a ride.

SI - Hey, I wanna go to a whore-
house! I wanna play some cards.
I wanna get drunk!

GANG IN UNISON - Yeah! Yeah. Yeah!

LOGAN - Yeah, well, we can go to
the whorehouse and do all that
later. What's the matter with
you? Ain't you got no pride
of ownership? I buy you a
brand new ranch, don't ya
want to ride out and look at
it? (LAUGHS)

Logan gestures to paper in
Calvin's hands.

Si chucks Logan under chin -
grabs for paper. Calvin
moves away from him

SOUND OF PAPER
CARY - Hell, we own it, we can go
anytime!

Little Tod walks forward
to group.

LOGAN - Yeah.

Si claps his hands.

CARY - Let's go for a drink!

SI - Yeah, let's play some cards
SOUND OF CLAP
and get some woman!

INAUDIBLE AD LIB
LITTLE TOD - (OVERLAPPING) Let's

go to the whorehouse.
THUNDER IN

LOGAN - Well, you're gonna have to
pick and choose on that because
the money's about all gone.

LITTLE TOD - Well, the money can't
be gone.

LOGAN - Well, it is, and I'm
glad.

CALVIN - And, I'm glad, too!

CARY - Why?

(CONTINUED)

75 CONTINUED: (2)

BG. STREET SOUNDS

CALVIN - Because, robbin' trains
is...

LOGAN - We start a pattern of rob-
bin' trains, and we're gonna
get detectives. From that mo-
ment on, you can just back the
calender down 'til they hang
us.

CALVIN -- That's why.

CAMERA PANS LEFT as Cary
moves to wagon and sits.

CARY - I still think we should rob
a bank. Rob trains, rob banks.
(INDISTINCT)

LOGAN - Alright, let's go to the
whorehouse.

SI - Mmm hmm!!

Logan & Calvin exit right fg. CARY - Yeah! Get up! (INDISTINCT)
followed by the others.

99-08 647-02

76 INT. WHOREHOUSE - NIGHT - MS -
Back of Madame seated working
sewing machine - bg. door
opens - Calvin, followed by
Little Tod, Si, Logan & Cary.
Cary shuts door - all look fg.
Logan nods 'yes'.

SOUND OF SEWING MACHINE

SOUND OF DOOR

MADAME - You here for a party?

LOGAN - That's right.

SOUND OF DOOR

MADAME - What kind of a party?

MUFFLED GIGGLES

CLEARING OF THROATS

LOGAN - Well, ah...you got any
girls?

45-03 692-05

77 mcs - Madame seated behind
sewing machine - she looks
right & left at o.s. gang.

4-02 696-07

78 MS - Madame rises, gestures
o.s. right & exits - Calvin,
Logan & Little Tod follow -
Cary shoves Si.

CARY - Go on, Si!
FOOTSTEPS

14-08 710-15

79 INT. WHOREHOUSE/HALL - NIGHT -
CS - Madame walks through
right, exiting followed by
Calvin - open doorway bg. with
elderly lady seated on bed -
Logan looks over his shoulder
at Little Tod as they pass
open door. Si & Cary enter
from left, react looking bg.
through doorway.

FOOTSTEPS

14-02 725-01

- 80 INT. WHOREHOUSE/PARTY ROOM - NIGHT - MS - Through open doorway at Madame as Calvin enters room exiting right fg. Logan & others start to file past her into room.(DIMLY LIT) MADAME - The girls here can show you to the party rooms.
7-03 732-04
- 81 FS - Girls (Whores) about room doing various things as Calvin, Logan, Little Tod, Si & Cary move forward into room through bg. doorway. BG. THROW-AWAY AD LIBS CALVIN - I like them ribbons. CLATTER OF DISHES, ETC. WHORE WITH FRENCH BUN - Oh, shit!
6-03 738-07
- 82 MS - LOW ANGLE - Whore With Scarf right fg. removes apron as Little Tod, Logan, Si and Calvin behind her look around room smiling. Object falls from apron. WHORE WITH SCARF - Anybody want anything to eat?
BG. LAUGHS
CRASHING SOUND
5-06 743-13
- 83 FS - Whore With French Bun rises and walks bg. to Cary - Whore With Short Hair sitting right fg. runs fingers through her hair - other Whores look bg. at Logan, Si & Little Tod. Calvin & Whore With Ribbons exit through bg. doorway. SOUND OF CRASHING DISHES WHORE WITH FRENCH BUN - Well, he's the one that I want. You just...
BG. THROW-AWAY AD LIBS
4-15 748-12
- 84 MS - LOW ANGLE - Past Whore With Scarf right fg. at Little Tod & Si - Whore With Bun & Cary start to exit bg. Si starts out left as Little Tod turns right to o.s. Logan. WHORE WITH FRENCH BUN - ...come right on upstairs(INDISTINCT) with me.
4-00 752-12
- 85 FS - Si throws arms about Whore With Short Hair & kisses her, pulls her out of chair - the two exit through bg. doorway. Logan & Little Tod bg. looking at remaining four Whores. WHORE WITH SHORT HAIR - (SCREAMS) Ohh! Ohh! (KISS) Come on, now, Hey, take it easy, will ya...
LITTLE TOD (OVERLAP) - Where's the Chubby one? Where's the Chub...
oh, oh, yeahh.
WHORE WITH SHORT HAIR(FACE OFF) - (OVERLAP) ...give me a chance to get upstairs.
LOGAN - Ain't that a match up?
LAUGHS
Ain't that a match up? Just like you and your horse, Little Todd.
23-05 776-01
- Little Tod looks around, turns bg. to Short Whore, puts arm around her. Logan puts arm around Blonde Whore (Mary).
- Logan & Little Tod laugh.
- The four move bg. toward doorway.
- 86 EXT. RELAY RANCH - DAY - FS - Calvin & Si working with poles & shovel fg.- others in extreme bg. by fences & cabin, working. MUSIC IN BG. OUTDOOR & WORKING SOUNDS IN O.S. LAUGHS & INDISTINCT AD LIBS
11-03 787-04

- 87 EXT. RELAY RANCH - DAY - LS -- MUSIC CONT'D.
Calvin & Si working on trailer OUTDOOR & WORKING SOUNDS
left fg. - Little Tod carrying
object exits into bg. cabin.
Cary standing on horse working
on roof - Logan bg. right, by
him picks up long board. 5-12 793-00
- 88 FS - Cary standing on horse
working on cabin roof as Logan
swings long board hitting rear
of horse - horse reacts, starts
out left as Cary falls to
ground. Logan jumps right
laughing. CRASHING SOUNDS
STINGER
SOUND OF HORSE
FALLING SOUND & YELLS
3-03 796-03
- 89 FS - ANOTHER ANGLE - Back of GRUNTS & GROANS
Logan holding long board - SI - Well, one got away! (INDISTINCT)
he watches as Cary rolls on
ground, starts to get up. CARY - Hey! You'll...
Horse runs bg. past Calvin &
Si on trailer. 3-12 799-15
- 90 MLS - CAMERA PANS UP as Cary
rises - Logan walks through
exiting left carrying board. CARY - ...pay for that! In my
home town, I'm considered a
dangerous person!
6-11 806-10
- 91 MS - Past back of Cary right
fg. at Logan with board. LOGAN - Yeah, in your home town
a man can get a bad reputation
Logan drops board. for smoking corn silk!
SOUND OF O.S. BOARD
8-15 815-09
- 92 MS - CAMERA DOLLIES IN as the O.S. MACHINERY NOISES
two move bg. - Cary makes fun- LOGAN - (INAUDIBLE LINE)
ny face at Logan. 2-09 818-02
- 93 EXT. RELAY RANCH PORCH - DAY - MUSIC DOWN
LATER - FS - LOW ANGLE - Logan CALVIN - Well, Cary'll stay up at
and Calvin walk left in front
of cabin. at the Breaks, but somebody's
gotta tend this place.
LOGAN - Well, I can tell you one
damn... 7-00 825-02
- 94 MLS - LOW ANGLE - CAMERA PANS
LEFT as Logan & Calvin walk LOGAN - ...thing, (WITH LAUGH) it
bg. - Logan turns right, faces
Calvin as he backs left. isn't gonna be me! (YELLS)
Stick enters from o.s. side
of cabin behind Logan's legs. Ahhh!!
He starts to fall back - trips
over stick. 4-13 829-15
- 95 FS - CAMERA PANS LEFT as Logan
falls to ground. Cary crouch-
ed by side of cabin holding
stick, laughing - Calvin wa-
ches Logan chase Cary bg. MUSIC UP
CHEERS & INAUDIBLE AD LIBS
4-04 834-03

- 96 INT. CABIN/RELAY RANCH - DAY - MUSIC CONT'D.
FS - Past back of Little Tod SOUNDS OF CHASE & LAUGHS
tipped in right fg. at Cary as
he runs forward & left from bg.
doorway. 2-00 836-03
- 97 EXT. CABIN PORCH - DAY - MLS - LAUGHS & CHEERS
Cary runs left as Logan grabs LOGAN - (LAUGHING) I got you! I
him - CAMERA PANS DOWN LEFT got you!
as Logan carries him backward
& swings him around. Calvin GROUP AD LIBS (OVERLAPPING) - Yeah!
bg. watches & laughs as the
two wrestle. Get him! I'm gonna get you.
4-14 841-01
- 98 FS - Cary & Logan wrestling
on ground in front of cabin.
CAMERA PANS DOWN RIGHT as they STRUGGLE SOUNDS
roll to ground. Calvin watch- YELLS & LAUGHTER
es from left as Si runs for- INAUDIBLE OVERLAPPING
ward from cabin carrying a AD LIBS THRU SCENE
bucket of water - pours it
on the two. CAMERA PANS UP
LEFT as the two rise & run bg. SPLASHING OF WATER
chasing Si. 12-09 853-10
- 99 EXT. RELAY RANCH - NIGHT - MUSIC CHANGE
LS - Past wood, debris, etc.
fg. at Logan & Calvin in ex-
treme bg. - horses and cabin
behind them. 4-14 858-08
- 100 FS - Past bush tipped in right
fg. at Calvin facing right - LOGAN - I like this place, Cal...
Logan looking off left, smil-
ing. Calvin turns & walks yeah, and I like it quiet.
left past fg. bush toward Lo- THUDDING SOUND
gan as he zips his pants up. CALVIN - Cary, don't throw them
CAMERA PANS LEFT with them -
they pause in front of cabin
as Cary drops tool from roof
he's working on. CAMERA PANS
DOWN LEFT with them & TRAVELS
BACK as they move forward. tools down there like that,
LOW LAUGH (CARY'S)
please. I spent my first
eighteen years on one of these
Goddamn things, workin' for my
uncle that raised me. And I
MUSIC DOWN
worked myself cross-eyed, too.
MUSIC OUT
44-02 902-10
- They stop.
- 101 MCS - Past Logan left fg. at
Calvin. CALVIN - About the only thing I
had for distraction was...was
this dog. And, I'd had the dog
since it was ten years old.
And, ah, he sh...he shot it...
for sticking it's tongue on a
pat of butter. So, I stayed
one more night, then I killed...
(CONTINUED)
- Calvin walks right - CAMERA
PANS with him.
- Logan enters left fg.

101 CONTINUED:

OUTDOOR SOUNDS
CALVIN CONT'D. - ...his seed bull,
and I rustled every damned
horse he had, including a racer
that I sold as a cow pony to an
Indian rancher. And, I took the
whole damn remuda. (SIGH) And,
I come within a hair's breadth
of sending his sorry hide to
Kingdom Come. I mean, I was
that close to shootin' that son-
of-a-bitch in the brainpan!

Calvin gestures with his
fingers. Logan watches as
Calvin starts to exit right.

62-13 965-07

EXHIBITION REEL FOOTAGE 953-07

END OF REEL TWO PART A
(Small Reel 3)

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	TOTAL FRAMES FOOTAGE
	(START MEASURING FOOTAGE on FIRST FRAME of PICTURE)			
1	EXT. RELAY RANCH - NIGHT .. MOONLIGHT - FS - Logan and Calvin as Calvin walks fg. right as he spits - he turns left bg. to Logan who walks fg. slowly.	GENERAL OUTDOOR NIGHT SOUNDS SPITTING SOUND LOGAN -- Well, I never did have that kind of background. I never had nothing neither. My folks al- ways wanted a place. They was good people so I always sort of saw it with their eyes, you know. CALVIN -- Yeah, I see that. But when you think about it, you wouldn't want the weight...		
	Logan exits left fg.		32-15	32-15
2	LS - Past side of log building tipped in right fg. and logs about near buggy at Calvin and Logan bg. on platform of logs. Logan walks forward as Calvin walks bg. kicking at log platform.	CALVIN - ...of a damn place like this.	8-10	41-09
3	INT. RELAY RANCH - NIGHT - SEMI-DARKNESS -- MLS - Si, Cary and Little Tod seated by lantern. Cary tosses shirt fg. left at Si. Shirt drops on top of Si's sewing. Si drops shirt back at Cary as he goes thru pile of clothes on his lap.	LOW BG. O.S. SINGING CARY - Do you do alterations, too, ma'am? SI -- Nope. And I don't do your... wire ripped shirts neither.		
			24-01	65-10
4	CS - Little Tod with bare foot propped fg. on table by lan- tern - he picks at toe nail as shirt lands on his lap from left fg.	SI O.S. - There you go.	6-08	72-02
5	MLS - The three as Si shoves box bg. on table, picks up his knitting.	SOUND OF BOX ON TABLE LITTLE TOD - Si, you're beginning to sound like a real old lady. CARY - What do you say we just jump this piss ant seamstress?		
			11-11	83-13
6	CS - Little Tod removes foot from fg. table as he looks left fg.	SI O.S. - You guys are soon gonna learn to...	3-09	87-06

- 7 INT. RELAY RANCH - NIGHT - MLS -
The three as Si works with his SI - ...treat me nice.
knitting. Cary jumps up and YELL (CARY)
throws blanket over Si's head. LAUGHS & AD LIBS
Si angrily jumps up removing
blanket as he looks bg. at SI CONT'D. - (AD LIBS) I'll kill
Cary. ya!
9-15 97-05
- 8 EXT. RELAY RANCH - DAY - LS - GENERAL BG. OUTDOOR SOUNDS
Past woodpile fg. at Calvin CALVIN -With everybody's so scared
walking left followed by Logan of the damn Mounties that nobody
with bridle rope. Little Tod even tries. These horses ain't
working with wash bg. right. even half guarded.
Calvin stops, turns right to
Logan then continues left as
CAMERA PULLS BACK LEFT. Logan
follows and joins Calvin as
they move fg. to shed. LOGAN - Are you gonna talk to me
about Canada again?
CALVIN - You're Goddamn right I
am.
LOGAN - Them Mounties scares me,
Cal.
CALVIN - Why hell, they scare
everybody. That's why it's
gonna be so easy. The Indians
won't even touch them horses.
We can take all sixty of them
ponies at a walk.
33-08 130-13
- 9 EXT. RELAY RANCH SHED - MLS -
Back of Calvin right fg. by
open doorway as Logan enters
from bg. doorway of shed --
they walk to each other. LOGAN - All Canadian government
brand?
7-13 138-10
- 10 CS - Past back of Logan left
facing Calvin. CALVIN - Until we can get 'em down
to the Breaks for modification.
Then down here to relay.
7-02 145-12
- 11 MS - Past back of Calvin right
fg. facing Logan. Logan walks LOGAN - Well, that doesn't quite
fg. as Calvin walks bg. settle it though, does it?
Logan starts to sit. CALVIN - No. No, it don't.
10-09 156-05
- 12 CS - Logan sits by side of
shed, takes off his hat. 2-15 159-04

- 13 EXT. RELAY RANCH SHED - DAY - GENERAL BG. SOUNDS CONT'D.
MCS - SIDE ANGLE - Past Logan CALVIN - Somebody's gonna have to
seated right fg. at Calvin. stay here.

Logan glances at Calvin, puts LOGAN - Well, it ain't gonna be me.
on his hat and looks o.s. He CALVIN - Well, it's gotta be one
turns and looks at Calvin. of the two of us...and I'll tell
you one Goddamn thing, you had
all the fun on that train while
I had to baby...
19-03 178-07
- 14 CS - Past Calvin's hand tipped O.S. AD LIB YELLS
in left fg. gesturing at Logan CALVIN O.S. - ...sit these savages.
looking at him. Logan looks And I'm going to Canada...
right o.s. 4-10 183-01
- 15 2S - Past Logan right fg. at CALVIN - ...for sure. That's
Calvin. settled. Now that's it.
6-07 189-08
- 16 MFS - Past saddle left fg. at BG. O.S. AD LIB YELLS
Calvin and Logan as Logan rises pulling knife from boot
top - CAMERA PANS LEFT with Logan past Calvin to saddle
fg. 12-08 202-00
- 17 ECU - Logan's hands working as he cuts small black pouch
from saddle - CAMERA PANS RIGHT SLIGHTLY as he empties con-
tents of pouch into his hand, sighs. SIGH 9-07 211-07
- 18 FS - SIDE ANGLE - Past saddles BG. AD LIB YELLS (OUTLAWS)
fg. at Calvin and Logan - LOGAN - I gotta stay on this God-
CAMERA PANS RIGHT as Logan damn piece of ground. Goddamn!
walks bg. right past Cary, I can't even believe this.
Little Tod and Si working bg. WATER SOUNDS
with logs. He tosses pouch That's pitiful! You ass-
left bg. at outlaws - Little holes'll just get lost!
Tod tries to catch it as he KICKING SOUNDS
falls in water trough. Logan 24-04 235-11
continues bg. right as Calvin MUSIC IN (FUNERAL TYPE)
enters from left fg., walks BG. AD LIBS (THROW AWAY)
bg. after Logan towards ranch RANCHER O.S. - The, the best foreman
building in bg. Logan kicks in the entire territory.
at log platform angrily. BRAXTON O.S. - The only foreman I
ever had. I want to tell you
Pete Marker was a hard man.
- 19 INT. BRAXTON'S RANCH - DAY -
FS - Ranchers and their women
around room as Jane moves fg.
carrying tray followed by
man servant carrying a tray -
CAMERA PANS RIGHT with Jane
as she moves bg. thru archway
into parlor where Braxton
and ranchers are standing by
open coffin (Pete Marker's).

(CONTINUED)

19 CONTINUED:

MUSIC CONT'D.
 RANCHERS - Amen. (OTHER AD LIBS)
 RANCHER #1 - Surely he was, David.
 (RATE)
 He could break out a good stride
 horse better than the bronc
 fighters. He could do every
 job he asked you to do. He was
 a great ramrod!
 ANOTHER RANCHER - Yes, he was.
 RANCHER #1 - He personified the
 (RATE)
 American West in the days of
 its rowdy youth.

Rancher #1 slaps hand on
 edge of coffin. (Rate)

ANOTHER RANCHER - Sure did.

Jane puts down tray right fg., JANE - Excuse me.
 turns fg. and exits right as
 man servant carries tray bg.
 towards ranchers by coffin.
 Two ranchers start to take
 drinks from tray.

BG. THROW-AWAY AD LIBS

43-06 279-01

20 EXT. BRAXTON RANCH PORCH -
 DAY - LS - SIDE ANGLE - Jane
 facing left closes front door.
 Dog moves fg., jumps from
 porch and exits right fg. as
 Jane steps to front edge of
 porch, looks o.s. left, turns
 and walks fg. left.

MUSIC CONT'D.
 DOOR CLOSING SOUND
 GENERAL OUTDOOR RANCH SOUNDS
 O.S. VOICE MURMURS

16-06 295-07

21 MCS - Jane moves from left
 fg., turns and looks o.s.
 left and right - cattle graz-
 ing bg. on range.

6-05 301-12

22 MCS - LOW ANGLE - Jane with
 hands on hips looks fg. o.s.
 right.

3-08 305-04

23 POV - LS - Two horses move
 forward right down ranch
 slope - they appear to be
 riderless.

HOOFBEATS

6-03 311-07

24 MCS - LOW ANGLE - Jane on
 porch looking right fg. -
 she crosses her arms.

6-00 317-07

25 POV - LS - Two horses moving
 forward right on slope -
 CAMERA PANS DOWN & RIGHT with
 them - they exit in gully.

11-02 328-09

26 MCS - LOW ANGLE - Jane watch-
 ing right fg. intently.

6-07 335-00

27 LS - REVERSE SIDE ANGLE -
 Past side of porch left fg.
 at Jane bg. on far end of
 porch watching bg. left as
 the two horses approach...

(CONTINUED)

- 27 CONTINUED:
...the front of the porch -
she turns to them, leans down
looking under the first horse.
- MUSIC CONT'D.
HOOFBEATS CONT'D.
HORSE NEIGHS & SNORTS
MUSIC OUT
13-15 348-15
- 28 EXT. BRAXTON RANCH HOUSE
PORCH - DAY - CS - Side view
of chest of horse as Clayton
pops head in on far side of
horse's chest, upside down
looking fg.
- CLAYTON - Lee Clayton.
3-07 352-06
- 29 MFS - Past back of Clayton
fg. peering under horse's
neck at Jane stooped down on
porch steps.
- JANE - Oh, my God, you gave me a
scare. All I could see was
your horse.
5-01 357-07
- 30 CS - Side view of chest of
horse as Clayton peers fg.
- CLAYTON - Well, that was all you
were meant to see.
2-15 360-06
- 31 MFS - Past back of Clayton
fg. peering under horse's
neck at Jane on porch steps.
She reacts as he starts to
raise up.
- 1-14 362-04
- 32 CS - HIGH ANGLE - Past top of
horse's neck at Clayton look-
ing fg. at o.s. Jane.
- CLAYTON - Is the owner about?
3-04 365-08
- 33 MFS - Past back of Clayton
fg. looking bg. over horse
at Jane.
- JANE - Who may I say is calling?
5-07 370-15
- 34 CS - HIGH ANGLE - Past top
of horse at Clayton looking
fg. He rubs horse with hand.
- CLAYTON - Lee Clayton. I just
said that.
7-01 378-00
- 35 MS - Past back of Clayton look-
ing over horse at Jane on
porch steps. She laughs.
- JANE - Ah, I have a short memory.
LAUGH (JANE)
5-15 383-15
- 36 CS - HIGH ANGLE - Past top of
horse at Clayton staring fg.
- 3-02 387-01
- 37 CS - Jane looking fg. smiling.
She backs towards front door
as she speaks.
- JANE - Well...I'll ah, tell Daddy
that you're here, and then I
can get back to what I was
doing before the horse trick.
9-00 396-01
- 38 MFS - HIGH ANGLE - Past horse
at Clayton with arm over hor-
se's neck as he looks up fg.
- CLAYTON - Tell him...Lee Clayton...

(CONTINUED)

38 CONTINUED:

GENERAL BG. RANCH SOUNDS
CLAYTON CONT'D. - ...from Medicine

Hat, Wyoming...here on business.

8-11 404-12

39 EXT. BRAXTON RANCH PORCH -
DAY - MS - Jane by front door looking fg. She nods her head smiling with half-laugh. She turns towards door.
CLAYTON O.S. - You got it?
JANE - (WITH HALF-LAUGH) Yes.

6-13 411-09

40 CS - HIGH ANGLE - Past top of horse tipped in at Clayton as he takes reins in his hand, moves right looking fg. o.s.
CLAYTON - Hm!

6-05 417-14

41 MCS - Thru parted lace curtains at Braxton inside house as he looks fg. thru window. He nods his head.

2-06 420-04

42 POV - FROM INSIDE - Thru window at Clayton and horse as Clayton moves forward right exiting.

3-05 423-09

43 INT. BRAXTON HOUSE - HALLWAY -
MLS - Jane bg. by closed door as Clayton jumps in from o.s. right fg. - he stares right fg. as Jane knocks on bg. door. He pokes his cheek with finger making similiar knocking sounds. Door opens bg. as Braxton moves right fg. to Clayton. Ranchers seen bg. thru open doorway.

BG. O.S. VOICE MURMURS

KNOCKING ON DOOR SOUNDS

FACE TAPPING SOUNDS
THROAT CLEARING (JANE)

BRAXTON - Come in. I've been expecting you.

CLAYTON - Oh...

18-11 442-04

44 MCS - Past back of Braxton left fg. as he faces Clayton.
CLAYTON - ...sir. I don't know why it would not have tired me more than it did...to have travelled all this distance without more than a cat nap.(LAUGH)
Clayton laughs, turns right from Braxton.

17-00 459-04

45 C2S - Past Clayton right fg. at Braxton behind him, left.
Clayton turns and looks left at Braxton.

CLAYTON - You know, you've a wonderful set of books here, sir.

BRAXTON - Yes, I have.

CLAYTON - Truly, truly beautiful.

BRAXTON - I don't spend the time with them I should.

Clayton turns back fg. to Braxton.

CLAYTON - Well, I'm of the...

13-15 473-03

- 46 INT. BRAXTON'S HALLWAY - DAY -
MCS - Past back of Braxton left
fg. facing Clayton. CLAYTON - ...opinion...I would only
claim books that was about
right from wrong. Otherwise,
how are we to find our paradise
among the stars?
15-06 488-09
- 47 C2S - Past back of Clayton
right fg. facing Braxton.
Braxton nods his head. BRAXTON - True.
2-10 491-03
- 48 MCS - Past back of Braxton
fg. facing Clayton - they
start left. BRAXTON - Please.
2-01 493-04
- 49 MS - Backs of Braxton and
Clayton as Braxton has hand
on Clayton's arm - they face
Jane bg. and ranchers bg. in
room with coffin. Clayton
turns left to Braxton. He
looks bg. thru open parlor
door at group and coffin. CLAYTON - Oh, sir, I'm sorry for
your trouble.
7-05 500-09
- 50 INT. PARLOR - FS - HIGH ANGLE -
Marker's corpse in coffin -
left fg. - packed in ice -
at backs of ranchers looking
bg. at Clayton, Braxton and
Jane in bg. doorway. They
move forward towards the ran-
chers. Clayton bows to men.
He turns right bg. towards
Braxton. CLAYTON - I wasn't aware.
BRAXTON - Gentlemen...Robert E. Lee
Clayton.
CLAYTON - I understand...
16-03 516-12
- 51 MS - Past back of Jane right
fg. at Braxton facing Clayton. CLAYTON - ...that you hung a thief.
Ranchers in bg. near coffin. And that you neglected to find
out where they were caching the
stock. How was that?
8-07 525-03
- 52 MS - Past side view of Clayton
left fg. facing Braxton and
Jane. BRAXTON - He didn't want to talk,
and he was about to die.
5-05 530-08
- 53 MS - Past backs of Jane and
Braxton right fg. at Clayton - CLAYTON - Oh, I see. Well, then
ranchers in bg. you pampered him.
Ranchers are angered. RANCHERS IN UNISON - (AD LIBS) -
No! Pampered him, no!
9-09 540-01

- 54 INT. BRAXTON RANCH HOUSE -
PARLOR - DAY - FS - HIGH ANGLE -
Past Marker in coffin left fg. RANCHERS - (AD LIB) - We hung that
at ranchers facing Clayton, man! (ETC. AD LIBS)
Braxton and Jane in bg. Clayton walks forward holding
hand up to ranchers quieting them then steps fg. to Marker's
corpse, reaches down and pulls him up by his lapels. CLAYTON - You, you pampered the man!
You pampered the man, and the
result of that...is the loss of
this poor man's...
Ranchers protest with yells. RANCHERS - (OVERLAPPING PROTESTS)
12-04 552-05
- 55 CU - Clayton's hands in pull-
ing Marker's corpse up reveal- CLAYTON (FACE OFF) - ...life!
ing his gray face. (INDISTINCT)
O.S. RANCHERS' PROTESTS
2-00 554-05
- 56 FS - HIGH ANGLE - Group as
Clayton holds Marker's corpse
up in coffin. GROUP YELLING AD LIBS
RANCHER - But, please...
2-02 556-07
- 57 MCS - Past side view of rancher
as he puts arm on Clayton's
shoulder as Clayton continues
holding corpse up. RANCHER - ...this is outrageous!
GROUP YELLING AD LIBS
2-04 558-11
- 58 FS - HIGH ANGLE - Group as
Clayton argues with ranchers
letting Marker's corpse fall
back down into coffin as water
splashes from it. GROUP YELLING AD LIBS
WATER SPLASHING SOUNDS
GROUP YELLS
1-06 560-01
- 59 C2S - Two ranchers as water
splashes up in their faces. O.S. YELLS & AD LIBS
CLAYTON O.S. - Please...
2-07 562-08
- 60 MCS - Past side view of
rancher facing Clayton - he
removes his hand. CLAYTON - ...take your hands off!
O.S. MAN'S VOICE - Who are you...
Clayton angrily shakes his
finger at o.s. ranchers. CLAYTON - And realize the fact...
O.S. CROWD QUIETS
that as a result of that this
poor man has lost his life!
11-11 574-03
- 61 2S - LOW ANGLE - Rancher and
Braxton staring left fg. at
Clayton's shoulder tipped in. CLAYTON - And if you'd invited me
(FACE OFF) O.S. CRY
2-15 577-02
- 62 MCS - Clayton facing right
standing by side of coffin. CLAYTON - ...into the neighborhood
before it wouldn't have happen-
ed.
He turns bg. towards coffin. 3-08 580-10

- 63 INT. BRAXTON RANCH HOUSE - BG. MURMURS
PARLOR - DAY - FS - HIGH ANGLE -
Past Marker's corpse in coffin RANCHER (SOFTLY) - What kind of a
fg. at Clayton and group as man is he?
Clayton dips handkerchief into coffin scooping out ice.
CLAYTON - You've got to give me
some thoughts.
8-09 589-03
- 64 MCS - Clayton turns right,
puts ice packed handkerchief
up to side of his jaw.
He takes step fg.
CLAYTON - I'm gonna turn my horse
out. Then I'll wash my body.
7-11 596-14
- 65 FS - HIGH ANGLE - Past Marker's
corpse in coffin fg. at group
as Clayton walks bg. past
Braxton towards Jane.
CLAYTON - Miss...
3-06 600-04
- 66 MCS - Past back of Jane left
fg. at Clayton as he steps
to her - Braxton moves fg.
behind him - others in bg.
Clayton still holds ice pack
to face.
CLAYTON - ...the only thing not on
my diet...would be the green
top of the beet...and okra.
13-10 613-14
- 67 CU - Clayton holding ice pack
to his jaw turns fg. looking
left fg. o.s.
He turns right fg. to o.s.
Braxton then turns bg. and
starts to move bg. past Jane
as CAMERA PANS RIGHT to in-
clude her.
CLAYTON - Ladies and gentlemen,
excuse me, but I'm under a se-
vere attack from a tooth. Sir.
Miss.
13-12 627-10
- 68 FS - HIGH ANGLE - Past Marker's
corpse fg. in coffin at group
as Clayton exits bg. doorway.
Jane starts to close door.
6-05 633-15
- 69 MCS - Several ranchers react.
REACTION SOUNDS
RANCHER - Woo!
3-07 637-06
- 70 FS - ANOTHER ANGLE - Group
as Jane closes door.
REACTION AD LIBS & LAUGHS
RANCHER - Where'd he come from?
ANOTHER RANCHER - What was all that
about?
BRAXTON - I got unequivocal recom-
mendations for this man from all
the Wyoming outfits he's worked
for.
CROWD LAUGHS & AD LIBS
11-04 648-10

- 71 INT. BRAXTON RANCH HOUSE -
PARLOR - DAY - 2S - Braxton
and Jane. Braxton looks fg.
as Jane looks left at him. O.S. CROWD MURMURS & LAUGHS
BRAXTON - I've been assured that
he's a top regulator.
RANCHER O.S. - That clunk regula-
(RATE) (INDISTINCT)
tor?
5-03 653-13
- 72 3S - Three ranchers looking
fg. RANCHER - You mean to say you asked
(RATE)
him up here?
2-09 656-06
- 73 2S - Braxton and Jane looking
fg. BRAXTON - You're damn rights I
O.S. MURMURS
did. They killed my ramrod.
And I want them to pay for it.
RANCHER O.S. - You know;
(RATE)
I always did wonder what Lee
Clayton looked like.
12-15 669-05
- 74 MFS - Ranchers in group -
they laugh. ANOTHER RANCHER - Or smelled like.
(2ND) LAUGHS
2-08 671-13
- 75 C2S - Braxton and Jane looking
fg. - Braxton glances right
at Jane then fg. O.S. LAUGHS
RANCHER O.S. - Well, that's funny,
(RATE)
I always figured he would be a
little fellow.
5-10 677-07
- 76 3S - Three ranchers - rancher
fg. left looks fg. then at 2nd
rancher right - 3rd rancher
bg. looking down at coffin. RANCHER - He's supposed to have a
(RATE)
Creedmore rifle he carries as a
saddle gun. Supposed to be able
to hit out to five hundred
yards!
2ND RANCHER - Oh, Mr. Rate!
10-09 688-00
- 77 C2S - Braxton and Jane as
they look fg. at o.s. ranchers. OVERLAPPING LAUGHS & O.S.
AD LIBS
Jane moves left behind her
father, Braxton. RATE O.S. - He never carries a
sidearm.
5-01 693-01
- 78 MFS - Rate and other ranchers
in group - coffin in bg. RATE - So you know the son-of-a-
gun is a drygulcher. (CONTINUED)

78 CONTINUED:

Rate and ranchers laugh.

