

*"THE
WAY
WEST"*

Combined Continuity

REEL ONE PART A
(Small Reel 1)

COMBINED CONTINUITY

on
"THE WAY WEST"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FEET	FRAMES	TOTAL FOOTAGE
1	START MARK & Academy leader.		12-00		12-00
2	FADE IN... LS - HIGH ANGLE - DAY - EXT. RIVER BANK and road as covered wagons move to f.g. Band of sheep at right - people gathered near log building at auctioneer - tepee tents pitched in b.g. near trees on each side of the road. TITLE SUPERIMPOSES OVER: KIRK DOUGLAS TITLE DISSOLVES OUT	MUSIC IN AUCTIONEER - INAUDIBLE (selling merchandise.) MUSIC OVER			
3	TITLE SUPERIMPOSES OVER - Back- ground remains as Life and Brownie ride behind covered wagon to f.g. ROBERT MITCHUM	AUCTIONEER - INAUDIBLE -(continues his selling speech.) MUSIC OVER			
	TITLE DISSOLVES OUT		7-01		29-04
4	TITLE SUPERIMPOSES OVER - Background remains - Two wagons moving out f.g. with Life and Brownie riding behind them. RICHARD WIDMARK TITLE DISSOLVES OUT as CAMERA SLOWLY PANS down to the wagons moving f.g. and the auctioneer with crowd at right. TITLE DISSOLVES OUT				
	TITLE DISSOLVES OUT		7-01		36-05
5	TITLE SUPERIMPOSES OVER - Back- ground remains as wagons start to exit - one passing the other. in HAROLD HECHT'S CAMERA DOLLIES BACK and DOWN on wagon with oxen moving to f.g. followed by Life and Brownie riding behind the wagon among people on each side of the road, the road is muddy. TITLE DISSOLVES OUT	AUCTIONEER -(Ad libbing sales.) MUSIC OVER			
	TITLE DISSOLVES OUT		7-00		43-05
6	TITLE SUPERIMPOSES OVER - Background remains as woman and three children cross road to left in f.g. THE WAY WEST	AUCTIONEER - (Ad libbing sales.) MUSIC OVER			
	TITLE DISSOLVES OUT Wagon with oxen starts to exit left f.g.				
			9-12		53-01

MUSIC CONT'D OVER DIALOGUE

- 7 LS - SLIGHTLY HIGH ANGLE, EXT.
OUTSKIRTS OF INDEPENDENCE, DAY,
RIVER ROAD - covered wagons on
road moving to f.g. Crowd around
auctioneer at right - TITLE
SUPERIMPOSES OVER:
- AUCTIONEER - (AD LIBS SALES) Let's
go - give me a hundred-fifty-

dollars...etc. (inaudible)

Co-Starring
LOLA ALBRIGHT

Covered wagon exits as TITLE
DISSOLVES OUT.

7-02 60-03

- 8 TITLE DISSOLVES - SUPERIMPOSING
OVER same background as Life
and Brownie ride on road to f.g.

JACK ELAM
STUBBY KAYE
MICHAEL MCGREEVEY
HARRY CAREY
CONNIE SAWYER
MICHAEL WITNEY
WILLIAM LUNDIGAN

AUCTIONEER - AD LIBS SALES -

I want to thank you...one hun-
dred fifty dollars...etc.

(inaudible over music)

Brownie and Life ride out left
f.g. on muddy road - two women
start across the road.

TITLE DISSOLVES OUT

10-13 71-00

- 9 TITLE SUPERIMPOSES OVER - Back-
ground remains as auctioneer
with crowd right continues his
auctioning. Two women move ac-
ross the muddy road left -
Activity in b.g.

AUCTIONEER - AD LIBS SALES -

Featuring

I'll take two hundred...will

ELIZABETH FRASER
JOHN MITCHUM
PATRIC KNOWLES
HAL LYNCH

you give two hundred dollars...
etc. (inaudible over music)

TIMOTHY SCOTT
ROY GLENN
PAUL LUKATHER

TITLE DISSOLVES OUT

10-01 81-01

- 10 MS - EXT. OUTSKIRTS OF INDEPEN-
DENCE, RIVER BANK, DAY - Life
and Brownie riding left passing
people gathered at wedding cere-
mony CAMERA PANNING with Life
and Brownie left as they watch
the activity - TITLE SUPERIMPOSES
OVER:

MUSIC FADES

STEFAN ARNGRIM
ROY BARCROFT
EVE McVEAGH
PEGGY STEWARD
ANN BARTON
NICK CRAVAT
MICHAEL KEEP
MICHAEL LANE

BARBER - Do you John, take this
woman to be your lawful wedded
wife?

JOHN - I do.

CAMERA PANS to couple facing
BACK of Barber f.g. performing
ceremony. Covered wagon parked
by them with young man seated.
TITLE DISSOLVES OUT.

BARBER - By...

10-14 91-15

- 11 TITLE SUPERIMPOSES OVER - MUSIC CONT'D OVER FOL-
Background remains as CAMERA LOWING DIALOGUE
CONTINUES PANNING left to John
and Amanda being married,
BACK of Barber right f.g.

Introducing

SALLY FIELD

as "Mercy"

Barber closes the Bible. be twenty-five cents in...
TITLE MOVES with CAMERA PANNING left - John and Amanda clasp
their hands turning SIDE ANGLE. (MUSIC OVER THIS)

TITLE DISSOLVES OUT.

7-01 99-00

- 12 TITLE SUPERIMPOSES OVER -
Background remains - people BARBER CONT'D - ...United States
moving in b.g. coin. (MUSIC OVER THIS)

and Introducing

KATHERINE JUSTICE

John takes money from pocket
and pays the Barber. Joan
turns to Amanda as they embrace
and kiss - Barber climbs into
wagon at right.

BARBER - Thank you!

(MUSIC OVER THIS)

TITLE DISSOLVES OUT.

7-00 106-00

- 13 TITLE SUPERIMPOSES OVER -
Background remains as John and
Amanda walk f.g. He has arm
around her shoulders.

Director of Photography
WILLIAM H. CLOTHIER, A.S.C.

TITLE DISSOLVES OUT.

6-14 112-14

- 14 TITLE SUPERIMPOSES OVER -
Background as Barber stands in
wagon, CAMERA PANS up to the
barber and two men - John
and Amanda exit - Barber cuts
hair of young man seated.

Music

BRONISLAW KAPER

Conducted by
ANDRE PREVIN

General activity moving in b.g.

TITLE DISSOLVES OUT.

8-00 120-14

- 15 CU - EXT. TENT CANVAS OVER WAGON,
with painting of two women, both
in ballet costume - letters read-
ing: JUANITA AND SALLY.

TITLE SUPERIMPOSES OVER:

Lyrics by MACK DAVID
"THE WAY WEST" Sung by SERENDIPITY
SINGERS
Associate Producer MITCHELL LINDEMANN

CAMERA PANS right with two men
coming out of wagon.

(CONTINUED)

15 CONTINUED:

MUSIC CONT'D OVER FOLLOWING
DIALOGUE

The two men move to Big Henry,
Middle Henry and Little Henry. BIG HENRY - Got any money....

MUSIC OVER THIS

TITLE DISSOLVES OUT.

8-05 129-03

16 TITLE SUPERIMPOSES OVER - Back- BIG HENRY CONT'D ...Middle Henry?
ground remains as the two men
at rear of wagon pass the three
Henry Brothers and exit right. MIDDLE HENRY - No, Big Henry, I

MUSIC OVER THIS

Art Director EDWARD S. HAWORTH got nothin'...you know that.
Production Manager

LEE WM. LUKATHER BIG HENRY -What about you, Little
Assistant Director Henry? MUSIC OVER THIS

Script Supervisor JOHN FRANCO

Set Decorator ROBERT PRIESTLEY

Special Photographic Effects: LITTLE HENRY - Me? I ain't even
ALBERT J. WHITLOCK

Orchestrations LEONID RAAB got all my buttons. MUSIC OVER

TITLE DISSOLVES OUT.

THIS

10-03 139-06

17 TITLE SUPERIMPOSES OVER - Back-
ground remains as Life and
Brownie ride on road to b.g.

LIFE - Better to marry than to

burn, boys! MUSIC OVER THIS

The three Henry brothers turn
watching b.g. Life and Brownie
riding left - general activity
in street.

Film Editor OTHO S. LOVERING

Sound JACK SOLOMON

Rerecording CLEM PORTMAN

Sound Effects & Music

Editing S & M Productions

Recorded SAMUEL GOLDWYN STUDIO

APPROVED MPAA Certificate

No. 2 1 4 8 3

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Recording System

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institutions in this photoplay are
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actual events, firms and institu-
tions is coincidental and uninten-
tional.

TITLE DISSOLVES OUT as the
Three Henry Brothers turn to
f.g. at rear of wagon.

9-03 148-09

18- FULL LS, EXT. INDEPENDENCE STREET,
DAY - SLIGHTLY HIGH ANGLE - People
moving in muddy street.

MUSIC CONT'D OVER FOLLOW-
ING DIALOGUE
AD LIBS VOICES

TITLE SUPERIMPOSES OVER: AUCTIONEER - (inaudible over music)

Costumes Designed by NORMA KOCH I got fifty dollars etc.
Wardrobe GORDON T. DAWSON
EDNA TAYLOR
Makeup FRANK McCOY, S.M.A.
Hair Stylist JEAN UDKO
Property Master TOM C. COLEMAN
Construction Coordinator HENDRIK G. WYNANDS
Transportation Captain ROY HOLLIS
Livestock Coordinator WILLIAM B. JONES
Casting EDWARD F. RHINE

TITLE DISSOLVES OUT.

10-06 158-15

19 TITLE SUPERIMPOSES OVER -
Background remains as men and
women move in muddy street, some
preparing to join wagon train.

AD LIB VOICES
MUSIC OVER THIS

(R)
FILMED IN PANAVISION.

COLOR BY DELUXE

Filmed on location in AMERICA'S
NATIONAL FORESTS.

Covered wagon enters f.g. with
oxen or cattle.

TITLE DISSOLVES OUT.

8-05 167-04

20 TITLE SUPERIMPOSES OVER - Back-
ground remains as people move
in muddy street - SLIGHTLY HIGH
ANGLE - general activity:

Screenplay by BEN and MITCHELL
MIDDOW LINDERMAN AUCTIONEER - (AD LIBS INAUDIBLE)
MUSIC OVER THIS

Based on a Novel by A.B. Guthrie, Jr.

TITLE DISSOLVES OUT.

8-00 175-04

21 TITLE SUPERIMPOSES OVER - back-
ground remains as covered wagon
moves b.g. showing Mercy seated on rear of wagon as Lije and
Brownie ride in behind it -
general activity in muddy street.

AUCTIONEER - (AD LIBS INAUDIBLE)
MUSIC OVER THIS

Produced by
HAROLD HECHT

TITLE DISSOLVES OUT.

7-00 182-04

22 TITLE DISSOLVES & SUPERIMPOSES
OVER - background remains as
Lije and Brownie follow McBee's
wagon with Mercy seated on rear
tail gate swinging her legs.

AD LIBS - VOICES - INAUDIBLE
OVER MUSIC

Directed by
ANDREW V. McLAGLEN

TITLE DISSOLVES OUT.

8-00 190-04

- 23 TITLE DISSOLVES IN & SUPERIMPOSES MAIN TITLE MUSIC CONT'D
 OVER as background remains with
 Brownie and Lije riding behind
 McBee's wagon in muddy street AUCTIONEER - (INAUDIBLE SALES TALK)
 to b.g. General activity by
 stores, corrals and buildings.

INDEPENDENCE, MISSOURI
 1843

MUSIC OUT

TITLE DISSOLVES OUT.

7-13 198-01

- 24 MS - EXT. INDEPENDENCE STREET.
 DAY - Lije and Brownie mounted
 bare-back on two mules as they
 ride slowly f.g. Brownie is
 staring at o.s. Mercy - general
 activity in b.g. CAMERA TRUCKS
 with Lije and Brownie as Lije
 watches Brownie's reaction. BANJO MUSIC IN
 AD LIB VOICES
 5-03 203-04

- 25 MS - P.O.V. ANGLE SHOT from
 Brownie's angle - legs of Mercy
 swinging from wagon as it travels
 to b.g. CAMERA PANS up to her
 as she smiles at o.s. Brownie. 11-12 215-00

- 26 MCS - Lije and Brownie riding
 to f.g. as Lije reacts to the
 staring of Brownie at o.s.
 Mercy - general activity in
 b.g. muddy street. LIJE - Best not be lookin'...
 Brownie.

BROWNIE - I ain't lookin'...as
 hard as I can!

LIJE (LAUGHS)

Lije rides out f.g. as Brownie
 glances in Mercy's direction
 and follows his father, he
 starts to exit left f.g.

14-08 229-08

- 27 MLS - SLIGHTLY HIGH ANGLE - Mc
 McBee by wagon in mud as Lije
 and Brownie ride f.g. beside
 him - people gathered right
 f.g. at auction.

LIJE - Howdy.

McBEE - Well, Howdy!

7-08 237-00

- 28 MS - Mercy seated in wagon
 smiling at o.s. Brownie -
 peach trees and other supplies
 in wagon - general activity in
 b.g. street. CAMERA DOLLIES
 BACK with the wagon.

LIJE O.S. - Them pretty peach
 trees are sure a...