RANCHER #2 - Well, he smells like
a wet gulch.
(INDISTINCT)
LAUGHS

6-01 699-02

79 INT. BRAXTON RANCH HOUSE -
PARLOR - DAY - MLS - Braxton
looking fg. smiling as Jane
opens door bg. - he glances
back at her as she exits clos-
ing door - Braxton turns fg.

O.S. LAUGHS & AD LIBS
OVERLAPPING
RATE O.S. - No, he don't have no
wife, but he sure does keep him-
self spruced up.

7-08 706-10

80 MFS - Rate and ranchers in
group as wife is tipped in
left. Coffin in bg.

BG. LOW AD LIBS
RATE - Many a rustler said his
prayers when he got a whiff of
them lavender bath-salts...
OVERLAPPING LAUGHS

6-03 712-13

81 CU - Braxton looking fg. at
o.s. group - he looks down,
turns bg., moves to door,
opens it and starts to exit.

RATE O.S. - ...coming out of the
sagebrush.

2ND RANCHER O.S. (OVERLAP) - I'd

say it wasn't that bad...
(INDISTINCT)

RATE O.S. - (OVERLAP) - You could
smell 'im right out of the
greasewood.

O.S. LAUGHS & AD LIBS
12-01 724-14

82 INT. OUTER HALL & PARLOR -
DAY - MS - Jane walks forward
from bg. as Braxton moves in
from right - he holds up hand
to her.
Braxton exits left fg.

O.S. BG. LAUGHS & MURMURS
JANE - Daddy, I want to know how...
BRAXTON - Not now, Jane. Shhh!

6-12 731-10

83 INT. PARLOR - DAY - MFS -
Braxton walks bg. to Vern
by desk - Vern moves fg. carry-
ing tray

BG. O.S. LAUGHS & VOICES
BRAXTON - Vern, scat! Out of here!
Go on!

VERN - I will. (MUMBLES)

5-01 736-11

84 EXT. RELAY RANCH - DAY - LS -
Logan left watching Calvin,
Little Tod, Si and Cary as
they ride forward waving bye
to him - CAMERA PULLS BACK
RIGHT with Calvin and outlaws.
They start to ride out right.

GENERAL OUTDOOR SOUNDS
HOOFBEATS
LOGAN - Adios, buddies.
LITTLE TOD - Send you a postal
card from Canada. (CONTINUED)

84 CONTINUED:

HOOFBEATS CONT'D.

CARY - Cal, let's you and I go to
Canada.

CALVIN - Oh, you gotta tend the...
(O.S.) cabin in the Breaks...

14-02 750-13

85 EXT. RELAY RANCH - DAY - FS -
Logan climbs up ladder lean-
ing against small building as
he looks fg. o.s.

CALVIN O.S. - ...Cary. You don't
hear Tom...

2-08 753-05

86 FS - LOW ANGLE - Backs of
Si and Cary as they ride bg.
up slope following Calvin.
Calvin waves back over his
shoulder fg. - Little Tod
rides in from left fg. follow-
ing others as Si looks fg.
over his shoulder and waves
to o.s. Logan. Group rides
bg.

CALVIN - ...complaining, do you?
SI - See you in a few weeks, Tom!

8-08 761-13

87 FS - Logan on ladder looking
fg. o.s. smiling - he turns
head and looks bg.

BG. O.S. HORSE NEIGH
5-14 767-11

88 ELS - Past tall grass fg. at
Logan on ladder against build-
ing left as he looks bg. at
corral and his horse.

LOGAN - They'll be back, Buck.
Don't you worry about it.

6-11 774-06

EXHIBITION REEL FOOTAGE 774-06

END OF REEL TWO PART B
(Small Reel 4)

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	TOTAL FRAMES FOOTAGE
1	START MARK and ACADEMY LEADER.		12-00	12-00
2	EXT. RELAY RANCH COUNTRYSIDE - DAY - MFS - HIGH ANGLE - DOWN at tied bundle of logs as CAMERA PULLS BACK to LS re- vealing Logan on horse pulling logs bg. left - CAMERA PANS LEFT to include Jane on horse- back on top of slope in extreme bg.	LOGAN - Well, by gosh, good morning to you, Miss. JANE - Good morning to you, Mister Logan. You bought this place...	GENERAL OUTDOOR SOUNDS HORSE & LOG SOUNDS 25-10	37-10
3	MS - SIDE ANGLE - Logan on horse facing left as he looks fg. left over his shoulder. Logan nods his head 'yes'.	JANE O.S. - ...already, huh? LOGAN - Yes, ma'am. JANE O.S. - Well, I guess that kinda makes us neighbors then, doesn't it?	10-14	48-08
4	FS - LOW ANGLE - Up past brush on slope at Jane on horse as she moves left slowly.	LOGAN O.S. - Where are you headed? JANE - Ah, I'm gonna go over on the table. LOGAN O.S. - Well...	8-05	56-13
5	MS - SIDE ANGLE - Logan look- ing fg. left.	LOGAN - ...ah...may I accompany ya?	3-04	60-01
6	CS - LOW ANGLE - Jane facing left as she looks fg. right over her shoulder - sky bg.	JANE - No.	1-07	61-08
7	MS - SIDE ANGLE - Logan look- ing fg. left. He starts left.	LOGAN - Why not?	3-08	65-00
8	MFS - LOW ANGLE - Jane on horse facing left as she looks fg. over her shoulder.	JANE - No good reason. I just don't want any company.	4-12	69-12
9	LS - HIGH ANGLE - Logan rides fg. left.	LOGAN - Well, come on. Give me a chance.	3-11	73-07
10	MFS - LOW ANGLE - Jane on horse facing left looking fg. over her shoulder.	JANE - Give you a chance? Give... (CONTINUED)		

10 CONTINUED:

GENERAL BG. OUTDOOR SOUNDS
JANE CONT'D. - ...you a chance for
what?

4-10 78-01

11 EXT. COUNTRYSIDE BY RELAY
RANCH - DAY - LS - HIGH ANGLE -
Logan rides fg. left as
CAMERA PULLS BACK LEFT with
him.

LOGAN - You know, Miss, I'm gonna
take this opportunity to be just
a little damn bit offended.

9-04 87-05

12 CS - LOW ANGLE - Jane facing
left looking right fg. over
her shoulder - sky bg.

LOGAN O.S. - 'Cause if there's any-
body in this district...

4-04 91-09

13 MFS - Logan rides fg. up
slope as CAMERA PULLS BACK
with him.

LOGAN - ...that's got a right to
think of their selves as...
wholesome for companionship,
why...it's yours truly.

Logan continues forward as
CAMERA CONTINUES to PULL BACK
to FS - HIGH ANGLE - as Jane
rides horse fg. right. Logan
follows behind her.

18-14 110-07

14 LS - Past grass and trees fg.
at Logan and Jane in bg. rid-
ing forward down slope.

JANE - Well, if you're such a
wholesome companion, what were
you doing at the...

5-03 115-10

15 MS - CAMERA TRAVELS LEFT with
Jane and Logan as they ride.

JANE - ...whorehouse?
LOGAN - Who in the world told you
that?

Jane rides in again moving
ahead of Logan.

JANE (OFF) - Mary O'Connell, that
little blonde you paid for.

They start riding bg. left.

LOGAN - Well, I hope that's all
she told ya.

JANE - Well, she told me...

15-11 131-05

16 MS - ANOTHER ANGLE - CAMERA
TRAVELS LEFT with Jane and
Logan.
Jane rides out left - CAMERA
TRAVELS LEFT with Logan.

JANE - ...everything. We're kinda
starved for...(O.S.) news out
here. All I ever hear...

4-15 136-04

- 17 EXT. COUNTRYSIDE - DAY - LS - GENERAL BG. SOUNDS
Past grass and trees fg. at JANE - ...about is grass.
Logan and Jane as they ride forward. LOGAN - What's the matter with
grass?
CAMERA PANS RIGHT & TRAVELS JANE - Well, Samuel Johnson said,
with Jane and Logan as they "A blade of grass is a blade of
ride right past fg. and bg. grass, now tell me something
trees. about a human being."
LOGAN - I don't understand that at
all.
JANE (OVERLAP) - It just means that
Samuel Johnson was as bored as
I am with Nature. We had a
famous painter out here last
year, natural scenes.
28-15 165-03
- 18 LS - HIGH ANGLE - Past trees
fg. on down slope as Jane JANE - That man must have painted
and Logan ride left past ten square miles of canvas. Not
trees. CAMERA PANS LEFT with one human face. And I wish he
them - they start to exit could have been here to paint
left. that...
9-08 174-11
- 19 CS - CAMERA TRAVELS LEFT with JANE O.S. - ...boy Sandy hanging up
Logan as he looks fg. - Jane so decoratively against the...
rides in from right and rides (ON SCREEN) mountains. (O.S.)
out left. Because his pink tongue, and
his white face...
9-01 183-12
- 20 FS - Jane and Logan ride for- JANE - ...would have just set off
ward the green of Montana splendidly.
I mean it would have made the
damndest bank calendar you ever
saw. Well, you succeeded. This
was where I was coming to...
17-05 201-01
- 21 EXT. COUNTRYSIDE TABLE LAND - JANE - ...and you're still with...
DAY - MFS - CAMERA PANS RIGHT (CONTINUED)
with Jane and Logan.

21 CONTINUED:

GENERAL OUTDOOR SOUNDS
JANE CONT'D. me. The persis-They ride bg. to FS - Jane
moves bg. stops horse, turns
and looks left fg. at Logan
over her shoulder.

tence of the young rancher, huh?

LOGAN - Well...I know what I want,
is all.

JANE - What do you want?

LOGAN - I mean...
14-05 215-0622 FS - Past Jane facing fg.
right fg. as she looks over
her shoulder at Logan bg. left.LOGAN - ...I know what it is when
I want something.

JANE - Oh, come on! (WITH LAUGH)

LOGAN - Oh, come on what?!

JANE - Why don't you just say what
you mean?

LOGAN - This is what I mean.

JANE - Do you want me?

LOGAN - What does that mean?JANE - I mean that you're follow-
ing me around on your damn
horse. What have you got in
mind?

28-04 243-10

23 CS - Logan looking fg. - he
points to self.LOGAN - Me?
1-07 245-01

24 CS - Jane looking left fg.

JANE - Sexual intercourse?
1-13 246-1425 CU - Logan looking right fg.
He reacts with half-laugh.

LOGAN - Oh, my...(WITH LAUGH)

He reacts again. (Double-take) JANE O.S. - Well, all right.

7-06 254-04

26 MFS - Jane looking fg. swings
leg over saddle.JANE - All right.
2-00 256-0427 FS - Past Jane right fg. at
Logan bg. left watching her
as she jumps down from horse.
CAMERA DOLLIES LEFT with her
looking at Logan.SOUND OF JUMP
JANE - Come on. Get down off your
horse.
5-01 261-05

28 CS - Logan looking fg. o.s.

JANE O.S. - Now I'm not gonna have
2-15 264-04

- 29 EXT. COUNTRYSIDE - TABLE LAND - GENERAL BG. OUTDOOR SOUNDS
DAY - MFS - Past back of Logan
left fg. on horse at Jane bg. JANE - ...any hesitation from you.
as she starts forward. Not from a frequenter of whores.
Now get down...
5-15 270-03
- 30 FS - Past back of Jane as she
takes step towards Logan on horse. JANE - ...from your horse...
LOGAN (OVERLAPPING) - All right,
all right, all right, just..back
Logan gestures to Jane with off. I'm gonna step...
his hand. 5-07 275-10
- 31 MFS - Past side of Logan on
horse left fg. looking down at Jane. LOGAN - ...down with my own speed.
Jane shrugs as she gestures JANE - All right.
with her arms and backs sev-
eral steps, turns bg. then JANE CONT'D. - I'm going to lose
left looking fg. at Logan over her shoulder. it right here. In all these
She turns fg. holding both blades of grass.
arms outstretched facing Logan. 19-04 294-14
- 32 CU - Logan staring fg. at o.s. JANE O.S. - (LAUGH) Do I have to
Jane. come to you?
4-15 299-13
- 33 MLS - Jane facing fg. - she
takes step fg. JANE - All right!
1-14 301-11
- 34 MLS - LOW SIDE ANGLE - Logan
on horse facing left as he
looks fg. over his shoulder. LOGAN - Hold it!
He holds out hand. 1-03 302-14
- 35 MS - Jane takes step forward
and stops. JANE - What?
2-02 305-00
- 36 MLS - LOW SIDE ANGLE - Logan
looking fg. at o.s. Jane. LOGAN -Who askedyou to do all this?
3-10 308-10
- 37 MFS - Past side of Logan on
horse left fg. looking down
at Jane standing on ground bg. JANE - Well, well your entire...
right. LOGAN (INTERRUPTING) - Never...
4-11 313-05
- 38 MFS - Past side of Jane tip-
ped in right fg. at Logan on horse. LOGAN - ...mind that! I-I didn't
ask you. You said that you
wanted it. 4-11 318-00

39 EXT. COUNTRYSIDE - TABLE - DAY - GENERAL BG. OUTDOOR SOUNDS
MS - Jane looking fg. at o.s. JANE - Well, do you?
Logan. 2-14 320-14

40 CU - Logan facing left as he
looks right fg. over his
shoulder smiling at o.s. Jane. LOGAN - No.
He shakes his head 'no'. 1-03 322-01

41 CU - Jane looking fg.
JANE - Well, then you're not gonna
get it.
LOGAN O.S. - Good... 3-10 325-11

42 MLS - LOW SIDE ANGLE - Logan
looking right over his shoulder
at o.s. Jane. LOGAN - ...keep the dang thing.
1-12 327-07

43 MLS - Jane looking up fg. at
o.s. Logan - she reacts put-
ting hands on her hips and
turning left indignantly. LOGAN O.S. - I don't want it.
JANE - Well, I forgot. You do have
your whores... 5-01 332-08

44 CU - Logan looking fg. over
his shoulder. JANE O.S. - ...don't you?
Logan nods his head 'yes'. LOGAN - Sure do. Like 'em, too.
4-00 336-08

45 MFS - Past side of Logan left
fg. on horse looking at Jane. JANE - Well, I'll tell you some-
thing, if you want them more
than you want me...
LOGAN (OVERLAPPING) - I keep tell-
ing you... 5-11 342-03

46 CU - Logan looking fg. over
his shoulder. (OVERLAPPING DIALOGUE)
JANE O.S. - ...you can have them,
ranch hand.
LOGAN (OVERLAPPING) - ...I want
them a lot. I don't want you
at all. 3-09 345-12

47 MLS - Jane looking fg. with
hands on her hips - she low-
ers arms. JANE - Well, why are you being so
mean to me? 5-04 351-00

48 MLS - LOW SIDE ANGLE - Logan
looking fg. over his shoulder. LOGAN - People have been...
(CONTINUED)

48 CONTINUED:

GENERAL BG. OUTDOOR SOUNDS
LOGAN CONT'D. - ...neglecting totell you what a nasty little
bitch...

5-08 356-08

49 EXT. COUNTRYSIDE - TABLE -
DAY - CU - Jane looking fg.LOGAN O.S. - ...you are, and I'm
just having to make up...

2-06 358-14

50 CU - Logan looking fg. right
over his shoulder at o.s.
Jane.LOGAN - ...for their negligence.
I just seem mean. I'm only
being thorough.

7-03 366-01

51 MLS - Jane looking left fg.
She turns head left, lowers
it and starts crying.CRYING SOUNDS
LOGAN O.S. - Oh, well, if you're
gonna start...

10-03 376-04

52 MLS - LOW SIDE ANGLE - Logan
looking right fg. over his
shoulder.LOGAN - ...that, I mean, I'm just
gonna go home and shovel steer
manure on the pansies.

5-13 382-01

53 MFS - Past side of Logan left
fg. on horse looking bg. at
Jane with head bowed as she
cries - she turns fg. to him.CRYING SOUNDS
JANE - Well, you just wait a min-
ute because I'm gonna stop.

10-07 392-08

54 MLS - Jane moves fg. to her
horse crying as Logan watches
from bg. left. She rubs the
head of her horse.CRYING SOUNDS
LOGAN - You gonna talk nice?

7-15 400-07

55 MS - REVERSE ANGLE - Jane
facing left with hand on her
horse's nose - she turns fg.
then left to horse.

JANE - I will do my best.

4-10 405-01

56 MLS - Jane facing horse right
as Logan watches her from bg.
left

JANE - (SOFTLY) You bastard.

LOGAN - Can I have a kiss?

7-03 412-04

57 FS - Jane facing her horse
left - she turns fg.

JANE - No, I hardly know you!

3-01 415-05

- 58 EXT. COUNTRYSIDE - TABLE - GENERAL BG. OUTDOOR SOUNDS
DAY - CU - Logan looking JANE O.S. - Why don't we just take
right fg. over his shoulder.
a... 3-11 419-00
- 59 MFS - Past side of Logan left fg. on horse facing Jane bg. JANE - ...walk and we'll just talk
as she takes step forward about the wild west and how to
looking up at Logan. get the hell out of it?
5-00 424-00
- 60 MLS - LOW SIDE ANGLE - Logan on horse facing left as he LOGAN - Well...all right. I can
looks fg. over his shoulder. talk about that.
He slings reins over horse's back then slings one leg over horse. 10-08 434-08
- 61 FS - Past Logan left fg. as he dismounts looking bg. right at Jane. 1-12 436-04
- 62 EXT. CABIN - THE BREAKS - DAY - LS - Cary sits as Si and Little Tod pack horses left - Calvin SI - Hey, Cal, you know, I forgot
mounts his horse right. how to tie a Diamond hitch.
4-05 440-09
- 63 FS - Calvin on horse looking left fg. CALVIN - A Squaw hitch. That's
all you need... 2-06 442-15
- 64 MLS - Cary turns head fg. CALVIN O.S. - ...for a load that
light, anyway.
CARY (OVERLAPPING) - You'll be gone
for a couple of weeks, huh?
2-09 445-08
- 65 FS - Calvin on horse looking left fg. CALVIN - Yeah. Give or take a few
days.... 2-07 447-15
- 66 MLS - Cary looking fg. right as rope is tossed to him from left fg. o.s. CALVIN O.S. - ...Cary, you're gonna
ROPE SOUND & 'UH' REACTION
start to move some of... 2-01 450-00
- 67 LS - ANOTHER ANGLE - Past rear of Calvin on horse facing CALVIN - ...this stock down to make
others as Si walks right to- wards Calvin. way.
2-07 452-07

- 68 EXT. CABIN - THE BREAKS - DAY - GENERAL OUTDOOR BG. SOUNDS
MS - Calvin looking left fg. CALVIN - No more than two or
o.s.
three...
CARY O.S. (OVERLAPPING) - ...or
three at a time.
3-04 455-11
- 69 MLS - Cary looking up right
fg. holding rope. CARY - Hell, I been doing this for
awhile, you know.
CALVIN O.S. - Yeah, I reckon you
have.
4-00 459-11
- 70 FS - Si starts to mount his
horse by Calvin on his. CALVIN - Well, let's go.
2-08 462-03
- 71 LS - Calvin and gang as he
spurs his horse turning right
fg. 4-10 466-13
- 72 LS - Calvin rides bg. right -
Si starts to ride in from
left fg. HOOFBEATS
CALVIN - Keep low, boy! Yaaahhh!
3-04 470-01
- 73 MFS - Little Tod rides out
right pulling spare horse
by rope as Cary watches after
them. HOOFBEATS
HORSE NEIGHS
3 13 473-14
- 74 LS - Calvin rides bg. right
up grassy slope followed by
Si and Little Tod with spare
horse. BG. YELLS TO HORSES
CARY O.S. - Hell of a...
3-07 477-05
- 75 LS - Cary turns and starts bg.
tossing rope down. CARY - ...damn way to ride off!
5-01 482-06
- 76 EXT. MISSOURI RIVER - DAY -
LS - HIGH ANGLE - Calvin,
Si and Little Tod swim river
on horses. Little Tod moves
towards pebbled shoreline as
he dismounts horse - spare
horse tied to his as he holds
rope to other horses bg. in
river. RIVER SOUNDS
GENERAL BG. OUTDOOR SOUNDS
AD LIB YELLS (THROW-AWAY)
7-09 489-15
- 77 FS - Little Tod moves left
pulling rope of o.s. horses. THROW-AWAY AD LIBS & YELLS
3-15 493-14
- 78 LS - HIGH ANGLE - Little Tod
pulling on rope as Calvin
and Si try to stay on their
horses swimming forward left. AD LIBS & YELLS
CALVIN - Si, stay on your horse!
Si!
4-13 498-11

79	EXT. MISSOURI RIVER - DAY - FS - Calvin and Si trying to stay on their horses in river.	GENERAL BG. SOUNDS RIVER SOUNDS THROW-AWAY AD LIBS & YELLS 2-14 501-09
80	FS - SIDE ANGLE - Little Tod facing right in river as he pulls on rope pulling in Calvin's horse and Calvin holding onto horse's tail.	INAUDIBLE YELLS & AD LIBS CALVIN - Si let go of the ropes! (INDISTINCT) 7-02 508-11
81	LS - HIGH ANGLE - Si flounder- ing about in the river.	YELLS 2-02 510-13
82	MFS - Calvin facing fg. as he lunges right fg. into river - Little Tod bg.	2-02 512-15
83	LS - HIGH ANGLE - Calvin swims right to Si flounder- ing about in river.	YELLS (Help! etc.) AD LIB - He's gonna drown! 4-15 517-14
84	LS - Past river fg. at Little Tod on rocky shoreline watch- ing fg.	O.S. AD LIB YELLS 2-08 520-06
85	LS - HIGH ANGLE - Calvin grabs Si as they start to walk for- ward in water up to their waists.	6-06 526-12
86	LS - Past river fg. at Little Tod on shore as he excitedly swings his arms reacting.	LITTLE TOD - We did it! We cross- ed that son-of-a-bitch... 4-00 530-12
87	LS - HIGH ANGLE - Si and Calvin move forward in river as Si slaps hands on water excitedly. CAMERA PULLS BACK as they move forward.	LITTLE TOD O.S. - ...didn't we?! SPLASHING SOUNDS SI - I couldn't swim but... CALVIN - Yeah, I know. (INDISTINCT) SI - ...(AD LIBBING)...but I was swimming, right? 10-01 540-13
88	LS - Calvin and Si wade in from o.s. right fg. towards Little Tod on shore.	SI - Oh, Tod, I did it! 6-04 547-01
89	MCS - Si wades fg. splashing and laughing.	LAUGHS LITTLE TOD O.S. - I mean... 3-09 550-10
90	FS - Little Tod pulling rope in as Calvin steps out left.	LITTLE TOD - ...we crossed the mighty Mo, and I want some damn credit! (CONTINUED)

- 90 CONTINUED: GENERAL BG. SOUNDS CONT'D.
SI - Supposing if...
7-05 557-15
- 91 EXT. MISSOURI RIVER & SHORE - DAY - LS -- HIGH ANGLE - Past horses fg. as the three move forward.
SI - ...the catfish in that son-of-a-bitch could...eat a pig!
LITTLE TOD - Or a chicken.
LAUGHS
9-10 567-09
- 92 EXT. OPEN COUNTRY - DAY - MFS - HIGH ANGLE - Logan wrestles with colt.
GENERAL BG. OUTDOOR SOUNDS
LOGAN - All right, come on!
(NEIGHS) Get up. Easy.
BRAXTON O.S. - Tom!
9-05 576-14
- 93 LS - Logan wrestles with colt fg. near his horse grazing - Braxton and Clayton bg. on top of slope.
LOGAN - Easy now!
STRUGGLE SOUNDS
BRAXTON - Tom!? Hey, Tom!
7-11 584-09
- 94 MFS - HIGH ANGLE - Logan wrestles with colt - he turns and looks up fg. as colt runs out left fg.
HEAVY BREATHING (LOGAN)
BRAXTON O.S. - Tom?
LOGAN -- Huh?
5-08 590-01
- 95 FS - LOW ANGLE - UP at Clayton and Braxton on their horses looking down fg.
BRAXTON - You're the only rancher around here who hasn't met the Braxton points left to Clayton. new regulator.
5-12 595-13
- 96 MFS - HIGH ANGLE - Logan looking up as he pulls up his boot.
BRAXTON O.S. - Tom Logan...
2-13 598-10
- 97 FS - LOW ANGLE - UP at Clayton and Braxton looking down fg.
BRAXTON - ...Robert E. Lee Clayton.
Clayton holds hand up to o.s. Logan as he holds book in it.
CLAYTON - It's a pleasure to make your acquaintance, sir.
5-09 604-03
- 98 LS - HIGH ANGLE - Past slope fg. at Logan on flat land - his horse right - colt bg. Logan breathes heavily as he kicks booted foot up, puts hand to brim of hat.
HEAVY BREATHING
LOGAN - Damn near...sucked my boot off. Pleasure to meet you.
12-02 616-05
- 99 MLS - LOW ANGLE - Clayton looking down fg. He nods his head.
LOGAN O.S. - Regulator.
3-10 619-15

- 100 EXT. OPEN COUNTRY - DAY - MLS - GENERAL BG.SOUNDS
HIGH ANGLE - Logan looking up LOGAN - Ain't that like a dry-
fg.
gulcher?
3-05 623-04
- 101 MLS - LOW ANGLE - Clayton
looking down fg.
CLAYTON - Well, that's not the
softest term you could use,
I'd say.
LOGAN O.S. - Well, a...
7-00 630-04
- 102 LS - HIGH ANGLE - Past grassy
slope fg. at Logan below on
flat land looking fg. - he
points in gesturing move.
LOGAN - ...regulator...correct me
now if I'm wrong.
4-09 634-13
- 103 FS - LOW ANGLE - Clayton and
Braxton looking down fg.
LOGAN O.S. - Isn't a regulator
one of these boys that...
4-09 639-06
- 104 MFS - HIGH ANGLE - Logan
looking up fg.
LOGAN - ...shoots people and don't
never get near 'em?
4-15 644-05
- 105 MLS - LOW ANGLE - Braxton
looking down fg.
BRAXTON - That's it.
2-11 647-00
- 106 LS - HIGH ANGLE - Past grassy
slope fg. at Logan below on
flat land. He looks left
then right at his horse and
then fg. o.s.
LOGAN - Well ah...what about the
binoculars?
9-01 656-01
- 107 MLS - LOW ANGLE - Clayton
looking down fg. - he takes
hold of binoculars on strap
around his neck and puts them
to his eyes.
LOGAN O.S. - What are they for?
BRAXTON - Well...I've taken to
watching funny looking birds.
9-02 665-03
- 108 MFS - HIGH ANGLE - Logan look-
ing up fg.
LOGAN - I see. Well, hell, I don't
know. I suppose if ya...didn't
get away off a mile or so to do
the job, you'd just get messy...
He gestures with hands reveal-
ing his dirty shirt etc.
16-07 681-10

- 109 EXT. OPEN COUNTRY - DAY - MLS - GENERAL BG. OUTDOOR SOUNDS
LOW ANGLE - Clayton looking down fg. LOGAN O.S. - ...like I done here.
BRAXTON O.S. - Easy, Tom. Don't
let me... 4-11 686-05
- 110 FS - LOW ANGLE - Clayton and Braxton on their horses as Braxton starts forward on slope. BRAXTON - ...down. I've just had to hear... 2-13 689-02
- 111 LS - HIGH ANGLE - Past back of Braxton as he moves horse bg. towards Logan below on flat land - Clayton enters on horse from o.s. right fg. following Braxton down slope. BRAXTON - ...this from all the other dreamers trying to ranch around here.
LOGAN - Lee, did you ever hit a man from a mile... 9-13 698-15
- 112 MCS - Past tip of Braxton's head moving fg. at Clayton riding fg. down slope. CAMERA PULLS BACK as Clayton moves down fg. LOGAN O.S. - ...off...while he was carrying a pail of water?
CLAYTON - I might well of. But I (INDISTINCT) don't try with the pail. He starts to move left fg. exiting. 11-11 710-10
- 113 LS - REVERSE ANGLE - Side view of Logan facing Braxton and Clayton as they stop by him. Logan's horse and colt left. CLAYTON - No, sir. 6-08 717-02
- 114 MFS - Past backs of Clayton and Braxton on horses facing Logan as he looks up at them. LOGAN - When you hang a man, you usually...he has a chance to talk. 8-03 725-05
- 115 MFS - REVERSE ANGLE - Past back of Logan left fg. facing Clayton and Braxton on horses. LOGAN - Or say good-bye. Write a letter. 5-00 730-05
- 116 CU - Logan facing right fg. LOGAN - Besides a...Creedmore,ah... 5-13 736-02
- 117 CU - Braxton looking left fg. He glances down right fg. o.s. 1-06 737-08
- 118 CU - Logan looking right fg. He looks up at o.s. Clayton. LOGAN - ...that's a Creedmore... 1-15 739-07
- 119 MFS - Past back of Logan left fg. facing Braxton and Clayton. LOGAN - ... isn't it?
(CONTINUED)

- 119 CONTINUED: GENERAL BG. OUTDOOR SOUNDS
Clayton looks down at gun. CLAYTON - It is a Creedmore, sir,
the beautiful one.
4-07 743-14
- 120 EXT. OPEN COUNTRY - DAY - CU .. Logan looking right fg. o.s. LOGAN - Must make a pretty good
mess of a human.
4-11 748-09
- 121 CU - Clayton looking left fg. LOGAN O.S. - When you hit a guy
from five hundred yards out,
say...
6-09 755-02
- 122 MFS - Past backs of Clayton and Braxton on horses at Logan. LOGAN - ...why the suddenness of
it, he don't even have a few
seconds to make his Act of Con-
trition.
6-08 761-10
- 123 CU - Clayton looking left fg. He smiles. LOGAN O.S. - Not only that, but you
never have to look him in the
eye.
5-09 767-03
- 124 CU - Logan looking right fg. He smiles. LOGAN - Right there that makes all
the difference.
CLAYTON O.S. - I would disagree
with you, sir.
6-03 773-06
- 125 CU - Clayton looking left fg. He glances o.s. left then fg. CLAYTON - The thing that makes all
the difference in the world, I
believe, is the fact that it
accomplishes the task, you see?
9-10 783-00
- 126 MFS - Past backs of Clayton and Braxton at Logan. LOGAN - This old boy in Wyoming...
5-04 788-04
- 127 MFS - Past back of Logan left fg. at Braxton and Clayton - Braxton's horse snorts. HORSE'S SNORT
BRAXTON - Whoa!
4-00 792-04

128 EXT. OPEN COUNTRY - DAY - MFS - GENERAL BG. OUTDOOR SOUNDS
Past backs of Clayton and LOGAN - This old boy in Wyoming,
Braxton on horses at Logan.
he sat down on the ground just
to pull sandburrs out of his
trousers, and his skull just
suddenly flew...
11-05 803-09
Logan gestures with hand.

129 CU - Past Logan's hand fg.
making snapping gesture at Clayton.
Logan's hand exits fg. as Clayton nods his head.
LOGAN O.S. - ...into pieces about
the size of your thumbnail.
CLAYTON - Hm.
LOGAN O.S. - That was the first...
5-10 809-03

130 CU - Logan looking right fg.
LOGAN - ...time I ever heard the
term. Regulator.
5-06 814-09

131 CU - Clayton looking left fg.
He smiles.
CLAYTON - Was the first time?
3-03 817-12

132 CU - Logan looking right fg.
He nods his head 'yes' then shakes it smiling.
LOGAN - First time.
4-12 822-08

133 CU - Clayton looking left fg.
CLAYTON - Well, what would be your
line of work, sir?
5-05 827-13

134 MFS - Past backs of Clayton
and Braxton at Logan.
LOGAN - I used to be in the imple-
ment business up in the Shonkin
sag, but I started back...
8-03 836-00

135 CU - Clayton looking left fg.
LOGAN O.S. - ...into ranch south
of here.
CLAYTON - But you started back in
once before?
9-01 845-01

136 CU - Logan looking right fg.
He nods his head 'yes'.
LOGAN - My family used to have a
place but when they lost it I
hired out. 8-02 853-03

- 137 EXT. OPEN COUNTRY - DAY - FS - GENERAL BG. OUTDOOR SOUNDS
Clayton and Braxton on their CLAYTON - Oh, I see. Well, I
horses facing fg. as Clayton
looks left fg. certainly wish you good fortune
Clayton turns horse bg. ...Mister Logan. You know the
times are hard. I'm a small
operator. 13-09 866-12
- 138 MFS - HIGH ANGLE - Past
Clayton as he moves horse CLAYTON - Eeeyah!
up slope exiting right at
Logan below facing Braxton
on his horse as both look
fg. after him. HOOFBEATS
3-00 869-12
- 139 FS - Back of Clayton as he
gallops horse up slope, turns CLAYTON - And I hope the damn
fg. on top looking down fg.
o.s. horse thief leaves you some-
thing. 6-07 876-03
- 140 LS - HIGH ANGLE - DOWN slope
fg. at back of Braxton on
his horse facing Logan. LOGAN - I hope so to.
3-03 879-06
- 141 MFS - LOW ANGLE -- Clayton
looking down fg. He holds
up arm and hand holding book. CLAYTON - Good day, dear sir!
He turns horse bg. right. LOGAN O.S. - Bye-bye...
3-11 883-01
- 142 LS - HIGH ANGLE - DOWN past
sloping grass at back of
Braxton on horse facing Logan
as he waves up fg. Logan
glances left at colt by his
horse. LOGAN - ...now. I think this colt
of yours'll be all right if you
can find a wet mare.
7-15 891-00
- 143 LS - Back of Clayton gallop-
ing his horse bg. from left
to right bg. towards hands
herding cattle bg. HOOFBEATS
BRAXTON O.S. - Is the mother dead?
LOGAN O.S. - Yeah. She got bogged
down in a mire about a mile
from here. 10-04 901-04
- 144 FS - Braxton and Logan on
their horses. BRAXTON - See you later, Tom.
Thanks.
LOGAN - All right, Mr. Braxton.
Braxton turns horse and moves
out right as Logan moves fg.
on his horse, glancing bg.
at colt. He exits right fg.
as colt moves about bg. start-
ing to move fg. - stops,
neighs. COLT NEIGHS
26-01 927-05

- 145 EXT. MOUNTAINOUS COUNTRYSIDE - GENERAL BG. OUTDOOR SOUNDS
DAY - LS - HIGH ANGLE - Little HORSE SNORTS & NEIGHS
Tod moves forward up slope
followed by Si and Calvin. LITTLE TOD - Must of smelled some-
Little Tod's horse prances and thing. Closer you get towards
snorts. Canada the more things eat your
horses. 19-02 946-07
- 146 ELS - HIGH ANGLE - Past shrub LITTLE TOD -
branches fg. at the three / - Probably smell the bear or cat
moving forward from bg. or some damn thing. Either one
CAMERA PANS LEFT with them of them just go ahead and eat
up mountain. your horses up. (HORSE NEIGHS)
Whoaa, hey! Whoaa, hey! Easy!
Hey, easy! 16-00 962-07
- 147 ELS - Backs of the three as LITTLE TOD - Goddamn! I don't why
they ride bg. up mountain they had to put Canada...
side. 9-03 971-10
- 148 FS - HIGH ANGLE - Calvin, LITTLE TOD - ...way the hell up
Little Tod and Si ride forward up mountain. Calvin glances here.
over his shoulder bg. at 6-05 977-15
Little Tod. EXHIBITION REEL FOOTAGE 965-15

END OF REEL THREE PART A
(Small Reel 5)

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	TOTAL FRAMES FOOTAGE
	(START MEASURING FOOTAGE on FIRST FRAME OF PICTURE)			
1	EXT. RELAY RANCH - DAY - LS - HIGH ANGLE - Logan working in roped off garden fg. - Jane on horseback in extreme bg. rid- ing forward. Logan looks bg.		BG. OUTDOOR SOUNDS BG. ANIMAL CRIES HOOFBEATS	9-02 9-02
2	MLS - Past roped garden poles fg. at Logan holding shovel - he looks o.s. left fg.	LOGAN - Well, hello, Jane.		6-10 16-02
3	FS - Past back of Logan fg. at Jane on horseback.	JANE - Hello, Tom. I didn't think I'd find you here. LOGAN - Why'd you think that? JANE - 'Cause I haven't seen you.		14-12 30-14
4	MLS - Past roped poles fg. at Logan leaning on shovel.	LOGAN - You thought I was gonna... come courtin'...		6-12 37-10
5	FS - Past roped poles fg. at Jane on horseback looking fg. She nods her head 'yes'.	LOGAN O.S. - ...didn't ya? JANE - Maybe so. Mm hmm.		4-10 42-04
6	MCS - Logan leaning on shovel. He shakes head and laughs - looks o.s. left.	LOGAN - (LAUGHS) You was too harsh to me last time. I never kick a dead horse or lady.		8-07 50-11
7	MS - Jane seated on horse smoothing her hair - she smiles & points o.s. right.	JANE - That sure is...some garden you've started here.		9-10 60-05
8	LS - HIGH ANGLE - Past side view of Jane facing right at Logan bg. by garden.	JANE - Have you, ah...had one be- fore? LOGAN - No. My Aunt had one, and I kinda took it over.		10-07 70-12
9	MLS - Past roped poles fg. at Logan leaning on shovel.	LOGAN I ain't half bad at it, though.		5-01 75-13

- 10 EXT. RELAY RANCH - DAY - FS - BG. OUTDOOR SOUNDS &
Past back of Logan fg. at Jane ANIMAL CRIES CONT'D.
on horseback looking right JANE - (WITH LAUGH) No.
at garden. 6-15 82-12
- 11 MLS - Past roped poles fg. at Logan leaning on shovel look- LOGAN - Why don't you get down off
ing left fg. your horse? 4-07 87-03
- 12 FS - Past roped poles fg. at Jane on horse - she dismounts. JANE - I will, thank you. (LAUGHS)
9-11 96-14
- 13 MCS - Logan looking o.s. left fg. LOGAN - You're a lot nicer than you
was before. Why's that?
6-00 102-14
- 14 MS - Past pole tipped in fg. at Jane standing in front of horse. She sighs. JANE - (SIGHS) Well, ah, you didn't
come courtin' me like I figured
you would, and...huh...I don't
know. 13-00 115-14
- 15 MLS - Past pole fg. at Logan leaning on shovel. LOGAN - You what? 3-08 119-06
- 16 CS - Jane smiling fg. JANE - I'm tryin' to revive your
interest. 5-14 125-04
- 17 MCS - Logan leaning on shovel looking left fg. - he smiles LOGAN - Oh, yeah? Well, ah, come
and starts right - CAMERA PANS here a minute, and I'll show
RIGHT SLIGHTLY. you something. 10-05 135-09
- 18 FS - Past trough fg. at Logan and Jane - she jumps forward STOMPING SOUND
over it as he steps on portion LOGAN - All right...now, lift that
of trough. He points to slat SOUND OF WATER
of wood in trough - she stoops up. 31-04 166-13
down and lifts slat.
- 19 MLS - Logan looking down left fg. - he looks right at gar- SOUND OF RUNNING WATER
den. Rows between plants fill LOGAN - Close her down.
with water. He looks left fg. 12-06 179-03
at o.s. Jane.
- 20 FS - HIGH ANGLE - Past roped pole fg. at back of Logan LOGAN - Garden's watered.
facing Jane stooped down by JANE - I admire you!
trough - she puts slat in place & rises. 10-13 190-00

- 21 EXT. RELAY RANCH - DAY - FS - BG. OUTDOOR SOUNDS
SIDE ANGLE - Logan, right, SOUND OF O.S. WATER
facing Jane by trough. Horse LOGAN - Humm. Come on...in the
bg. Logan steps over trough - house. I'll make you...cup of
CAMERA PANS LEFT with the two Chinee(PHONETIC) tea.
as they walk up slope. JANE - (WITH LAUGH) Chinee tea?

Jane exits left into cabin (LAUGHS)
followed by Logan. 20-06 210-06
- 22 INT. CABIN RELAY RANCH - DAY - SOUND OF WATER POURING
MLS - Jane seated fg. at table JANE - Northern Pacific Railroad?
facing Logan preparing tea bg. Where did you get these?
Jane picks up cup & saucer & reads inscription. LOGAN - Just souvenirs.
15-04 225-10
- 23 MCS - Logan leaning in from left as he prepares tea - Jane jane - Hmm. (SIGHS) How long
seated bg. at table. She sets does the tea take?
cup & saucer down. 19-03 244-13
- 24 MFS - Past Jane tipped in right fg. at Logan preparing LOGAN - Another ten minutes.
tea bg. - he smiles fg., turns SOUND OF CONTAINER
and sets container on bg. shelf. 8-11 253-08
- 25 MS - Past table tipped in fg. at Jane. JANE - Can I come over there?
6-06 259-14
- 26 MCS - Past chair tipped in right at Logan holding pan, stooped over o.s. heat. He looks fg. at o.s. Jane. 6-03 266-01
- 27 FS - Past Logan leaning in from left holding pan as he looks bg. across table at Jane. He pours tea from pan, rises out left. Jane sighs, points o.s. bg. LOGAN - Well, I'll come over there
if you ask me to.
SOUND OF POURING
JANE - (SIGHS) Let's go over there.
19-06 285-07
- 28 MS - LOW ANGLE - Logan drops object o.s. - turns fg. looking at o.s. Jane. SOUND OF O.S. OBJECT
4-11 290-02
- 29 MS - Past table tipped in fg. at Jane pointing finger bg. 3-03 297-05
- 30 MS - LOW ANGLE - Logan looking fg. - he smiles. LOGAN - You sure about that?
4-13 298-02
- 31 MS - Past table tipped in fg. at Jane. She sighs & nods 'yes'. JANE - That's right. (SIGHS)
7-10 305-12

- 32 INT. RELAY RANCH - DAY - MFS -
Past Jane tipped in right fg. LOGAN - How do you know you're
across table at Logan.
sure about that?
JANE - (SIGH) Well, why do you
think?
LOGAN - Because that's the reason
why you come out here in the
first place.
23-00 328-12
- 33 MS - Past table tipped in fg.
at Jane - she nods head 'yes'. JANE - That's right.
5-10 334-06
- 34 MS - LOW ANGLE - Logan looking
fg. smiling. He adjusts sus- LOGAN - Huh. Well this here tea's
pender - CAMERA PANS DOWN LEFT gonna get black as ink.
as he lifts tea pot - CAMERA
PANS RIGHT as he moves fg.
10-08 344-14
- 35 MS - Past table fg. at Jane -
Logan leans in setting tea on
table, left. Jane takes hold
of his hand.
6-04 351-02
- 36 MLS - Back of Jane seated at
table - she rises & faces Lo- JANE - We'll write somebody a let-
gan. ter with it.
LOGAN - (SIGHS) Let's write your
father a letter. Tell him that
you're the prisoner of the...
Chinee(PHONETIC) Tea Slavers.
20-14 372-00
- 37 MCS - Back of Logan facing LAUGH
Jane - she looks down, smiles. LOGAN (FACE OFF) - Hmm?
and laughs. 4-01 376-01
- 38 CS - Past back of Jane right
fg. at Logan JANE (FACE OFF) - Umm hmm.(LAUGH)
2-08 378-09
- 39 CS - Past back of Logan left
fg. at Jane. She looks down
smiling. LAUGH
4-07 383-00
- 40 MLS - Past chair fg. at Jane
facing Logan holding his hand.
She drops his hand - exits
right. 5-00 388-00
- 41 MFS - Logan left fg. watching
Jane bg. by dresser looking
in mirror - he walks bg. slaps
furniture and sits. Jane looks
right over her shoulder at him,
smiles & looks away as she un-
buttons blouse. SIGHS
FOOTSTEPS
THUMP SOUND
29-13 417-13

42 INT. RELAY RANCH - DAY - CS -
Logan looking down right. 2-13 420-10

43 CS - Side view of Jane looking
right fg. over her shoulder - JANE - Would you...
she turns fg. unbuttoning her
blouse. 3-05 423-15

44 CS - Logan looks o.s. left JANE O.S. - ...like to do this?
fg. 2-00 425-15

45 CS - Jane looking o.s. right
fg. - two buttons open on
blouse. 3-00 428-15

46 CS - Logan looking o.s. left
fg. - he smiles. LOGAN - Yeah... 3-14 432-13

47 CS - Jane looking right fg.
She starts to drop hands down LOGAN O.S. - ...I would like to.
o.s. 3-10 436-07

48 MLS - Side view of Jane facing
right. Logan moves to her and
starts to remove her belt. The
two laugh. Jane heaves big
sigh. LOGAN - (LOW)That's what I would
like to do. (LAUGHS)
SIGH 11-03 447-10

49 MLS - ANOTHER ANGLE - Back of
Logan bent over undoing Jane's
belt. She takes his head in
her hands and kisses it. KISS
9-03 456-13

50 CS - HIGH SIDE ANGLE - Jane
looking down right at Logan - LOGAN - Sorry...(LOW) there.
he tosses belt bg. LAUGH 5-15 462-12

51 MCS - Logan bent bg. - he
straightens facing Jane as
he starts to remove her blouse. SOUND OF BELT O.S.
SIGHS 7-13 470-09

52 CS - HIGH SIDE ANGLE - The
two as he slips blouse off -
they embrace & kiss. SIGHS & MOANS
SOUND OF KISS 13-09 484-02

53 MLS - Back of Logan with arms
around Jane - they embrace &
kiss passionately. KISS & MOANS
13-02 497-04

54 EXT. RELAY RANCH - DAY - ELS -
HIGH ANGLE - Past foliage fg.
DOWN at garden, cattle, Jane's
horse & cabin - CAMERA TRAVELS
RIGHT. OUTDOOR SOUNDS
O.S. HOOFBEATS 4-15 502-03

55 FS - LOW ANGLE - Past foliage
fg. at Clayton on horseback -
CAMERA TRAVELS LEFT with him
as he looks fg. o.s. O.S. CATTLE CRIES
HOOFBEATS 9-09 511-12

56 SPECIAL OPTICAL EFFECT - FS -
THROUGH BINOCULARS at bird
flying erratically in front of
OUT OF FOCUS sun. BIRD CRIES
CLAYTON O.S. - God! God, God.
9-05 521-01

- 57 EXT. HILLSIDE BY RELAY RANCH - O.S. BIRD CRIES
MFS - LOW ANGLE - Clayton on BG. OUTDOOR SOUNDS
horse, barefooted, feet up on
saddle looking o.s. right thru
binoculars. He lowers them,
reaches behind him pulling
out book. He opens book & CLAYTON - (WHISPERS INAUDIBLY)
thumbs thru pages. 15-00 536-01
- 58 CS - HIGH SIDE ANGLE - Clayton
left fg. holding book open - CLAYTON (READING) - (INAUDIBLE
pictures of birds & printing WORDS)...
on open pages. He reads aloud. 6-06 542-07
- 59 MFS - LOW ANGLE - Clayton on
horse - closes book and puts CLAYTON - ...hawk. Blah!(MUMBLES
it behind him. SOUND OF BOOK
LOW TO HIMSELF/INAUDIBLE WORDS)
6-04 548-11
- 60 LS - LOW ANGLE - UP at bird
flying in air - CAMERA PANS
DOWN LEFT with it until it
disappears behind tree tipped
in fg. BIRD CRIES
MUSIC IN (EERIE EFFECT)
6-15 555-10
- 61 EXT. RELAY RANCH - DAY - LS -
HIGH ANGLE - DOWN at Jane
riding horse left by corral -
CAMERA PANS LEFT with her as
she rides around corral & for-
ward to Logan standing on
corral board - CAMERA GOES INTO
SOFT FOCUS as she reaches him.
They kiss. CAMERA COMES INTO
FOCUS & PANS DOWN LEFT as she
starts to ride left fg. -
CAMERA GOES INTO SOFT FOCUS. EERIE MUSIC CONT'D.
17-09 573-03
- 62 EXT. NICHE ON HILLSIDE - DAY -
MCS - Past rock formation
tipped in right fg. & brush,
at Clayton looking left thru
binoculars. He lowers them CLAYTON - (IMITATES BIRD CRIES)
o.s., leans back right against
rock, makes bird sounds. 12-10 585-13
- 63 EXT. CANADIAN MOUNTAINS - DAY -
FS - HIGH ANGLE - Past rotted
tree trunk fg. at Calvin, Si,
& Little Tod moving stealthily
up slope. They carry guns &
wear warm clothing. OUTDOOR SOUNDS
FOOTSTEPS
O.S. BUGLE
5-04 591-01
- 64 MCS - CAMERA PANS DOWN with
the three as they sit on o.s.
ground behind tree trunk. HEAVY BREATHING
7-09 598-10
- 65 ELS - HIGH ANGLE - Past heads
of Si, Little Tod & Calvin
fg. DOWN at Northwest Canadian
Mounted Police Outpost. O.S. BUGLE
O.S. CALLS BY MOUNTIES
5-04 603-14
- 66 MCS - Past tree fg. at the
three looking fg. Si left,
Calvin & Little Tod. SIGHS & HEAVY BREATHING
3-03 607-01

- 67 EXT. CANADIAN MOUNTAINS - DAY - O.S. BUGLE
LS - HIGH ANGLE - DOWN at the OUTDOOR SOUNDS
Northwest Canadian Mounted O.S. MOUNTIE CALLS
Police Outpost. Mounties on O.S. HEAVY BREATHING
horseback in line formation
in center of Outpost. River
tipped in fg. Mounties break
line formation & start to
scatter. INAUDIBLE MOUNTIE CALL
SI O.S. - Goddamn! That's pretty.
HEAVY BREATHING
LITTLE TOD O.S. - Yeah.
13-14 620-15
- 68 MCS - Past tree fg. at Si,
Little Tod & Calvin looking
o.s. fg. LITTLE TOD - They're neat little
bastards, ain't they?
SI - (MOANS) Hehhhh.
5-07 626-06
- 69 LS - ANOTHER HIGH ANGLE -
CAMERA PANS RIGHT SLOWLY as
Mounties on horseback ride
right towards bg. corral of
horses. SI O.S. - Oh, boy...there's more
than I expected.
LITTLE TOD O.S. - Yeah.(HEAVY
BREATHING) Do you suppose them
catfish ever look up?
CALVIN O.S. - Piss on them!
13-08 639-14
- 70 MCS - Past tree fg. at the
three - Little Tod looks left
at Calvin. They all laugh.
Calvin puts finger to lips
shhing Si. They start to rise.
CAMERA PANS UP as they start
to move bg. LITTLE TODD - From up here?
ALL LAUGH
CALVIN - Shhh!!
SOUNDS OF RISING
SI (FACE OFF) - Supposed to...
15-02 655-00
- 71 LS - HIGH ANGLE - DOWN at
the Mounties on horseback
by corral. SI O.S. - ...be the best(HEAVY
BREATHING) police in the world!
LITTLE TOD O.S. - They don't...
HEAVY BREATHING
they don't scare me!
5-14 660-14
- 72 EXT. SLOPE BY CANADIAN OUTPOST - CLIMBING SOUNDS
FS - LOW SIDE ANGLE - Past
brush on slope fg. at the
three climbing up slope -
CAMERA PANS UP RIGHT with
them. CALVIN - Me neither.
SI - Come on, let's take these
horses to the...
6-10 667-03
- 73 FS - HIGH ANGLE - DOWN at
Calvin, Si & Little Tod
climbing up slope fg. SI - ...home of the brave, and
land of the free.
CALVIN - (BREATHING HEAVY)Not
today.
(CONTINUED)

- 73 CONTINUED: OUTDOOR SOUNDS
CAMERA PANS UP RIGHT as Calvin CLIMBING & HEAVY BREATHING
looks bg. over his shoulder SI - What do you mean...
at Si - starts to exit right
fg. 5-14 673-06
- 74 EXT. CANADIAN MOUNTAINS - DAY -
CS - LOW ANGLE - CAMERA PANS SI O.S. - ...not today?
UP LEFT as Calvin looks fg.
left over his shoulder react- CALVIN - Not today!!
ing. 3-11 677-01
- 75 MFS - HIGH ANGLE - Past Calvin
right fg. looking bg. at Si & SI - (UNDER HIS BREATH) - Goddamn!
Little Tod on slope. Calvin SOUND OF SLAP
exits right fg. - Si slaps CLIMBING SOUNDS
his rifle, reacting. Si &
Little Tod start out right fg. 5-08 682-09
- EXHIBITION REEL FOOTAGE 682-09

END OF REEL THREE PART B.
(Small Reel 6)

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	FEET	FRAMES	TOTAL FOOTAGE
1	START MARK and ACADEMY LEADER.			12-00		12-00
2	EXT. COUNTRYSIDE - DAY - LS - CAMERA PANS LEFT with Jane & Logan riding double on horse- back thru field.	JANE - I'm gonna have an awful lot of explaining to do when I get home. But, I'm not going to lie my way out of this one.	MUSIC IN BG. OUTDOOR SOUNDS			
				15-03		27-03
3	MFS - CAMERA TRAVELS LEFT with Logan & Jane riding horse.	JANE - (WITH HALF LAUGH) Yes, I <u>am</u> . LOGAN - Which one? JANE - (LAUGHS) I'm gonna lie my way out of it. LAUGHS LOGAN - Where did she go? JANE - Who? LOGAN - Your ma. JANE - Oh. Well...she listened very carefully to my father for about three years, weighed every word, and then she up and ran off with the first unrea- sonable man that she could find.				
	They both laugh.					
	Jane looks over her shoulder at Logan.					
				38-03		65-06
4	FS - CAMERA PULLS BACK LEFT as Jane & Logan ride horse- back.	JANE - Umm. Wait a minute. Stop! LOGAN - Hmm? JANE - Look it, this is a nice way to ride...				
	They stop.			8-05		73-11
5	MS - Logan & Jane on horse- back facing left. Jane looks right, over her shoulder at Logan, smiles.	JANE - ...but I know a much bet- ter way.				
				2-11		76-06
6	MS - ANOTHER ANGLE - Jane & Logan facing left fg. - Jane starts to turn around in saddle.	JANE - Hmm? LOGAN - What? Where you goin'? JANE - Just wait.				
				9-07		85-13

- 7 EXT. COUNTRYSIDE - DAY - MS MUSIC CONT'D.
LOW ANGLE - CAMERA PANS UP BG. OUTDOOR SOUNDS
with Jane as she turns right
facing Logan and stands on
o.s. saddle. She smiles look-
ing around o.s. 4-04 90-01
- 8 FS - Jane slides down on sad-
dle facing Logan. JANE - (INAUDIBLE WORDS)
GROAN
Logan reacts. 3-05 93-06
- 9 MS - Jane & Logan laughing as LAUGHS
she adjusts herself on saddle. LOGAN - Well, that is clever.
Logan takes reins from be- JANE -(LAUGHING) Yeah, isn't it?
hind her as he laughs LAUGHS
LOGAN - Yeah.
JANE - Would you say that this is
lewd conduct? 12-11 106-01
- 10 MFS - Past horse fg. at back of
Jane facing Logan on horse. LOGAN - Well, I couldn't say for
sure. 6-02 112-03
- 11 MCS - SIDE ANGLE- Jane & Logan
facing each other on saddle. JANE - My father has a library
full of law books, 'cause he
believes in the law. And, he
says that we haven't got any
law up here yet. 12-05 124-08
- 12 MFS - Past horse fg. at back of
Jane facing Logan in saddle. LOGAN - What brings that to your
mind? 6-08 131-00
- 13 MCS - SIDE ANGLE - Jane &
Logan in saddle. Jane plays JANE - Because in one of those law
with leather tie on Logan's books of his, there's a whole
hat. section on lewd conduct.
LOGAN - What about it?
JANE - It's against the law. 16-01 147-01
- 14 MFS - Past horse fg. at back
of Jane facing Logan. They LAUGHS
laugh. 2-11 149-12
- 15 MS - SIDE ANGLE - Jane & Lo- LAUGHS
gan laughing. She wraps her JANE - (SIGHS) Are you an outlaw?
arms & legs around him. 9-13 159-09
- 16 MS - ANOTHER ANGLE - Past
horse tipped in left fg. at
Jane facing Logan. 2-04 161-13

- 17 EXT. COUNTRYSIDE - DAY - MCS - MUSIC CONT'D.
REVERSE ANGLE - Back of Logan BG. OUTDOOR SOUNDS
facing Jane on horseback. 3-12 165-09
- 18 FS - CAMERA TRAVELS LEFT & LOGAN - I'm a jackpot rancher with
PANS RIGHT as they move left a milk cow and a hundred square
fg. by river bank bg. foot of root vegetables. Why?
JANE - Why do you have so many
guns?
LOGAN - Because I'm a sportsman.
JANE - Why do you have a sawed-off
shotgun?
CAMERA CONTINUES to TRAVEL
LEFT with them. LOGAN - Well, because, I'm a sawed-
off sportsman. (LAUGH)
JANE - Well, something has sure
started in my thinking, and I,
CAMERA PANS LEFT as they move I don't know why we should go
bg. along river bank. on, if you're just gonna end up
dead.
Horse turns right & stops
facing river bg. LOGAN - Uh, ho, ho, boy, easy.
Can we, ah...get down here for
awhile? Huh?
JANE - Yeah, okay...okay.
LOGAN - (OVERLAP) You can make it?
67-03 232-12
- 19 MS - SIDE ANGLE - Logan leans
back right as Jane starts to
dismount. LAUGH & MOAN
2-05 235-01
- 20 - FS - Jane & Logan dismount
from horse. 7-01 242-02
- 21 EXT. COUNTRYSIDE - DAY - FS -
Past horse's head right fg.
at Clayton side-saddle on horse
facing left looking thru bi-
noculars MUSIC CHANGE - EERIE
5-06 247-08
- 22 POV - THRU BINOCULARS - SOFT
FOCUS - CAMERA ZIP PANS RIGHT
past tree to reveal Jane &
Logan locked in embrace as
they roll about in grass field. 11-06 258-14
- 23 MLS - LOW ANGLE - Clayton
seated on o.s. horse facing
fg. - he looks thru binoculars
right, then fg. 2-09 261-07

- 24 EXT. COUNTRYSIDE - DAY - POV - EERIE MUSIC CONT'D.
THRU BINOCULARS - CAMERA ZIP BG. OUTDOOR SOUNDS
PANS RIGHT across trees & BACK
LEFT to reveal MFS of Braxton
in SOFT FOCUS on horseback
facing fg. 10-07 271-14
- 25 MLS - LOW SIDE ANGLE - Clayton
lowers binoculars, laughs,
turns right in saddle & winds
strap around binoculars. MUSIC DOWN & OUT
LAUGH 10-06 282-04
- 26 EXT. CANADIAN MOUNTAINS - DAY - O.S. HYMN LYRICS & SINGING
ELS - HIGH ANGLE - Past slope, IN(LOW)
with trees & brush at river
running bg. between hills. 15-14 298-01
- 27 EXT. CANADIAN MOUNTED POLICE MUSIC IN (LOW)
OUTPOST - DAY - ELS - HIGH (O.S. LYRICS CONT'D.)
ANGLE - Past trees fg. at CALVIN O.S. - (SINGS)...INDISTINCT
corral filled with horses bg.
right. 9-04 307-05
- 28 EXT. AREA BY OUTPOST - DAY - MUSIC & O.S. LYRICS UP
FS - Calvin & Little Tod sit- CALVIN - ...bright and fair. And
ting on log, Si with rifle the chosen ones shall gather
stands behind them. Calvin over on the other shore, and
sings with o.s. Mounties. the roll is called up yonder...
12-13 320-02
- 29 EXT. OUTPOST - DAY - LS - CA- WHEN THE ROLL IS CALLED
MERA PANS RIGHT over Outpost UP YONDER
buildings to corral filled WHEN THE ROLL IS CALLED
with horses. UP YONDER...
15-04 335-06
- 30 EXT. AREA BY OUTPOST - DAY - LYRICS CONT'D.
FS - Calvin & Little Tod sit- CALVIN - Now, they've locked in
ting on log, Si behind them with Jesus. Let's do it!
holding rifle. LITTLE TOD - Makes me feel real
safe and peaceful.
CAMERA PANS UP as Calvin & CALVIN - Well, that's what Sunday's
Si exit left fg. - Little are for.
Tod starts after them. 18-03 353-09
- 31 EXT. CANADIAN OUTPOST - DAY -
ELS - Buildings, etc. - no 3-09 357-02
activity.
- 32 FS - Past bushes fg. at Si, LYRICS OUT
Little Tod & Calvin running MUSIC OUT
bg. toward corral of Canadian RUNNING SOUNDS
horses. 7-09 364-11
- 33 EXT. OUTPOST CORRAL - DAY -
FS - CAMERA PANS RIGHT as
Calvin & Little Tod move bg.
Corral & horses left. - Little
Tod runs fg. starting to
reach for piece of wood on
ground. 11-08 376-03

34	EXT. CANADIAN OUTPOST CORRAL - DAY - FS - LOW ANGLE - CAMERA PANS UP as Si ducks under slat in corral fence & moves bg.	SOUND OF HORSES BG. OUTDOOR SOUNDS 6-03 382-06
35	FS - Calvin & Little Tod bg. opening corral by removing slats of wood.	SOUND OF WOOD 4-01 386-07
36	FS - CAMERA PANS LEFT as Si swings corral gate open	SOUND OF GATE 5-08 391-15
37	INT. CORRAL - DAY - MFS - CAMERA PANS LEFT with Little Tod carrying piece of wood - he & Calvin work together using it as wedge to remove slat.	6-10 398-09
38	EXT. CORRAL - DAY - MFS - CAMERA PANS LEFT as horses move right exiting. Si bg. in Corral urging horses out.	SOUND OF HOOFBEATS SNORT SOUNDS HISSING SOUNDS 7-02 405-11
39	MFS - CAMERA PANS RIGHT as Calvin removes slat from cor- ral fence - Little Tod tosses piece of wood o.s. right, picks up rifle.	SOUND OF O.S. HORSES SOUND OF WOOD 6-02 411-13
40	FS - CAMERA PANS RIGHT with Si & horses as they run out of inner corral - Si closes gate behind him.	MUSIC IN (LOW) SOUND OF RUNNING HOOFBEATS SOUND OF GATE 6-08 418-15
41	INT. CORRAL - DAY - MFS - HIGH ANGLE - CAMERA PANS RIGHT past moving horses fg. at Little Tod & Calvin carrying rifles.	O.S. LYRICS IN (LOW) "BRINGING IN THE SHEAVES" HOOFBEATS 3-14 422-03
42	EXT. CORRAL - DAY - FS - HIGH ANGLE - Si latches gate - moves left. Calvin & Little Tod bg.	6-03 428-06
43	INT. CORRAL - DAY - MLS - CAMERA PANS LEFT with Si - horses moving about bg.	BG. LYRICS CONT'D. HOOFBEATS 5-05 433-11
44	MLS - HIGH ANGLE - CAMERA PANS LEFT past posts fg. with Si whistling to o.s. horses - Calvin with rifle bg.	BG. LYRICS CONT'D. 4-02 437-13
45	CS - Past corral tipped in fg. at horses. CAMERA PANS LEFT with them.	BG. LYRICS CONT'D. 7-13 441-10
46	FS - HIGH ANGLE - Past cor- ral fg. at Calvin fg. facing bg. horse nearing gate - Lit- tle Tod right.	LYRICS UP ...FINAL REAPING, WE SHALL... 3-00 444-10
47	FS - ANOTHER ANGLE - CAMERA PANS RIGHT with Si herding horses bg.	...COME REJOICING BRINGING... 2-15 447-09