3-13 240-13

- 29 MCS - Lije riding beside
 McBee's wagon. General
 activity in b.g. Mrs. McBee
 seated in wagon.

LIJE - ...long way from Georgia!

3-04 244-01

- 30 MS - McBee walking by oxen as
 they pull covered wagon left,
 CAMERA PANNING at SLIGHTLY HIGH
 ANGLE.

McBEE - Yeah, and I expect to
 plant 'em...where the ground is
 forty feet deep....(CONTINUED)

30 CONTINUED:

MUSIC CONT'D

McBEE CONT'D - ...black as char-
coal and soft as a woman.

11-14 255-15

31 MCS - EXT. INDEPENDENCE STREET,
DAY - Life riding beside McBee's
covered wagon with Mrs. McBee
seated on front seat. Crowd LIJE - Now, whereabouts would that
of people b.g. gathered around be? Heaven? 3-10 259-09
the auctioneer.

32 MLS - SLIGHTLY HIGH ANGLE -
Mrs. McBee seated on wagon hold-
a little dog - crowd in b.g. MRS. McBEE - Oregon, Mister....
haven't you heard? 5-12 265-05

33 MCS - Life riding beside Mrs.
McBee on covered wagon seat. LIJE - Hi!
Life rides out f.g. as Brownie
follows still glancing at Mercy
at rear of the covered wagon.
Riders and people in muddy
street b.g. as Brownie starts
to exit left f.g. 5-02 270-07

34 MLS - SLIGHTLY HIGH ANGLE -
Mercy seated on tail gate of
covered wagon as it moves in
mud to left f.g. CAMERA DOL-
LIES BACK with the wagon. 3-12 274-03

35 MLS - EXT. GENERAL STORE, DAY, AD LIB VOICES
General activity as Life and
Brownie ride in from f.g. and
stop. Children seated on
porch - woman and men moving
about as Life slides off the
mule, and takes reins as he
looks up at Brownie.
BROWNIE - I'll tie up, pa.
LIJE - All right, son. Hey, it
feels just like a holiday...I
think maybe I'll have me a
little drink.
Life moves towards steps to
the store as Brownie watches
o.s. over his shoulder. AUCTIONEER O.S. All right, ladies
and gentlemen... 22-08 296-11

36 FULL LS, EXT. RIVER BANK, DAY, MUSIC CHANGES
SLIGHTLY HIGH ANGLE - Buggy
approaching from b.g. and
stops. 9-00 305-11

37 MLS - SLIGHTLY LOW ANGLE -
Tadlock gets out of buggy and
walks f.g. Tadlock Junior is
seated in the surry. Tadlock
starts out right. 13-03 318-14

38 FULL LS, HIGH ANGLE - Tadlock
walking in tall grass at edge
of wash to f.g. Junior is in
surry b.g. by trees. CAMERA
PANS right showing buckskin
horse tied to tree in f.g.
CAMERA CONTINUES right to
lean-to of deer hides etc.

(CONTINUED)

MUSIC CONT'D

38 CONTINUED:

Tadlock continues right behind the lean-to.

29-03 348-01

39 MLS - INT. LEAN-TO shooting out towards the river showing Summers reclining with string to fishing line fastened to his toe - Tadlock enters and hits the jerk line with cane as he glances over the set-up. Summers sits up.

MUSIC OUT

TADLOCK - I hope I'm not disturbing you, too much?

Summers gestures towards the river and his fishing gadget.

SUMMERS - No, but you're disquieting the fish. They're a sensitive race.

Summers sits up taking the jerk line off his toe then rises moving towards Tadlock.

TADLOCK - Dick Summers. I've heard about you ever since I crossed the Ohio River, and about as often as God Almighty.

Summers walks to Tadlock b.g.

37-15 386-00

40 MCS - Tadlock standing by lean-to and Summers as he puts line over pole and moves right in f.g. as CAMERA PANS with Summers, at SIDE ANGLE. Tadlock removes his cape.

SUMMERS - Well, I hope He doesn't hold that against me.

TADLOCK - I've come to ask your advice about a guide...to take us to Oregon.

Tadlock hangs cape onto the fishing pole setup.

SUMMERS - If you want my advice... don't go. Especially if you've never been there.

Tadlock moves up in b.g. beside Summers. CAMERA DOLLIES BACK to MCS - the two facing f.g.

TADLOCK - Now, people think a lot of Jim Bridger as a scout... what's your opinion?

SUMMERS - He's a pretty good man.

TADLOCK - What do you think of Mr. Sublette?

SUMMERS - He's the best by far... He's the best...

Tadlock moves f.g. and turns facing Summers.

TADLOCK - Sir, you're a liar.

SUMMERS - Mr. Tadlock, I believe you're beginning to get a little bit personal.

(CONTINUED)

40 CONTINUED: TADLOCK - No, sir, because the best

Tadlock taps Summers on chest with his cane. Summers moves right CAMERA PANNING with him down to the river. man, bar none, is you.

SUMMERS - Well, I've got a nice place to live here, I got breakfast in the river and dinner out there in the woods...this child

Tadlock enters and follows Summers to edge of river BACKS to CAMERA. is just too fat and lazy to want to move. 75-10 461-10

41 MLS - EXT. RIVER'S EDGE - DAY - Summers bends down taking fish line as Tadlock moves behind him and waves cane as Summer squats. TADLOCK - A man who's hunted and trapped from here to the Pacific, not once but a dozen times?

7-15 469-09

42 MS - Summers squatting in f.g. as he pulls up fish - Tadlock standing behind him. SUMMERS - That's right that's why. Tadlock squats facing Summers.

TADLOCK - I've made inquiries about you, Mr. Summers. You're not lazy. You're sick...

11-10 481-03

43 CU - Tadlock. TADLOCK - ... sick with grief... and you have been for two years.

5-04 486-07

44 CU - Summers. TADLOCK O.S. Ever since your Indian wife died. SUMMERS - You can get out now, Mr. Tadlock. You've been here just about long enough.

13-06 499-13

45 MS - Summers squatting in f.g. with string holding fish o.s. Tadlock squatting right watching Summers. Summers rises up CAMERA PANNING as he moves b.g. to lean-to carrying the fish. SUMMERS stops and turns to f.g. TADLOCK O.S. - Mr. Summers...

11-00 510-13

46 MLS - Tadlock by river's edge. TADLOCK - My woman died too...

3-05 514-02

47 CS - Summers in front of lean-to. 3-10 517-12

48 MLS - EXT. RIVER'S EDGE, DAY,
Tadlock walks up bank to f.g.
carrying cane.

TADLOCK - Listen to me. I've got

CAMERA PANS with Tadlock left
to Summers in front of lean-to.

many families coming with me.

Honest men, women and children.

Tadlock gestures with hands.

Good people...for their sake...

leave this place...ride your

horse again and take my wagon

train to the Willamette Valley

in Oregon.

SUMMERS - I can't guarantee I'd

leave anything behind me ex-

cept a string of graves.

TADLOCK - Why? Do you think we're

as weak as all that?

Summers turns and moves to-
wards the lean-to then he stops
and turns to Tadlock.

SUMMERS - No, not weak...unfit.

SUMMERS - Greenhorn storekeepers...

tenderfoot farmers...people that

never slept in anything bigger

than a barn in their lives...

and never looked to the frost

on the side of a tree to find

Summers turns away putting
down the fish.

out..which way to go, no, no...

TADLOCK - Worse than us have done

better, Mr. Summers. We are

mere men...but...

54-12 572-08

49 CS - EXT. RIVER BANK, DAY -

Tadlock by fishing pole setup. TADLOCK - ...a man's nature is

enormous. It contains both the

great and the small. Even the

meanest of us...can be as large

He turns sternly looking in
Summers direction.

as this whole continent.

20-03 592-11

50 CS - Summers in front of lean-
to. SLIGHTLY LOW ANGLE. He
looks down then away.

4-12 597-07

51 CS - Tadlock watching o.s.
Summers - his cape on sapling
fish setup b.g. Tadlock turns
away towards the cape.

3-13 601-04

- 52 MLS - LOW ANGLE - EXT., RIVER
BANK, DAY - Summers in front
of lean-to as Tadlock moves
right b.g. to his cape - he
turns to Summers. SOUND OF RIVER WATER
TADLOCK - We can do without you,
Mr. Summers. 8-11 609-15
- 53 CS - Tadlock. TADLOCK - We'll lose more...we'll
suffer more but by God Almighty,
we mean to plant a new Jerusa-
lem in the Oregon wilderness. 8-09 618-08
- 54 MCS - Summers reacts and turns
slightly in Tadlock's direc-
tion. SUMMERS - By God Almighty, that is
a pretty speech. 5-01 623-09
- 55 MS - Tadlock takes cape as he
watches o.s. Summers. TADLOCK - Ah, you poor miserable
female-haunted man... 7-13 631-06
- 56 MLS - Summers on rocky river
bank. TADLOCK O.S. - ...it's hard to be-
lieve that your grief has so
corrupted your guts! 13-01 644-07
- 57 FULL LS, Tadlock walks from the FOOTSTEPS
lean-to to f.g. Summers b.g.
on river bank. 8-02 652-09
- 58 MCS - Summers watching o.s.
Tadlock. He turns looking
down o.s. 8-00 660-09

EXHIBITION REEL FOOTAGE 648 Ft 09 Fr.

END OF REEL ONE PART A
SMALL REEL 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FOOTAGE FEET FRAMES TOTAL
	(START MEASURING on first frame of PICTURE)		
1	FULL LS, EXT. EVANS FARM, DAY, Becky in yard beating mattress as she turns seeing Lije enter- ing in f.g. He is very drunk.	MUSIC IN SOUND OF CHICKENS	4-11 4-11
2	MLS - Brownie riding mule and leading Lije's mule as he wat- ches o.s. He starts out left f.g.		3-05 8-00
3	MLS - BACK of Lije walking to- wards the log house - Becky by line and mattress, she pounds the mattress and glances at Lije as he moves onto porch.		8-05 16-05
4	MCS - EXT. PORCH - Lije removes hat and hangs it on peg but it falls down o.s. as he starts into house.		3-00 19-05
5	MLS - INT. HOUSE - Lije moves left then staggers f.g. thru door into bedroom, CAMERA PANS with him as he flops onto the empty bed.		12-09 31-14
6	MCS - Lije flops onto bed at SLIGHTLY HIGH ANGLE - he reacts to the boards.	CRASH NOISE - MUSIC OUT LIJE - Goldang it, Becky, where'd you put the bed?	
	He lies back onto boards and closes his eyes.	SNORING NOISE	14-14 46-12
7	MCS - Becky with wooden bucket moves around bed left, CAMERA PANNING as she pours water over the sleeping Lije. Lije re- acts and sits up as Becky exits right.	FOOTSTEPS - NOISE OF WATER LIJE - (shreiks) My...oh!	16-04 63-00
8	MS - Becky puts bucket down in front of tall clock, she opens the glass front, takes key and winds the clock.	MOVEMENTS - LIJE GRUNTS -	6-02 69-02
9	MCS - Lije seated on bed rubbing hand across his face as he looks o.s. in Becky's direction.	SOUND OF WINDING CLOCK	11-04 80-06
10	MS - Beck winding clock as seen from Lije's P.O.V.		3-02 83-08
11	MCS - Lije seated on bed watch- ing o.s. Becky. Lije slowly rises and starts out right.	SOUND OF WINDING CLOCK	10-02 93-10
12	CS - Becky at clock, she closes glass front and replaces key as Lije enters grabbing her and turning her to him in embrace.	MUSIC IN	

(CONTINUED)

12 CONTINUED:

He kisses her on the cheek.

MUSIC CONT'D - MOVEMENTS

LIJE - Oh, Becky...all I've been
thinking about is you...all the
time I was in town.

He kisses her again as she
reacts suspiciously.

BECKY - Now quit! Did you hear me,
hear me, I said...QUIT!

She struggles and gets loose,
turning on him angrily as she
hits him. Lije stands back
and reacts astonished.

LIJE - What the devil's the matter
with you? 32-02 125-12

13 CU - INT. EVANS HOUSE, DAY -
Becky watching o.s. Lije.

BECKY - You're going to Oregon?
4-13 130-09

14 CU - Lije.

LIJE - What?
2-02 132-11

15 CU - Becky.

BECKY - You... already made up your
mind and you're tryin' to change
mine by gettin' me into that
bed. 7-03 139-14

16 CU - Lije.

He reacts and stares at her
suspiciously.

LIJE - Why, Becky...I wouldn't be
do 9-00 148-14

17 CU - Beck watching o.s. Lije.

2-01 150-15

18 MLS - The two watching each
other, SIDE ANGLE. Becky with
hand on hips. Lije turns
and walks f.g.

LIJE - Woman... I wish you'd stop
walking around in my mind.

He exits left f.g. She turns
closing clock glass door.

BECKY - Lije...Lije...

She moves f.g. to CS.

BECKY - ...we had a nice farm in
Pennsylvania... 18-03 169-02

19 MS - Lije by bed removing jacket.

LIJE - Too many stones, you know
that. 4-11 173-13

20 CS - Becky watching o.s. Lije.
She starts to exit left f.g.

5-07 179-04

21 MS - Lije on bed, he looks up
as Becky enters from right
f.g.

BECKY O.S. - Lije...Lije...

BECKY - Stay home this time.

LIJE - I wish I could, but I

He shakes his head.

can't.

11-14 191-02

- 22 CS - INT. EVANS HOUSE, DAY -
Becky OVER BACK of Life's
head. MUSIC CONT'D
BECKY - Why? 4-08 195-10
- 23 CU - Life seated on bed. He
shakes his head and looks up
in Becky's direction. He starts
to lean right. LIJE - I don't know...why. 9-13 205-07
- 24 MCS - Becky SIDE ANGLE as Life
leans to her, taking her hands
and pulling her to him. LIJE - It's just that I....I gotta
go where I've not been. And
He puts hands on her shoulders
and looks up at her. where I can say... 12-01 217-08
- 25 CS - Becky OVER BACK of Life's
head left f.g. LIJE - ...this far I've come...I
can't go no farther. 8-06 225-14
- 26 CU - Life OVER BACK of Becky's
head right f.g. He takes her in
his arms as she sits on his lap
facing him. LIJE - Do you understand that? 9-05 235-03
- 27 MCS - Life and Becky on bed, they
embrace as he leans over her left
they lie back onto bed, CAMERA BECKY - You're no good, Life. But
PANNING with them. you're the only no-good man I
He kisses her affectionately. got. 17-12 252-15
- 28 MLS - EXT. BARN, DAY - Brownie
by cow, he walks f.g. to doorway
and watches o.s. MUSIC CHANGES 5-01 258-00
- 29 FULL LS, EXT. EVANS HOUSE, DAY,
as seen from Brownie's P.O.V. 3-07 261-07
- 30 MCS - Brownie in doorway watching
o.s. He puts straw into his
mouth and reacts amused. He moves
right then into barn b.g. 18-02 279-09
- 31 DISSOLVE INTO...
LS, EXT. EVANS HOUSE, DAY - HIGH
ANGLE - Becky enters onto porch
and walks to covered wagon right,
CAMERA DOLLIES BACK to include
Life and Brownie seated on seat
waiting for Becky as she climbs
into the wagon and sits between
them. MUSIC CHANGES
FOOTSTEPS - MOVEMENTS 19-11 299-04
- 32 CS - The three seated on wagon,
Life and Brownie watching Becky
with concern. MUSIC OUT
LIJE - Well?
She hands Life the key. BECKY - Well, get up and go! The
sun's risen.
Life reacts pleased and shouts LIJE - Giddap!
at the horses.

32 CONTINUED:

They all smile happily.

BROWNIE - Oregon!

20-14 320-02

33 LS - EXT. EVANS FARM, DAY -
Covered wagon starts to b.g.
Cow and animals tied behind
the wagon as it goes to b.g.

LIJE (SHOUTS) Yahooooo! Giddap

there...

B.G. MUSIC IN

CAMERA PANS SLOWLY right to
the Evans house CAMERA SHOOTING
from barnyard.

NARRATOR - On the sixteenth of

April, 1843...the sun rose in

the East...and headed West...

SINGING O.S. - OVER MIZZOOREE.

AND THE...

38-11 358-13

34 DISSOLVE INTO...

LS - EXT. CLEARING AREA, DAY -
OUTSKIRTS OF INDEPENDENCE -
Covered wagons assembled pre-
paring for the trip. Tadlock
rides f.g. and takes out watch
as he looks at the assembled
wagons.

(THE WAY WEST)

SINGING O.S. ...SUN DID SAY TODAY'S

THE DAY I'M GONNA PICK UP THAT...

11-04 370-01

35 MCS - Tadlock mounted, he refers
to watch and holds up the hand
with watch giving a signal.

SINGING O.S. - ...LIBERTY TRAIN AND

SHOW THEM THE WAY...

7-03 377-04

36 MS - Summers mounted, he nods
as he watches o.s. Tadlock.

SINGING O.S. - ...THE WAY

1-10 378-14

37 MS - Beck and Lije seated in
covered wagon watching o.s.
and smiling.

SINGING O.S. - WEST...

1-12 380-10

38 MS - Tadlock mounted, he looks
to b.g. and replaces watch.
He smiles at his o.s. son.

SINGING O.S. - ...TO OH- ...

4-00 384-10

39 MS - Tadlock Junior in surrey
top buggy, he smiles and takes
his bugle and blows it. Wagons
and livestock in b.g.

SINGING O.S. - ...-REE...

3-04 387-14

40 MS - Summers mounted, he turns
motioning to the wagons with
rifle in hand.

SINGING O.S. - ...GONE!

41 MLS - SLIGHTLY HIGH ANGLE -
Summers and Tadlock mounted in
f.g. with Tadlock Junior in the
buggy moving out with wagon
train following. Summers exits
as CAMERA DOLLIES UP showing
Independence town in b.g.
CAMERA DOLLIES BACK to ELS.

SINGING O.S. - ...GONE!

MUSIC OUT & IN

SINGING O.S. - WRITE THEIR NAMES

(CONTINUED)

41 CONTINUED:

MUSIC CONT'D

- SINGING O.S. - ... ON THE MOUN-
TAINS...WRITE THEIR NAMES...A-...
CROSS... 32-10 420-08
- 42 MS - EXT. OUTSKIRTS OF INDEPEN-
DENCE, DAY - Summers leading the
wagon train left f.g. as CAMERA SINGING O.S. ... THE SKY...
TRAVELS with them.
WRITE THEIR... 5-07 425-15
- 43 MLS - Brownie riding beside Lije
and Becky seated in covered wagon traveling left to f.g.
followed by other wagons. SINGING O.S. - ...NAMES IN GIANT
LETTERS... 4-14 430-13
- 44 MLS - Tadlock riding beside his
son in buggy as they smile and
follow the wagons o.s. with others walking and moving up in
b.g. CAMERA TRUCKS BACK with them. SINGING O.S. - ...TEN THOU-...
6-00 436-13
- 45 MS - Saunders walking beside his
oxen holding whip, as other wagons, riders and livestock move
up, CAMERA TRUCKS with them. SINGING O.S. -... -SAND FEET HIGH!
4-01 440-14
- 46 LS - Riders with livestock by
wagons moving out left f.g. SINGING O.S. - SO THE WORLD WILL
REMEMBER... 9-10 450-08
- 47 MLS - SLIGHTLY HIGH ANGLE -
Fairman and one of his daughters
walking beside oxen with wife and
daughter in wagon - wagon train following in b.g. CAMERA TRUCKS
with them. SINGING O.S. - ...AND THEIR...
3-06 453-14
- 48 MLS - SLIGHTLY HIGH ANGLE, McBee
by Mercy riding one oxen with Mrs. McBee seated on covered
wagon holding dog and peach trees BE...
at side of wagon - other wagons following as CAMERA TRUCKS with
them moving f.g. SINGING O.S. - ...MEM'RIES WILL
4-04 458-02
- 49 MS - The three Henry brothers
in covered wagon moving left - two riders on other side as
CAMERA TRAVELS with them left. SINGING O.S. - ...BLESSED,...
3-05 461-07
- 50 MLS - Mr. Mack walking beside
his wife in wagon moving left, rider on other side of them.
CAMERA TRAVELING with them. SINGING O.S. - ...THAT LIBERTY...
3-04 464-11
- 51 FULL LS, HIGH ANGLE - OUTSKIRTS
of INDEPENDENCE, DAY - Wagons and livestock moving out f.g. SINGING O.S. - ...TRAIN TO OREGON!
7-05 472-00
- 52 MLS - Moynihan by oxen holding
whip as he turns to wife in the wagon and points whip.
The wagons moving up behind them as CAMERA TRAVELS with them. MOYNIHAN - Oregon!
SINGING O.S. - THE MEN...
3-10 475-10

- 53 MLS - SLIGHTLY HIGH ANGLE, EXT. MUSIC CONT'D
OUTSKIRTS OF INDEPENDENCE, DAY,
Wagon train moving f.g. with SINGING O.S. - TOOK THE WAY...
Master's sons walking beside
their wagon and reacting happily
as they shout. BOYS - Oregon! 3-15 479-09
- 54 LS - SLIGHTLY HIGH ANGLE -
Masters and wife in wagon with SINGING O.S. ...WEST!
sons walking beside them - other
wagons following with riders and
livestock - CAMERA TRAVELS with
their move. 4-15 484-08
- 55 MS - SLIGHTLY LOW ANGLE - DAY -
Turley and his wife on wagon
moving f.g. as CAMERA TRAVELS SINGING O.S. - THE WAY
with them and rider riding on
other side of them. 3-01 487-09
- 56 MLS - HIGH ANGLE - Calvellie
buggy-like wagon moving to f.g.
with riders and people walking SINGING O.S. - ...WEST.....
beside him, CAMERA DOLLIES BACK
with their move f.g. 3-12 491-05
- 57 FULL LS, HIGH ANGLE - OUTSKIRTS
OF INDEPENDENCE, Wagon train
moving out f.g. SINGING O.S. - ... THE WAY...
17-02 508-07
- 58 DISSOLVE INTO...
FULL LS, HIGH ANGLE - EXT. SINGING O.S. - ...WEST:
PRAIRIE CLEARING with timber
b.g. as wagon train moves to SOUND OF WAGONS & HORSES
f.g. MUSIC CHANGES
15-11 524-02
- 59 MCS - Becky seated in covered
wagon driving with reins. 2-13 526-15
- 60 MCS - Tadlock mounted, he tips
his hat at o.s. Becky. 3-03 530-02
- 61 MCS - Becky seated in wagon, she
nods to o.s. Tadlock. 5-00 535-02
- 62 MCS - Tadlock putting hat on
and watching o.s. Becky - he
looks to b.g. 3-12 538-14
- 63 MLS - Wagon train moving out
f.g. with Becky's wagon leading.
CAMERA PANS right to Summers and
Lije with guns aimed. 6-03 545-01
- 64 LS, LOW ANGLE, 9 geese flying
right as seen from Lije's POV. MUSIC OUT
SOUND OF GEESE 3-07 548-08
- 65 MLS - Lije and Summers firing
shot guns - wagon train left b.g. SOUND OF SHOTS 2-14 551-06
- 66 LS, LOW ANGLE - Geese flying to
right - one falls from shots.
CAMERA PANS with one dropping, SOUND OF GEESE
then holds as the others fly b.g. 8-02 559-08
- 67 MCS - Lije and Summers holding
guns and watching o.s. Horses Lije - That's good shootin'.
in b.g.

(CONTINUED)

67 CONTINUED:

They lower guns and turn to
each other.

SUMMERS - 'Twas you got him...

....I missed him!

LIJE - Well, it's just because I'm
a little more hungrier than you,
that's all.

Life starts towards horses b.g.
Summers watches o.s. f.g. with
concern and puts hand to his
face, then over his eyes. He
starts f.g. to CU and stops.
He starts to glance to b.g.
Life has exited.

26-12 586-04

EXHIBITION REEL FOOTAGE 586' 04 Frs.

(END OF REEL ONE PART B)
SMALL REEL TWO

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE	EFFECTS	FEET	FRAMES	FOOTAGE TOTAL
1	START MARK and Academy leader.			12-00	12-00	
2	MLS - EXT. GREEN PLAINS, DAY - wagon train stopped - Brownie walks past mules to Mercy seated in rear of wagon, he runs to her with furry fox in his hands.	SOUND OF WAGONS		10-03	22-03	
3	MS - Brownie sits beside Mercy as he hands her the animal.	BROWNIE - You want him, Mercy? MERCY - Lord, no! Looks like Ma's dog. What is it? BROWNIE - He's a red fox kitten, Mr. Summers tells me. He lost his mama, he thinks likely. Five weeks old, Mr. Summers said. MERCY - Mr. Summers, Mr. Summers! Tell your Mr. Summers he smells a lot older than that to me. Whoeee! (giggles)		32-10	54-13	
4	MLS - Mr. Mack by his wife in wagon, he picks flowers at side of oxen - others following behind his wagon.			4-10	59-07	
5	MCS - Mercy and Brownie seated on rear of covered wagon, she is watching o.s. and smiling - fox in her lap - general activity in b.g. Brownie watching Mercy curiously.	BROWNIE - What are you laughing about now? MERCY - That sweet good-looker there... Mr. Mack. The new married man.		9-02	68-09	
6	LS - Mr. Mack with flowers by his wife in covered wagon as seen from Mercy's POV. He turns and hands her the flowers, puts on hat and hurries up beside the oxen.			11-13	80-06	
7	MCS - Mercy and Brownie seated on tail gate of covered wagon, she holding fox and watching o.s. Mr. Mack. Mercy turns to Brownie who reacts embarrassed.	SOUND OF WAGONS TRAVELING MERCY - He fetched her flowers. Imagine that. Love...Oh...I just can't wait. Can you?				

7 CONTINUED:

BROWNIE - Oh, I ..I could...I don't

CAMERA TRUCKS with the wagon
moving to b.g. General activity
right b.g.

know if I will, but I could.

MERCY - And wouldn't the right

woman...like me...just fell plumb

warm and happy into your arms?

BROWNIE - I don't know. I figure

I could manage...if she did.

MERCY - Well, come knock on my

porch, say two or three years

from now. (GIGGLES)

She turns away from him as she
laughs.

51-14 132-04

8 MS - EXT. GREEN PLAINS, DAY -
Mercy and Brownie seated on tail
gate of wagon, she releases the
fox as Brownie jumps down and
exits chasing it - general ac-
tivity right b.g.