- 48 INT./EXT. CANADIAN OUTPOST
HORSE CORRAL - DAY - FS - LOW
ANGLE - Past corral at horses
as they run out right exiting.
SOUND OF HORSES CONT'D
LYRICS & MUSIC CONT'D.
...IN THE SHEAVES
BRINGING IN THE SHEAVES...
5-15 453-08
- 49 LS - HIGH ANGLE - Past corral
fence fg. at back of Calvin
& Little Tod herding horses
bg. thru open gate.
BRINGING IN THE SHEAVES
WE SHALL COME...
5-02 458-10
- 50 FS - LOW ANGLE - Past corral
at horses running right out
open gate, exiting.
...REJOICING
BRINGING IN THE SHEAVES
4-11 463-05
- 51 FS - ANOTHER ANGLE - Calvin
runs left herding horses bg.
thru open gate - Little Tod
right.
BRINGING IN THE SHEAVES
3-14 467-03
- 52 FS - CAMERA PANS RIGHT with
Si backing bg. as horses move
bg. out open gate.
SOUND OF HORSES
BRINGING IN THE SHEAVES
3-04 470-07
- 53 LS - HIGH ANGLE - Past corral
fg. at Little Tod, Si & Cal-
vin with rifles bg. as horses
move thru open gate.
WE SHALL COME REJOICING
BRINGING...
(LYRICS FADE)
4-04 474-11
- 54 FS - LOW ANGLE - Past corral
at horses running out open
gate, right.
...IN THE SHEAVES
(LYRICS LOW IN BG.)
SOUND OF HORSES & SLATS
3-05 479-11
- 55 FS - Little Tod, Si & Calvin
herd horses bg. thru open slats
in fence.
(MUSIC & LYRICS OUT)
HOOFBEATS
3-07 483-02
- 57 FS - HIGH ANGLE - CAMERA PANS
RIGHT as Si runs from Little
Tod & Calvin by their horses,
to his horse. Corral horses
running right in bg.
4-02 487-04
- 58 FS - Back of Calvin & Little
Tod as they mount horses. Si
tipped in bg. right.
2-07 489-11
- 59 EXT. CANADIAN MOUNTAINS - FS -
LOW ANGLE - Past trees fg. at
the Three riding with corral
horses right - CAMERA PANS
with them.
HOOFBEATS
LITTLE TOD (FACE OFF) - For the best
police in the world...
4-14 494-09
- 60 FS - Past trees fg. at horses
as they run in from left exit-
ing right.
HOOFBEATS
LITTLE TOD O.S. - ...them Mounties
are dumber than sticks!
3-04 497-13

- 61 EXT. CANADIAN MOUNTAINS - DAY - BG. OUTDOOR SOUNDS
 FS - LOW ANGLE - CAMERA PANS HOOFBEATS
 RIGHT SLIGHTLY as the Three SI (FACE OFF) - We just left them
 herd corral horses bg. right. (INAUDIBLE WORD).
 INAUDIBLE AD LIBS & WHOOPS
 6-00 503-13
- 62 EXT. RELAY RANCH - DAY - ELS - MUSIC IN
 HIGH ANGLE - Past foliage fg. 6-13 510-10
 at garden, cabin etc.
- 63 EXT. CABIN - DAY - FS - Past
 roped garden pole fg. at cabin.
 Clayton enters from bg. right
 side of cabin - starts to
 move forward. 12-00 522-10
- 64 MFS - HIGH ANGLE - Logan on
 his knees working in garden -
 CAMERA PANS UP RIGHT as he
 lifts head, looks bg., then
 fg. o.s. 8-04 530-14
- 65 FS - LOW ANGLE - Past garden
 tipped in fg. at Clayton - LOGAN O.S. - Damn!
 he walks forward with gun on
 belt & bullets slung over
 his shoulder. 3-09 534-07
- 66 FS - Clayton walking bg. to
 roped garden - Logan rises in LOGAN - Shouldn't crawl up on peo-
 middle of garden watching fg. ple like that.
 6-01 540-08
- 67 FS - Past garden fg. at Clay-
 ton - he walks forward & leans CLAYTON - Well, I'm not the crawl-
 on pole looking at o.s. Logan. in' kind.
 He smiles as he removes gun- 8-03 548-11
 belt from shoulder.
- 68 MFS - CAMERA PANS RIGHT to in-
 clude Clayton leaning on pole CLAYTON (FACE OFF) - I was just
 looking bg. at Logan standing passin' by...(ON CAMERA) and I
 in garden. Clayton drapes (LAUGHS) I, I thought I'd ask
 gunbelt over rope. you a question or two.
 6-05 555-00
- 69 MS - LOW ANGLE - Past roped
 pole fg. at Clayton looking MUSIC OUT
 up fg. o.s. as he leans hand CLAYTON - There was a family of,
 on pole. uh...Logans... 4-11 559-11
- 70 MFS - Back of Clayton leaning
 on pole looking bg. at Logan - CLAYTON - ...out of K.C., Wyoming.
 Logan removes bandana, leans SOUND OF WATER
 down & dips it in pale of wa- There was four brothers, and
 ter the youngest was a kid by the
 name of Lonnie. They was all...
 9-03 568-14

- 71 EXT. RELAY RANCH CABIN - DAY - BG. OUTDOOR SOUNDS
MS - LOW ANGLE - Past roped pole fg. at Clayton looking o.s. fg. as he leans on pole. CLAYTON - ...pretty quick, you know. Except for Lonnie, he was a fiddle player, and...well, they...they killed him...
8-09 577-07
- 72 MCS - Logan wiping his face with wet bandana. CLAYTON O.S. - ...off right quick. 'Cause some of the ranchers...
3-12 581-03
- 73 MLS - LOW ANGLE - Past back of Logan tipped in left fg. at Clayton leaning on pole. CLAYTON - ...uh, found him thievin' or something like that. Anyway, I was wonderin', would they be kin...
Clayton points finger at Logan. 7-15 589-02
- 74 MCS - Logan shakes his head 'no', looking fg. at o.s. Clayton. CLAYTON O.S. - ...to ya?
LOGAN - No. 4-10 597-12
- 75 MS - LOW ANGLE - Clayton leaning on roped pole tipped in fg. LOGAN O.S. - No.
CLAYTON - Well, I didn't think so, because, you don't, uh, you don't carry a gun.
6-05 600-01
- 76 MLS - Past back of Clayton tipped in right fg. at Logan holding wet bandana. He puts it on top of his head. LOGAN - No, I never carry a gun.
5-09 605-10
- 77 MS - LOW ANGLE - Clayton leaning on roped pole. CLAYTON - Well I never wear a gun neither.
5-12 611-06
- 78 MCS - Logan adjusting bandana on his head. CLAYTON O.S. - Well, once in awhile I carry this...
3-08 614-14
- 79 MLS - LOW ANGLE - Past back of Logan tipped in left fg. at Clayton - he pulls gun out of holster. CLAYTON - ...little...this little darlin'...
3-12 618-10
- 80 MLS - HIGH ANGLE - Past back of Clayton holding gun tipped in right fg. at Logan in garden. CLAYTON - ...around. She's almost like a poem.
3-09 622-03

- 81 EXT. RELAY RANCH - DAY - MS - BG. OUTDOOR SOUNDS
 LOW ANGLE - Past roped pole CLAYTON - You know it's all, ah...
 tipped in fg. at Clayton look- all handle. Etched, you know.
 ing down at gun he holds. Scratched in silver.
 Clayton strokes gun. 8-05 630-08
- 82 MCS - Logan looking o.s.
 right fg. CLAYTON O.S. - Ah, she's a beauty.
 Made for the President of Mex-
 ico... 4-12 635-04
- 83 MS - LOW ANGLE - Past pole tip-
 ped in left fg. at Clayton CLAYTON - ...and I done boughted
 looking down at gun he holds. it(INDISTINCT) for a hundred
 Clayton coks gun trigger. dollar bill. But, it doesn't
 SOUND OF TRIGGER ON GUN
 shoot worth a damn. 6-13 642-01
- 84 MLS - Past Claton right fg.
 at Logan standing in garden - GUNSHOT
 Clyton aims gun left bg. & 2-10 644-11
 fires.
- 85 CS - Garden vegetable explodes
 as o.s. bullet enters. 00-09 645-04
- 86 MLS - HIGH ANGLE - Past Clay-
 ton tipped in right fg. at CLAYTON - Some damn fool came along
 Logan reacting to gunshot. and... 3-06 648-10
- 87 MS - LOW ANGLE - Past pole
 left fg. at Clayton gesturing CLAYTON - ...fired off the...the
 to barrel of gun. top of the front sight, there.
 He aims gun right fg. - fires. GUNSHOT 8-04 656-14
- 88 FS - LOW REVERSE ANGLE - Past
 roped garden poles fg. as CLAYTON - And, you have to sort of
 garden plant takes shot from play with it.
 Clayton firing gun bg. - Logan
 watches from left. Clayton
 coks gun and starts to aim it
 left fg. SOUND OF GUN 6-10 663-08
- 89 MCS - Logan looking o.s. fg. 2-01 665-09
- 90 ECU - Clayton squints as he
 aims gun fg. into CAMERA and GUNSHOT
 fires. 1-08 667-01
- 91 MLS - Past Clayton with gun
 tipped in right fg. at Logan
 reacting to gunshot. 2-10 669-11
- 92 ECU - Logan looking o.s. fg. CLAYTON - It isn't easy.
 He looks down & cocks o.s. SOUND OF O.S. GUN
 gun 1-10 671-05

93	EXT. RELAY RANCH - DAY - MLS - Past Clayton tipped in right fg. aiming gun bg. at Logan - Logan looks down at ground, glances up fg.	BG. OUTDOOR SOUNDS CLAYTON - Have a look at the rope.	5-09	676-14
94	MS - LOW ANGLE - Clayton aiming gun o.s. right fg. - he fires.	GUNSHOT	1-14	678-12
95	FS - ANOTHER ANGLE - Clayton bg. with smoke rising from gun barrel as rope tied to pole falls. Logan left watching.		1-00	679-12
96	MCS - Logan looking o.s. fg.		2-04	682-00
97	MLS - LOW ANGLE - Past Logan tipped in left fg. at Clayton as he lowers gun smiling. He starts to toss gun fg.	CLAYTON - Not bad. There's one...	4-07	686-07
98	MFS - Clayton right fg. toss- es gun bg. - Logan catches it.	CLAYTON O.S. - ...left.	4-00	690-07
99	MS - LOW ANGLE - Past roped pole fg. at Clayton - he smiles, gestures to o.s. Logan.		1-09	692-00
100	MLS - Past back of Clayton tipped in right fg. at Logan holding gun. He changes hands looking down. Looks up fg.		5-07	697-07
101	MS - LOW ANGLE - Clayton look- ing o.s. left fg.		2-14	700-05
102	MLS - Past Clayton tipped in right fg. at Logan holding gun pointed at ground as he looks fg. - he cocks trigger, fires - empty chamber.	LOGAN - I doubt it. SOUND OF TRIGGER SOUND OF EMPTY SHOT	9-15	710-04
103	MLS - Past back of Logan fg. at Clayton.		2-15	713-03
104	MCS - Logan looking o.s. right fg. - he laughs, looks down & starts fg.	LAUGH	7-06	720-09
105	MLS - Back of Logan as he moves bg. to Clayton.		4-09	725-02
106	MFS - Past back of Clayton right fg. by pole as Logan hands gun to him. Clayton starts to take gun.		4-00	729-02
107	MS - Back of Logan handing gun to Clayton. Clayton takes gun.	CLAYTON - You're smart.	4-04	733-06
108	MS - Past back of Clayton right fg. at Logan.		4-02	737-08
109	MS - Past back of Logan fg. at Clayton as he puts gun into holster.	CLAYTON - Farmers ain't smart.	2-13	740-05

- 110 EXT. RELAY RANCH - DAY - MS - BG. OUTDOOR SOUNDS
Past back of Clayton tipped in
right fg. at Logan - Clayton CLAYTON - I don't know just...ex-
puts gunbelt over his shoulder. actly... 4-04 744-09
- 111 MS - Past back of Logan left
fg. at Clayton. CLAYTON - ...where you came from,
or what you were doin', but, I
think you ought to go back to
it, because, ah...well, you
can't farm worth spit. 10-02 754-11
- 112 MCS - Past Clayton tipped in
right fg. at Logan. Clayton
turns fg. - exits right. 7-12 762-07
- 113 FS - Past Logan left fg. at
Clayton walking bg. - he stops, CLAYTON - Unless, us...unless ya
turns fg. gesturing as he lost your nerve. And, in that
speaks. case, cabbages is just what
the doctor ordered. 12-10 775-01
- 114 MCS - Logan looking o.s. right
fg. 2-15 778-00
- 115 MCS - LOW ANGLE - Clayton
looking o.s. left fg. - he
winks, turns bg. 3-06 781-06
- 116 MCS - Logan looking o.s.
right fg. 2-15 784-05
- 117 FS - Past Logan left fg.
looking bg. as Clayton as he CLAYTON (FACE OFF) - Is your nerve
walks under ladder against gone?
cabin tipped in right bg. 5-08 789-13
- 118 ECU - Logan looking o.s.
right fg. CLAYTON O.S. - Is your nerve gone" 11-12 801-09
- 119 EXT. THE BREAKS - DAY - FS - HOOFBEATS
CAMERA TRAVELS RIGHT with Cal- WHISTLES, EEEYAS, ETC.
vin & corral horses to reveal AD LIB - Easy, easy.
Si & Little Tod - they move
bg. down into gully with cor- 11-00 812-09
ral horses.
- 120 ELS - Calvin, Si & Little Tod
with corral horses move for- BG. AD LIBS CONT'D.
ward. AD LIB - We'll bed down soon.
SI - How're we gonna get them to
swim across the mighty Mo?
LITTLE TOD - If you can get one...
(CONTINUED)

120 CONTINUED:

HOOFBEATS
BG. AD LIBS (EEYA, HO ETC.)
LITTLE TOD CONT'D. - ...or two to

CAMERA PANS RIGHT with Little
Tod & corral horses.

go, they'll all go in. Here's

The Breaks!

21-06 833-15

121 EXT. THE BREAKS - DAY - FS -
Past corral horses moving
out right fg. at Calvin on
horseback.

AD LIBS CONT'D THRU SEQ.
LITTLE TOD O.S. - Back in the

U.S.A.! What a relief!

6-08 840-07

122 LS - HIGH ANGLE - DOWN at the
three moving bg. with corral
horses.

HOOFBEATS
WHISTLES & CLUCKING SOUNDS
9-07 849-14

123 LS - HIGH ANGLE - CAMERA PANS
RIGHT as the three herd horses
bg.

O.S. GUNSHOT
8-15 858-13

124 FS - Little Tod turns horse
bg. in front of other corral
horses, reacting to o.s. gun-
shot.

AD LIB - Mounties! (INAUDIBLE AD
LIBS)
3-15 862-12

125 ELS - LOW ANGLE - Mountie on
top of bluff firing fg.

O.S. AD LIBS CONT'D.

1-08 864-04

126 FS - CAMERA PULLS BACK as the
three ride fg. followed by
corral horses.

AD LIB - Let's get out of here.

Come on, let's go! (ETC.)

5-02 870-14

127 ELS - ANOTHER LOW ANGLE - UP
at Mountie - he jumps to spot,
and aims gun fg.

MUSIC IN

1-13 872-11

128 FS - The three & horse move
fg.

O.S. GUNSHOT
2-05 875-00

129 FS - Mountie on edge of bluff
firing rifle fg.

RIFLE SHOT
1-02 876-02

130 MS - Calvin struggles with his
horse. Dust COVERS SCREEN.

2-15 879-01

131 FS - HIGH ANGLE - CAMERA PANS
RIGHT with the three as horses
move in all directions re-
acting to o.s. gunshots. The
three start out right in cloud
of dust.

HOOFBEATS
O.S. GUNSHOTS
YELLS, AD LIBS, ETC.
8-13 887-14

132 FS - HIGH ANGLE - DOWN at the
three with the corral horses
moving right - CAMERA PANS
with them.

5-15 897-13

133 ELS - Past back of Mountie
wearing uniform and hat, fir-
ing DOWN at the three and
corral horses moving left.

GUNSHOT

3-00 896-13

134	EXT. THE BREAKS - DAY - CU - MOVING SHOT - Si's hand as it takes o.s. bullet - blood spurts. He moves bg. on horse tipped in.	HOOFBELTS AD LIBS & CRIES MUSIC CONT'D.	00-15	897-12
135	MS - CAMERA TRAVELS LEFT with Si & corral horses as he reacts to bullet wound.		1-11	899-07
136	FS - Little Tod herding bg. horses.		1-13	901-04
137	MS - HIGH ANGLE - Si tries to rein horse in fg. as he looks at bloody hand. Horses bg.	HOOFBELTS AD LIBS CONT'D.	1-12	903-00
138	MFS - Little Tod herds horses right, exiting right fg.		3-05	906-05
139	FS - HIGH ANGLE - DOWN at Calvin & Little Tod chasing horses right - CAMERA PANS with them.	EEYAHS, YELLS ETC.	3-03	909-08
140	ELS - HIGH ANGLE - DOWN at the three herding horses as the horses run off left & right reacting to o.s. gun- shots. CAMERA PANS RIGHT.	O.S. GUNSHOTS	5-13	915-05
141	FS - CAMERA PANS LEFT with Calvin & Little Tod with a few horses in cloud of dust as they start up bg. slope.	MUSIC DOWN & OUT	2-11	918-00
142	CS - SIDE ANGLE - Horses run up right on slope.		4-04	922-04
143	EXT. THE BREAKS - WOODED AREA - DAY - FS - HIGH ANGLE - Si & Calvin ride horses forward exiting left into trees.		4-11	926-15
144	EXT. RIVER BANK - DAY - CU - SIDE ANGLE - Calvin ducks his head down right into river water, takes drink.	SOUND OF WATER	6-01	933-00
145	MCS - Si leans down left - horse tipped in bg.		4-02	937-02
				EXHIBITION REEL FOOTAGE 925-02

REEL FOUR PART B
(Small Reel 8)

COMBINED CONTINUITY
on
"THE MISSOURI BREAKS"

PAGE 1

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	TOTAL FRAMES FOOTAGE
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(START MEASURING FOOTAGE on
FIRST FRAME of PICTURE)

1	EXT. DENSE TREE AREA & STREAM - DAY - CU - HIGH ANGLE - Past back shoulder of Si tipped in as he holds bloody hand in stream.		GENERAL BG. OUTDOOR SOUNDS SOUND OF STREAM WATER 3-10	3-10
2	MS - REVERSE ANGLE -- Si with hand in creek as Calvin drinks from stream - CAMERA PANS UP as Si takes hand from stream and Calvin raises up rubbing his face and hair. Si looks around o.s. left then down at his wounded hand.	CALVIN - Wonder where Little Tod got hisself off to? SI - I don't know. I don't know where my finger is either.	 37-15	41-09
3	MCS - The two - Si fg.	CALVIN - Them Mounties! All just (INDISTINCT) ride into the United States of America...got their horses back. SI (SHOUTS) - It's not even legal!	 18-08	60-01
4	FS - HIGH ANGLE - Si and Calvin seated by edge of stream - their horses in bg. by trees. Calvin rises, puts on his hat and moves bg.	CALVIN - Tie that hand up, and let's move. Maybe we'll catch up with Little Tod at the Snake's Cross.	 13-12	73-13
5	EXT. COUNTRYSIDE - DAY - LS - CAMERA TRAVELS RIGHT with Clayton on horseback as he yells and laughs holding boomerang-like weapon in his hand.		HOOFBEATS AD LIB YELLS & LAUGHS 9-15	83-12
6	MFS - CAMERA TRAVELS BACK as Clayton rides forward - he moves fg. and hurls weapon left fg. o.s.		AD LIB YELLS 7-07	91-03
7	CS -- HIGH ANGLE - Weapon plunges into rabbit in brush. Rabbit struggles about.	RABBIT CRIES O.S. YELLS & LAUGHS	6-04	97-07
8	EXT. THE BREAKS BY ARM OF THE MISSOURI RIVER - DAY - ELS - Past water fg. at Clayton bg. on bank as he throws pebbles into the water. He walks bg. right on bank to campfire, stoops down.		PEBBLES IN WATER AD LIB YELLING SOFT MUSIC IN 22-15	120-06

9	EXT. CAMPFIRE AREA NEAR THE MISSOURI RIVER - DAY - MS - Past rabbit on skewer at Clayton stooping down facing fg. He looks bg. left, puts stick down.	GENERAL BG. OUTDOOR SOUNDS MUSIC CONT'D.	9-06	129-12
10	POV - ELS - Vast country fg. with rider in extreme bg. on top of bluff.		4-02	133-14
11	FS - Clayton on grassy slope on horseback as he rides fg., stops, looks right fg. o.s. thru binoculars.	AD LIB YELLS TO HORSE HORSE SNORTS	13-11	147-09
12	POV - Thru binoculars - SOFT FOCUS as Little Tod rides right - LS.	CLAYTON - Um huh hm!	6-02	153-11
13	MFS - LOW ANGLE - Clayton on horse looking right fg. thru binoculars. He starts to ride horse right fg.	MUMBLING & HUMMING	7-13	161-08
14	LS - Past slope fg. at bluff as Little Tod dismounts, walks to edge of bluff.		13-11	175-03
15	MLS - LOW ANGLE - Little Tod standing by his horse as he starts to unbutton his pants' fly looking around o.s.		5-00	180-03
16	POV - ELS - The breaks.		5-14	186-01
17	MLS - LOW ANGLE - Little Tod by his horse looking o.s. left. He ducks down by side of horse.		3-07	189-08
18	ELS - POV - Clayton rides right rapidly in breaks.		4-09	194-01
19	LS - LOW ANGLE - Past slope fg. at Little Tod on top of bluff as he mounts horse, turns right- CAMERA TRAVELS RIGHT with him.	LITTLE TOD - Come on. Come on, go!	12-13	206-14
20	ELS - CAMERA PANS RIGHT with Clayton riding rapidly right. LOW ANGLE .		3-03	210-01
21	FS - LOW ANGLE - CAMERA TRAVELS RIGHT with Clayton on horse.		6-01	216-02
22	MFS - LOW ANGLE - CAMERA TRAVELS RIGHT with Little Tod riding as he looks back left fg. over his shoulder.		3-00	219-02
23	ELS - CAMERA PANS RIGHT with Clayton as he races horse moving down slope fg. right.		10-07	229-09
24	ELS - Little Tod races horse right on top of slope - LOW ANGLE.		3-08	233-01

25	EXT. VAST COUNTRYSIDE - DAY - ELS - Clayton racing horse right on low countryside - CAMERA TRAVELS RIGHT him to reveal Little Tod racing horse right on top of bluff.	MUSIC CONT'D. RACING HOOFBEATS	8-03	241-04
26	FS - Little Tod rides in from left fg. moving bg. down slop- ing land.		3-11	244-15
27	ELS - HIGH ANGLE - STRAIGHT DOWN at Little Tod riding fg. down slope - CAMERA PANS DOWN with him - he exits behind brush and trees then enters moving right - CAMERA PANS RIGHT with him as he pulls horse to stop in corridor-like cut in sandy ground - hidden from open sight as he looks bg. left over his shoulder.		18-10	263-09
28	LS - HIGH ANGLE - Little Tod on horse in shelter of corri- dor-like cut.		3-15	267-08
29	LS - CAMERA PANS RIGHT with Clayton racing on flat land.		5-09	273-01
30	LS - HIGH ANGLE - Little Tod on horse in shelter of corri- dor-like cut. He kicks horse and rides forward right - CAMERA PANS with him as he rides in heavy gorge of brush and trees moving bg. - CAMERA TILTS UP with him to reveal Clayton on horse facing him. Little Tod starts to pull horse to stop.	HORSES' NEIGHS 19-13		292-14
31	CS - Clayton looking fg. as he smiles.	MUSIC OUT CLAYTON - Whoa there!	1-13	294-11
32	LS - HIGH ANGLE - DOWN at the two facing each other as Little Tod's horse rears and bucks and falls.	LAUGHS (CLAYTON) HORSE SOUNDS 4-05		299-00
33	MFS - Past back of Clayton right fg. facing Little Tod as he rises from fallen horse - horse rolls over.		2-04	301-04
34	CS - Clayton facing fg. as he laughs.	LAUGH	1-12	303-00
35	MS - CAMERA PANS DOWN with Little Tod as he falls to the ground.		1-07	304-07
36	CS - Clayton looking fg.	CLAYTON - Do you always get off your horse that way?	2-11	307-02

37	EXT. VAST COUNTRYSIDE - DAY - MS - HIGH ANGLE - Little Tod on the ground as he looks up fg. between brim and crown of torn cowboy hat.	GENERAL BG. OUTDOOR SOUNDS O.S. LAUGH	3-11	310-13
38	CS - Clayton looking fg.	CLAYTON - I'm not chasing ya.	3-03	314-00
39	MFS - HIGH ANGLE - Past back of Clayton right fg. watching Little Tod bg. working with his horse.	HORSE NEIGHING	2-10	316-10
40	CS - Clayton looking fg.	CLAYTON - Who in the hell did you think was after ya?	2-04	318-14
41	MFS - Little Tod turns fg. holding onto his horse's reins. CAMERA PANS RIGHT to reveal Clayton tipped in right fg.	LITTLE TOD - This is supposed to be the haunt of thieves and killers.	4-08	323-06
42	MFS - REVERSE - Past Little Tod fg. at Clayton who tosses him bottle or canteen.	CLAYTON - Oh shit! Here. This ain't...	5-04	328-10
43	MFS - Past side of Clayton tipped in right fg. at Little Tod as he catches canteen, drinks from it.	CLAYTON - ...the haunt of nothing but diamondbacks, and old... farts like me. LITTLE TOD - Well, who are ya?	11-01	339-11
44	CS - Clayton looking fg.	CLAYTON - Well, my name's Jim Ferguson.	4-10	344-05
45	MCS - Little Tod puts top of canteen, lifts brim of his hat staring and nodding fg.	CLAYTON O.S. - I'm pleased to meet cha, what's your name? LITTLE TOD - Tod La Frambois.	7-13	352-02
46	CU - Clayton looking fg. as continues to chew.	CLAYTON - La Frambois? What's your trade there...	7-08	359-10

47	EXT. VAST COUNTRYSIDE - DAY - CU - Little Tod looking fg.	GENERAL BG. OUTDOOR SOUNDS CLAYTON O.S. - ...Mister La Frambois?	
		LITTLE TOD - Trade? Well, I been in the...in the farm implement business.	9-07 369-01
48	CU - Clayton staring fg.	LITTLE TOD O.S. - Now I'm looking to get on with the ranch.	4-07 373-08
49	CU- Little Tod looking fg. He smiles and gestures o.s. right holding canteen.	LITTLE TOD - Maybe down around Absaroka.	5-01 378-09
50	CU - Clayton looking fg. - spits o.s. left fg. He gestures fg.	CLAYTON - That'd be over that way.	2-06 380-15
51	CU - Little Tod looking fg. - he turns head and looks o.s. left then tosses canteen fg. at o.s. Clayton.		6-05 387-04
52	CU - Clayton looking fg. as he catches canteen.		4-02 391-06
53	CU - Little Tod looking fg.	CLAYTON O.S. - I'll tell you what.	2-03 393-09
54	CU - Clayton looks fg. at o.s. Little Tod. He gestures and reins horse.	CLAYTON - I got a...nice hare on a stick over here. C'mon, let's go have a bite to eat.	11-07 405-00
55	MFS - Past back of Clayton right fg. at Little Tod stand- ing by his horse - Clayton turns horse and moves out right fg.	LITTLE TOD - Well... CLAYTON - C'mon. LITTLE TOD (OVERLAP) - ...thank ya.	6-01 411-01
56	FS - Rear of horse fg. as Little Tod mounts horse moving bg. following Clayton in bg.		9-05 420-06
57	EXT. CAMPFIRE - NIGHT - DARK- NESS - LS - Past water fg. at Little Tod and Clayton playing mandolin by campfire.	MANDOLIN MUSIC IN CLAYTON SINGING - LIFE IS LIKE A MOUNTAIN RAILWAY...	14-04 434-10

- 58 EXT. CAMPFIRE - NIGHT - FS - HIGH ANGLE - Clayton playing mandolin and Little Tod seated by campfire. MUSIC & SINGING CONT'D. CLAYTON SINGING - ...WITH AN ENGINEER THAT'S BRAVE; WE MUST MAKE... 15-06 450-00
- 59 MLS - Past side view of Little Tod left fg. sewing brim of his hat at Clayton playing mandolin and singing. CLAYTON SINGING - ...THIS RUN SUCCESSFUL, FROM THE CRADLE TO THE GRAVE. HEED THE CURVES, THE FILLS, THE TUNNELS; NEVER FALTER, NEVER QUAIL. (SPEAKS) Never quail! 37-03 487-03
- 60 CS - Little Tod sewing on hat looks up right fg., smiles CLAYTON SINGING O.S. - KEEP YOUR HAND... 4-15 492-02
- 61 MS - Past side view of Little Tod left fg. at Clayton playing and singing. Clayton looks up o.s. as he sings. CLAYTON SINGING - ...UPON THE THROTTLE, AND YOUR UPON THE RAIL. Clayton finishes song, looks left fg. at Little Tod. MUSIC & SINGING OUT 18-04 510-06
- 62 FS - HIGH ANGLE - Clayton and Little Tod by campfire - Little Tod still sewing on hat. Clayton strums mandolin. GENERAL OUTDOOR NIGHT SOUNDS CLAYTON - Good song. LITTLE TOD - Yeah. STRUM OF MANDOLIN 6-05 516-11
- 63 MS - Past side view of Little Tod left fg. sewing at Clayton looking down at mandolin. CLAYTON - Do you believe that life is like a mountain railroad, Mister...La Frambois? 7-06 524-01
- 64 MS - Past side view of Clayton facing left at Little Tod. LITTLE TOD - All I know, Jim, is that...life is not like any-thing I ever seen before. 13-15 538-00
- 65 MS - Past side view of Little Tod left fg. at Clayton. Clayton laughs, looks down at mandolin. HALF-LAUGH (LITTLE TOD) LAUGH (CLAYTON) LITTLE TOD - You know... 9-10 547-10

- 66 EXT. CAMPFIRE - NIGHT - CS - GENERAL BG. OUTDOOR NIGHT
Past side of Clayton's head SOUNDS
right fg. at Little Tod as LITTLE TOD - ...it's really strange
he looks at Clayton. runnin' into a preacher out
here. In this hell-hole.
7-05 554-15
- 67 MS - Past side view of Little CLAYTON - I believe this life is
Tod left fg. at Clayton hold- like a mountain railway...but
ing mandolin. not for the reasons in the song
Little Tod continues to sew
hat o.s. 13-04 568-03
- 68 CS - Little Tod sewing hat CLAYTON O.S. - I think life is
as he looks up right fg. like a mountain railway...
4-14 573-01
- 69 MS - Past side view of Little CLAYTON - ...because you don't
Tod left fg. at Clayton look- have no idea what sleazy son-
ing up o.s. of-a-bitch has got his hand on
the throttle.
Clayton looks left fg. at 8-07 581-08
Little Tod.
- 70 CS - Past side of Clayton LITTLE TOD - That's a real strange
tipped in right fg. at Little attitude for a preacher. (LAUGHS
Tod. Little Tod laughs. 5-15 587-07
- 71 MS - Past side view of Little MANDOLIN STRUMMING
Tod left fg. at Clayton hold- CLAYTON - Shit! I ain't no prea-
ing mandolin. Clayton looks cher.
down at mandolin, strums. 11-13 599-04
- 72 CS - Past side of Clayton LITTLE TOD - Well, what do you do
right fg. at Little Tod sew- 12-05 611-09
ing. He looks at Clayton.
- 73 CS - Clayton holding hunk of CLAYTON - I'm about a quarter-ass
food in hand, looks left fg. horse thief.
at o.s. Little Tod. 4-09 616-02
- 74 CS - Past side of Clayton CLAYTON - Anything to get some
right fg. at Little Tod look- grits in my stomach.
ing at him. Little Tod looks
away left fg. 6-02 622-04
- 75 CS - Clayton looking fg. CLAYTON - Not doing too good at...
right o.s. chewing as he looks left fg. at o.s. Little Tod. (CONTINUED)

75 CONTINUED:

GENERAL BG. OUTDOOR NIGHT
SOUNDS

CLAYTON CONT'D. - ...it neither.