BROWNIE - Darn you!

4-01 136-05

9 MLS - McBee by oxen as Brownie
runs up between wagons to f.g.
Mrs. McBee seated in covered
wagon - Brownie exits f.g. Mrs.
McBee turns to b.g. shouting.

MRS. McBEE - Mercy!

4-06 140-11

10 MS - Mrs. McBee seated on wagon
holding little dog in her lap
as she looks in Mercy's direction
at right - general activity in
b.g.

MRS. McBEE - You're to stop your

flashing and a'firin' every time

a three-legged boy runs by. Now,

She turns to f.g.

you hear me?

8-14 149-09

11 MS - McBee walking by Mrs. McBee
in covered wagon, CAMERA DOLLIES
BACK with them as others move up
in right b.g.

MRS. McBEE - If we don't get that

girl hitched before we get to

Oregon, she's goin' to run off

and marry the nearest buffalo.

McBee urges the oxen with whip. McBEE - Yeah!

11-08 161-01

12 MLS - Lije climbing into seat
beside Becky driving mules -
general activity in b.g. and
beside them as CAMERA DOLLIES
BACK with their move. Lije
holds up the goose. He puts it
into wagon behind them. He
takes the reins and drives.

LIJE - Supper!

10-13 171-14

13 FULL LS, EXT. RIVER BANK - DAY,
Tadlock and Summers ride left to
river CAMERA PANNING as they
inspect crossing area.

MUSIC IN

8-01 179-15

- 14 MS - EXT. GREEN PLAINS at RIVER, MUSIC CONT'D
DAY - BACKS of Tadlock and Summers
on horses in f.g. looking over the
river for crossing area. SUMMERS - I think it's best we ford
Summers points to b.g. Tadlock
turns looking to f.g. right here. 10-04 190-03
- 15 FULL LS - EXT. RIVER BANK, DAY -
Wagons as seen from Tadlock's
POV. They are moving to f.g. 3-08 193-11
- 16 MS - Tadlock and Summers mounted,
Tadlock looking to f.g. over his
shoulder. He turns to Summers
and glances o.s. right. 7-03 200-14
- 17 FULL LS, EXT. RIVER BANK - Cloud
of dust among trees in b.g. as
seen from Tadlock's POV. 4-08 205-06
- 18 MS - Tadlock mounted, he reacts
as he watches o.s. He points TADLOCK - Mr. Summers, can you make
to f.g. right. that out? 6-03 211-09
- 19 MCS - Summers mounted, he turns
and watches o.s. 2-12 214-05
- 20 FULL LS - Cloud of dust behind
trees as seen from Summers' POV.
SUMMERS - I..er...can't see it too
(O.S.)
well...it's... 3-10 217-15
- 21 MCS - Summers mounted, he watches
over his shoulder to f.g. SUMMERS - ...probably a cattle
Summers turns to the river. train coming up from Santa Fe.
4-09 222-08
- 22 MCS - Tadlock reacting with
determination. TADLOCK - I see a wagon, Mr. Summers. 3-14 226-06
- 23 MCS - Summers mounted, he looks TADLOCK O.S. - No cattle train...
in Tadlock's direction, then to
o.s. right. 3-03 229-09
- 24 MCS - Tadlock watching o.s. TADLOCK - What I see is Steve Brady
out of St. Joe and bound for
Oregon. 6-06 235-15
- 25 MCS - Summers mounted, he looks
in Tadlock's direction then o.s.
right quizzically. He turns SUMMERS - Well, maybe. We best..er..
and gestures towards the river. camp here and make the crossing
Summers turns towards the river. in the morning. 11-12 247-11
- 26 MCS - Tadlock mounted, he reacts
as he watches Summers. TADLOCK - In the rain, Mr. Summers? 3-01 250-12

MUSIC CONT'D

- 27 MCS - EXT. RIVER BANK, DAY -
Summers mounted, he looks up
at o.s. sky. He turns in o.s.
Tadlock's direction.
Summers turns in saddle and
watches o.s. right.
- SUMMERS - Well, now, it might rain.
It might not. It might be a
wagon train...might not! Least-
ways it looks like they're gonna
beat us to the river.
12-05 263-01
- 28 MCS - Tadlock mounted. He
shakes his head. He starts
to rein his horse away from
the river.
- TADLOCK - No, sir, Mr. Summers.
They will not!
5-14 268-15
- 29 IS - LOW ANGLE - Summers and
Tadlock mounted - Tadlock rides
right b.g. Summers slowly starts
to follow. Tadlock exits.
- MUSIC RISES
6-07 275-05
- 30 MLS - HIGH ANGLE - Summers in
f.g. watching as Tadlock rides
fast to wagon train right b.g.
Summers turns in saddle and
watches o.s. left b.g. cloud
of dust.
- 9-00 284-05
- 31 MCS - Summers mounted - he
watches o.s. River in b.g.
- 2-08 286-14
- 32 FULL LS, EXT. GREEN RIVER BANK,
DAY - Cloud of dust as seen from
Summers' POV between row of trees.
- 2-12 289-10
- 33 MLS - EXT. COVERED WAGON with
Lije and Becky seated - Brownie
mounted in f.g. CAMERA PANS as
they move left - people b.g.
walking and leading livestock.
Tadlock rides in fast from left
and reins up to Lije. He rides
left with the wagon.
- TADLOCK - Speed, Mr. Evans, speed!
4-15 294-09
- 34 MCS - Tadlock mounted - others
walking in b.g. or riding left,
CAMERA MOVING with them.
- TADLOCK - Or you and your wife
Tadlock points to the dust in
b.g. among trees.
will be eating the dust of
Steve Brady's wagon train all
the way to Oregon.
- He gestures with hand as the
others moving in b.g. watch
in the direction of the dust.
CAMERA TRAVELS with Tadlock
riding left.
- 6-11 301-04
- 35 MLS - Brownie riding beside
Lije and Becky in wagon moving
left with Tadlock pointing and
riding beside them left.
CAMERA TRAVELING with them.
Lije slaps reins over the
horses' rumps as they start
speeding up and moving out left.
- TADLOCK - Move up and keep the
lead.
LIJE - Hi! Giddap!
7-00 308-04
- 36 MS - Saunders beside Tadlock's
wagon moving left - rider with
team in b.g. Tadlock rides in
from left.

(CONTINUED)

36 CONTINUED:

MUSIC CONT'D

Tadlock Junior seated on covered wagon. He leans forward with bugle in hand.

TADLOCK - Blow your bugle son.

MUSIC OUT

2-14 311-03

37 MS - EXT. RIVER BANK, DAY -
Tadlock mounted, he gestures with hand - wagon train extreme right b.g. moving up.

TADLOCK - We'll breath some life into these people, blow it loud!

4-10 315-13

38 MLS - Saunders in f.g. by Junior in wagon - Tadlock by people walking on other side of oxen.

NOISE OF WAGONS & LIVESTOCK

TADLOCK JR. - I will, papa....as loud as I can.

(SOUND OF TRUMPET)

TADLOCK (overlaps) Smartly,...

Saunders! No laggards on the Oregon Liberty Train!

Saunders nods and urges the oxen with butt of his whip. CAMERA TRAVELS with them left as Tadlock rides right behind wagon. Wagon starts to exit as rider moves up beside the wagon followed by buggy.

SAUNDERS - Giddap in there!

AD LIBS urging livestock.

(WHISTLE)

15-15 331-12

39 MS - McBee by oxen with Mercy and Mrs. McBee seated on covered wagon as Tadlock enters from left.

TADLOCK - Move! Before you're trampled underfoot. Speed Mr.

McBee, speed!

Tadlock rides b.g. as Mercy and Mrs. McBee watch him - general activity on green river bank b.g.

McBEE - Yah-ha!

9-09 341-05

40 MS - Mrs. McBee and Mercy seated on covered wagon watching Tadlock riding to b.g. Elderly couple walking - riders and others moving left in b.g.

AD LIBS - O.S. - Giddap - Ya!

MERCY - He's so hard...so hard.

MRS. McBEE - But handsome too.

Hear me, Mercy. 8-00 349-05

41 MLS - Mrs. McBee and Mercy on wagon - McBee by oxen in f.g. walking left as CAMERA MOVES with them - McBee points to b.g. as he urges the oxen, at SLIGHTLY HIGH ANGLE.

McBEE - She could do worse than cast eyes on the Senator. He's rich as sin.

6-09 355-14

42 MS - Mercy and Mrs. McBee on covered wagon as it jostles them - other wagons hurrying up in b.g.

MRS. McBEE - Yeah! And a man his age is inclined to wed virgins.

42 CONTINUED:

MRS. McBEE CONT'D - Hear me, Mercy?

Mercy reacts angrily then
climbs from seat to the back
of the wagon. CAMERA DOLLIES
BACK as other wagons move up
b.g. with horses galloping.

..(LAUGHTER)

MERCY - Oh, I hear you and I hate
you. I mean the both of you...

God...(Mrs. McBEE CONTINUES
LAUGHING)

- 43 RUNNING INSERTS of LIBERTY TRAIN. 13-15 369-13
MS - EXT. RIVER BANK & GREEN
MEADOW, Liberty train travels
pell-mell towards the river
with oxen and men running as
CAMERA DOLLIES BACK AND TRAVELS
with them left, Mr. Mack by
oxen. AD LIBS - YELLS AT CATTLE & LIVE-
STOCK. HA! HA! HA!
14-07 384-04
- 44 MCS - Mrs. Mack seated in wagon
as it races f.g. and jolts her
roughly - others left b.g.
CAMERA DOLLIES with them. B.G. MUSIC IN
SOUND OF HORSES
2-09 386-13
- 45 FULL LS, SLIGHTLY HIGH ANGLE -
CAMERA TRUCKING as the Liberty
Train races towards the o.s.
river. SOUND OF WAGONS & HORSES
12-08 399-06
- 46 MLS - RUNNING INSERT - The
Turley's up on wagon with sons
running beside them left b.g.
as they pass other wagons racing
left. One wagon races out left
f.g. passing Turley's wagon. AD LIBS NOISES OF RACE
4-09 403-15
- 47 LS - Water wagon racing left
with the others moving fast
to left. 7-13 411-12
- 48 LS - SLIGHTLY LOW ANGLE - Rider
jumps brush in f.g. and rides
out fast to left leaving covered
wagons racing towards the river
as wagon f.g. bounces roughly. SOUND OF WAGONS & LIVESTOCK
5-09 417-05
- 49 MS - Calvelli wagon following
the other o.s. wagons - people
riding and running with live-
stock in b.g. CAMERA TRAVELS
with them. 5-11 423-03
- 50 MLS - Tadlock riding fast beside
wagon with other riders and people
on foot in b.g. CAMERA DOLLIES TADLOCK - Faster!
BACK with Tadlock as he rides
past Life's wagon and buckskin
horse and rider. 5-14 428-14
- 51 FULL LS, EXT. GREEN MEADOWS &
RIVER BANK - Drovers riding
to f.g. with cloud of dust be-
hind them. 3-08 432-06

- 52 CS - EXT. RIVER BANK, DAY -
Tadlock riding fast and point- B.G. MUSIC CONT'D
ing o.s. Other riders and wagons
racing left in b.g. TADLOCK - They're trying to head
us off. 4-01 436-07
- 53 FULL LS, EXT. MEADOWS - Four
drovers riding fast to f.g. 3-05 439-12
- 54 MLS - EXT. RIVER BANK, SLIGHTLY
HIGH ANGLE, DAY - Summers on
horse watching as drovers ride
fast from left b.g. with the
Oregon Liberty Train racing in
from right b.g. Tadlock out
in front riding fast as Summer
rises up in saddle and watches
the race between Tadlock and
the four drovers. 12-05 452-01
- 55 MS - Lije and Becky seated on
covered wagon, they watch o.s.
Lije points with hand holding
the reins. LIJE - Becky....
BECKY - Where are they going?
4-04 456-05
- 56 LS - Four drovers riding fast
to f.g. They start to exit
left. 2-12 459-01
- 57 LS, HIGH ANGLE - Summers mounted
by river as Tadlock rides to him
fast followed by the four drovers. 9-12 468-13
- 58 LS - Tadlock rides to edge of
river and reins up facing the
four drovers - Summers watching
from right - wagon train moving
up in b.g. right. MUSIC FADES 5-15 474-12
- 59 MS - Drovers facing Tadlock,
FAVORING him. TADLOCK - We're here first...and
we're crossing first.
DROVER - You're wrong Mister...
you think you're crossing first.
10-02 484-14
- 60 MS - Group as Tadlock jumps
drover from his horse with
others dismounting as horses
move they run to fight- they all
fall to ground fighting as
horses run out right, and start
to exit. MUSIC RISES
SOUND OF FIGHT & HORSES
6-13 491-11
- 61 MS - Lije standing by Becky
seated on covered wagon, he
waves to others behind them. LIJE - Bring 'em up!
CAMERA PANS down to Becky
driving as Riders approach
to Lije's side as he prepares
to climb on behind rider. BECKY - Giddap...thar mule!
4-10 496-05