He gestures fg. o.s.

Otherwise I wouldn't be eatin'
hare. I'd be in Dodge City...
playing with them big asses.He smiles left fg. as he
chews.

Drinking champagne.

21-07 643-11

76 EXT. CAMPFIRE - NIGHT - CS -
Past Clayton tipped in right
fg. at Little Tod smiling at
him. Clayton laughs, turns
head left.LAUGH (CLAYTON)
3-14

647-09

77 MFS - Past side view of Little
Tod sewing on his hat left fg.
at Clayton - he strums mando-
lin.MANDOLIN STRUMS
CLAYTON - What about yourself

there ah...Tod? What do you do:

LITTLE TOD - Well, there's really
nothing to say.

11-10 659-03

78 CS - Past side of Clayton
right fg. at Little Tod sew-
ing hat - he looks right at
Clayton.LITTLE TOD - I'm a single man. Im-
plement business.

6-04 665-07

79 MS - Past side view of Little
Tod left fg. at Clayton hold-
ing mandolin and looking left
fg. at Little Tod. Clayton
looks down at mandolin.CLAYTON - Where you got this im-
plement business?

6-10 672-01

80 MS - Past side view of Clayton
right fg. at Little Tod.

LITTLE TOD - It's in Big Sandy. No.

I mean the...I mean the Shonkin

5-04 677-05

81 MS - Past side view of Little
Tod left fg. at Clayton as he
looks left fg. at Little Tod.

LITTLE TOD - ...Sag. No, I mean...

2-04 679-09

82 CS - Past side of Clayton
right fg. at Little Tod.LITTLE TOD - ...Big Sandy, yeh. Big..
LAUGH (CLAYTON)
O.S. HORSE NEIGH

3-12 683-05

83 CS - Clayton looking left fg.
laughing.

LAUGH

2-06 685-11

84 MFS - HIGH ANGLE - Past side
view of Clayton right looking
at Little Tod facing fg.

LITTLE TOD - ...(WITH LAUGH)Sandy.

(CONTINUED)

84 CONTINUED:

GENERAL BG. OUTDOOR NIGHT
SOUNDS

CLAYTON - I was raised up in...

3-13 689-08

85 EXT. CAMPFIRE - NIGHT - MS -
Past side view of Little Tod
tipped in left at Clayton.Clayton gestures with his
fingers for teeny-weeny.CLAYTON - ...Big Sandy, and there
aint'...there ain't a teeny-
weeny...implement business in
Big Sandy, and...

8-13 698-05

86 CS - Past Clayton tipped in
right fg. at Little Tod look-
ing at him - Little Tod starts
to bite thread from hat.CLAYTON - ...and not in Shonkin
Sag neither.

6-10 704-15

87 CS - Clayton looking left fg.
He nods his head while chew-
ing.

LITTLE TOD O.S. - Mister Ferguson

3-07 708-06

88 CS - Past Clayton tipped in
right fg. at Little Tod as
he looks fg. at him.TOD
LITTLE/- ...I'm really grateful to
you for your hospitality and
everything but ah...

8-13 717-03

89 MS - Past side view of Little
Tod left fg. at Clayton.LITTLE TOD - ...my line of work is
none of your damn business.CLAYTON (OVERLAPPING) - I'm sorry,
Tod. I didn't mean to..get you
all riled up...

8-10 725-13

90 CS - Past side of Clayton tip-
ped in right fg. at Little
Tod.

CLAYTON - ...about that.

LITTLE TOD - I'll tell you what,
look...maybe one of these days
...I'll get a chance to cook
your supper for you.

11-03 737-00

91 MFS - Past side view of Little
Tod left fg. at Clayton.Clayton laughs, extends hand
to Little Tod - they shake.CLAYTON - Hah, hooray for a free
dang meal. (LAUGH) Good.

11-08 748-08

92 MLS - HIGH ANGLE - Past side
view of Clayton right fg. fac-
ing Little Tod, they drops hands.

CLAYTON - Thank you, Tod.

5-08 754-00

93	EXT. CAMPFIRE - NIGHT - MS - Past Little Tod left fg. at Clayton - Clayton nods his head as Little Tod leans fg. right.	GENERAL BG. OUTDOOR NIGHT SOUNDS	6-01	760-01
94	FS - Little Tod left - Clayton right - Little Tod rolls up his jacket.	CLAYTON - I hope you'll keep my business to yourself, too,huh? LITTLE TOD - Hey...you got my word. CLAYTON - That's good enough.		
	Clayton hums as Little Tod settles down on blanket left fg. using jacket roll as his pillow - Clayton moves right slightly from low campfire.	HUMMING (CLAYTON)	27-01	787-02
95	MFS - HIGH ANGLE - Clayton lies down on blanket right fg. on his back - Little Tod bg. on blanket on his back.	HUMMING (CLAYTON)	7-03	794-05
96	CU - HIGH ANGLE - Clayton picks bug up from his blanket on his chest, studies it as he sighs and blows on it.	SIGH BLOW SOUNDS	12-09	806-14
97	MFS - HIGH ANGLE - Little Tod fg. left with eyes closed and mouth open - Clayton bg. as he sits up glancing fg. at Little Tod - he leans close to him.		7-02	814-00
98	C2S - Past side view of Clay- ton right fg. leaning towards Little Tod snoring, face up.	SNORES	3-15	817-15
99	CS - Past Little Tod's face tipped in left fg., asleep with mouth open FAVORING Clayton looking at him - CAMERA PANS LEFT SLIGHTLY as Clayton sticks bug into Little Tod's open mouth, leans out right.		8-06	826-05
100	MFS - HIGH ANGLE - Past Little Tod fg. on his back asleep as Clayton lies on his side watch- ing him - bug (cricket) jumps out onto blanket as Little Tod snores - Clayton reaches fg., picks up bug, drops it into Little Tod's mouth again. Clayton lies on his side wat- ching fg.	SNORES	12-00	838-05
101	CU - SIDE ANGLE - Past Clayton's hand tipped in fg. at Little Tod as he snorts and raises up left.	REACTION SOUND	2-03	840-08
102	MFS - HIGH ANGLE - Past Little Tod fg. at Clayton as he raises up slightly.	CLAYTON - What the hell's going on here?	4-09	845-01

103 EXT. CAMPFIRE - NIGHT - CS - GENERAL BG. OUTDOOR NIGHT
SIDE ANGLE - Little Tod fac- SOUNDS
ing left spits o.s. fg. SPITTING SOUNDS
Little Tod rubs tongue with CLAYTON O.S. - Goddamn.
fingers. 4-04 849-05

104 MFS - Past Little Tod sitting
up fg. at Clayton bg. watching
him. CLAYTON - What the hell's the
matter with ya? (MUMBLING
DIALOGUE) I want some...want
(INDISTINCT)
some sleep here.
Clayton settles down on his
side as Little Tod watches
him. 13-00 862-05

105 CU - Little Tod looking right
fg. at o.s. Clayton - he turns
head left, spits down left fg. SPITTING SOUND
7-03 869-08

106 MFS - Past Clayton, eyes closed
fg. right at Little Tod bg.
sitting up. Clayton stirs
hitting mandolin and mumbling. MUMBLINGS (INAUDIBLE)
MANDOLIN STRING SOUND
8-07 877-15

EXHIBITION REEL FOOTAGE 877-15

END OF REEL FOUR PART B
(Small Reel 8)

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	TOTAL FRAMES FOOTAGE
1	START MARK and ACADEMY LEADER.		12-00	12-00
2	EXT. BRANCH OR COULEE OF MISSOURI RIVER - DAY - LS - Clayton on horseback moves into water heading right and holding rope tied to Little Tod and his horse - CAMERA PANS RIGHT with them as Little Tod checks knot. They are in shallow water - Little Tod's horse rears and neighs.	GENERAL BG. SOUNDS IN RIVER SOUNDS & NEIGHS MUSIC IN CLAYTON - Now I want you to cinch up good on the knot there. LITTLE TOD - Yeah, I did. CLAYTON - All right, now don't have fear. That's the way my Daddy taught me now. Easy Clayton rides out right. Little Tod and horse start moving out right fg.	aces now. (O.S.) Come on! Com (INDISTINCT) on! 28-05	40-05
3	ELS - SIDE ANGLE - Clayton rides horse right in deep water holding rope as Little Tod rides horse following him. CAMERA PANS RIGHT as they move bg. right, horses swimming in deep water - both men holding onto saddles.	CLAYTON (AD LIBBING) - Come on, come on. LITTLE TOD - This is the part I hate. I can't swim a lick. BOTH AD LIBBING(INDISTINCT) LITTLE TOD - What do I do? CLAYTON - Okay, slide off. Slide off. let her go! Let her go. Let the horse(INDISTINCT), hold on.	18-14	59-03
4	ELS - ANOTHER ANGLE - Past vast river fg. at the two with horses swimming - CAMERA ZOOMS IN to FS of them as Little Tod holds onto his horse's saddle and Clayton swims by his horse - CAMERA PANS RIGHT as current carries them bg. right.	(FOLLOWING AD LIB DIALOGUE) CLAYTON - That's it. Now we're doing it. (YELLS-LITTLE TOD) Well, I got ya now. Oh, it's easy. CONTINUED AD LIBS & YELLS	14-15	74-02
5	ELS - ANOTHER ANGLE - Past vast river fg. at the two as they ride forward on horses in more shallow water. Land and trees in extreme bg.	CLAYTON - Up on that beast now. LITTLE TOD - Whew! CLAYTON - We're half way to (IN- DISTINCT) now, laddie. AD LIB YELL	12-02	86-04

- 6 EXT. RIVER & DRY BED - DAY - GENERAL BG. SOUNDS
MLS - Clayton yells as he RIVER SOUNDS - MUSIC OUT
rides right fg. looking back CLAYTON - Eeeyah! Come on. We
over his shoulder at o.s. cut that son-of-a-bitch.
Little Tod 5-08 91-12
- 7 MLS - Little Tod rides forward
right nodding his head 'yes'. O.S. LAUGH (CLAYTON)
He pushes brim of hat up. 4-05 96-01
- 8 CS - CAMERA PULLS BACK with
Clayton as he rides right for- CLAYTON - We cut that Goddamn
ward. thing slicker than butter. Now
He looks over shoulder left. listen... 6-04 102-05
- 9 CU - Little Tod looking fg.
He looks right at o.s. CLAYTON O.S. - ...you go on ahead
Clayton. now.
LITTLE TOD - Um.
CLAYTON O.S. - You go over there
and... 5-09 107-14
- 10 MFS - Little Tod and Clayton
on horses on dry bed by edge CLAYTON - ...I'll secure the rope
of Missouri river. here, huh? You got a good hold
on that?
LITTLE TOD - Yeah.
CLAYTON - All right. You just go
on now.
Little Tod points o.s. right
towards river. LITTLE TOD - Over there?
CLAYTON - Yeah, and then you pull
me in case something happens to
me. Understand?
Little Tod nods his head 'yes'
and starts right fg. 14-14 122-12
- 11 CU - Little Tod rides right
as Clayton in bg. hits Little CLAYTON BG. - Eeeyah!
Tod's horse o.s. - CAMERA HOOFBEATS
PULLS BACK with Little Tod. 4-06 127-02
- 12 CU - Clayton watching right
fg. o.s. MUSIC IN
CLAYTON - Here we go now!
(INDISTINCT)
3-01 130-03
- 13 MFS - Backs of Little Tod
riding into river on horse
followed by Clayton with rope
which is tied around Little
Tod's torso. LITTLE TOD - I don't know about
this. 6-10 136-13

- 14 EXT. MISSOURI RIVER - DAY - MUSIC CONT'D. - RIVER SOUNDS
CU - Clayton looking right fg. CLAYTON - That's it! Go ahead!
o.s. 2-15 139-12
- 15 MFS - Back of Clayton left fg.
on edge of river holding rope
tied to Little Tod as his
horse moves bg. in river - CLAYTON - In you go.
current flowing right as
Little Tod drifts right. LITTLE TOD - The damn horse won't
swim! Come on, come on!
CLAYTON - Dig your heels in now.
LITTLE TOD - This isn't bad.
10-00 149-12
- 16 CU - Clayton rears back yank-
ing rope. LITTLE TOD O.S. - Not bad at all.
2-12 152-08
- 17 FS - Past back of Clayton
left fg. holding end of rope
as Little Tod is yanked off
horse's back and falls into
river on his back. YELL (EEEEYYAAHH)
SOUND OF FALL & SPLASH
1-04 153-12
- 18 LS - Past turbulent river
water fg. and splash at Clay-
ton bg. on bank as Little Tod
emerges from under water fg. 2-04 156-00
- 19 CS - Clayton twists rope
around saddle horn. O.S. YELL
2-01 158-01
- 20 LS - Past Little Tod fg.
floundering about in river
at Clayton bg. on bank with
end of rope. CLAYTON - Now you..(INAUDIBLE)...
2-06 160-07
- 21 CS - HIGH ANGLE - Little Tod
floundering in river with
rope around his neck extending
from right fg. AD LIB YELLS (LITTLE TOD)
CLAYTON O.S. - ...are you gonna
talk to me. You gonna tell me
something... 3-12 164-03
- 22 LS - Past turbulent river
water splashing about fg. at
Clayton in bg. CLAYTON - ...now?
2-14 167-01
- 23 CS - HIGH ANGLE - Little Tod
with rope around his neck
floundering in river. CLAYTON O.S. - Hey, listen, son,
you got two choices...
3-00 170-01
- 24 LS - Past Little Tod fg.
floundering in river at
Clayton bg. on bank. GASPS & GULPS (LITTLE TOD)
CLAYTON - ...now. Are you gonna
drink... 1-10 171-11

25	EXT. MISSOURI RIVER & BANK - DAY - CS - HIGH ANGLE - Little Tod with rope around his neck floundering in river.	MUSIC CONT'D. WATER SPLASHING SOUNDS GASPS & GULPS CLAYTON O.S. - ...this muddy son- of-a-bitch, or are you gonna tell me about...	4-06	176-01
26	CS - Clayton leaning fg.	CLAYTON - ...Tom Logan and your Goddamn rustlers?	3-00	179-01
27	MCS - HIGH ANGLE - Little Tod floundering about in river.	GARBLED GASPS & YELLS	2-01	181-02
28	LS - Past back of Little Tod fg. in river at Clayton bg. on bank.		1-12	182-14
29	CS - Clayton looking fg.	CLAYTON - I'm gonna give you one!	1-15	184-13
30	MCS - HIGH ANGLE - Little Tod floundering in river - yells as he splashes.	GARBLED YELLS	2-10	187-07
31	LS - Past fg. river water rising up in fg. and down to reveal Clayton bg. on bank.	WATER SOUNDS HIGH CLAYTON - Mister...	2-00	189-07
32	MCS - HIGH ANGLE - Little Tod floundering about in river.	CLAYTON O.S. - ...La Frambois, one.	2-09	192-00
33	CS - Clayton looking fg. -he yanks on rope.		2-06	194-06
34	LS - Past Little Tod fg. in river at Clayton bg. on bank as end of his rope swings bg. Little Tod turns fg. as cur- rent pulls him out right fg.	LITTLE TOD - Ohhh, ohh!	3-07	197-13
35	MFS - HIGH ANGLE - Little Tod flounders about river splash- ing in heavy current.	YELLS	3-01	200-14
36	LS - Past fg. turbulent river water rises up and down in fg. at Clayton bg. on bank - TILTING EFFECTS.		2-05	203-03
37	LS - Back of Clayton in shal- low water on horse as he waves bg. to Little Tod's head barely above water drifting bg. in current.	MUSIC CHANGE	4-04	207-07

38	EXT. MISSOURI RIVER - DAY - CS - Clayton waving fg. to o.s. Little Tod.	MUSIC CONT'D. GENERAL BG. SOUNDS CONT'D. 2-00 209-07
39	MFS - HIGH ANGLE - Little Tod barely seen floating on top of river water.	2-06 211-13
40	CS - Clayton looking fg. - he waves again.	CLAYTON - Adios, amigo! 3-14 215-11
41	FS - HIGH ANGLE - Little Tod's body goes under the river water disappearing.	4-15 220-10
42	LS - Past turbulent river water fg. at Clayton bg. near the bank.	5-05 225-15
43	EXT. COUNTRYSIDE NEAR RIVER BANK - DAY - CU - Clayton's hands tie cartridge out of his Creedmore gun onto Little Tod's horse's rein, leans face in and pulls knot tight with his teeth, inspects it then puts it between teeth again pulling it tighter, drops it as CAMERA PANS DOWN with it dangling by horse's head - Clayton moves out left.	LEATHER SOUNDS 20-07 246-06
44	FS - HIGH ANGLE - Clayton rides bg. pulling Little Tod's horse by reins as CAMERA TILTS UP with him - he gives horse a slap, turns his horse left as Little Tod's horse gallops bg. towards slope.	SOUND OF SLAP HOOFBEATS 20-13 267-03
45	EXT. ROCKY POINT RANCH - DAY - THE BREAKS - INSIDE CORRAL - LS - Past S1 left fg. holding horse's head on ground as Calvin works with iron by fire - Cary bg. left on horse- back as Little Tod's horse moves forward from extreme bg. Calvin looks bg., rises - CAMERA PANS RIGHT with him as he walks bg. then runs to corral gate, opens it as Cary rides in from left.	MUSIC OUT GENERAL BG. OUTDOOR SOUNDS BG. HORSE NEIGH CALVIN - That's Little Tod's horse. CARY O.S. - Damned if it ain't. 17-02 284-05
46	FS - CAMERA PANS RIGHT with horse to Calvin by open corral gate. Horse turns and moves left fg.	CARY O.S. - What-what happened? Did he get bucked... 7-08 291-13
47	MFS - HIGH ANGLE - S1 stooped down as he holds tied horse's head - horse lying on ground on its side - S1 looking o.s. right fg.	CARY O.S. - ...off or what? 2-02 293-15

- 48 EXT. ROCKY POINT RANCH - DAY - GENERAL BG. OUTDOOR SOUNDS
FS - Calvin moves fg. to horse's head - Cary bg. on his horse. CALVIN - Oh, I don't know.
2-04 296-03
- 49 CS - SIDE ANGLE - Calvin inspects cartridge tied to dangling rein. SI O.S. - Cal, what the hell's going on?
CARY O.S. - What-what is it?
4-04 300-07
- 50 MFS - Cary on horse facing left as he looks left fg. 2-05 302-12
- 51 CS - SIDE ANGLE - Calvin facing horse right - he turns and looks bg. - steps bg., picks up object as horse crosses fg. right to left. CALVIN - Get inside!
9-03 311-15
- 52 MLS - Cary pulls shotgun from holster on side of his horse - he runs left fg. 3-08 315-07
- 53 MFS - HIGH ANGLE - Si on ground by tied horse with knife in hand, starts to rise. SI - Tell me what's...
2-12 318-03
- 54 LS - Calvin runs bg. right towards cabin tipped in as Cary backs in left with shotgun, turns and runs bg. right. SI O.S. - ...happening?
CALVIN - Lee Clayton. Lee Clayton
9-01 327-04
- 55 EXT. BRAXTON RANCH - CORRAL - DAY - MFS - HIGH ANGLE - One ranchhand mounted holding dog in his arms as fg. ranchhand mounts his horse, takes dog from other hand as Lee Clayton rides forward thru gateway and lane between corrals. Clayton rides out left fg. GENERAL BG. OUTDOOR SOUNDS WHISTLING (CLAYTON)
OLDER HAND - Come here, Samuel, ol' girl. We're going to a picnic. WHISTLING
YOUNGER HAND - He never will close that gate, will he?
21-14 349-02
- 56 MLS - The two hands watching fg. at o.s. Clayton. O.S. WHISTLING
OLDER HAND - It wasn't near as gloomy around here when we only had just rustlers.
5-09 354-11
- 57 EXT. CORRAL & RANCH HOUSE IN BG. - FS - Clayton rides bg. towards corral opening as he whistles - ranch house in extreme bg. OLDER HAND O.S. - Never seen no-thing like that, never.
3-10 358-05
- 58 MLS - Two hands turn their horses and start bg. OLDER HAND - Come on. (MOUTH TSK'S (CONTINUED)

58 CONTINUED:

GENERAL BG. OUTDOOR SOUNDS
YOUNGER HAND - I never thought

Mister Braxton...

5-02 363-07

- 59 EXT. BRAXTON CORRAL & RANCH
HOUSE - DAY - LS - Past cor-
ral fg. at back of Clayton as
he rides bg. stopping by side
of barn building tipped in
right. He starts walking bg.
up slope towards ranch house.
YOUNGER HAND O.S. - ...would call
in a man....(DIALOGUE FADES)
11-07 374-14
- 60 INT. BRAXTON HOUSE - DAY -
DINING ROOM - MFS - HIGH ANGLE -
Past table fg. at Clayton
seated at head of table eating
a raw carrot as Braxton enters
bg. doorway laughing. Clayton
tips carrot to his hat to
Braxton.
LAUGH (BRAXTON)
BRAXTON - I presume you've had an
enlightening trip.
11-03 386-01
- 61 CS - Past back of Braxton tip-
ped in left fg. at Clayton
looking at him as he chew
carrot and nods his head.
CLAYTON - Mmmmm.
3-15 390-00
- 62 CU - Braxton looking right
fg.
BRAXTON - Well, what kind of trip
did you have?
5-07 395-07
- 63 CU - Clayton looking left fg.
as he chews, sucks food from
his teeth.
MOUTH SOUNDS
4-12 400-03
- 64 MS - Past side view of Clayton
right fg. looking left at
Braxton.
BRAXTON (LOUDLY) - What did you
learn?
2-13 403-00
- 65 CS - Past back of Braxton tip-
ped in left fg. at Clayton.
CLAYTON - You'll have to lower your
voice for that...I feel an
attack of gas and that could be
perilous to both of us.
11-13 414-13
- 66 MLS - Past side view of
Clayton right fg. facing left
at Braxton. Clayton belches.
CAMERA PANS DOWN SLIGHTLY as
Braxton sits at table.
Clayton chews on raw carrot.
CLAYTON (BELCHES) - Oh, that's
good.
BRAXTON - What did you learn?
13-05 428-02
- 67 CS - Past back of Braxton
left fg. facing Clayton chew-
ing carrot.
CLAYTON - There was the one man
that could have...told me...
(CONTINUED)

67 CONTINUED:

CHEWING SOUNDS CONT'D.
CLAYTON CONT'D. - ...something,
didn't tell me nothing. And
then he...he upped and...drown-
ed himself in the Missouri
River.

17-02 445-04

68 INT. BRAXTON HOUSE - DINING
ROOM - DAY - CS - Past side
view of Clayton right fg. at
Braxton. Braxton rises.

BRAXTON - You've got no further...

4-06 449-10

69 CS - Past back of Braxton
as he walks bg. right behind
Clayton.

BRAXTON - ...than we did without
you.CLAYTON - Oh, I can track a blue-
bottle...

5-09 455-03

70 CU - Braxton turns fg. look-
ing left fg.

CLAYTON O.S. - ...fly right up
your nose.

2-10 457-13

71 CS - Side and back view of
Clayton at table facing bg.
left.

CLAYTON - And I've taken to track-
ing what people are thinking.

3-12 461-09

72 CU - Clayton looking up right
fg. o.s. He sucks carrot from
teeth.

CLAYTON (MOUTH SOUNDS) - Where's
your wife?

3-08 465-01

73 CU - Braxton looking left fg.

BRAXTON - What has that got to...

4-08 469-09

74 CU - Clayton as Braxton moves
forward left from bg., grabs
Clayton's hat off his head
moving left.

BRAXTON - (CLEARS THROAT)

4-06 473-15

75 CU - Past back of Clayton
holding carrot to his mouth
as Braxton sits at table fac-
ing him, angrily.

BRAXTON - Detest your impertinence!
You stay out of my private life
you lilac smelling son-of-a-
bitch!

10-02 484-01

76 CU - Clayton holding carrot
near mouth and chewing as he
looks up o.s. then looks fg.

CLAYTON - Well, you ain't the
first mental wizard I ever...
(CONTINUED)

76 CONTINUED:

CLAYTON CONT'D. - ...met like you.

8-05 492-06

77 INT. BRAXTON HOUSE - DINING
ROOM - DAY - CS - Past side
angle of Clayton facing
Braxton.CLAYTON - I met ranchers, outlaws,
stock...

4-08 496-14

78 CS - Past back of Braxton
left fg. facing Clayton.CLAYTON - ...detective who thought
they was mental wizards like
yourself. And there was one
thing I could never understand,
that was...why can't they hang
onto their women?

16-10 513-08

79 CS - Past side angle of
Clayton facing Braxton.BRAXTON - Well, you're beginning to
rave. And you're beginning to
bore me.

7-15 521-07

80 CS - Past back of Braxton left
fg. facing Clayton.BRAXTON - So you're gonna stop.
You're gonna stop spying on me,
and on my family.

7-15 529-06

81 CS - Past back of Clayton fac-
ing Braxton.BRAXTON - You were never hired to
do that. I do not...and Jane
does not, and the dozen dotes
who work for me do not steal
horses!

13-06 542-12

82 CU - Clayton looking left fg.
He smiles as he chews.CLAYTON - But somebody does, don't
he?

7-12 550-08

83 CS - Past back of Clayton right
fg. facing Braxton. Braxton
starts to rise.

4-01 554-09

84 CU - Clayton watching left fg.
Braxton enters left and moves
bg. right behind Clayton.

6-06 560-15

85	EXT. RELAY RANCH - DAY - LS - ROPED OFF GARDEN IN FG. - HIGH ANGLE - Jane moves right from one covered patch towards Logan working under another covered garden patch.	GENERAL BG. OUTDOOR SOUNDS	9-00	569-15
86	MCS - Past side view of Logan on ground in garden at Jane kneeling as she leans fg. to him - they kiss.	O.S. HOOFBEATS 4-13		574-12
87	LS - Calvin rides forward thru brush on horse.		3-12	578-08
88	FS - SIDE ANGLE - Jane and Logan on ground in garden patch kissing - they turn heads fg. Logan rises.	LOGAN - Well, there's a sight for sore eyes. (WITH LAUGH)	10-12	589-04
89	FS - Calvin rides forward.	LOGAN O.S. - Cal! CALVIN - Long time, Logan.	4-08	593-12
90	LS - HIGH ANGLE - Calvin moves left on horse towards Logan and Jane by garden.	LOGAN - Cal, I want you to meet a good friend of mine. Jane Braxton.	6-05	600-01
91	FS - Calvin on horse facing fg. He tips his hat.	JANE O.S. - How do? CALVIN - Pleased to make your ac- quaintance, ma'am.	4-02	604-03
92	MLS - Logan and Jane looking right fg. Logan smiles as he looks at Jane then fg. Jane gives half-laugh.	LOGAN - She was born and bred here Cal, and ready for city lights. HALF-LAUGH CALVIN O.S. - Well, pretty ladies should have what they want.	9-09	613-12
93	MS - Calvin looking fg.	CALVIN - How's the ranch coming, Tom?	4-00	617-12
94	MLS - Logan and Jane facing fg.	LOGAN - Well, you want a tour?	2-15	620-11
95	MS - Calvin looking fg.	CALVIN - Sure do.	3-10	624-05

96	EXT. RELAY RANCH & GARDEN - DAY - CU - Logan looking fg. smiling. He turns right as Jane leans in - they kiss - she moves out right. Logan turns head fg.	GENERAL BG. OUTDOOR SOUNDS JANE O.S. - Well, then...(ON SCREEN)...I'll see you later. LOGAN - Huh? (SOUND OF KISS)	9-07 633-12
97	MS - Calvin looking fg.		4-01 637-13
98	MFS - CAMERA PANS RIGHT with Jane as she ducks under garden rope, takes her hat from post and looks over her shoulder fg. at o.s. Calvin.		5-02 642-15
99	CU - Calvin staring left at o.s. Jane - he nods his head.		3-03 646-02
100	FS - Back of Jane as she walks bg. towards her horse - Logan crosses thru fg. from left to right exiting.	LOGAN (ON & O.S.) - Cal, come on, I'll show you the orchard.	3-12 649-14
101	CU - Calvin watching left fg. at o.s. Jane - he turns his horse right fg.	LOGAN O.S. - Come on, buddy.	2-03 652-01
102	FS - HIGH ANGLE - Logan walks right fg. as Calvin follows him on horse - CAMERA PULLS BACK with them.	LOGAN - This old bastard was in... sorry shape fore I got to it. These trees wouldn't a...turned out a peck a...apples a piece. No wonder that guy was making barrels in town. He sure wasn't running this place right. The tree here was all full of scale and blight...	24-11 676-12
	CAMERA PANS RIGHT as the two move bg. to tree in orchard.		
	Logan points up at tree.		
103	MLS - HIGH ANGLE - Past back of Calvin on horse left fg. at back of Logan gesturing with his hands - he turns fg. and looks up at Calvin.	LOGAN - ...and, ah, these limbs I dug outta here had bores all in 'em, and insect eggs...	6-12 683-08
104	MS - LOW ANGLE - Past back of Logan tipped in right fg. looking up at Calvin on horse as he takes cartridge out of his pocket.	LOGAN - ...all over everything. I mean...	3-00 686-08
105	CS - HIGH ANGLE - Logan looking up left fg.	LOGAN - ...it was...	2-14 689-06

- 106 EXT. RELAY RANCH ORCHARD - GENERAL BG. OUTDOOR SOUNDS
DAY - CU - LOW ANGLE - Calvin
looking down fg. o.s. He looks
up fg. as he holds cartridge CALVIN - Little Tod didn't come
up fg. home.
6-01 695-07
- 107 CS - HIGH ANGLE - Past Calvin's
hand left fg. holding cartridge
as Logan looks up at it.
Calvin lowers hand o.s. as CALVIN O.S. - What the hell are
Logan looks down, pulls head you doing? I mean, just for
scarf off his head. instance...
16-12 712-03
- 108 MS - LOW ANGLE - Calvin look-
ing right fg. at Logan tipped CALVIN - ...what difference does
in. it make whether the scale,
blight or bores...
3-09 715-12
- 109 CU - SIDE ANGLE - Logan fac-
ing left - he reacts, swallows. CALVIN O.S. - ...eats up this
whole Goddamn ranch?
LOGAN - Well, well, Cal, I just
He looks left fg. at o.s. have to say it. I'd prefer
Calvin then looks down o.s. that they didn't ruin the or-
chard. Poor Little Tod.(SNIFFS.
He looks bg. at o.s. orchard, Gimme that cartridge.
rubs his head and looks down 72-11 788-07
o.s., sniffs tears - looks up
left fg. with misty eyes, looks
down sniffing then left fg.
- 110 MFS - Back of Logan as he
takes step towards Calvin on CALVIN - That girl's old man hired
horse, takes cartridge from Lee Clayton, didn't he?
him. 11-14 800-05
- 111 CU - SIDE ANGLE - Logan facing
left at o.s. cartridge he
holds - he shakes his head, LOGAN - Yeah, he did.
looks up left fg. CALVIN O.S. - Well, what about her?
Where's her husband at?
He shakes his head 'no'. LOGAN - She don't have a husband.
He turns left fg. She don't need one.
20-11 821-00
- 112 MS - LOW ANGLE - Past back of
Logan tipped in right fg. at CALVIN - She don't need one, huh?
Calvin. Boy, you're pretty far gone,
ain't ya?
6-12 827-12

113	EXT. RELAY RANCH ORCHARD - CU - Logan facing left fg. - he turns fg.	GENERAL BG. OUTDOOR SOUNDS LOGAN - That's the way it happens, isn't it, Cal?	6-04	834-00
114	MFS - Past back of Logan fac- ing Calvin on horse.	CALVIN - I wouldn't know. Not since that dog of mine put his tongue on the butter.	10-14	844-14
115	MS - HIGH ANGLE - Past side of Calvin tipped in left fg. at Logan. Calvin leans in and pulls shotgun from side holster.		4-08	849-06
116	MFS - Past back of Logan fac- ing Calvin as he holds shot- gun in one hand, turns horse and exits bg. right.	MUSIC IN	7-07	856-13
117	CU - Logan turns fg., starts to exit left fg.		4-14	861-11
118	EXT. BRAXTON RANCH & HOUSE - DAY - ELS - Logan rides horse rapidly forward right past barn building - starts to exit right behind tree fg.	HOOFSBEATS	6-08	868-03
119	MLS - Braxton behind horse, peeks down fg. under horse's neck.		2-02	870-05
120	LS - Logan pulls horse to stop in front of house, dis- mounts.		4-04	874-09
121	CS - Braxton watching fg. o.s. He smiles.		2-13	877-06
122	INT. BRAXTON HOUSE - DAY - FS - Past Logan fg. in hall as he looks bg. thru doorway of room at the man servant, Vern.	LOGAN - Where's Lee Clayton? VERN - You betcha. LOGAN - Is he here? VERN - You betcha. Moved right in. Made himself at home. Boy!		
	CAMERA PANS RIGHT as Logan moves bg. in hall dropping his hat on back with string around his neck. He looks in doorways as he walks bg. then fg. right up stairs.	LOGAN - Robert Lee? (MUSIC OUT) CLAYTON O.S. HUMS & SINGS - WHEN I WAS A...	35-12	913-02
123	INT. 2ND FLOOR BRAXTON HOUSE - MS - Logan moves bg., looks left.	CLAYTON O.S. SINGS - ...YOUNG MAN BEFORE MY...	4-09	917-11
	END OF REEL FIVE PART A (Small Reel 9)	EXHIBITION REEL FOOTAGE		905-11

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	TOTAL FRAMES FOOTAGE
	(START MEASURING FOOTAGE on FIRST FRAME of PICTURE)			
1	INT. BEDROOM - DAY - MFS - Past bed fg. at Logan as he moves forward thru doorway - CAMERA PANS LEFT with him as he looks around o.s.	CLAYTON O.S. - (HUMMING & AD LIB SINGING) I'M WEARY OF THE SEA...	12-05	12-05
2	INT. BATHROOM - DAY - CU - Clayton in bathtub - bubbles around him as he sings. He turns head and looks o.s. right fg.	CLAYTON (SINGING) - ...BOYS. LOGAN O.S. - Robert Lee. O.S. FOOTSTEPS	9-15	22-04
3	FS - HIGH ANGLE - Clayton in tub looking right - door bg. opens as Logan appears in door- way. Logan steps behind tub, fumbles thru magazines, steps fg. by side of tub.	CLAYTON - You know the old man built this tub for the old lady, and she run out from him. Was- n't that you calling me out there? LOGAN - Yeah, son, that was me. CLAYTON - Well, 'tis no way you can...	20-06	42-10
4	MLS - Side view of Clayton in tub as Logan faces him.	CLAYTON - ...win you know? LOGAN - What? CLAYTON - There's no way you can win. LOGAN - Win?	7-07	50-01
5	MS - Back of Logan right fg. facing Clayton in tub. Logan holds cartridge up to Clayton.	CLAYTON - Well, this kin of mine is all that..what calls me Robert Lee.	5-12	55-13
6	CS - Logan looking down left fg. as he holds up cartridge.	LOGAN - I'm gonna bust your fat ass.	3-10	59-07
7	MS - Back of Logan right fg. facing Clayton as he holds up cartridge.	CLAYTON - Well, I hope I can get my nourishment spending my dinner hour here with you. (CONTINUED)		

- 7 CONTINUED:
Logan tosses cartridge into tub with Clayton. LOGAN - You ain't gonna...
10-05 69-12
- 8 INT. BATHROOM - DAY - MLS -
Side view of Clayton in tub as Logan faces him. LOGAN - ...get no nourishment.
You're gonna dry up and blow away.
5-03 74-15
- 9 CS - HIGH ANGLE - Clayton in tub as he turns head and looks right fg., up, at o.s. Logan. 3-15 78-14
- 10 CU - Logan looking down left fg. at o.s. Clayton. 2-11 81-09
- 11 CS - HIGH ANGLE - Clayton looking up right fg. at o.s. Logan. CAMERA PULLS BACK SLIGHTLY as he sits upright. CLAYTON - But it just ain't in the cards, angel. I mean, can't you see that the list is as long as me arm? And you come under the heading of what I do for a living. Now step outside, for as my stomach has commenced to growl.
22-12 104-05
- 12 MLS - Past back of Clayton in tub looking at Logan sitting on edge of sink. LOGAN - Are you scared?
3-15 108-04
- 13 FS - HIGH ANGLE - Past side view of Logan on edge of sink looking bg. left at Clayton sitting up in tub. Clayton holds his hands steady. CLAYTON - I'm shaking all over.
6-06 114-10
- 14 CS - Logan looking down fg. CLAYTON O.S. - It's almost like I...
3-00 117-10
- 15 CS - Clayton looks fg. at o.s. Logan. CLAYTON - ...I don't have a prayer.
But I can't lost this appetite.
What ails me?
8-10 126-04
- 16 CS - Logan looking down fg. LOGAN - You're just floating there in your confirmation dress...
4-06 130-10

- 17 INT. BATHROOM - DAY - MCS -
Past back of Logan right fg. facing Clayton in tub. LOGAN - ...waiting for God to save ya. Did it ever bother you...
5-06 136-00
- 18 CU - Logan looking down fg. at o.s. Clayton. LOGAN - ...sitting up there in that cabin drinking coffee...while that fiddler's wife is screaming in the sand wash?
9-12 145-12
- 19 CU - Clayton staring up right fg. at o.s. Logan. He turns his head left fg., puts fingers to his nose then lowers his hand, turns head and looks right fg. CLAYTON - Well, first off...I don't drink coffee. Now can I climb out? I'm hungry for my supper.
14-12 160-08
- 20 CS - LOW ANGLE - Logan looking down fg. LOGAN - Where's your Creedmore at, Robert...
3-07 163-15
- 21 CU - Clayton staring up right fg. LOGAN O.S. - Lee? Where's your cabbage shootin' Mexican pistola with...
6-05 170-04
- 22 CU - Logan looking down fg. LOGAN - ...flowers on the handle, Robert Lee? Why don't you go get it?!
- 4-01 174-05
- 23 CU - Clayton staring up right fg. He shifts eyes fg. left then up at o.s. Logan as he starts to lean back in tub. CLAYTON - Well, that settles it. I'm not that hungry, and I'll stay here till someone fetches me who cares about me welfare...
16-14 191-03
- 24 MLS - Past side view of Clayton in tub at Logan facing him as he draws his gun and points it at Clayton who lies back in tub. CLAYTON - ...and deplores...(OVERLAPPING INDISTINCT DIALOGUE)
LOGAN (OVERLAPPING) - Get up, you drygulchin' piece of floating slime!
7-08 198-11

- 25 INT. BATHROOM - DAY - CS - Past
side front of Logan tipped in Clayton - ...a little bathe in the
right fg. holding gun aimed at tub...
Clayton in tub. 1-14 200-09
- 26 CU - Logan staring down left
fg. Clayton O.S. - ...here. Innocent
and...
Logan kicks o.s. KICK O.S. SOUND
LOGAN - (SHOUTS) - Get up!
2-09 203-02
- 27 MLS - Back of Logan right fg.
facing Clayton as he holds gun Clayton - Uh!
on him - Clayton turns head
away left. 2-03 205-05
- 28 ECU - Logan staring down fg.
o.s. He kicks o.s. tub as LOGAN (KICKING SOUND O.S.) - Get
he shouts. up!
1-15 207-04
- 29 MLS - Past side view of Logan
with gun right fg. facing Clayton - I want to lie here and
Clayton, left, in tub looking lose.
o.s. left his back to Logan. 3-08 210-12
- 30 CU - Clayton looking left fg.
with chin resting on side of Clayton - No dinner. No nothing.
tub. He shifts eyes down fg. 5-12 216-08
- 31 CU - LOW ANGLE - Logan looking
down left fg. 4-03 220-11
- 32 CS - HIGH ANGLE - Past Logan's
hand tipped in right holding Clayton - (INDISTINCT WORD)
gun at Clayton's back as 3-12 224-07
Clayton looks o.s. left.
- 33 CU - Logan looking down fg.
o.s. 1-11 226-02
- 34 CS - Past Logan's hand with
gun tipped in right aimed at
back of Clayton in tub. Logan
re-aims gun at Clayton's back
moving it about. 4-09 230-11
- 35 CU - Clayton resting head on
edge of tub facing fg. 5-02 235-13
- 36 ECU - Logan looking down fg. 6-05 242-02
- 37 MLS - Side view of Logan right
holding gun at Clayton's back.
He re-aims gun to left of
Clayton's side. 4-11 246-13
- 38 CU - Clayton with chin resting
on edge of tub - he reacts to O.S. GUNSHOT
o.s. gunshot. 3-02 249-15
- 39 CU - Logan staring fg. with
gun held nozzle up - lowers gun. O.S. WATER SOUNDS
4-01 254-00

40	INT. BATHROOM - DAY - MCS - Side view of Clayton in tub facing left - his back fg. right.	O.S. WATER SOUNDS	2-10	256-10
41	ECU - Logan looking down fg. o.s. - he makes blowing sound, take step fg.	BLOWING SOUND	2-11	259-05
42	MCS - Back of Logan, tipped in, as he reaches in from right towards side view of Clayton in bubbles in tub and slaps handful of bubble foam aside.	SWISH SOUND	3-06	262-11
43	ECU - Logan looking down fg. o.s. - he looks left fg. He throws bubble foam o.s.	LOGAN - My God, you ain't even there!	5-04	267-15
44	CU - Clayton with chin resting on edge of tub as foam hits him in the face.		2-07	270-06
45	CU - Logan turns and walks bg., opens door, starts thru doorway.		6-07	276-13
46	CS - Back of Clayton in tub with foam on side of his face - he turns head fg. revealing face covered with foam - he blows at it, leans back and looks right fg. o.s. He brushes more foam from the side of his face and hair - CAMERA PANS LEFT as he leans left and looks over side of tub.	BLOWING SOUND O.S. DOOR SOUND	18-09	295-06
47	FS - SIDE ANGLE - Side of tub as Clayton looks over side - water pours from bullet hole in side of tub.	WATER FLOWING SOUNDS	5-02	300-08
48	INT. STAIRWAY & HALL OF BRAXTON HOUSE - DAY - MS - Logan moves fg. down stairs.		5-01	305-09
49	MS - REVERSE ANGLE - MS - Logan moves from left fg. down stairs bg. towards Braxton at bottom.	BRAXTON - Did you kill him?	2-14	308-07
50	MFS - Past back of Braxton at Logan on stairs.	LOGAN - No, I just emptied his tub.	5-04	313-11
51	MS - REVERSE ANGLE - Back of Logan left on stairs facing Braxton at bottom. Logan con- tinues bg. down stairs.	LOGAN - Somebody's gonna have to do...	3-02	316-13
52	CS - CAMERA PANS DOWN with Logan as he moves down stairs fg. He starts fg. right.	LOGAN - ...something about that.	4-14	321-11
53	MLS - Braxton watching right fg. He starts left.		5-12	327-07

54 INT. BRAXTON'S HOUSE - ROOM -
FS - Past crystal chandeliers
fg. as water pours from over-
head - Braxton appears in bg.
doorway looking up at ceiling.
WATER DRIPPING SOUNDS
10-00 337-07

55 EXT. COUNTRYSIDE & BRAXTON
CORRAL - DAY - LS - Jane rides
horse forward left rapidly -
CAMERA PANS LEFT with her as
she races bg. around corral.
HOOFBEATS
6-05 343-12

56 ELS - HIGH ANGLE - Past graz-
ing herd fg. at Braxton house
bg.
GENERAL OUTDOOR SOUNDS
4-07 348-03

57 INT. BRAXTON HOUSE - SITTING
& EATING AREA - DAY - FS -
HIGH ANGLE - Past back of Vern
right fg. working at Braxton
seated at small table as Jane
moves forward from bg. door
arch. She steps to Braxton
at small table.
JANE - What's become of Tom?
BRAXTON - Uh...isn't he on his
place?
JANE - No, he's not!
BRAXTON - Well, that's not what
I call...
13-08 361-11

58 MFS - Past back of Braxton
seated at small table at Jane
facing him.
BRAXTON - ...ranching. I know
what you're driving at. All I
can tell you, my darling, is...
6-06 368-01

59 MLS - Jane, left, facing
Braxton at table right.
BRAXTON - that things have been
nearly as bad as they could be
around here.
JANE - You find him. (OVERLAPS)
You stop him!
BRAXTON - And if those two men
have some reason to be looking
for one another, it's not my
place to interfere.
JANE - You find Lee Clayton and
you stop him!
BRAXTON - No!
14-10 382-11

60 CU - Jane looking right fg.
JANE - You can't.
3-03 385-14

61 INT. BRAXTON HOUSE - DAY -
CU - Braxton seated at small table looks up left fg.
He starts to eat meat from bone.
BRAXTON - I won't!
5-15 391-13

62 CU - Jane looking right fg. -
she leans fg.
JANE - I hope that you choke on
that!
4-06 396-03

63 MLS - Jane, left, leaning
with hands on table towards
Braxton.
BRAXTON (WITH LAUGH) - You don't
mean that, darling!
7-06 403-09

64 CU - Jane leaning and looking
right fg.
2-08 406-01

65 MLS - Jane and Braxton -
Braxton starts to rise.
1-10 407-11

66 MFS - Back of Braxton as he
rises looking at Jane across
small table.
BRAXTON - Vern, scat!
2-00 409-11

67 MS - CAMERA PANS LEFT as
Braxton moves left past Jane
and Vern enters from right fg.
moving bg. and exiting as
Braxton
walks left exiting.
VERN - You betcha.
BRAXTON - I would never have hir-
ed Lee Clayton if those rust-
DOOR SOUND
lers hadn't killed Pete Marker.
9-06 419-01

68 MFS - Braxton fg. by crystal
chandeliers as he turns left
bg. to Jane.
JANE (OVERLAPPING) - This has no-
thing to do with Pete!
BRAXTON - That was...
(INDISTINCT, OVERLAPPING)
JANE - This has nothing to do with
Pete, or law, or stealing hor-
ses...
3-14 422-15

69 MS - Braxton looking left fg.
JANE O.S. - ...and you know it.
BRAXTON - Then what does it have
to do with?
2-04 425-03

70 MCS - Past back of Braxton
tipped in right fg. facing
Jane.
JANE - Tom Logan!
1-10 426-13

71 CU - Braxton looking left fg.
He turns bg. hitting head on
crystal chandelier.
BRAXTON - Oh, Tom Logan!
CRYSTAL TINKLING SOUNDS
4-11 431-08

72 INT. BRAXTON HOUSE - DAY - MFS - CRYSTAL TINKLING SOUNDS
Braxton grabs working gloves
from fg. table ducking chande-
lier as Jane watches. 00-12 432-04

73 CS - Braxton with hand on head
moves fg. as Jane watches from
bg. 00-13 433-01

74 FS - Jane, left, watching
Braxton as he moves right from
chandelier waving gloves angrily.
BRAXTON - Well, I never even think
about him.
JANE - You can't bare me being
with... 5-07 438-08

75 FS - ANOTHER ANGLE - Past back
of Jane left fg. facing Braxton
bg. as he puts on his working
gloves. She starts bg. JANE - ...him, can you? Now,
Daddy, Goddammit... 4-05 442-13

76 MS - Past back of Braxton
tipped in right fg. at Jane
as she takes step forward. JANE - ...you find Lee Clayton,
and you stop him! 3-07 446-04

77 MS - Past back of Jane left
fg. facing Braxton. BRAXTON - You think I couldn't
bare living here alone, don't... 5-15 452-03

78 MS - Past back of Braxton tip-
ped in right fg. at Jane. BRAXTON - ...you? Start me think-
ing. 3-12 455-15

79 CS - SIDE ANGLE - Braxton
facing left. He turns bg. BRAXTON - No. 1-08 457-07

80 CS - Jane looking right fg. BRAXTON O.S. - No. 2-00 459-07

81 MCS - Thru crystal chandelier
hanging fg. at Braxton as he
turns fg. left - CAMERA PANS
LEFT with him past back of
Jane fg. as he exits door
closing it. BRAXTON - No, I won't. I won't.
DOOR CLOSING SOUND 7-05 466-12

82 EXT. ROCKY POINT - DAY - LS - O.S. HORSE SOUNDS
Cary on bg. rocky bank with
shotgun aimed o.s. left. LOGAN O.S. - Whoa, boy, easy.
He relaxes gun. CARY - Awww!
10-04 477-00

83 EXT. ROCKY POINT - DAY - LS - GENERAL OUTDOOR BG. SOUNDS
Logan leads lame horse forward LOGAN - What the hell are you
right - CAMERA PANS with him. doing?
CARY O.S. - Cal's got me looking
out for Lee Clayton.
LOGAN - Come on down here. Old
Buck come up lame.
11-04 488-04

84 LS - Cary climbs down rocky bluff.
LOGAN O.S. - Gimme a hand, God-
dammit! Easy, Buck.
3-13 492-01

85 LS - Logan leads horse forward. Horse rears.
LOGAN - Come on, now. The only
Goddamn intelligent horse...
(NEIGHS)...easy, boy.
9-15 502-00

86 INT. ROCKY POINT - NIGHT -
CS - Logan facing fg. - oil lamp by him.
LOGAN - I had him.
6-09 508-09

87 MLS - Si and Calvin seated at fg. table - Cary in bg.
3-02 511-11

88 CS - Logan staring fg. - he tosses knife in his hand.
CARY O.S. - You think ah...
5-04 516-15

89 MS - Past Si seated at table at Cary in bg.
CARY - ...anybody could do it?
I mean...an ordinary feller?
7-07 524-06

90 MCS - Logan staring fg.
LOGAN - I don't know. It seems
like somebody oughta be able to
get the job done.
17-05 541-11

91 MLS - Si and Calvin at table - Cary in bg.
LOGAN O.S. - Just watch its all.
8-02 549-13

92 MCS - Logan staring fg. He tosses his knife about.
LOGAN - I'll tell you one thing,
though...don't start talking...
9-14 559-11

93 INT. ROCKY POINT - NIGHT - CS -
Calvin at table staring left
fg. LOGAN O.S. - ...to him.
SI O.S. - I don't care what the
plan is... 3-14 563-09

94 MCS - SI seated at table -
Cary in bg. SI - ...as long as you get us the
hell outta here.
CARY - Yeah, that's what I'd like.
Let's just pull our socks up
and get out! 7-03 570-12

95 ECU - Logan looking up right
fg. o.s. LOGAN - We're gonna hit Braxton.
5-06 576-02

96 LS - The four about room.
LOGAN - We're gonna take every-
thing he's got. Blooded stock
and all.
CALVIN - I think that's the least
we can do. 10-14 587-00

97 MCS - Logan staring fg. right.
LOGAN - And maybe flush us a re-
gulator. 3-07 590-07

98 MS - Cary standing by SI seat-
ed at table. CALVIN O.S. - Yeah, well, I would
love to include the old man.
3-13 594-04

99 CS - Calvin looking left fg.
CALVIN - A forty-four-forty in
the brain pan would be my sen-
tence for him. Now I don't
know why you don't want to go
along with that, Tom.
8-13 603-01

100 CS - Logan staring right fg.
LOGAN - I'd just as soon we didn't,
Cal. 2-15 606-00

101 CS - Calvin looking left fg.
He slams hand on table. CALVIN - I want to know on what
grounds... 2-09 608-09

- 102 INT. ROCKY POINT - NIGHT - MCS -
Logan staring right fg. CALVIN O.S. - ...you don't want to
(SHOUTING)
shoot Braxton like he deserves!
- Logan angers - sticks knife
into wall behind him. LOGAN (SHOUTING ANGRILY) - We
ain't gonna do it because I
said... 6-01 614-10
- 103 CS - Calvin staring left fg. LOGAN O.S. - ...we ain't gonna do
it! 2-07 617-01
- 104 ECU - Logan staring right fg. LOGAN (SOFTLY) - Now am I perfect-
ly clear on that, Cal? 6-04 623-05
- 105 MLS - Si and Calvin at table -
Cary in bg. LOGAN O.S. - Goddammit, let's not
start that stuff!
- Calvin rises and starts to
exit right as Si looks left
fg. at o.s. Logan. SI - Yeah, really. Tom... 6-05 629-10
- 106 ECU - Logan staring right fg.
He watches fg. at o.s. Calvin. SI O.S. - ...it's only going to
wreck the whole job. 2-14 632-08
- 107 FS - The four in the room as
Calvin starts to exit right. SI - Cal? 6-15 639-07
- 108 EXT. BRAXTON'S CORRAL - DAY -
LS - Horses in corral as
CAMERA ARMS DOWN. MUSIC IN 4-06 643-13
- 109 FS - CAMERA PANS RIGHT with
Logan on horse - he turns hor-
se fg. 8-08 652-05
- 110 LS - Logan rides bg. from left
fg. towards corral. LOGAN - Hey, Woodruff, Braxton's
got you... 6-15 659-04
- 111 LS - ANOTHER ANGLE - Hand rides
horse forward by side of cor-
ral. LOGAN O.S. - ...night-hawking.
HAND - Hey, Mister Logan, what
you doing out of bed... 5-03 664-07
- 112 FS - Logan rides forward by
side of corral. HAND O.S. - ...at this hour?
(CONTINUED)

112 CONTINUED:

MUSIC CONT'D.

LOGAN - Looking for a better life,
Woodruff.
3-09 668-00

113 EXT. BRAXTON CORRAL - DAY -
FS - Hand rides forward left
as Logan rides in from o.s.
left towards him.

LOGAN - What do you know that's
new and exciting?

HAND - Same...
4-14 672-14

114 MFS - Logan and Hand on horses
facing each other.

HAND - ...old thing.

LOGAN - What have you got in there?
3-07 676-05

115 MS - Past back of Logan left
fg. at Hand.

HAND - Oh...thirty-seven.
6-14 683-03

116 MS - Logan looking right fg.
at o.s. Hand. Logan reaches
hand back on side by gun and
holster. He smiles.

HAND - And I got my walkin' horses.
2-12 685-15

117 MS - Past side view of Logan
left fg. at Hand.

SIGH

HAND - You're gonna take 'em?
5-13 691-12

118 MS - Logan looking right fg.
at o.s. Hand, smiling - he
nods his head.

LOGAN - You bet.
4-08 696-04

119 MLS - Logan and Hand facing
each other.

LOGAN - Want to get down now? And
ah...reach me over that bird's
head...
8-14 705-02

120 MLS - Past back of Hand right
fg. at Logan.

LOGAN - ...Colt you got stuck in
your shirt there. Butt first...
4-06 709-08

121 MS - Past back of Logan left
fg. at Hand as Hand starts
to hand Logan gun.

LOGAN - ...if you please, Woodruff.
6-15 716-07

122 MS - Logan looking right fg.
as Hand's hand enters from
right with gun.

2-00 718-07

123 MFS - Logan, left, facing
Hand right on their horses as
Hand drops gun on ground,
starts to turn his horse.

HORSE NEIGH

2-07 720-14

124	EXT. BRAXTON CORRAL - DAY - MCS - Hand turns horse right and exits as Logan reins his horse.	MUSIC CONT'D.	1-13	722-11
125	FS - CAMERA PANS RIGHT with Hand.		1-05	724-00
126	MS - Logan rides forward right.		1-01	725-01
127	LS - HIGH ANGLE - CAMERA PANS RIGHT with Logan as he rides after Hand.		3-07	728-08
128	FS - Hand rides fg. right exiting as Logan rides for- ward and slings lasso o.s. right fg.		2-08	731-00
129	LS - CAMERA TRAVELS RIGHT with the two as Hand's horse falls to ground and Hand tumbles off, rolls on ground.		2-03	733-03
130	MS - Logan pulls back on his horse's reins.		1-01	734-04
131	LS - LOW ANGLE - Horse falls on ground as Logan dismounts his horse, runs forward right towards Hand on ground right fg.	O.S. HOOFBEATS 3-10		737-14
132	LS - Cary, Calvin and Si ride left bg.		3-05	741-03
133	FS - Logan kneeling on ground as he ties up Hand.	HAND - You think you're smart, don't cha? LOGAN (WITH LAUGH) - Yeah, well, I ain't dumb, and I ain't tied up.		
	Logan looks o.s. left.		6-06	747-09
134	LS - Past Hand and Logan who rises as Calvin, Si and Cary ride in from bg. around side of corral. Cary rides fg. to Logan.	LOGAN - (LAUGH) You just lay on that soft spot. CARY - Doggone, you're slicker than snot on a doorknob. LOGAN - Why I thank you, Cary.		
	Logan starts bg. towards Calvin and Si.		12-08	760-01
135	EXT. CROSS COUNTRY - DAY - ELS - Logan, Calvin, Si and Cary rustle horse forward.	HOOFBEATS CARY - I'll tell you one Goddamn thing...		
			10-00	770-01
136	LS - CAMERA PANS RIGHT with Cary on his horse moving on slope - CAMERA PANS DOWN LEFT to others rustling horses...	CARY - ...old Braxton's gonna be...		

(CONTINUED)

136 CONTINUED: MUSIC CONT'D.
...forward. CAMERA PANS LEFT GENERAL BG. SOUNDS CONT'D.
to Si riding forward. CARY CONT'D. - ...one surprised
son-of-a-bitch, ain't he?
LAUGHS & BG. AD LIBS
SI - Hey, you know, I regret Pete
Marker wasn't here to get the
news, that sorry bag of shit.
We'll see him in hell that son-
of-a-bitch... 23-01 793-02

137 EXT. CROSS COUNTRY - DAY -
ELS - The four move forward
rustling horses. SI - ...if he don't turn out to be
the Devil himself.
LOGAN - Shut up, Si...(INAUDIBLE
DIALOGUE)...these horses all the
way down to Kansas without us!
9-03 802-05

138 LS - Si and Calvin ride for-
ward as CAMERA PULLS BACK. CALVIN - Let's push, boys. I feel
eyes all over us.
5-08 807-13

139 MS - SOFT FOCUS - Calvin
rides forward right - SLOW
MOTION SEEN THRU BINOCULARS.
He looks around o.s. He moves
right fg. to Logan and stops
horse. 13-03 821-00

140 MCS - Back of Clayton right fg.
looking bg. at valley below
thru binoculars at the four
on horses. 3-09 824-09

141 MS - CAMERA PANS LEFT in
SOFT FOCUS across Cary, Calvin,
Logan and Si on their horses
in group. 10-03 834-12

142 MCS - Back of Clayton right
fg. looking bg. at valley be-
low thru binoculars at Logan,
Calvin, Si and Cary on their
horses in group - he lowers
binoculars. 4-09 839-05

143 FS - Logan, Si, Calvin and
Cary on their horses in group. LOGAN - The relay ranch is dead.
Stolen horses bg. grazing.
Anybody got a preferred dis-
trict?
CALVIN, SI & CARY (UNISON) -AD LIBS.
(CONTINUED)

143 CONTINUED:
Si, Calvin and Cary clown
pointing to each other and
ad libbing.

MUSIC CONT'D.
LOGAN - Big Hole? I'll met ya
there. Cal?
CALVIN - I suppose. Shit, that's
all that's left.
LOGAN - All right, we'll meet back
at the old cabin. Cary?
CARY - Yeah, all right.
LOGAN - Remember, I want to get
twenty dollars a head for these
or we'll be doing this job...
(INAUDIBLE DIALOGUE).

The four turn their horses
and start bg.

31-15 871-04

144 EXT. CROSS COUNTRY - DAY - MFS -
LOW ANGLE - UP at Clayton
on top of bank as he holds
tree branch and peers o.s.
left.

3-13 875-01

145 ELS - HIGH ANGLE - POV -
The four break up going differ-
ent directions with horses.

3-11 878-12

146 ELS - HIGH ANGLE - CAMERA
TRAVELS RIGHT with Logan and
horses.

4-14 883-10

147 ELS - HIGH ANGLE - Si rides
after horses moving bg.

3-06 887-00

148 ELS - HIGH ANGLE - CAMERA
PANS LEFT with Cary riding
after horses moving bg. left.

4-02 891-02

EXHIBITION REEL FOOTAGE 891-02

END OF REEL FIVE PART B
(Small Reel 10)

REEL SIX PART A
(Small Reel 11)

COMBINED CONTINUITY
on
"THE MISSOURI BREAKS"

PAGE 1

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	TOTAL FRAMES FOOTAGE
1	START MARK and ACADEMY LEADER.		12-00	12-00
2	EXT. BRAXTON HOUSE PORCH - DAY - MFS - Past back of Braxton right fg. at back of Clayton as he walks bg. down porch steps - horses in bg.	GENERAL BG. OUTDOOR SOUNDS CLAYTON - Oh, well, I could have picked off one or two of 'em, maybe, but...	5-12	17-12
3	MS - Braxton watching left fg.	CLAYTON O.S. - ...we'd have lost the rest for sure.	3-00	20-12
4	MS - Clayton turns fg. to o.s. Braxton. He holds shotgun. Hands working bg. by buggy. Vern seated bg. right on edge of porch. He gestures with gun fg. o.s. as if shooting. He starts to turn left bg.	CLAYTON - Well, now supposing you had a...a barn full of nasty old bats. And you wanted to get rid of them. Well, the worst thing you could do is just...get your gun and just start shooting and banging around, and...what good would it do you. It would- n't do a damn bit of good. They'd all leave and then... they'd be back by seven-thirty in the morning.	23-15	44-11
5	FS - Past two horses fg. at Clayton and Braxton - Braxton bg. on porch. Clayton moves forward towards his horse.	CLAYTON - Now, if you want to get rid of a whole lot of evil bats...	4-07	49-02
6	MCS - Back of Clayton as he slips shotgun into holster on side of his horse tipped in - hands working in bg. He turns fg. to o.s. Braxton. CAMERA PANS LEFT with Clayton - he turns fg. again. He gestures bg. towards barn, continues to gesture as he turns fg.	CLAYTON - ...there's only one way. And the way is this: you wait till the dawn comes. About four- thirty, and you're waitin' out- side by the barrels there. And then, you close the door real quick...and all of the bats are...		