- 62 LS - EXT. RIVER BANK, DAY - B.G. MUSIC CONT'D
 Life on wagon as riders moves
 up with horses, he jumps onto
 horse and rides with the others
 fast out left, CAMERA TRUCKS
 with them, SLIGHTLY HIGH ANGLE. YELLS AT HORSES. 9-04 505-09
- 63 MLS - EXT. BANK - DAY - Drovers
 fighting with Tadlock and Summers. SOUND OF FIGHT 7-11 513-04
- 64 MCS - Two Drovers holding Tadlock
 as he swings up kicking his feet. 3-10 516-14
- 65 MLS - Drovers and Tadlock fight-
 ing viciously as Tadlock kicks
 Drover with both feet knocking
 him right to ground, he is held
 by the others and still struggles
 with them. 5-05 522-03
- 66 MCS - Tadlock held by Drovers
 as he struggles and they fight,
 he kicks his legs shoving one
 Drover out left. 3-12 525-15
- 67 LS, LOW ANGLE - Two Drovers
 holding Tadlock, they swing
 him and toss him into river
 below with a splash. SOUND OF SPLASH 5-00 530-15
- 68 LS, HIGH ANGLE - Tadlock in
 river, he comes up and looks
 up at o.s. Drovers angrily. TADLOCK - By God, we'll still
 He points finger at o.s. cross first. 8-13 539-12
 Drovers.
- 69 LS - Drovers on river bank as
 Life jumps from horse tackling
 them, Life and Drovers fall into
 river, CAMERA PANNING down with
 them as Tadlock standing by wall
 of bank moves towards them. He
 grabs one Drover and starts to
 fight as Life fights the other
 one. SOUND OF SPLASH 6-08 546-05
- 70 LS - Summers rides up to Drover
 on bank and pushes him into the
 river from his buckskin horse.
 Summers watches the fighting in
 the river then rides right CAMERA
 PANNING with him slightly - he
 exits. Tadlock and Life fighting
 the Drovers in river. 13-04 559-09
- 71 LS - Summers rides down bank of
 river to f.g. - Liberty Train
 racing in b.g. left - Summers
 rides into river and jumps off
 horse and joins the fighting -
 the wagons near the edge of the
 bank as Becky drives mules down
 trail in f.g. Summers buckskin
 horse runs out passing mules
 and starts to exit right f.g. 26-07 586-00
- 72 MS - Becky seated on covered
 wagon, she pulls reins back on BECKY - Whoa! Mules!
 o.s. mules. (CONTINUED)

72 CONTINUED:

B.G. MUSIC IN

Becky stands up watching the
o.s. fighting as Brownie enters BROWNIE - Think I should help, Ma?
from left b.g. Other wagons
pulling to bank of river. BECKY - You just stay here.

8-00 594-00

73 LS, HIGH ANGLE, EXT. RIVER, DAY;
Tadlock, Summers, Lije and four
Drovers fighting in the river.

SOUND OF FIGHTING

3-13 597-13

74 LS, LOW ANGLE - Wagon train peo-
ple moving to bank of river as
they watch down o.s. at the
fighting.

CHEERS

4-04 602-01

75 MCS - HIGH ANGLE - Lije and
Drover fighting as Lije knocks
one out left another attacks
him from right. Lije knocks
Drover right as the other one
moves in from left and they
fight - Lije ducks him under
the water.

9-15 612-00

76 MLS - LOW ANGLE - Tadlock Jr.
and others on river bank watch-
ing down o.s. fighting in the
river. They cheer the men on.

AD LIBS VOICES

2-13 614-13

77 MLS - HIGH ANGLE - Lije fight-
ing with two Drovers as one is
roped by rope and pulled right.

6-00 620-13

78 ELS - HIGH ANGLE - Drovers and
the three wagon train men fight-
ing in river - Wagons and people
on river bank above cheering
them on. One drover is being
pulled up bank by rope.

AD LIBS - CHEERS - VOICES

6-10 627-07

79 MLS - HIGH ANGLE - Tadlock knocks
drover into water, turns and is
met by another, he ducks him
under the water, CAMERA DOLLIES
BACK with them as they struggle
in the water. Summers enters
from right and grabs Tadlock
restraining him from holding
the Drover under the water.
He takes Tadlock by the arms
and moves him f.g. Drover
starts right in b.g. as he
watches Tadlock.

O.S. AD LIBS VOICES INAUDIBLE
CHEERS

SUMMERS - Don't drowned him...

19-06 646-13

EXHIBITION REEL FOOTAGE

634-13

(END OF REEL TWO PART A)

SMALL REEL 3

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	TOTAL FRS. FOOTAGE
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(START MEASURING on first frame
of picture.)

- | | | | | |
|---|--|---|--|-------------|
| 1 | LS - EXT. RIVER, DAY - Tadlock, Summers and Life in the river fighting with Drovers - people above them on bank lined up cheering and watching. HIGH ANGLE - men on bank lasso Drover. The other Drover moves to bank in b.g. and starts climbing it. Tadlock and Summers wade water to f.g. as Tadlock smiles amused. Life grabs his hat and starts f.g. following Tadlock. | | B.G. MUSIC CONT'D

TADLOCK - Grab the rope!
MUSIC OUT
TADLOCK - Well, gentlemen...we made it first, didn't we? | |
| | Tadlock and Summers stop and turn to Life as Tadlock points to him then pats Life on the back. Life starts out f.g. and exits.
Tadlock puts hands to his mouth and shouts. | LIJE - By God, we did that, Mr. Tadlock. | | |
| | | TADLOCK - And now, Mr. Evans...
we're going to cross...FIRST! | | 29-06 29-06 |
| 2 | MLS - LOW ANGLE, EXT. RIVER BANK, DAY - Tadlock Jr. and others on edge of bank - they start moving right towards o.s. wagons. Tadlock Jr. stands smiling at his o.s. father. | | AD LIBS VOICES
LIJE O.S. - Right! | 5-12 35-02 |
| 3 | MCS - Tadlock and Summers at edge of river - people on bank b.g. above them moving out. Tadlock smiles pleased as Summers watches o.s. | TADLOCK LAUGHS
SUMMER - Pretty pleased with your self, aren't you Mr. Tadlock? | | 4-07 39-09 |
| 4 | CU - Summers watching o.s. to f.g. | SUMMERS - It was a cattle train...
you knew it all along. | | 6-10 46-03 |
| 5 | CU - Tadlock watching o.s. Summers. River in b.g. | TADLOCK - Mr. Summers, I pay you to point the way,... | | 5-09 51-12 |
| 6 | CU - Summers watching o.s. Tadlock. Summers nods. Riverbank in b.g. with grass. | TADLOCK O.S. - ...just point the way... | | 3-02 54-14 |
| 7 | CU - Tadlock - river b.g. | TADLOCK - And don't gall me with your truthful opinions. | | 5-07 60-05 |
| | Tadlock reacts angrily as he starts out f.g. | | | |

- 8 EXT. RIVER AND BANK, DAY -
SLIGHTLY HIGH ANGLE -- Tadlock
moves f.g. with Summers watch-
ing him - Tadlock Jr. on bank
right holding bugle as people
move in b.g. towards o.s. wagons
- Tadlock climbs bank to his son. CAMERA PANS with Tadlock
right. Tadlock takes Junior by the arm as they start up bank
to the others - Summers starts
f.g. Tadlock stops by his
horse as wagon moves out right.
Summers climbs bank to his horse
as Tadlock leads his horse and
with son moves b.g. Rider f.g.
holding reins to saddle horses,
he hands them to Tadlock then
to Summers as Summers moves to
his horse and prepares to mount. 20-10 80-15
- 9 MLS - EXT. RIVER BANK - Becky
standing in wagon as Life enters
from left. LIJE - Come on, Becky, let's take
Life by Brownie on ground - 'em across.
Life climbs into wagon. BROWNIE - Are you sure you're all-
Brownie exits behind wagon as Life sits and drives. right, Pa?
- General activity b.g. as men
move oxen and livestock pre-
paring to ford the river. LIJE - I'm fine. Allright, let's
Life slaps reins over the go...go mule! Fire!
rumps of the mules as the 15-01 95-00
wagon starts out left f.g.
- 10 FULL LS, SLIGHTLY HIGH ANGLE,
EXT. RIVER BANK as wagons move
towards the edge following SOUND OF WAGONS
Life's wagon moving down bank. AD LIES VOICES
13-02 109-02
- 11 MLS - Becky by Life driving
mules in river - Brownie riding
beside wagon in f.g. CAMERA
TRAVELS with them. WEATHERBY'S VOICE - Dear God...
save this sinner...
Life pulls reins and leans
over side of wagon looking
down. Brownie turns watch-
ing down o.s. right. LIJE - Whoa!
WEATHERBY'S VOICE - ...I'm drown-
ing. 8-04 117-06
- 12 CS - HIGH ANGLE - Hand holding
Bible out of water under the
covered wagon by buckets etc.
hanging from wagon. CAMERA MOVEMENTS
PANS up with hand groping up
side of wagon holding the wet
Bible. 4-08 121-14
- 13 MLS - SLIGHTLY HIGH ANGLE -
Life by Becky in wagon, he
climbs down by Brownie left
CAMERA PANS as he jumps into
the water to Weatherby and pulls WEATHERBY - Oh! Oh! Oh!
him out from under the wagon as (Grunting)
two riders ride back onto bank
with ropes on the wagon. 12-11 134-09

- 14 MCS - EXT. RIVER BANK, DAY -
Crowd of wagon train people on
ridge f.g. and look down at the TURLEY - a stoway on
c.s. Preacher. Turley among
them. a prairie schooner.
3-15 138-08
- 15 LS - HIGH ANGLE - Tadlock rides
f.g. around McBee's wagon to
f.g. Crowd in b.g. MAN'S VOICE - A man of God!
2-12 141-04
- 16 MLS - HIGH ANGLE - Lije escort-
ing Weatherby from wagon in
river to f.g. CAMERA DOLLIES Lije - Mr. Tadlock, look at this!
BACK to include BACK of Tadlock
mounted right f.g. Two riders We got us a new volunteer.
with ropes attached to Lije's
wagon watching. WEATHERBY - The name is Weatherby!
10-09 151-13
- 17 MS - Tadlock mounted by McBee's
wagon - crowd left b.g. by TADLOCK - Occupation?
covered wagons at river's edge.
2-03 154-00
- 18 MLS - HIGH ANGLE - Lije with
Weatherby by McBee standing
by oxen - Summers mounted - WEATHERBY - A slave, brother...to
crowd watching from b.g. the Holy Ghost!
Weatherby holds out Bible in
front of Summers and others. 4-08 158-08
- 19 MS - Tadlock mounted - others
b.g. Mrs. McBee holding dog
in covered wagon. TADLOCK - Brother Weatherby, we
are all traveling under a
signed contract and a set of
rules. Now, what do you have
in the way of supplies?
8-08 167-00
- 20 MCS - SLIGHTLY HIGH ANGLE -
Weatherby and Lije - rider with
rope on Lije's wagon b.g. WEATHERBY - The spirit of Christ
Weatherby clutches Bible to
his chest and turns to Lije. and the shirt on my back.
5-06 172-06
- 21 MS - Tadlock mounted - Mrs.
McBee in wagon b.g. holding TADLOCK - You're way short!
dog on her lap - others extreme
b.g. at wagons etc. 1-14 174-04
- 22 MCS - SLIGHTLY HIGH ANGLE -
Weatherby and Lije - rider WEATHERBY - The Lord will provide!
b.g. by Lije's wagon. 2-09 176-13
- 23 MS - Summers mounted - crowd
of wagon train people right
b.g. Lije O.S. - Well, er...we can use
...
3-09 180-06

- 24 MLS - EXT. RIVER BANK, DAY -
SLIGHTLY HIGH ANGLE - Life and
Weatherby left f.g. by Summers
mounted - crowd of wagon train
people in b.g. Life watching
o.s. Tadlock. LIJE CONT'D - ...a preacher...
can't we? To overcome the...
4-02 184-08
- 25 MS - Tadlock mounted - Mrs.
McBee seated in wagon holding
dog on her lap b.g. left -
others extreme b.g. LIJE O.S. CONT'D - ...natural cal-
amities of human nature.
3-09 188-01
- 26 MLS - SLIGHTLY HIGH ANGLE -
Life and Weatherby by Summers
mounted - Others in b.g. LIJE CONT'D - Such as weddings...
babies... 5-04 193-05
- 27 MCS - Summers mounted - crowd
of wagon train people b.g. SUMMERS - (interrupts)...funerals?
2-01 195-06
- 28 MCS - SLIGHTLY HIGH ANGLE -
Life and Weatherby by rear
of Life's wagon in river with
rider holding rope b.g.
Weather holds out Bible. WEATHERBY - Amen!
1-11 197-01
- 29 MCS - Masters among crowd of
wagon train men. Masters
holds up arm. MASTERS - We need religion, sir.
AD LIJS MEN - yes etc.
MAN - That's right, we need re-
ligion. 3-08 200-09
- 30 MCS - SLIGHTLY HIGH ANGLE -
Life and Weatherby by rear of
wagon in river with rider right
b.g. holding rope. LIJE - Sure, he'll put God on our
side. Let him stay!
4-12 205-05
- 31 MS - Tadlock mounted - crowd
of wagon train people b.g.
Mrs. McBee holding dog in f.g.
wagon. Tadlock gestures with
hand over his chest. TADLOCK - God hasn't seen fit to
furnish him with even so much
as a mule. 5-10 210-15
- 32 MLS - SLIGHTLY HIGH ANGLE,
Life and Weatherby by Summers
mounted - Crowd of wagon train
people b.g. Life turns to
Weatherby quizzically. They
turn to Summers who is watch-
ing o.s. Tadlock. SUMMERS - I'll take him on, Mr.
Tadlock. I'll... 4-13 215-12
- 33 MCS - SLIGHTLY HIGH ANGLE,
Life and Weatherby at rear of
wagon in river. Lower por-
tion of rider right b.g. SUMMERS O.S. - ...er look after
him. 2-05 218-01