(CONTINUED)

6 CONTINUED:

CLAYTON CONT'D. - ...inside, and
then while they're sleeping,
the lovely little sweethearts,
you have everyone of the dirty
little buggers at your mercy.
And that's the only way you can
do it.

34-11 83-13

Clayton turns bg. to his
horse.

7 EXT. BRAXTON HOUSE - DAY -
MLS - Clayton by his horses
fg. - Braxton and Vern bg. on
porch of house. Clayton
mounts his horse, laughs as
he grabs tied reins.

BRAXTON - Well, that's all very in-
formative. But every horse I
own is gone. And the only way
you're gonna get paid is if I
get them back.

CLAYTON (LAUGHS) - Oh, ho,ho,ho,
golly...(LAUGH)..I don't care a
damn...

20-10 104-07

8 FS - Clayton turns horse fg.
left - CAMERA PANS with him
as he rides, pulls to stop
looking right fg. o.s. (CS)
He smiles.

CLAYTON - ...about that. Come on.
I already finished the work.
And I...I don't give a damn
whether I get paid.

13-01 117-08

9 MS - Past side view of Clayton
facing right on his horse as
he looks bg. at Braxton on
porch.

CLAYTON - And ah...talking about
horses...I think I know the
horse that you're worrying
about.

9-05 126-13

10 CU - Clayton looking o.s.
left fg. - he puts finger
to forehead gesturing then
looks right fg. at o.s.
Braxton.

CLAYTON - He wears a black hat.
He's two-legged.

BRAXTON O.S. - Shut up!

CLAYTON - And I think I know where
he stands at stud.

8-07 135-04

11 CU - Braxton looking left fg.
angrily.

BRAXTON - Shut up!

1-03 136-07

- 12 EXT. BRAXTON HOUSE - DAY - GENERAL BG. OUTDOOR SOUNDS
FS - Past side of Braxton tipped in right fg. at Clayton
on his horse - spare horse behind him. BRAXTON - You're out of control!
You're through!
3-02 139-09
- 13 MS - Past side view of Clayton on horse fg. looking bg. at Braxton with cane in hand. He gestures with cane angrily. BRAXTON - I want you off the place.
Now, get!
2-07 142-00
- 14 CU - Clayton reacts. CLAYTON - Oh, well, it is your place, sir.
4-07 146-07
- 15 LS - SIDE ANGLE - Clayton on horse facing fg. - Braxton on porch facing Clayton left - hands working in bg. Clayton spurs horse - CAMERA PULLS BACK as Clayton rides forward left slowly. CLAYTON - But ah, the work is mine, and I'll have the say about that. (HUMS)
8-12 155-03
He starts to ride out left pulling spare horse by reins.
- 16 MLS - Braxton walks left on his porch as he watches fg. at o.s. Clayton. CLAYTON O.S. (HUMS) - Come on now, Jess...
3-09 158-12
- 17 LS - Clayton rides horse bg. slowly pulling spare horse. CLAYTON - ...we know when we're not wanted. Let's go out to the bass hunt now.
4-13 163-09
- 18 MLS - Braxton on porch watching fg. - he turns and looks bg. at o.s. hands - gestures with cane. BRAXTON (SHOUTS) - You lazy...
3-15 167-08
- 19 LS - ANOTHER ANGLE - Past Vern seated on side of porch shining boots at Braxton as he walks down porch steps shouting bg. at working hands. BRAXTON - ...no good bastards, get back to work or I'll fire every damn one...
4-13 172-05
- 20 LS - Clayton and horses moving bg. as he hums. BRAXTON O.S. - ...of ya!
CLAYTON - (HUMS)
4-14 177-03
- 21 EXT. COUNTRYSIDE REST STOP - DAY - LS - Logan and his share of stolen horses by stream. HORSE SOUNDS
STREAM SOUNDS
O.S. BIRD CALL SOUND
10-15 188-02

- 22 EXT. COUNTRYSIDE REST STOP - O.S. BIRD CALL
DAY - MS - Logan on his horse
looking around fg. o.s. 9-02 197-04
- 23 INT. RANCHER'S KITCHEN - HELL'S GENERAL INDOOR BG. SOUNDS
GATE - NIGHT - CU - Si seated
at table eating - Rancher RANCHER O.S. - They call this
reaches hand in right. country...
5-03 202-07
- 24 MFS - Si, Rancher, Wife and BG. TABLE SOUNDS
children seated around round RANCHER - ...Hell's Gate. When my
table eating. dad came in here it was nothing
but a bunch of savage Indians...
and Jesuits. 15-07 217-14
- 25 3S - Rancher, Wife and Si as Wife passes rolls to Si. RANCHER - Ole Thomas Jefferson
said... 6-15 224-13
- 26 3S - REVERSE ANGLE - Past Si left fg. at Wife and Rancher. RANCHER - ...that he was a warrior
so his son could be a farmer...
6-00 230-13
- 27 MFS - Si and group at table eating. RANCHER - ...so his son could be a
poet. And I raise cattle so my
son can be a merchant...so his
son can move to Newport, Rhode
Island and buy a sailboat and
never see one of these bastard-
ass son-of-a-bitchin' mountains
again. 25-08 256-05
- 28 3S - Past Rancher fg. at Wife and Si. Si eats, picks up coffee cup. SI - Who was Thomas Jefferson?
11-11 268-00
- 29 2S - Wife and Rancher as Rancher glances left fg. at o.s. Si. RANCHER - Guy back East.
9-01 277-01
- 30 CS - Si looking right fg. as he eats. 4-10 281-11
- 31 LATER - MFS - Past side view of Rancher left fg. rocking in chair facing right - Si and Wife bg. Rancher looks bg. at Si. RANCHER - I'll bet you're about
done in. You had a long day.

(CONTINUED)

31 CONTINUED:

Wife takes off her apron.

Wife exits right.

Si walks fg. near Rancher as
he picks up his hat.

SI - (SIGH) That's true.

RANCHER - Mother, you want to show
our boy the bunkhouse?WIFE - Surely. I'll bring him a
blanket.RANCHER - I'll see you before you
start out in the morning.

SI - Fine, fine.

RANCHER - And let me thank you
again for selling me those hor-
ses.

SI - It's my pleasure.

35-14 317-09

32 INT. RANCHER'S KITCHEN - NIGHT -

CS - Rancher looking up right RANCHER - And my compliments to the
fg. at o.s. Si.
artist that changed those
brands.

7-05 324-14

33 MFS - Past side view of Rancher

left fg. at Si who walks right RANCHER - Was it you?
starting to exit.

5-00 329-14

34 CS - LOW ANGLE - Si turns fg.
looking at o.s. Rancher.SI - I learned it from a nice boy
from Newport, Rhode Island with
no sailboat. They hung him in
a cottonwood south of the Shon-
kin Sag by the neck until dead,
that would be.
(INDISTINCT)

17-06 347-04

35 CS - HIGH ANGLE - Rancher
looking up fg. at o.s. Si.
He looks down nodding his
head.O.S. DOOR SOUND
5-00 352-0436 EXT. RANCHER'S YARD & FENCE -
NIGHT - LS - Wife with lantern
leads Si left.GENERAL OUTDOOR BG. SOUNDS
8-08 360-1237 EXT. BUNKHOUSE - NIGHT - MS -
SIDE ANGLE - Si and Wife by
side of bunkhouse, bodies
close together - her dress
bunched up around her waist
as he holds her foot behind...

WIFE - You've got five minutes.

(CONTINUED)

- 37 CONTINUED:
 ...his back and tries to make SI (BREATHLESSLY) - Wait..wait...
 out with her.
 it would help if you...if you
 got out of your drawers alto-
 gether.
 WIFE - No!
 SI (IN WHISPER) - What good is it
 keeping 'em on one leg?
 WIFE - Why don't you shut up?
 You've only got four of your
 minutes left!
 32-12 393-08
- 38 EXT. BUNKHOUSE - NIGHT -CS -
 SIDE ANGLE - Si and Wife as
 Si tries. WIFE - And besides, I'm beginning
 to chafe.
 HEAVY BREATHING (SI)
 10-14 404-06
- 39 MCS - SIDE ANGLE - Si and Wife
 as Si continues his movements.
 O.s. shot - Wife yells as Si
 falls to right against bunk-
 house. O.S. SHOT
 6-05 410-11
- 40 CU - SIDE ANGLE - Si facing
 left - o.s. Wife screams.
 Si starts to slump down, his
 head on lantern. O.S. SCREAM (WIFE)
 4-10 415-05
- 41 MCS - Wife screams as Si
 starts to fall out. WIFE'S SCREAMING
 1-15 417-04
- 42 EXT. RANCHER'S HOUSE - LS -
 NIGHT - Rancher moves forward
 from doorway of house. O.S. SCREAM (WIFE)
 RANCHER - Hon? Honey!
 4-06 421-10
- 43 FS - LOW ANGLE - Wife by Si
 on ground near side of bunk-
 house. Wife screaming. SCREAMS
 2-04 423-14
- 44 LS - Rancher runs left. O.S. SCREAMS (WIFE)
 2-03 426-01
- 45 EXT. MINING AREA - DAY - LS -
 Miners working with track and
 cart and ramp - CAMERA PANS
 RIGHT as miner dumps cart of
 rocks onto ramp as another man
 works on ramp. CAMERA CON-
 TINUES RIGHT PAN to include
 another miner - camp town in
 extreme bg. - general activity. GENERAL WORKING MINERS'
 SOUNDS
 24-04 450-05
- 46 EXT. WOODED SLOPE & MINING
 TOWN - FS - CAMERA PANS RIGHT
 as Cary rides horse past dense
 tree area down slope... (CONTINUED)

- 46 CONTINUED: GENERAL MINING & BG. TOWN
...and bg. towards small min- SOUNDS CONT'D.
ing camp town. 14-08 464-13
- 47 EXT. MINING TOWN - DAY - LS - BG. TOWNSPEOPLE'S VOICES
HIGH ANGLE - General activity WAGON WHEELS
as townspeople move about on BG. TOWN MUSIC IN
foot and on horseback. Horses HOOFBEATS
pull wagon in from o.s. right. 6-09 471-06
- 48 MS - HIGH ANGLE - Cary rides
forward right on horse past
people in street. He stops CARY - Come here.
and looks bg. right. 3-08 474-14
- 49 MLS - HIGH ANGLE - Young Boy
by other people - he turns fg. CARY O.S. - Hey, kid.
and looks up fg. o.s. 3-09 478-07
- 50 MS - LOW ANGLE - Cary on horse
facing left as he looks down CARY - Here...here's a buck. Go
fg. right - holds out money as get me a whiskey, and the rest
Young Boy enters from right fg. is yours.
4-12 483-03
- 51 MLS - HIGH ANGLE - Past Cary
fg. looking down at Young Boy
general activity in bg. Young CARY - Good stuff. Go on, hurry
Boy backs then turns and starts up.
bg. Cary turns head and looks left fg. o.s. 5-08 488-11
- 52 LS - Townspeople moving about
as Cary waits on his horse. BG. VOICE AD LIBS
CARY - Hurry up!
(INDISTINCT) 5-13 494-08
- 53 MLS - LOW ANGLE - Cary on horse
facing left as he looks right
fg. o.s. 2-02 496-10
- 54 FS - HIGH ANGLE - Young Boy
moves forward from tent bar
holding glass of whiskey -
CAMERA TILTS DOWN with him as
he moves past people left and
right and steps fg. to Cary's
hand tipped in left fg. -
Young Boy hands him money then
whiskey. 6-10 503-04
- 55 MS - LOW ANGLE - Back of Young
Boy right fg. as Cary takes CARY - Thanks.
whiskey from him, turns head
left and starts to drink it. 3-12 507-00
- 56 MS - HIGH ANGLE - Young Boy
looking up left fg. at o.s.
Cary. 2-02 509-02
- 57 CS - SIDE ANGLE - LOW ANGLE -
Cary facing left as he sips
whiskey from glass, looks o.s.
left - starts to ride out left. 2-11 511-13

58	EXT. MINING TOWN - DAY - LS - General activity as Young Boy follows by side of Cary on horse as he moves forward left. Young Boy points bg. as Cary turns horse - CAMERA PANS LEFT as Young Boy follows Cary bg. by side of building - man drives wagon drawn by two horses thru fg. moving left.	GENERAL BG. TOWN SOUNDS MUSIC CONT'D. BG. MINING RUMBLES	
		WAGON SOUNDS	
		21-08	533-05
59	FS - CAMERA PANS LEFT with Cary on horse. He stops horse, dismounts near outhouse in bg. Young Boy enters from right to Cary who hands him the horse's reins, finishes whis- key and hands glass to Young Boy. He hands money from pocket to Young Boy, starts to turn bg. right.	CARY - Hold these, Junior. I won't be but a minute then we'll go get us something to eat.	
		21-11	555-00
60	FS - HIGH ANGLE - Young Boy holding horse's reins and empty glass along with pail he has been holding - he watches o.s. left fg.		
		3-02	558-02
61	LS - Past Young Boy holding horse's reins as he watches Cary exit into outhouse bg. and close door - man exits right fg.		
		5-03	563-05
62	POV - FS - Past branches fg. at side of outhouse. SOFT FOCUS.	MUSIC OUT O.S. GUNSHOT	
		4-14	568-03
63	MCS - Bullet from o.s. hits outhouse door - door flies open and Cary falls out with wound in his chest - blood on his shirt.		
		1-02	569-05
64	FS - LOW ANGLE - Cary falls against another outhouse - his pants revealing part of rear.		
		00-12	570-01
65	CS - Young Boy watches left o.s.	O.S. YELLS	
		00-12	570-13
66	MFS - SIDE ANGLE - Cary with pants practically falling off starts to collapse on plat- form between the two out- houses. He has a bloody chest.		
		3-07	574-04
67	MFS - SOFT FOCUS - CAMERA PANS LEFT as Cary rolls over and over down wooden steps.(POV)		
		4-04	578-08
68	MFS - ANOTHER ANGLE - Past Young Boy tipped in fg. as Cary rolls over on ground towards him - Cary's pants down revealing his underwear.		
		1-06	579-14

- 69 EXT. MINING TOWN - DAY - CS - GENERAL BG. COMMOTION
Young Boy watching o.s. left YOUNG BOY - Hey....!
as he yells. HORSE NEIGHS
1-01 580-15
- 70 FS - LOW ANGLE - Past Young
Boy tipped in right fg. at
Cary on ground trying to
crawl. 2-02 583-01
- 71 FS - REVERSE ANGLE - Past Cary
fg. trying to crawl on ground
left at Young Boy watching
from bg. - general activity
in extreme bg. Cary's horse
near Young Boy. 2-12 585-13
- 72 CS - Young Boy watching o.s.
left - he starts right. 00-13 586-10
- 73 FS - Young Boy runs left as
CAMERA PANS with him - he
drops horse's reins and his
pail - picks up pail and
starts to run bg. towards
townspeople. YOUNG BOY - Hey....!
4-06 591-00
- 74 POV - SOFT FOCUS - Cary on
ground as he collapses, dead. TINKLING SOUND MUSIC IN
6-07 597-07
- 75 FS - LOW ANGLE - Cary lying
on ground - two outhouses in
bg. Woman enters from left
outhouse holding her skirt up,
stares fg. at Cary. AD LIB YELL
3-01 600-08
- 76 LS - Young Boy rushes forward
pulling heavy-set man - gen-
eral bg. activity. 1-08 602-00
- 77 FS - Townspeople rush forward. 1-13 603-13
- 78 FS - LOW ANGLE - Woman bg.
on outhouse platform looking
fg. at Cary on ground as man
crawls in from o.s. left fg.
to Cary. 1-15 605-12
- 79 FS - HIGH ANGLE - Cary on
ground on his stomach as man
leans by him on ground - Young
Boy and townspeople rush for-
ward from bg. CROWD AD LIBS
3-10 609-06
- 80 POV - SOFT FOCUS - CAMERA
PANS UP ACROSS GROUND to men
by Cary on ground as one points
o.s. right - townspeople move
in from o.s. left, gather
around Cary. TINKLING MUSIC IN HIGH
11-00 620-06
- 81 EXT. COUNTRYSIDE - DAY - MFS - MUSIC OUT
HIGH ANGLE - Past side view of
Logan on horse facing left at
Freighter on wagon facing him.
Freighter holds money in hand. GENERAL OUTDOOR BG. SOUNDS
FREIGHTER - I ain't got but fifty-
four dollars, Mister. (LAUGH)
But I want all...
5-09 625-15

82	EXT. COUNTRYSIDE - DAY - MFS - HIGH ANGLE - Past side view of Freighter on his wagon tipped in left fg. as he faces Logan on his horse. Freighter holds money in his hand - Logan looks left at loaded wagon tipped in.	GENERAL BG. OUTDOOR SOUNDS FREIGHTER - ...three horses...or nothin'. LOGAN - Whatta you got to trade?	8-12	634-11
83	CS - Freighter holding money as he looks right fg. He laughs.	FREIGHTER (LAUGHS) - A clarinet.	5-11	640-06
84	CS - Logan looking up left fg. He looks down reacting.	O.S. LAUGH (FREIGHTER)	5-08	645-14
85	CS - Freighter looking right fg.		3-01	648-15
86	CS - Logan adjusts his hat, looks up left fg. at o.s. Freighter.	LOGAN - All right, I'll take it.	3-10	652-09
87	CS - Freighter laughs as he extends money right fg.	LAUGH	1-05	653-14
88	MFS - Past Logan fg. on horse as he takes money from Freighter on wagon. Freighter starts climbing on top of his wagon.		5-04	659-02
89	MFS - HIGH ANGLE - Past Freighter on wagon tipped in left fg. at Logan as he turns his horse around moving bg. left - two other horses tied on behind him.		8-12	667-14
90	FS - Freighter standing on the side of his loaded wagon. He looks o.s. right at Logan.		3-01	670-15
91	FS - Logan rides horse left to rear of wagon tipped in, reaches over and ties rope to wagon.		8-00	678-15
92	FS - Freighter standing on side of wagon as he pulls clar- inet from case - Logan rides in from right fg.		5-11	684-10
93	MS - Past back of Freighter tipped in left fg. at Logan as he reaches hand up.		2-05	686-15
94	FS - Past back of Logan fg. at Freighter on side of wagon as he hands clarinet to Logan.		3-01	690-00
95	MCS - Past back of Freighter tipped in left fg. at Logan as he takes clarinet broken down into two pieces, looks at it.		2-09	692-09
96	FS - Past back of Logan fg. at Freighter - CAMERA...			

(CONTINUED)

96	CONTINUED: ...PULLS BACK as Freighter climbs into wagon seat - Logan turns his horse around fg. right, rides out right.	12-02	704-11
97	EXT. COUNTRYSIDE - DAY - LS - Freighter drives wagon forward from bg. as Logan rides bg.	7-09	712-04
98	MLS - TRAVEL SHOT - CAMERA TRAVELS BACK & RIGHT as Logan rides horse putting clarinet together - CAMERA PANS RIGHT as Logan starts to gallop horse bg.	HOOFBEATS 14-05	726-09
99	EXT. COUNTRYSIDE & TREE - LATER - DAY - CU - Logan lean- ing back against tree facing left fg. as he plays his clarinet - he turns fg. play- ing - not good. He stops and laughs then listens as he looks around fg. o.s.	CLARINET SOUNDS LAUGH 17-08	744-01
100	FS - Logan seated in fork of tree looking around o.s. - his horse tipped in left near him. Logan picks up his shot- gun and lays it across his lap.	7-09	751-10
101	CU - Logan holding clarinet as he looks right fg. o.s. He shifts eyes fg., listening.	9-07	761-01
102	EXT. MINING TOWN - ELS - HIGH ANGLE - General activity fg. and bg. - townspeople, horses and wagon about.	GENERAL BG. SOUNDS BG. TOWN MUSIC IN 8-01	769-02
EXHIBITION REEL FOOTAGE			757-02

END OF REEL SIX PART A
(Small Reel 11)

REEL SIX PART B
(Small Reel 12)

COMBINED CONTINUITY
on
"THE MISSOURI BREAKS"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FEET	FRAMES	TOTAL FOOTAGE
	(START MEASURING FOOTAGE on FIRST FRAME of PICTURE)				
1	EXT. TOWN - DAY - LS - Towns-people on fg. street and bg. by store as Logan and clerk move forward in doorway of store.	GENERAL BG. SOUNDS CROWD VOICES BG., YELLS ETC. RUNNING FOOTSTEPS BG. THROW-AWAY DIALOGUE	5-11		5-11
2	MLS - CAMERA PANS RIGHT with Logan backing away from clerk trying to sell him coat jacket. Logan starts to fall back right.	LOGAN - Naw, I can't use it. (OVERLAPPING AD LIBS)	6-01		11-12
3	MCS - Logan tripping and falling back right.		1-01		12-13
4	MS - Back of Logan fg. facing clerk with coat - CAMERA PANS RIGHT SLIGHTLY to include Cary in wooden coffin, upright.		1-03		14-00
5	ECU - Logan staring left fg. - he reacts.		1-07		15-07
6	MS - Cary's corpse in upright coffin.		1-14		17-05
7	MCS - Back of clerk facing Logan as he stares o.s. left fg. Clerk takes hold of Logan's arm.	CLERK - Here, let, let...	1-10		18-15
8	MS - Back of Logan staring bg. right at Cary in coffin as clerk holds his arm.	CLERK - ...me try it on.	1-05		20-04
9	ECU - Logan staring left fg.		2-00		22-04
10	CU - Letters on board above coffin with arrow pointing down: DO YOU KNOW THIS MAN.		2-00		24-04
11	MCS - HIGH ANGLE - Past back of clerk fg. facing Logan trying to get jacket on Logan's arm as Logan stares left fg.	CLERK - Put your arm in.	1-09		25-13
12	ECU - Logan staring left fg.	CLERK O.S. - You know you can't tell...	2-01		27 14
13	CS - Cary's corpse in coffin, his arms crossed with wrists tied.	CLERK O.S. - ...till it's on. Yaaahhh...	2-15		30-13
14	ECU - Logan staring left fg. as he reacts starting to pull arm away.	CLERK O.S. - ...it fits! It fits!	3-00		33-13

15	EXT. TOWN - DAY - MCS - HIGH ANGLE - Past back of clerk at Logan as he pulls arm out of jacket reacting angrily.	GENERAL BG. CROWD YELLS ETC. REACTION GRUNT 00-13	34-10
16	ECU - Logan, angrily, starts left fg.	LOGAN - Don't want the God... 1-02	35-12
17	MS - Back of Logan as he brush- es past clerk exiting left - Cary bg. in coffin.	LOGAN - ...damn thing! 1-04	37-00
18	LS - Townspeople on street and bg. by store as Logan runs across street left exiting, and dropping instrument in street - kids runs in from fg. left, yelling to instrument.	KIDS YELLING 6-08	43-08
19	LS - CAMERA PANS RIGHT with Logan galloping horse past people fg. and bg. - he turns horse left in bg. on dirt road then gallops bg. towards trees.	HOOFBEATS 10-06	53-14
20	EXT. COUNTRYSIDE - DENSE WITH TREES & BRUSH - DAY - LS - CAMERA PANS LEFT past trees fg. with Logan racing horse left - he moves fg. between dense trees, stops and watches bg. right then turns horse left.	20-07	74-05
21	MS - SIDE ANGLE - CAMERA TRAVELS LEFT with Logan rac- ing horse between trees - he starts to ride out left.	4-03	78-08
22	EXT. ROCKY POINT - NIGHT - MCS - SIDE ANGLE - Clayton in bonnet & granny-like outfit lights neck of jug hanging on pulley - starts to pull rope.	GENERAL OUTDOOR NIGHT SOUNDS 6-11	85-03
23	ECU - Lighted jug moves in from left fg.	PULLEY SQUEAKING SOUNDS 2-10	87 13
24	MLS - DARKNESS - Lighted jug moves on pulley rope from left to right.	PULLEY SQUEAKING SOUNDS 3-05	91-02
25	LS - Lighted jug on pulley moves bg. towards roof of cabin.	PULLEY SQUEAKING SOUNDS 2-07	93-09
26	MS - LOW ANGLE - CAMERA PANS RIGHT with lighted jug on pulley by roof of cabin.	1-05	94 14
27	CS - Clayton fires gun fg.	GUNSHOT 00-07	95-05
28	LS - Lighted jug on roof of cabin receives o.s. shot - EXPLODES as sparks and flames rise.	1-04	96-09

29	EXT. ROCKY POINT - CABIN - NIGHT - CS - Sparks and flames.	EXPLOSION SOUNDS FLAMES & SPARKS 00-11	97 04
30	MFS - LOW ANGLE - Flames spread on cabin roof.	1-07	98-11
31	LS - Cabin as flames rise.	1-09	100-04
32	MS - HIGH ANGLE - Flames spreading on cabin roof.	3-00	103-04
33	FS - LOW ANGLE - Side of cabin as flames and smoke spread.	2-04	105-08
34	LS - HIGH ANGLE - DOWN at cabin as it burns.	FLAMES HIGH O.S. HORSE NEIGHS 3-10	109-02
35	MLS - Thru doorway at flames as Calvin runs bg. in cabin on fire.	FLAMES 2-02	111-04
36	FS - Clayton with gun on horse facing fg. - in granny-like costume with bonnet. He laughs as he rides forward right.	LAUGHS 3-05	114-09
37	LS - Burning cabin tipped in right as CAMERA PANS LEFT with Calvin on fire.	2-01	116-10
38	LS - ANOTHER ANGLE - Calvin, aflame, runs forward from bg. burning cabin - he leaps down left fg. into water hole	SOUND OF SPLASHING WATER 3-12	120-06
39	MLS - Clayton on horse facing right fg. - he looks bg. right.	HORSE NEIGHS 3-02	123-08
40	CS - SIDE ANGLE - Clayton on horse facing left with gun. He turns head fg. smiling.	O.S. FLAMES & NEIGHS 2-03	125-11
41	FS - Horse in corral - saddle on fence.	3-10	129-05
42	CS - Clayton facing left as he looks fg. smiling. He looks left fg. o.s.	O.S. GROANS CLAYTON - Smoked meat? 6-11	136-00
43	LS - Past brush fg. at Calvin as he starts to move from water hole - CAMERA PANS LEFT with him.	5-12	141-12
44	LS - REVERSE ANGLE - Past Calvin fg. moving from left to right as Clayton dismounts horse in bg. Calvin starts to sit in right fg. facing bg.	12-01	153-13
45	MFS - Calvin leans back against tree facing fg.	4-11	158-08

46	EXT. ROCKY POINT - NIGHT - FS - Side view of Calvin leaning back against right fg. as Clayton leads horse forward.	O.S. FLAMES GROANS CLAYTON - Old...	8-13	167-05
47	CU - Calvin, burned, looking fg.	CLAYTON O.S. - ...smoked meat.	3-04	170-09
48	FS - Past back of Calvin tip- ped in right fg. leaning back against tree seated on ground at Clayton near his horse as he looks left at flaming cabin tipped in. He turns head and looks fg. at Calvin.	CLAYTON - Where's Tom Logan?	12-04	182-13
49	CU - Calvin staring fg. - he looks o.s. at burning cabin then fg.	CALVIN - I couldn't get him to come out.	16-13	199-10
50	FS - Past back of Calvin tip- ped in right fg. against tree at Clayton facing fire tipped in left.	CLAYTON - God!	3-02	202-12
51	FS - Burning cabin as flames rise.	HIGH SOUND OF FLAMES 4-15		207-11
52	CS - Clayton looking right fg. He looks o.s. right.	CLAYTON - Too proud, huh?	7-09	215-04
53	CU - Calvin looking down fg.	CALVIN - I reckon. (GROAN)	10-13	226-01
54	FS - Past back of Calvin right fg. leaning against tree at Clayton facing left near his horse watching fire tipped in left.	O.S. CABIN CRASHING SOUNDS 5-09		231-10
55	CS - Clayton looking right fg. at o.s. fire.	CLAYTON - I'd like about anything but...getting burnt up.	8-10	240-04
56	FS - Burning cabin as front collapses.	CRASHING SOUNDS 6-06		246-10
57	CU - Calvin looking left fg. - shifts eyes right fg. o.s.		4-04	250-14
58	FS - Burning cabin.		2-09	253-07
59	CU - Clayton, bonnet hanging on his shoulders as he looks right fg. - he reacts shaking his head.		3-00	256-07

60	EXT. ROCKY POINT - NIGHT - FS - Past back of Calvin right fg. leaning against tree at Clayton as he turns head and looks at Calvin - fire tipped in left.	BG. FIRE SOUNDS CONT'D.	1-14	258-05
61	CU - Clayton looking right fg. at o.s. Calvin.	CLAYTON - Well...	3-09	261-14
62	MFS - Calvin leaning back against tree facing fg.	CLAYTON O.S. - ...you're about the last...	3-10	265-08
63	CU - Clayton looking right fg. at o.s. Calvin. He smiles.	CLAYTON - ...of your kind, old man	4-00	269-08
64	FS - Calvin leaning against tree facing fg.	CLAYTON O.S. - If I was a better businessman than I am a man- hunter...	6-12	276-04
65	CU - Clayton looking right fg. at o.s. Calvin. He smiles, gives a half-laugh and turns bg.	CLAYTON - ...I'd put you in the circus. (HALF-LAUGH)	11-09	287-13
66	CU - Calvin staring fg.	GROAN	3-06	291-03
67	LS - Past back of Calvin right fg. against tree at Clayton bg. by his horse - facing horse.	CLAYTON - You know about this time of year...Indian...	7-11	298-14
68	CU - Calvin staring left fg. at o.s. Clayton.	CLAYTON O.S. - ...Summer...it's getting there. They say you can see...	6-03	305-01
69	LS - Past back of Calvin right fg. against tree at Clayton as he walks forward from his horse with hands behind his back. He looks up o.s.	CLAYTON - ...the Star of Bethle- hem. If you look real good. I seen it once or twice.	11-14	316-15
70	CU - Clayton looking up over his head o.s. He gestures with one hand.	CLAYTON - But you gotta look away and then you gotta look at it, see, and you gotta look just...		
	Clayton looks fg. at o.s. Calvin.	a minute like that. See what... (CONTINUED)		

70	CONTINUED:	BG. FIRE SOUNDS CONT'D. CLAYTON CONT'D. - ...I mean?		
			15-01	332-00
71	EXT. ROCKY POINT - NIGHT - CU - Calvin staring fg.		2-12	334-12
72	CU - Clayton looking fg. - he looks up over his head o.s.		2-01	336-13
73	LS - Past back of Calvin right fg. against tree at Clayton looking o.s. left - his horse bg. near him.		3-02	339-15
74	CU - Clayton looking up o.s. as he swings weapon fg.		2-13	342-12
75	LS - Past back of Calvin right fg. against tree at Clayton facing fg. as boomerang-like weapon hurls towards Calvin.		00-08	343-04
76	CU - SIDE ANGLE - Calvin fac- ing left as boomerang-like weapon enters left sticking into his face. (nose area)	WEAPON HITTING SOUND WEAPON CHAIN SOUNDS	5-10	348-14
77	CU - Clayton staring fg. at o.s. Calvin.		5-13	354-11
78	MFS - Burning cabin as part of roof collapses - sides start falling.	CRASHING SOUNDS OF CABIN	3-09	358-04
79	FS - Clayton by his horse -he turns and looks o.s. left at burning cabin.		1-13	360-01
80	FS - Burning cabin as boards crash in flames - smoke rises.		2-09	362-10
81	ECU - Clayton looking fg.		3-15	366-09
82	FS - ANOTHER ANGLE - Burning cabin.		3-15	370-08
83	FS - Clayton facing left stand- ing near his horse - he brushes his hair back with both hands, turns and takes several steps fg.	CLAYTON - Well...old granny's get- ting tired now. Mhmm...(SIGH)	19-08	390-00
84	EXT. COUNTRYSIDE - SUNRISE - LS - LOW ANGLE - Past dry grass fg. at mountains bg. - sun rising in bg. sky - Clay- ton rides in from right fg. on his horse leading a spare horse behind him - he rides bg. singing.	GENERAL BG. OUTDOOR SOUNDS HOOFBEATS HUMMING & AD LIB SINGING	25-06	415-06
85	EXT. ROCKY POINT - DAY - CS - Charred remains of cabin tip- ped in fg. - some smoke still rising as Logan rides forward from bg.	HOOFBEATS	11-06	426-12