- 34 MLS - SLIGHTLY HIGH ANGLE, DAY,
EXT. RIVER BANK - Summers mounted, CROWD - Yeah..(cheers)
BACKS of Life and Weatherby left
f.g. Crowd of wagon train people (APPLAUSE)
in b.g. 3-08 221-09
- 35 MCS - Tadlock mounted - he looks O.S. APPLAUSE AD LIBS
in the direction of o.s. people.
Tadlock gestures with hand to
o.s. Summers. TADLOCK - You can't take that as an
answer. You know the rules.
6-07 228-00
- 36 MS - Summers mounted - people
right b.g. SUMMERS - I heard them. Two hun-
dred pounds of flour for every
man and his mate. 8-06 236-06
- 37 MCS - Tadlock mounted. SUMMERS O.S. - Well, I've got the
flour... 3-05 239-11
- 38 MCS - Summers mounted, people
right b.g. He leans forward
in Weatherby's direction. SUMMERS - ...will you have me...
Brother Weatherby?
3-01 242-12
- 39 MCS - SLIGHTLY HIGH ANGLE - Life
and Weather by rear of Life's
wagon in river - lower portion
of rider right b.g. Weatherby WEATHERBY - I'm yours.
moves right holding up the
Bible. He starts to exit as
Life LAUGHS. (LAUGHTER)
4-00 246-12
- 40 MCS - Summers mounted - people
right b.g. as Weatherby enters
from left f.g. and holds out the
Bible - Summers puts his hand WEATHERBY - I told you the Lord
on the Bible - Weatherby turns
right to SIDE ANGLE. would provide...
6-02 252-14
- 41 MCS - Tadlock mounted, he is
looking at watch with lid open. WEATHERBY O.S. ...Now, you sinners
He glances in Weatherby's dir-
ection as he puts watch into his can see how quickly...
vest pocket. Tadlock reins his
horse and starts b.g. MAN'S VOICE - Let's go! Get into
the line...(SOUND OF HORSE)
6-00 258-14
- 42 FULL LS, HIGH ANGLE - Shooting
from across river to Life's wagon SOUND OF WAGONS & LIVESTOCK
leading the ford across the river
as others on bank move up. AD LIBS - YELLS at stock. Ha!
MAN - Whooha! Giddap!
MAN'S VOICE - All right, stay in
line. 14-07 273-05

- 43 MCS - EXT. RIVER, DAY - Becky and LiJe seated in covered wagon as they cross the river. Rider enters b.g. by their wagon and moves with it. SOUND OF WAGONS IN WATER
LIJE - We're sailin' ...Becky!
Sailin'...and ain't it glorious?
BECKY- I wish't I was home in my rockin' chair...if I knew which home I wish't I was at.
17-08 290-13
- 44 ELS - HIGH ANGLE - EXT. RIVER - LiJe's wagon leading the others left crossing the river with riders and ropes assisting them. SOUND OF WAGONS & WATER.
7-01 297-14
- 45 MS - McBee by oxen moving into water left as he hangs onto the wooden yoke of oxen and walks with them. HORSE NEIGH
SOUND OF WAGONS & WATER
MAN O.S. - Steady there...
8-00 305-14
- 46 LS - HIGH ANGLE - Fairman wagon moving into river with oxen and riders helping. FAIRMAN - ...steady...
SOUND OF WAGONS & WATER
10-06 316-04
- 47 MLS - HIGH ANGLE - Henry Brothers and their wagon crossing with riders on each side with ropes to help them as others move in behind them, CAMERA DOLLIES BACK WATER. AD LIBS Ha! (yells) with them. SOUND OF LIVESTOCK WALKING IN
8-11 324-15
- 48 MLS - SLIGHTLY HIGH ANGLE - Wagon and oxen moving to f.g. with Summers riding beside it and another rider in lead. CAMERA TRAVELS with them as others in b.g. enter the river. SOUND OF WAGONS & WATER (Yells at livestock)
MAN'S VOICE - Get in line there!
6-02 331-01
- 49 MLS - HIGH ANGLE - Oxen and wagon moving to f.g. as rider in f.g. assisting - his horse rears and falls backwards into the river. HORSE WHINNIE
Another wagon left b.g. moving in water, CAMERA DOLLIES BACK with them then FANS to the horse in water, splashing and fighting to regain his footing. Buckskin horse lunges and runs out leaving the rider in the river, as he tries to catch him. AD LIBS voices
MAN'S VOICE - Easy now.
11-11 342-12
- 50 LS - HIGH ANGLE - Riders and teams with wagon in river as horse and rider in f.g. lunge - he has rope to team and pulls on the lead horse who is splashing in the water. Young brunette woman riding other lead horse of team. Many wagons on bank in extreme b.g. moving towards the river. CAMERA TRAVELS with wagons fording the river. HORSE NEIGH
MAN'S VOICE - Steady!
AD LIBS - Yells at livestock.
4-07 347-03

- 51 MLS - HIGH ANGLE, EXT. RIVER - DAY - Oxen and covered wagon with Fairman and children in wagon as wagon in b.g. with riders and ropes gets into trouble- the wagon tips over as the team turns right and starts out, riders enter righting the team as they start working on the overturned wagon. AD LIBS B.G. YELLS at livestock
SOUND OF HORSES & WAGONS
15-03 362-06
- 52 MS - Calvelli's wagon stopped at edge of river. 2-08 364-14
- 53 FULL LS, Riders and covered wagon in river moving to f.g. with team of oxen behind them. SOUND OF HORSES & WAGONS
AD LIBS - Men YELL at livestock.
MAN'S VOICE - Come on, giddap ... there!
9-15 374-13
- 54 LS - Riders with ropes in river pulling on horses pulling covered wagon to f.g. with others following. (SOUND OF HORSES)
MAN'S VOICE - Yah! Ho!
8-01 382-14
- 55 MLS - Weatherby riding white oxen as covered wagon is pulled left by them - riders in b.g. Monihan walking beside the oxen. They start out as Weatherby clasps Bible in his hand. MAN - That's it, preacher, ride 'em.
4-11 387-09
- 56 MLS - HIGH ANGLE - Three covered wagons with animals and riders crossing river, CAMERA holds as others enter from right b.g. as the others start out left f.g. MEN - Yeah, giddap there. AD LIBS Yells at livestock
8-04 395-13
- 57 MLS - SLIGHTLY HIGH ANGLE, Wagons moving f.g. left as Tadlock reins horse up by his wagon. TADLOCK - Saunders, remember we want no laggards! You're doing a man's job, son.
He gestures to his son as rider moves out with rope tied to the oxen. Tadlock Junior seated in the wagon. The wagon starts out left f.g. Tadlock rides right b.g. behind the wagon as horses from second wagon pull it left in b.g. VOICES - Ho! Ho! AD LIBS
TADLOCK O.S. - Get in line there!
16-02 411-15
- 58 MS - Cavelli seated in buggy-like wagon, he is stopped. He watches o.s. nervously. MAN - Ho!
SOUND OF WAGONS IN WATER
2-04 414-03
- 59 MLS - Rear of covered wagons moving in river to b.g. as seen from Cavelli's POV. Riders with ropes helping the wagons to stay upright. AD LIBS - Yells at livestock.
5-11 419-14
- 60 MS - Cavelli seated in buggy-like wagon, he is nervous as he watches o.s. MOVEMENTS - SOUND OF WAGONS
(CONTINUED)

60 CONTINUED:

Two riders enter from right and start out left as Tadlock rides up to Cavelli.

TADLOCK - Keep moving, Mr. Cavelli.

CAVELLI - I'm ready...

8-03 428-01

61 MCS - EXT. RIVER BANK, DAY -

Tadlock mounted as he gestures to Cavelli seated in buggy right f.g. Rider passes thru scene and out b.g. right.

TADLOCK - You've got to keep moving, Mr. Cavelli or you'll be left behind.

4-07 432-08

62 MLS - Cavelli in buggy - Tadlock mounted reins horse back as Mr. Cavelli hits horses with lines.

CAVELLI - Come on...

2-02 434-10

63 MLS - REAR of Cavelli's wagon and team as he slaps the lines and they start into the river. Rider enters from left f.g.

B.G. MUSIC IN

CAVELLI - Giddap!

Another rider enters and rides beside Cavelli to b.g. on right, other wagons across the river on bank with people. Tadlock reins his horse out right f.g.

17-10 452-04

64 MLS - CAMERA TRAVELS with Cavelli seated in his buggy-like wagon as water gets deeper, he becomes very nervous and slaps the reins over the horses.

5-03 457-07

65 MLS - EXT. RIVER BANK, DAY Tadlock mounted, he puts hand to mouth and shouts.

MUSIC OUT

TADLOCK - You're drifting!

2-15 460-06

66 MLS - Cavelli driving team as his wagon starts to tip.

MUSIC IN & UP

2-09 462-15

67 MS - Tadlock mounted, he reacts as he watches o.s.

MUSIC RISES

2-12 465-11

68 MS - Cavelli is seated as the wagon starts to tip over, CAMERA PANNING with him.

3-06 469-01

69 LS - Rider by team and Cavelli's wagon tipping over in river, the rider's horse rears as rider in b.g. behind the wagon moves b.g. The wagon is on its side now.

RIDER - Hang on Mr. Cavelli...

hang on there!!

3-06 472-07

70 MS - Tadlock on horse, he reacts as he watches o.s. left. He waves his arm.

O.S. VOICES - inaudible

TADLOCK - Swim! Swim!

3-14 476-05

71 MLS - HIGH ANGLE - Two riders by Rider - Hang on Mr. Cavelli, Stay overturned wagon and team, with it. drifting.

2-13 479-02

72 MS - EXT. RIVER BANK, DAY -
Tadlock mounted watching o.s.
Calvelli's wagon and riders.

B.G. MUSIC CONT'D

2-11 481-13

73 LS - SLIGHTLY HIGH ANGLE -
Overtured wagon as two other
riders enter left f.g. and help
the other two as they turn the CALVELLI O.S. - Help...help!!
wagon in water - riders dismount
and moves to wagon. Horses run
out in deep water and start to
exit right. Men uprighting the
buggy-like wagon.

12-14 494-11

74 LS - HIGH ANGLE - Calvelli's hat
floating in water.

MUSIC OUT

9-00 503-11

75 DISSOLVE INTO...

LS, HIGH ANGLE - EXT. RIVER BANK,
DAY - Crowd gathered on bank, some
riders mounted as they all react
very solemn - three men enter from
right carrying Calvelli's body, they
put him down as Brownie and others
move towards them - Tadlock rides in
from right f.g. and faces the crowd.
Weatherby takes out Bible and prepares
to give burial speech as the three men
step back.

AD LIB VOICES

B.G. MUSIC IN & OUT

WEATHERBY - The Lord sayeth in Lam-

entations,

26-01 529-12

76 MCS - Tadlock mounted, he watches
the o.s. people with concern.

WEATHERBY'S VOICE - ...Chapter Four,
Verse eleven...

TADLOCK - McBee! 2-13 532-09

77 MLS - Mercy and crowd by the
o.s. body of Calvelli, they look
up in Tadlock's direction. McBEE - Yes, sir?
McBee standing behind her, he
reacts and speaks.

1-08 534-01

78 MS - SLIGHTLY LOW ANGLE - Tadlock
mounted - he gestures with hand.

TADLOCK - You and Moynihan get
shovels and bury that man.

2-15 537-00

79 MS - Life, Weatherby, Becky and
others react in shock.

WEATHERBY - Blasphemy! His soul
is in the balance, Mr. Tadlock.
Heaven or hell.

5-10 542-10

80 MCS - LOW ANGLE - Tadlock mounted,
he is looking at watch.

TADLOCK - There'll be no sermoniz-
ing.

2-03 544-13

81 MCS - EXT. RIVER BANK, DAY -
Life, Becky, Brownie and others
by Weatherby with Bible opened.

B.G. MUSIC CONT'D

LIJE - A man's dead, Mr. Tadlock.

4-07 549-04

82 MCS - HIGH ANGLE - Calvelli's
body on ground - feet of people
standing around on rocky bank of
river.

LIJE CONT'D O.S. - We need to pray
over him!

3-01 552-05

83 MCS - Tadlock mounted, he puts
watch into vest pocket.

TADLOCK - The fool is dead by his
own hand.

4-04 556-09

84 MCS - Weatherby, Life and others
gathered over o.s. body.

LIJE - It was speed killed him,
plain speed.

5-09 562-02

85 NS - Tadlock mounted. He puts
leg over horn of saddle facing
f.g.

1-15 564-01

86 MCS - Summers mounted - others
mounted left b.g. and standing
on ground facing f.g.

FOOTSTEPS O.S.

2-05 566-06

87 LS - HIGH ANGLE - Calvelli's
body on ground - people gathered
around as Tadlock moves to the
corpse and looks at Life then
Tadlock bends down reaching for
belt and the waist of corpse.

9-01 575-07

88 MS - Life, Becky, Weatherby and
others gathered as Tadlock bend-
ing over o.s. corpse.

LIJE - I ain't thinking there'll be
another life given up to it.

5-02 580-09

89 MS - Tadlock bending over portion
of Calvelli's body on ground, he
looks up to Life and others at
right with their legs and lower
portion of torsos around.
Tadlock quickly rises facing
Life, CAMERA PANNING as he holds
money belt out for the people to
see.

TADLOCK - Not speed!

MUSIC OUT

TADLOCK - Hear me, all of you. It
was not speed that sent his soul
to hell, but panic...panic and
greed!

18-10 599-03

90 MS - Summers mounted, he watches
o.s. with interest - others left
b.g. on horses and standing as
they watch and listen to o.s.
Tadlock.

TADLOCK O.S. - Greed! Greed!

4-03 603-06

- 91 MLS - HIGH ANGLE - EXT. RIVER BANK, DAY - Tadlock holding the money belt over Calvelli's corpse as he moves f.g. addressing the crowd gathered around him. TADLOCK - Heavy as a stone... dead man's money! Who wants it?
8-06 611-12
- 92 MS - McBee watching o.s. and reacting with the others as he listens to o.s. Tadlock. TADLOCK O.S. - Who wants it?
2-06 614-02
- 93 MLS - HIGH ANGLE - Tadlock with money belt moving among the people to f.g. Tadlock moves to CAMERA and throws the money belt o.s. and out f.g. The crowd watching his move.
4-13 618-15
- 94 LS, HIGH ANGLE - RIVER as money belt hits and splashes as it sinks. SOUND OF SPLASH
2-08 621-07
- 95 MS - McBee, Mrs. McBee and the other wagon train people watching as McBee starts f.g. and she prepares to stop him.
3-09 625-00
- 96 CS - HIGH ANGLE - Mr. & Mrs. McBee's feet on gravel of river bed, as his feet start f.g. she steps on foot. MOVEMENTS
2-00 627-00
- 97 MS - McBee reacts as he watches his wife - others crowded around them. McBee turns in Tadlock's direction.
3-07 630-07
- 98 MCS - Tadlock and his son among the others, he puts arm on the boy's shoulder as they move towards covered wagon b.g. MUSIC IN
4-05 634-12
- 99 MS - Weatherby, Lije, Becky and others as Lije turns to Becky taking her arm, he puts on hat as they move right - exiting thru crowd. McBee and the others move out as they glance in Calvelli's direction. McBee stops and shakes his head. McBEE - Humph! He puts on hat and bends down o.s. as Mr. Fairman does the same. Weatherby bows his head and holds the Bible.
18-10 653-06
- 100 FULL LS - Riders by covered wagons, Lije and Becky enter f.g. turn and watch o.s. O.S. SOUNDS OF CATTLE HERD & DROVERS
Lije points to f.g. LIJE - Look at that.
9-13 663-03
- 101 FULL LS, EXT. RIVER - SLIGHTLY HIGH ANGLE - Two women f.g. at edge of river - herd of cattle with drovers across river b.g. traveling fast to right. SOUND OF CATTLE & DROVERS
5-14 669-01

B.G. MUSIC CONT'D

- 102 MS - EXT. RIVER BANK, DAY - Lije and Becky watching o.s. cattle - LIJE - It was cattle. Riders and people b.g. by wagons. Summers rides in from left. SUMMERS - Those are Emigrants out of St. Joe. 7-13 676-14
- 103 FULL LS, SHOOTING ACROSS RIVER, Herd of cattle with drovers and covered wagon moves to edge of river for crossing as seen from Lije's P.O.V. One animal falls over bank into the river with a splash. 8-08 685-06
- 104 MCS - Lije by Summers mounted as they watch the o.s. cattle. SUMMERS - They've been eatin' on the hoof for so long, they just naturally grew a set of extra long horns, that's all. MUSIC RISES 13-12 699-02
- 105 DISSOLVE INTO... FULL LS, HIGH ANGLE, EXT. PLAINS AND PRIARIE, NIGHT - Covered wagon train moving left in single file. It is raining. MUSIC CONT'D SOUND OF RAIN 11-14 711-00
- 106 MS - Summers riding left in a pouring rain. 5-02 716-02
- 107 MLS - Summers and Tadlock riding in pouring rain as CAMERA TRAVELS with them - wind blows. SOUND OF RAIN & WIND 6-03 722-05
- 108 FULL LS - Wagon train travels left in heavy rain in single file. Lightning appears. MUSIC RISES SOUND OF LIGHTNING 17-03 739-08
- 109 DISSOLVE INTO... FULL LS, HIGH ANGLE - EXT. DAY - PRIARIE showing CHIMNEY ROCK as the wagon train moves left at single file with Summers leading. MUSIC OUT 19-07 758-15
- 110 DISSOLVE INTO... EXT. CAMPSITE, NIGHT - Wagons camped among trees, SLIGHTLY HIGH ANGLE - fires and lights scattered among the wagons. Oxen and horses tied by their wagons. MUSIC IN (Henry Brothers Singing) SINGING O.S. (MERCY McBEE) ARE LIKE STARS IN THE NIGHT, THE EYES OF MERCY McBEE. CAMERA SLOWLY DOLLIES BACK and PANS left to MLS - Summers is seated with cloth in his hand. HER SMILES IS THE DAWN'S EARLY LIGHT... THE SMILE OF MERCY McBEE. IT SEEMS SHE STEPPED OUT OF... 29-13 788-12

111 MLS - EXT. CAMPSITE, NIGHT -
HIGH ANGLE - Lower portion of
Summers seated putting medi-
cine onto cloth held in hand,
he wets it and rolls it up (SOUND OF WATER)
then puts the cloth over his
eyes, CAMERA PANNING up with
his hands to his face, to MCS.

B.G. MUSIC CONT'D
SINGING O.S. - ...YOUR DREAMS.
THE FACE OF AN ANGEL YOU SEE.
MERCY McBEE, MERCY McBEE...
BEAUTIFUL MERCY McBEE...
(MOVEMENTS - WAGON NOISES ETC.)
SO SWEET AND SO GENTLE, SO
LOVELY IS SHE...

36-08 825-04

EXHIBITION REEL FOOTAGE 825' 04 Frs.

(END OF REEL TWO PART B)

SMALL REEL 4

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	FOOTAGE FRAMES TOTAL
1	START MARK & ACADEMY LEADER.		12-00 12-00
2	MCS - INT. FAIRMAN WAGON, NIGHT, Mrs. Fairman on bed seated by Fairman lying on bed with covers over him - she removes jacket FAIRMAN and prepares to lie down with covers over her.	(O.S. SINGING by Henry Brothers inaudible.) FAIRMAN (CHUCKLES) I sure can't stand to wait much longer...	9-01 21-01
3	CS - Mrs. Fairman lies down by husband on bed and pulls the covers over her.	O.S. SINGING - (inaudible) FAIRMAN - ...you'd think he's be sick and tired of bein' pen- ned up in there, wouldn't you, Mrs. Fairman? MRS. FAIRMAN - How do you know it's a him, Mr. Fairman? SINGING O.S. - IS MERCY McBEE...	16-03 37-04
4	EXT. CAMP, NIGHT - LS - Mr. Mack walks from b.g. to rear of his covered wagon, he steps up and starts inside. Other wagons and fires burning in b.g.	MUSIC CHANGES	21-03 58-07
5	MCS - INT. MACK'S WAGON, NIGHT, Mrs. Mack in bed.	MOVEMENTS O.S.	2-13 61-04
6	MCS - Mr. Mack moves over bed towards Mrs. Mack on bed, he sits. He rises and moves left, CAMERA PANNING with him to her with eyes closed on pillow - he reaches towards the burning lamp b.g. She turns and looks at him. She turns back to f.g. on the pillow as he puts hand out tak- ing her hand, he kisses it.	MRS. MACK - Leave it, please. Leave it, don't turn it out.	34-06 95-10
7	BIG CU - Mrs. Mack reacting unhappily - she is about to cry. She pulls her hand away.	MRS. MACK - Have patience with me, Mr. Mack...	6-00 101-10
8	MS - Mr. Mack seated beside Mrs. Mack on bed, she is about to cry as he tries to comfort her. He leans over to her as she sobs, CAMERA DOLLIES in to CLOSER ANGLE.	MRS. MACK - ...I'm just so awful afraid. MR. MACK - Woman, you were all so sweet when I courted you. God, how I loved you.	31-15 133-09
	He rises up and looks down at her affectionately. She turns to him.		

B.G. MUSIC CONT'D

- 9 CU - INT. MACK'S WAGON, NIGHT -
Mrs. Mack on bed - she puts her
hand to his face then turns away
and sobs, FACING CAMERA. He
holds her hand, as CAMERA PANS
to her face. Mr. Mack leans in
kissing her cheek.

MUSIC FADES
MRS. MACK - I can't...I can't...
(SOBS) I've just got to bear
the baby...not you. God...
please... if we just had a
house or a...place of our
own..and we will when we get
to Oregon. 35-14 169-07

She turns smiling at Mr. Mack.
- 10 CU - Mr. Mack reacting as he
looks at his o.s. wife. He
shakes his head, SIDE ANGLE.

MR. MACK - Oregon? Nothing is
going to change in Oregon.
8-12 178-03
- 11 MCS - Mrs. Mack on bed. MR.MACK O.S. - You know that.
3-04 181-07
- 12 CU - Mrs. Mack SIDE ANGLE -
he watches o.s. Mrs. Mack. MR. MACK - And now, I know it
too.
4-03 185-10
- 13 MS - HIGH ANGLE - Mr. Mack
seated on bed beside Mrs. Mack
lying on bed. She turns her
head away as he pushes her arm
and shoulder back making her
face him.

MUSIC RISES
MR. MACK - I'm gonna take you!
With you or against you.
(MUFFLED SCREAM)

MR. MACK CONT'D - And if you want
to scream...you can scream
through my hand.
(CRYING)
MUSIC FADES

He leans over her as they
struggle, he tries to kiss
her as she fights him SOBBING.
Mr. Mack starts to kiss her on
the neck then he sits up, looks
at her as she buries her face
into pillow, he pulls covers
over her shoulders and sits
facing f.g. He turns and exits
right.

SOUND OF FOOTSTEPS
63-01 248-11
- 14 MLS - EXT. CAMPSITE, NIGHT -
Mr. Mack at rear of his wagon,
torch burning right, he looks
o.s. and moves slightly then he
glances at Mercy behind tree
right, he hurries to her.

MOVEMENTS
18-02 266-13
- 15 CS - Mr. Mack by tree, he grabs
Mercy - she looks at him very
frightened, FAVORING her. MUFFLED CRY of Mercy
MR. MACK - Well...
4-14 271-11

- 16 MCS - EXT. CAMPSITE, NIGHT - B.G. MUSIC OUT
Mr. Mack OVER Mercy's shoulder, MR. MACK - ... here's a pretty
he is holding her by the arms.
girl... What are you doing?
Spying on us, pretty girl?
7-13 279-08
- 17 MCS - Mercy OVER Mr. Mack's
shoulder. She is frightened. 2-10 282-02
- 18 MCS - Mr. Mack OVER Mercy's
shoulder. He removes his hands
releasing her. MR. MACK - I guess there's no
crime... 5-15 288-01
- 19 MCS - Mercy OVER Back of Mr.
Mack. MR. MACK - ..when there's nothing
Mercy looks in the direction
of the wagon, as Mr. Mack turns
following her gaze. to spy on, is there?
6-14 294-15
- 20 MS - Mr. Mack and Mercy by tree
in f.g. Mrs. Mack at rear of the
wagon left b.g. as they look at
each other. 3-10 298-10
- 21 MCS - Mrs. Mack at rear of the
covered wagon. 2-11 301-05
- 22 CS - Mr. Mack and Mercy by tree
watching o.s. Mrs. Mack. Mercy
starts backing away CAMERA PANS
as she turns and starts b.g.
She runs to fire burning, stops
and looks over her shoulder. B.G. MUSIC IN
7-13 309-02
- 23 MCS - Mercy turns watching o.s.
to f.g. then she turns and starts
to exit right b.g. Other wagons
and livestock left b.g. in camp. 5-07 314-09
- 24 MS - Mr. Mack facing Mrs. Mack
looking out of the rear of wagon. MUSIC RISES
4-13 319-06
- 25 DISSOLVE INTO...
FULL LS, EXT. COUNTRYSIDE - DAY -
Wagon train moving towards jugged
Independence rock in b.g.
- 26 DISSOLVE INTO...
FULL LS, HIGH ANGLE - EXT.
ROLLING COUNTRYSIDE, DAY -
Wagon train camped in circle
near the Independence rock in
b.g. MUSIC FADES
27-10 347-00
- 27 ELS - HIGH ANGLE - Wagons in
circle with livestock tied on
line right f.g. as SEEN FROM
THE INDEPENDENCE ROCK. People
moving in the center of the
circled camp. SOUND OF BABY CRYING
6-15 353-15
- 28 DISSOLVE INTO...
MLS - EXT. CAMPSITE NEAR
INDEPENDENCE ROCK, DAY - Barrel
of shotgun aimed to sky, LOW
ANGLE - Gun is fired. MUSIC IN
SOUND OF SHOT
MR. FAIRMAN - A boy! (CONTINUED)