86	EXT. ROCKY POINT - DAY - FS - Past charred remains of cabin left fg. at Logan as he stops his horse, looks around, dis- mounts - starts to walk left with gun in hand.	GENERAL BG. OUTDOOR SOUNDS HORSE NEIGHS	23-04	450-00
87	MFS - Past remains tipped in fg. at Logan with gun in one hand and reins of his horse in other as he looks fg. at remains and smoke rising.		11-01	461-01
88	CU - SIDE ANGLE - Logan look- ing o.s. left as smoke rises fg. - he turns head and looks right fg. then around fg. o.s.	O.S. HORSE NEIGH 9-09		470-10
89	POV - LS - Two horses in cor- ral - saddle on rail.		4-12	475-06
90	FS - HIGH ANGLE - Logan walks left holding reins of his horse following him - he stops. He looks around, continues to walk left looking around o.s. He turns and looks bg.	LOGAN - Cal?! Si.	24-00	499-06
91	LS - Logan and his horse as Logan looks fg. - cabin smolt- ering in bg. He drops reins of horse and starts fg.	LOGAN - Ah...	15-15	515-05
92	FS - REVERSE ANGLE - Back of Logan as CAMERA PANS RIGHT with him.	LOGAN - ...ah...	4-11	520-00
93	FS - REVERSE ANGLE - Logan looking fg. as he takes sev- eral steps.	LOGAN - ...oh, my God!	2-13	522 13
94	MFS - Calvin propped against tree, dead, with eye and face wound. (POV)		5-13	528-10
95	FS - Logan stares fg. o.s., sits down on tree stump, takes off his hat, stares fg. o.s.		19-14	548-08
96	MFS - Calvin propped against tree, dead.		3-15	552-07
97	FS - Logan stares fg. as he sits on stump - charred remains of cabin smoking in bg.		4-12	557-03
98	LS - Past back of Logan seated on stump at Calvin in extreme bg. propped against tree, dead.		5-09	562-12
99	LS - REVERSE ANGLE - Logan on stump looking fg. - smoke rises in bg. from cabin remains. He turns and looks o.s. right.		15-15	578-08
100	LS - Logan mounts horse in corral with two other horses - he rides horse turning him right.		26-13	605-05

- 101 EXT. COUNTRYSIDE & CAMPFIRE - GENERAL BG. OUTDOOR SOUNDS
 NIGHT - MS - Clayton facing
 horse left as he kisses horse. CLAYTON (KISS SOUND) - No...kiss
 He holds a big carrot in his first. Kiss first!
 hand. 11-02 616-07
- 102 CU - Clayton, right, facing HORSE'S KISS
 horse left as he holds carrot
 in hand. Horse kisses him CLAYTON - You've the lips of
 on lips. Versalime (PHONETIC)...and the
 eyes of Cleopatra.
 Clayton puts end of carrot
 in his mouth as horse gobbles HORSE'S EATING SOUNDS
 carrot from other end up to 24-11 641-02
 Clayton's mouth.
- 103 FS - Back of Clayton as he
 walks bg. near campfire -
 light colored horse tipped in
 left - Clayton hum and starts HUMMING & HARMONICA SOUNDS
 to play harmonica. 9-01 650-03
- 104 MS - SIDE ANGLE - Clayton
 facing right as he plays a
 couple notes of harmonica HARMONICA NOTES
 then looks up o.s. CLAYTON - I dedicate this song...
 to the only woman I ever loved.
 I'm too shy to turn around and
 say it to your face. But I
 mean it from my heart. I don't
 love... 26-12 676-15
 He puts instrument to mouth
 then turns right fg.
- 105 MFS - Back of Clayton as he
 looks o.s. right. CLAYTON - ...you, you harlot!
 2-10 679-09
- 106 MLS - Past side view of brown
 horse right fg. at Clayton
 looking at him - lighter horse
 in bg. left. CLAYTON - I'm not even speaking
 to you. Do you know that?
 Huh? Come on. Would you?
 SOUND OF SLAP OF CARROT
 That for you...and your dis-
 loyalty and your treachery.
 Clayton turns left to light
 colored horse - tosses carrot
 to her. Dear Heart. 34-08 714-01
- 107 MFS - Clayton turns left bg.,
 starts bg. mumbling. CLAYTON - (INAUDIBLE MUMBLES)
 10-13 724-14
- 108 FS - Past brush fg. and camp-
 fire at light colored horse
 left nudging close to back
 of Clayton as he sits down
 on blanket, reaches for... CLAYTON - (INAUDIBLE MUMBLES)...
 Grandma. Grandma. (GRUNT) Say
 (CONTINUED)

- 108 CONTINUED: GENERAL OUTDOOR NIGHT SOUNDS
...harmonica and lies on his CLAYTON CONT'D. - ...good-night to
back on blanket. Grandma..(INAUDIBLE WORD). I'll
He starts to play the harmon- play you a tune.
ica. HARMONICA MUSIC
26-14 751 12
- 109 EXT. COUNTRYSIDE & CAMPFIRE - HARMONICA MUSIC
NIGHT - CS - Clayton lying on
his back face up as he plays
harmonica - SIDE ANGLE. O.S.WATER SOUNDS
HARMONICA MUSIC OUT
He stops playing harmonica. 18-15 770 11
- 110 FS - HIGH ANGLE - Past light
colored horse tipped in left
fg. and campfire at Clayton
as he rolls over and looks
fg. right at o.s. brown horse O.S. WATER SOUNDS
CLAYTON - Well...that's a fine
thing. You pissed right in
the middle of my love song.
He laughs, rolls over on his Ha-ha, God, pissing on my song.
back on blanket. 27-03 797 14
- 111 CS - SIDE ANGLE - Clayton ly- HARMONICA MUSIC IN
ing on his back playing har-
monica - face up. He stops
playing harmonica, glances
fg. as he drops harmonica fg.
in hand, sighs and starts to
fall asleep. HARMONICA MUSIC OUT
CLAYTON - Well....(DROPPING SOUND
OF HARMONICA O.S.) (SIGH)
37-11 835-09
EXHIBITION REEL FOOTAGE 835-09

END OF REEL SIX PART B
(Small Reel 12)

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	FEET FRAMES	TOTAL FOOTAGE
1	START MARK and ACADEMY LEADER.			12-00	12-00
2	EXT. CAMPSITE - NIGHT - FS - HIGH ANGLE - Past light color- ed horse tipped in left fg. and campfire burning low at Clayton lying on his back on blanket asleep.		GENERAL OUTDOOR NIGHT SOUNDS FIRE SOUNDS	11-08	23-08
3	CU - HIGH ANGLE - Clayton asleep, face up - FADE OUT to BLACK SCREEN.		GASPING SOUNDS 20-15		44-07
4	ECU (PARTIAL FACE SHOT) - Eyes, nose and mouth of Clay- ton as he opens his eyes - they roll about. He gasps.	LOGAN O.S. - You know what woke you up?	O.S. SOUNDS GASPS (CLAYTON) 9-06		53-13
5	ECU - Past SOFT FOCUS of Clayton's profile left fg. at Logan staring at him.	LOGAN - Lee, you just had your throat cut.		4-08	58-05
6	ECU - Clayton staring right fg. - blood drips from his mouth - he rolls his head star- ing left fg. - eyes slightly crossed - he turns head right fg.			5-04	63-09
7	ECU - Past SOFT FOCUS profile of Clayton tipped in left fg. at Logan staring at him.		GASPS (CLAYTON) 3-01		66-10
8	ECU (PARTIAL FACE SHOT) - Eyes and nose of Clayton staring right fg.			6-04	72-14
9	ECU - Past SOFT FOCUS of Clayton's profile tipped in left fg. at Logan staring at him.			3-13	76-11
10	ECU - Clayton with blood drip- ping from corner of his mouth as he rolls head slowly left - eyes half-closed.		DEATH-LIKE BREATHING 6-08		83-03
11	ECU - Logan looking left fg.		O.S. LOW BREATHING 4-02		87-05
12	ECU - Clayton with blood drip- ping from corner of his mouth.			3-10	90-15
13	ECU (PARTIAL FACE SHOT) - Logan's eyes, nose and mouth facing fg.			3-12	94-11
14	ECU - Clayton with blood drip- ping from mouth, eyes motion- less.			6-05	101-00

15	INT. BRAXTON'S HOUSE - DAY - PARLOR - FS - Past furniture fg. at Jane seated at small desk in corner facing right as she looks over papers - she turns head and looks fg.	O.S. DOOR SOUNDS & FOOTSTEPS 9-03	110-03
16	FS - ANOTHER ANGLE - Past back of Jane seated left fg. at Logan with shotgun in bg. doorway. Jane starts to rise.	4-15	115-02
17	FS - Past profile of Logan tipped in right fg. at Jane as she rises and starts fg.	3-03	118-05
18	MS - Logan staring fg.	LOGAN - Where is he? 1-15	120-04
19	MFS - Past back of Logan tip- ped in right fg. at Jane.	2-15	123-03
20	CU - Logan staring fg.	3-10	126-13
21	MFS - Past back of Logan tip- ped in right fg. at Jane.	4-13	131-10
22	MFS - Logan in doorway staring fg., shotgun in hand - Jane enters left fg.	5-01	136-11
23	MCS - Past back of Logan right fg. facing Jane. They stare at each other - she shifts her eyes o.s.	JANE - He's in there. 15-09	152-04
24	MS - Past back of Jane left fg. facing Logan - she moves bg. left starting to exit.	5-02	157-06
25	INT. LIBRARY - DAY - CS - Back of Braxton right fg. as Vern holds glass to his mouth - sliding doors open bg. as Jane and Logan appear in doorway. Vern turns head looking bg.	4-01	161-07
26	INT. HALLWAY & LIBRARY - FS - Past backs of Logan and Jane fg. looking bg. into library at Vern kneeling by Braxton in chair, groaning. Logan starts bg.	GROANING IN 5-00	166-07
27	CU - Logan takes step fg.	3-12	170-03
28	MCS - Vern facing Braxton with napkin on his chest as Vern feeds him.	JANE O.S. - All the rest of... 4-07	174-10
29	MLS - Jane and Logan staring fg.	JANE - ...the hands left a couple days ago except for Vern... 3-05	177-15

- 30 INT. LIBRARY - BRAXTON HOUSE - MOANING CONT'D.
DAY - MLS - Vern and Braxton JANE O.S. - ...here.
as Vern turns and looks fg.
over his shoulder. VERN - I'm staying. You betcha.
4-02 182-01
- 31 MLS - Jane and Logan staring
fg. JANE - It's all right, Vern.
2-09 184-10
- 32 MLS - Vern and Braxton as Vern
turns and continues to feed
Braxton. 5-14 190-08
- 33 CU - Logan staring fg.
JANE O.S. - I told him I was leav-
ing last night, and...
5-13 196-05
- 34 MCS - Back of Vern feeding
Braxton. JANE O.S. - ...he, ah...sort of
came unraveled.
4-09 200-14
- 35 CU - Logan staring fg.
JANE O.S. - He's just lost himself.
4-15 205-13
- 36 CS - Past side view of Logan
right fg. at Jane as she looks
at him. 1-15 207-12
- 37 CU - Logan staring fg. - he
starts fg. LOGAN - Well, all I can say is
he'd better leave...
5-11 213-07
- 38 CU - Jane turns head fg.
watching o.s. Logan. LOGAN O.S. - ...the room 'cause
I'm gonna...
1-14 215-05
- 39 MCS - Logan moves fg. as
CAMERA PANS DOWN to his hands LOGAN (FACE OFF) - ...do it re-
holding shotgun. gardless.
2-11 218-00
- 40 MFS - HIGH ANGLE - Vern kneel-
ing by Braxton in chair as LOGAN - Get out of the way, Vern!
Logan enters from left fg. - VERN - No.
Vern scoots to side of Brax-
ton. 2-07 220-07
- 41 MS - LOW ANGLE - Past tips of
Vern and Braxton's heads right LOGAN - You recognize this?
fg. at Logan holding shotgun -
Jane in bg. watching. 2-10 223-01
- 42 CU - Braxton looking down fg.
He raises his eyes fg. to
o.s. shotgun. Vern's head... (CONTINUED)

42 CONTINUED:
...enters left fg. in front
of Braxton as he stares fg. VERN - (MUMBLES)
and mumbles. 2-07 225-08

43 INT. LIBRARY - BRAXTON HOUSE -
DAY - MS - Past tips of Vern
and Braxton's heads right fg. LOGAN (ANGRILY) - You recognize it?
looking at Logan as he holds
shotgun horizontal - Jane in
bg. watching. 1-13 227-05

44 CU - Past shadow of gun fg.
at Braxton staring fg. with
mouth open - Vern leans in
from o.s. left. VERN - No... 2-06 229-11

45 ECU - Logan staring fg. as
he holds gun tipped in. VERN O.S. - ...no...
1-10 231-05

46 CU - Vern leaning slightly
in front of Braxton staring fg. VERN - ...please...
1-13 233-02

47 ECU - Logan staring fg. as
he holds gun tipped in. VERN O.S. -...don't shoot him!
Don't shoot him! (O.S. AD LIBS)
LOGAN - What the hell are you cat-
walling about, Vern?
5-08 238-10

48 CU - Vern and Braxton staring
left fg. as gun moves out. VERN - No, don't shoot him.
1-04 239-14

49 MS - Past tips of Vern and
Braxton's heads right fg. at
Logan - Jane in bg. watching. LOGAN - Get out...
00-11 240-09

50 CU - Vern and Braxton as Vern
leans forward fg. LOGAN O.S. - ...of the way, Vern...
00-11 241-04

51 CS - LOW ANGLE - Past top of
Vern's head fg. at Logan. LOGAN - ...before I put one into
Vern's head moves out right. you!
VERN O.S. - You might as well.
3-07 244-11

52 CS - HIGH ANGLE - Vern looking
up left fg. - nozzle of gun
tipped in left fg. VERN - He's all I got. No...
2-05 247-00

53 CS - LOW ANGLE - Past top of
Vern's head at Logan as Vern
leans left. VERN - ...no...
1-05 248-04

54 CU - Vern leans head by Brax-
ton staring fg. VERN - ...just go ahead...
3-10 251-14

55 INT. BRAXTON LIBRARY - DAY - MOANING CONT'D.
FS - HIGH ANGLE - Past backs VERN - ...he's all I have. Yes,
of Vern leaning in front of sir, yes, sir!
Braxton in chair at Logan with
shotgun - Jane bg. near door-
way watching. 4-15 256-13

56 CU - Logan staring down right
fg. O.S. MUMBLES (VERN)
2-03 259-00

57 C2S - Vern leaning on Braxton's
chest as the two stare fg.
Vern shoves nozzle of gun out
of fg. 2-05 261-05

58 CU - Logan staring down right
fg. He turns head angrily VERN O.S. - Shoot me, yes, shoot
right reacting. me!
3-13 265-02

59 FS - HIGH ANGLE - Past backs
of Vern and Braxton at Logan
as he hurls gun bg. out win-
down. Jane watches from left
bg. Vern rises and moves bg.
towards Logan. WINDOW GLASS BREAKING
MUMBLES (VERN)
4-15 270-01

60 MS - Vern grabs at Logan as
CAMERA PANS LEFT with Logan. LOGAN - Get out of here!
3-01 273-02

61 MS - Jane looking right fg.
o.s. as Logan enters from
right, walks past Jane moving
bg. left. LOGAN O.S. - Get that son-of-a-
bitch away!
JANE - Vern, will you get away?!
2-13 275-15

62 INT. HALL - FS - Logan exits
right fg. as Jane faces Vern
bg. in library as he walks
right to Braxton in chair.
Logan enters from right fg.
in hallway. VERN - I will. You betcha. You
betcha.
3-08 279-07

63 CU - Jane staring fg. right
o.s. She turns head as Logan
enters bg. left. 2-12 282-03

64 CU - Jane staring right fg.
as Logan enters from o.s.
right, exits left as she
turns left. JANE - I'm sorry...
2-04 284-07

65 MLS - CAMERA PANS RIGHT with
Logan. JANE O.S. - ...Tom!
LOGAN - What for?
2-00 286-07

66 INT. LIBRARY - ECU - Back of
Vern tipped in left as he
tries to feed Braxton staring
fg. who shoves spoon away. JANE O.S. - For everything.
3-15 290-06

67 INT. BRAXTON HOUSE - DAY -
HALL - MCS - CAMERA PANS with
Logan as he paces left to in-
clude back of Jane left fg. 5-03 295-09

68 CU - Jane looking left fg.
She steps forward. JANE - Your friends, are they ah...
2-08 298-01

69 CS - Logan leans arm on door
sill looking left, reacting. LOGAN (SIGH) - Yeah.
7-01 305-02

70 CU - Jane looking left fg.
with tears in her eyes. She
turns head looking down right
fg. o.s. 8-05 313-07

71 CS - Logan looks o.s. left fg.
then fg. at o.s. Jane. LOGAN - If...what were you...
12-13 326-04

72 CS - Past side view of Jane
right fg. at Logan as he
starts to turn towards her. LOGAN - ...gonna do, just take off?
1-10 327-14

73 CU - Jane turns head and looks
left fg. JANE - Yes.
2-07 330-05

74 CS - Past side view of Jane
right fg. at Logan looking at
her over his shoulder. He
turns and looks o.s. left. 1-09 331-14

75 INT. LIBRARY - ECU - Braxton
looking left fg. 2-08 334-06

76 INT. HALL - CS - Past side view
of Jane right fg. at Logan LOGAN - What'd you expect?
facing left. 2-14 337-04

77 CU - Jane looking left fg. JANE - To see you for one thing.
5-07 342-11

78 CS - Past side view of Jane
right fg. at Logan as he looks
at her over his shoulder. 2-12 345-07

79 INT. LIBRARY - CU - Back of
Vern tipped in left fg. as he
wipes Braxton's mouth with
napkin. 3-00 348-07

80 INT. HALL - CS - Past side view
of Jane right fg. at Logan LOGAN - Ha, did you think I'd be
facing left. above ground?
4-12 353-03

81 CU - Jane looking left fg. JANE - Well, of course!
2-02 355-05

82	INT. BRAXTON HALL - DAY - CS - Past side view of Jane right fg. at Logan as he turns fg.	LOGAN - Why 'of course'?	2-00	357-05
83	CU - Jane looking left fg. o.s. Vern enters from o.s. left carrying tray right.	JANE - Because I just can't...	1-12	359-01
84	CS - Past back of Jane at Logan as he walks right - CAMERA PANS with him.	JANE - ...imagine you dead!	1-07	360-08
85	INT. LIBRARY - MS - Braxton in chair looking left fg. as Vern exits right.		1-13	362-05
86	CS - Logan moving right, stops and looks fg. left o.s.	JANE O.S. - My God, are you...	3-03	365-08
87	CU - Jane looking fg.	JANE - ...gonna make me say it?	3-03	368-11
88	CU - Logan staring left fg.		2-12	371-07
89	ECU - Braxton staring fg. - aims gun left fg. clicking it.	GUN CLICK	1-03	372-10
90	MLS - Jane, left, facing Logan right - she shoves Logan right.	JANE - Tom!	1-09	374-03
91	FS - HIGH ANGLE - Braxton in chair fires gun left fg.	GUNSHOT	00-08	374-11
92	MCS - SIDE ANGLE - Logan fac- ing left takes gunshot - blood drips from his side as he starts to fall back.		00-10	375-05
93	FS - HIGH ANGLE - Past side view of Braxton with gun aimed bg. at Logan as he starts to fall near bg. window.		00-11	376-00
94	FS - HIGH ANGLE - Braxton with gun aimed fg. as he fires.	GUNSHOT	00-11	376-11
95	MS - CAMERA PANS DOWN with Logan as he falls and rolls over by desk.		2-01	378-12
96	MS - Side of Jane reacting.	O.S. GUNSHOTS	00-12	379-08
97	MFS - Braxton fires left fg.	GUNSHOTS	00-05	379-13
98	MS - HIGH ANGLE - Logan hiding behind side of desk bg.		00-14	380-11
99	MS - Jane in doorway reacting.		00-08	381-03

100	INT. BRAXTON HOUSE - LIBRARY - DAY - MS - HIGH ANGLE - Past desk at Logan hiding behind side of it.		00-15	382-02
101	MS - Braxton standing up as he fires gun o.s. left fg.	GUNSHOT	00-09	382-11
102	MS - HIGH ANGLE - Logan by side of desk, leans forward with gun in hand, fires o.s. right.	GUNSHOT	1-13	384-08
103	MLS - Braxton takes o.s. shot in chest, reacts.		1-08	386-00
104	MCS - HIGH ANGLE - Logan lying on rug, face down with gun in hand.		1-04	387-04
105	MS - Braxton with chest wound falls back into chair.		3-03	390-07
106	MFS - HIGH ANGLE - Past back of Braxton in rocker rocking at Logan on floor near desk looking fg. at Braxton.		3-06	393-13
107	MS - Jane with hand to ear looking fg. o.s.	O.S. MOAN	2-13	396-10
108	MLS - HIGH ANGLE - Logan on floor holding chest as he starts to slump back.		3-12	400-06
109	MS - Jane starts to exit right fg.		1-10	402-00
110	MLS - HIGH ANGLE - Logan as he sits up looking fg.		4-04	406-04
111	MFS - Past side view of Vern tipped in left fg. with tray looking bg. at Braxton in rocker moaning.		8-04	414-08
112	EXT. RELAY RANCH - DAY - LS - HIGH ANGLE - CAMERA PANS LEFT with Logan from cow, loaded wagon and horse to staked off garden bg. left. He steps left into garden patch.	GENERAL OUTDOOR SOUNDS	20-10	435-02
113	FS - Logan leans over and with one hand, the other one in sling, unties and drops chicken from netting. He turns bg.	CHICKEN SOUNDS	13-13	448-15
114	MFS - Side angle of Logan untying rope on post - he looks fg. o.s.	O.S. HORSE & BUGGY SOUNDS	5-11	454-10
115	LS - HIGH ANGLE - Logan watches bg. right as Jane drives buggy forward from bg. right. She stops buggy and looks around.	JANE - You just about done it,huh? LOGAN - Yeah. (SIGH)		

(CONTINUED)

115 CONTINUED:

GENERAL OUTDOOR SOUNDS
CONT'D.

Logan walks right as he rolls up rope. JANE - Well, I think I found a

buyer for the ranch.

35-00 489-10

116 EXT. RELAY RANCH - DAY - FS -
HIGH ANGLE - Past side view
of Jane on buggy seat facing
bg. right at Logan in bg. work-
ing with rope.

JANE - I'm going into Absaroka now
to see about it and...find a
place for Vern.

Logan looks fg. at Jane.

LOGAN - Well...I'm glad.

17-14 507-08

117 MLS - Jane in buggy seat look-
ing fg. at o.s. Logan.

JANE - You know I don't want to
spend the rest of my life try-
ing to get back at somebody.

10-10 518-02

118 MFS - HIGH ANGLE - Past back
of Jane left fg. in buggy at
Logan.

LOGAN - Why'd you say that?

6-06 524-08

119 CS - Jane looking fg. She
shrugs her shoulders.

JANE - No reason.

5-01 529-09

120 MCS - HIGH ANGLE - Logan hold-
ing rope as he looks up left
fg.

LOGAN - Why hell...neither do I.

16-06 545-15

121 MFS - HIGH ANGLE - Past back
of Jane left fg. in buggy at
Logan as he walks left.

2-11 548-10

122 FS - HIGH ANGLE - Past Logan's
wagon tipped in fg. as he
drops rope on it at Jane in
her buggy bg.

JANE - But...where do you think
you'll be? In ah...about six
months?

12-06 561-00

123 FS - HIGH ANGLE - Past back
of Jane left fg. on her buggy
at Logan standing by his bg.

LOGAN - Well, if I was to guess,
I'd say...going to The Breaks
(INDISTINCT)
...the little rockies up there,
MUSIC IN
and a lot of little valleys are
supposed to have water year a-
round.

19-13 580-13

124	EXT. RELAY RANCH - DAY - MFS - Jane on horse and buggy look- ing fg. at o.s. Logan.	MUSIC CONT'D. JANE - Sounds like a real good guess.	9-07	590-04
125	FS - HIGH ANGLE - Past Jane left fg. on buggy at Logan standing by his loaded buggy.		8-01	598-05
126	MFS - Jane on her buggy and horse looking fg. at o.s. Logan. She pulls reins as she looks left at horse - CAMERA PANS LEFT with her as she drives her buggy and horse bg. left.	HORSE COMMAND	10-08	608-13
127	ECU - Logan staring fg. right.		5-14	614-11
128	FS - HIGH ANGLE - Past Logan's loaded buggy fg. tipped in at back of Logan watching Jane as she drives her buggy bg. right. He raises his arm and waves bg. to her.		4-06	619-01
129	MS - Logan standing in front of his loaded buggy with arm raised - he lowers arm staring fg.		3-15	623-00
130	MLS - CAMERA TRAVELS RIGHT with Jane in buggy as she looks fg. over her shoulder smiling at o.s. Logan - she turns head right - commands horse.	HORSE COMMAND	4-06	627-06
131	CS - Logan staring right fg. He turns head and looks o.s. left then turns bg. to his loaded wagon - CAMERA PANS UP with him as he climbs on seat looking around fg. o.s., picks up reins from o.s.		23-02	650-08
132	LS - Logan gives signal to horse - horse pulls loaded wagon and Logan left followed by cow tied to back of wagon. CAMERA PANS LEFT with Logan.		10-00	660-08
133	FS - Jane drives buggy left fg. as she glances bg. at Logan and wagon moving forward - Jane exits left - HIGH ANGLE.		11-02	671-10
134	LS - HIGH ANGLE - Past staked off garden patch fg. at Logan moving left in bg. on wagon - CAMERA PANS LEFT with him.		10-14	682-08
135	ELS - HIGH ANGLE - Past ranch bg. at Logan moving bg. - Jane rides thru fg. exiting left as she looks bg. at Logan - vast countryside in bg.			
ET#1	TITLE DISSOLVES IN...SUPERIMPOSED.			

135 CONTINUED:
(ET#1 CONT'D.)

MUSIC CONT'D.

R. L. ARMSTRONG	RICHARD BRADFORD
VERN CHANDLER	STEVE FRANKEN
VIRGIL FRYE	DANNY GOLDMAN
JAMES GREENE	DOROTHY NEUMANN
HUNTER VON LEER	CHARLES WAGENHEIM

CREATIVE CONSULTANT
GENE LASKO

TITLE STARTS CRAWL UP...BG.
HOLDS as Logan continues bg. -
BG. DISSOLVES OUT - BROWNISH
SCREEN.

SECOND UNIT DIRECTOR	MICHAEL MOORE
SECOND UNIT CAMERA	REX METZ
ASSISTANT DIRECTOR	
UNIT PRODUCTION MANAGER	MALCOLM HARDING
SECOND ASSISTANT DIRECTOR	CHERYL DOWNEY
ART DIRECTOR	STEPHEN BERGER
SET DECORATOR	MARVIN MARCH
PROPERTY MASTER	RAY MERCER
SPECIAL EFFECTS	A. D. FLOWERS
CONSTRUCTION CO-ORDINATOR	HANK WYNANDS
SCRIPT SUPERVISOR	JOHN FRANCO
MAKE-UP	ROBERT DAWN
HAIRDRESSER	LYNN DEL KAIL
CAMERA OPERATORS	DAVID BUTLER
	DICK COLEAN
ASSISTANT CAMERAMEN	ROBERT GUTHRIE
	MICHAEL NAKAMURA
SOUND	JACK SOLOMON
	DENNIS MAITLAND
BOOM MAN	JOE KENWORTHY
CABLE MAN	PAUL WOLFE
SUPERVISING SOUND EDITOR	RICHARD CIRINCIONE
SOUND EDITORS	MARC M. LAUB
	JACK FITZSTEPHENS
	SANFORD RACKOW
	STANLEY P. BOCHNER
MUSIC EDITOR	KEN WANNBERG
ASSISTANT EDITORS	HARVEY ROSENSTOCK
	ANGELO CORRAO
	CYNTHIA BEBOUT
	MAURICE SCHELL
	RICK SHAINÉ
RE-RECORDING	DICK VORISEK
	-TRANS/AUDIO, INC.
GAFFER	DONALD WOLAK
KEY GRIP	JOHN BLACK
WRANGLER	RUDY UGLAND, Jr.
TRANSPORTATION	JOE SAWYERS
	JOHN SCOGGINS
LOCATION MANAGER	LES LANDAU
UNIT PUBLICIST	JACK CASEY
STILLMAN	PETER SOREL
AUDITOR	BARBARA PERSONS
EXECUTIVE ACCOUNTANT	STANLEY MARK
SECRETARIES FOR	
THE PRODUCTION	TONI HOWARD
	ROBERTA LEWIS
	LORI IMBLER
	JOYCE de VINCENT
PRODUCTION ASSISTANTS	BARRY BERNARDI
	MICHAEL GARRISON
	MATTHEW PENN

(CONTINUED)

135 CONTINUED: (2)

MUSIC CONT'D.

(ET#1 CRAWL CONT'D.)

LOCATION CONTACT EARL ROSELL
TITLE BY WAYNE FITZGERALD
CHEM-TONE PROCESS BY TVC LABORATORY
COLOR BY DE LUXE (R)

APPROVED NO. 24581

(emblem)

MOTION PICTURE ASSOCIATION OF AMERICA

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THE JURISDICTION OF
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Affiliated with
AFL - CIO

THE STORY, ALL NAMES, CHARACTERS AND INCIDENTS
PORTRAYED IN THIS PRODUCTION ARE FICTITIOUS.
NO IDENTIFICATION WITH ACTUAL PERSONS OR EVENTS
IS INTENDED OR SHOULD BE INFERRED.

LENSES AND PANAFLEX CAMERA BY
PANAVISION (R)

PRODUCTION SERVICES BY
DEVON PERSKY-BRIGHT

CAST OF CHARACTERS

LEE CLAYTON	MARLON BRANDO
TOM LOGAN	JACK NICHOLSON
LITTLE TOD	RANDY QUAID
JANE BRAXTON	KATHLEEN LLOYD
CARY	FREDERIC FORREST
CALVIN	HARRY DEAN STANTON
DAVID BRAXTON	JOHN McLIAM
SI	JOHN RYAN
HANK RATE	SAM GILMAN
THE LONESOME KID	STEVE FRANKEN
PETE MARKER	RICHARD BRADFORD
HELLSGATE RANCHER	JAMES GREENE
RANCHER'S WIFE	LUANA ANDERS
BAGGAGE CLERK	DANNY GOLDMAN
SANDY	HUNTER VON LEER
WOODY	VIRGIL FRYE
BOB	R. L. ARMSTRONG
JOHN QUINN	DAN ADES
MADAME	DOROTHY NEUMANN
FREIGHTER	CHARLES WAGENHEIM
VERN	VERN CHANDLER

PORTIONS OF "THE MISSOURI BREAKS"
WERE FILMED AT BOVEY RESTORATIONS,
NEVADA CITY, MONTANA

FADE OUT:

MUSIC OUT

177-12

860-04

136 Blue bg., white stripe & letters.
ET#2

THE MOTION PICTURE CODE AND
RATING ADMINISTRATION HAS
RATED THIS MOTION PICTURE
PG

PARENTAL GUIDANCE SUGGESTED-
SOME MATERIAL MAY NOT BE
SUITABLE FOR PRE-TEENAGERS
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MOTION PICTURE ASSOCIATION OF AMERICA

8-00

868-04

END OF REEL SEVEN PART A

EXHIBITION REEL FOOTAGE

856-04

(Small Reel 13)