- 28 CONTINUED:
CAMERA PANS down to Mr. Fairman as Weatherby enters from f.g. People b.g. celebrating the birth of the baby. Mr. Fairman removes his hat and walks b.g. with Weatherby towards the others as they shake hands. CAMERA DOLLIES BACK to HIGH ANGLE as the people pair off and start dancing. MUSIC CONT'D CROWD YELLS MR. FAIRMAN - A boy! I got me a boy! AD LIBS - VOICES 20-03 374-02
- 29 MLS - People square dancing. AD LIBS - YELLS 11-08 385-10
- 30 MCS - Summers by wagon shaving, he looks o.s. with concern. Mule and barrels in b.g. left. 2-06 388-00
- 31 MLS - Brownie riding horse bareback in circle - square dancers in b.g. Summers by wagon with straight blade razor in hand at left, CAMERA PANNING with Brownie and the horse. SUMMERS (ON) - Ride right over on him. (O.S.) Just ride the front end, Brownie! 14-06 402-06
- 32 MCS - Summers rubs hand over his smooth shaven face as he watches o.s. Brownie - he folds up the razor. 4-00 406-06
- 33 LS - Brownie riding horse in circle f.g. Square dancers dancing in front of wagons camped in b.g. CAMERA PANS left with Brownie as he rides to Summers at MS. Summers is putting Indian beaded necklace around his neck. 7-00 413-06
- 34 MCS - Summers with the necklace, he looks up at o.s. Brownie. He turns looking to wagon b.g. BROWNIE O.S. - I...I noticed that. 3-00 416-06
- 35 MCS - Brownie mounted bareback as he watches o.s. Summers. BROWNIE - A mighty handsome possession. Did you get it off a dead Indian? 4-14 421-04
- 36 MCS - Summers by wagon, he holds hat and turns putting hat on - mule left. SUMMERS - Yeah, my wife. 3-13 425-01
- 37 MCS - Brownie mounted - mules and covered wagon left b.g. BROWNIE - I'm sorry. It's just about the.. the... nicest possession I ever seen. 6-14 431-15
- 38 MCS - Summers by wagon as he puts on shoulder strap. SUMMERS - Well, it's about the only possession I've got. (CONTINUED)

38 CONTINUED:

B.G. MUSIC CONT'D

SUMMER CONT'D - That and my bad
name. 5-05 437-04

39 MLS - EXT. CAMPSITE, DAY -
NEAR INDEPENDENCE ROCK -
Brownie mounted bareback by
Summers at wagon - people in
b.g. square dancing. Mercy
enters and ducks under the
horse's head and faces Brownie.
She puts on hat as Brownie
reacts embarrassed. It is
his hat that she has.

MERCY - Well, look ahere. If it
ain't Mr. Evans' grown-up
son.

6-15 444-03

40 MCS -Brownie mounted.

2-03 446-06

41 MCS - Mercy and Summers OVER
BACK of Brownie's leg on horse
as she smiles up at him. She
moves close and runs fingers
up his leg - wagon in b.g.

MUSIC FADES

MERCY - Brownie?

4-13 451-03

42 MCS - Brownie mounted.

BROWNIE - Aw, shucks, go away...
will you?

2-12 453-15

43 MS - Summers and Mercy left
at wagon by Brownie mounted -
people dancing square dance
by covered wagons in b.g.
Mercy starts right as Brownie
grabs his hat - she starts to
b.g. around the horse as he
starts to put his hat on.

MUSIC FOR SQUARE DANCE
RISES

4-00 457-15

44 CS - Summers by wagon.

SUMMERS - Go on, Brownie, go on
after her. Don't let a
pretty girl ask you twice...
or an ugly one once.

8-09 466-08

45 CS - Brownie mounted - wagon
and two mules left b.g.

BROWNIE - I ain't her mule.

2-10 469-02

46 LS - Mercy enters f.g. and
backs up towards wagons and
the dancing in b.g. left.

MERCY - Brownie...when are you
going to carve my name on
the mountain?

7-00 476-02

She points o.s. and smiles.

47 MLS - Brownie mounted - Summers
left by wagon as Mercy right
b.g. turns and starts towards
wagon right - people dancing
square dance at left.

BROWNIE - I'd rather die first!

3-14 480-00

48 LS - Wagons parked - Brownie
rides right - people square
dancing at right.

(CONTINUED)

- 48 CONTINUED:
CAMERA PANS with Brownie on horse as people square dance, he passes Mercy seated on rear of wagon, she turns watching his exit. SQUARE DANCE MUSIC CONT'D
11-12 491-12
- 49 EXT. INDEPENDENCE MOUNTAIN, DAY, MLS - BACK of man moving among rocks to others carving on the rocks at right. SOUND OF CARVING ON ROCKS
MAN - What's the date today?
Man continues up rocks towards the others carving. 2ND MAN - June the 5th, 1843.
9-10 501-06
- 50 MCS - EXT. CAMPSITE, DAY - Turley and Masters with whiskey jug - they are ready for a drink - covered wagon behind them. They freeze and look left. MUSIC RISES
LIJE O.S. - All right. On your feet.
MUSIC OUT
5-12 507-02
- 51 LS, HIGH ANGLE - People seated f.g. by their wagons as they hear Lije pretending to be Mr. Tadlock, they rise and watch to b.g. LIJE O.S. - We've sat here long enough. We'll roll some miles tonight or my name's not William J. Tadlock!
Lije enters by covered wagon right carrying rocking chair and an American flag. He is MIMICING TADLOCK. The wagon train people react amused and with relief. LIJE - You hear me.
AD LIBS & LAUGHTER
LIJE - (OVERLAPS LAUGHTER) You farmers, get off those fatty asses and march.
Becky enters right f.g. as Lije staggers to her in f.g. with the others gathering around. LIJE - I'm gonna walk your legs right down to stumps.
35-12 542-14
- 52 MS - Lije facing Becky as he puts the rocking chair down, SIDE ANGLE. People gathered around them by wagons. MEN CHUCKLE. BECKY - You've been drinking. (CHUCKLES)
LIJE - 'Drinkin' is against the rules. Did you ever see me breaking rules, Becky?
11-01 553-15
- 53 CS - Lije and Becky f.g. Others b.g. He indicates the rocking chair. She turns away. BECKY - You've been guzzling it!
LIJE (CHUCKLES) - Set, wife.
BECKY - I don't wanna set.

53 CONTINUED:

LIJE - Well, that's what you've
been askin' for. When we
crossed the river, you asked
to set in the rocker. And
that's what you're gonna do..
on this here fourth of July.
So set. (LAUGHTER)

27-00 580-15

Becky turns away trying to
suppress her laughter.

54 LS - EXT. CAMPSITE NEAR THE
INDEPENDENCE MOUNTAIN, DAY -
Becky sits in the rocker as
the people react amused. Lije
holding flag over his shoulder.
CAMERA DOLLIES BACK slightly
to include back of Tadlock in
f.g. left.

APPLAUSE O.S.

TADLOCK - Very patriotic gesture,
Mr. Evans,...

6-00 586-15

55 MS - Tadlock standing with
hands behind his back - the
wagon train people b.g. by
wagons watching.

TADLOCK - ...but the fourth of
July is four weeks from next
Wednesday...

3-08 590-07

56 LS - Lije holding flag by
Becky seated in rocking chair,
people gather around as Lije
reacts, and moves his arm as
he moves to Tadlock in f.g.
and staggers.

LIJE - I know it...Mr. Tadlock,
sir.

7-12 598-03

57 MLS - People gathered around
Becky seated in rocking chair
f.g. and watching o.s. Lije
and Tadlock.

TADLOCK - But you'd better get
some strong coffee...

2-13 601-00

58 MCS - Tadlock holding watch,
people gathered b.g. in front
of covered wagons. He refers
to watch then glances around
to the people.

TADLOCK - ...inside of you.

We've still got two good
hours of daylight. We move
out in fifteen minutes.

13-00 614-00

He closes the case on the
watch as he reacts with
determination. He starts
to put watch into vest pocket.

EXHIBITION REEL FOOTAGE 602-00

(END OF REEL THREE PART A)
SMALL REEL 5

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	FOOTAGE FRAMES TOTAL
	(START MEASURING on FIRST FRAME of picture.)		
1	MS - EXT. CAMPSITE, DAY - NEAR INDEPENDENCE ROCK - People by wagons b.g. as Summers moves to f.g. and watches o.s.	LIJE O.S. - A boy child has been born. Nothin' new about that..	7-00 7-00
2	CS - Lije - people gathered around in b.g. Lije looks at o.s. Tadlock and gestures with hand while other hand holds flag. Lije turns to them and ges- tures. He turns in Tadlock's direction acting very drunk.	LIJE - ...Been done a million times before and will be again, I expect...but these people... LIJE - ...such is their mizzable... ...nature...	15-05 22-05
3	MCS - Tadlock - crowd of people b.g. in front of wagons.	LIJE O.S. - These people...	4-05 26-10
4	CS - Lije in f.g. Crowd in b.g.	LIJE - ...are gonna set down and celebrate...like it was the first day of the world.	12-04 38-14
5	MCS - Tadlock - crowd of peo- ple in front of covered wagons in b.g. Tadlock reacts quiz- zically.		3-03 42-01
6	CS - Lije salutes o.s. Tadlock with a silly drunken grin - people in b.g. Lije turns with flag over his shoulder to the crowd. Lije walks to Fairman, puts arm around his shoulder as they move b.g. with the flag over them.	LIJE - Mr. Fairman...? FAIRMAN - Yeah...	
		AD LIBS VOICES STRING MUSIC IN	11-02 53-03
7	MS - LOW ANGLE - Young people start dancing past camera in square dance circle.	SOUND OF SQUARE DANCING	3-02 56-05
8	LS - Becky seated in rocking chair as the Henry Brothers start playing instruments and folks begin dancing square dance in front of wagons b.g. Tadlock moves in to Becky as she keeps time with music with her hands. She starts to rise, he puts hand on her shoulder.	TADLOCK - Don't get up!	11-04 67-09

- 9 CS - EXT. CAMPSITE, DAY - NEAR INDEPENDENCE ROCK - Becky is seated in rocking chair - Tadlock has hand on her shoulder - people dancing in b.g. 1-14 69-07
- 10 MCS - Tadlock watching o.s. Becky - Henry brothers playing music as others dance. TADLOCK - This seems to be the moment...for peace ...and relaxation. 6-10 76-01
- 11 CS - Becky seated - lower portion of Henry Brothers and others b.g. Tadlock at right. BECKY - It's good for people sometimes. 4-13 80-14
- 12 MCS - Tadlock watching down o.s. People dancing by covered wagons in b.g. Tadlock starts right, CAMERA PANNING slightly. TADLOCK - Yes... 8-08 89-06
- 13 MCS - Becky seated - lower portion of others b.g. She starts to rise. 3-00 92-06
- 14 CU - Tadlock watching o.s. Becky - people dancing in b.g. SLIGHTLY HIGH ANGLE. Becky rises facing him, SIDE ANGLE. He turns to her SIDE ANGLE. TADLOCK - Mrs. Evans, do you think your husband would make a better Captain for this train? Huh? BECKY - I don't know. TADLOCK - Spoken truly. TADLOCK - Will you come with me, please? 28-12 121-02
- 15 LS - Beck looking at Tadlock quizzically as he gestures with arm to f.g. People are dancing in b.g. Empty rocking chair in f.g. Becky moves f.g. followed by Tadlock, they start left f.g. LAUGHTER AND VOICES 7-09 128-11
- 16 FULL LS, SLIGHTLY HIGH ANGLE, Oxen by wagon f.g. People dancing in clearing among the other wagons as Becky and Tadlock move from the circle b.g. to f.g. He moves up beside her. TADLOCK - Well, Mrs. Evans, I suppose I am too hard on them sometimes, but...er...please!
- He indicates path to f.g. CAMERA PANS them left passing his surrey buggy to awning tent on side of his wagon. (CONTINUED)

16 CONTINUED:

They walk to the awning tent,
as he removes hat and holds
open flap, she enters.

LAUGHTER & 39-02 167-13

17 MS - INT. TADLOCK'S TENT, DAY,
Becky moves right as she puts
hands to adjust her hair -
Tadlock enters and walks right
opening chest - he gestures to
chair. Becky moves right and
sits. CAMERA DOLLIES in to
CLOSER ANGLE as he puts chest
left b.g. and unrolls map be-
fore her - he puts it onto
table and looks at her as she
looks at the map.

DANCE MUSIC FADES

TADLOCK - Please sit down.

TADLOCK - What do you think of

this? 30-01 197-14

18 MCS - Becky seated OVER BACK
of Tadlock leaning with hands
on map on table.

BECKY - Is it a map?

5-13 203-11

19 CS - Tadlock leaning over the
table and watching o.s. Becky.
He shakes his head.

TADLOCK - It's a city, the drawing
of a city...it's a city that's
never yet been built. Can't

He looks down at o.s. map.
He moves right.

you see it? Look!
13-02 216-13

20 MLS - Tadlock by Becky seated,
looking at map, he sits by her,
CAMERA PANNING as he points to
the drawing.
Becky watches him SIDE ANGLE.

TADLOCK - Here's the Opera House...
the United States Post Office..

He indicates the different
positions on the drawing.

the railroad station and look..

this is the Grand Plaza...now

all the streets radiate from

this point like the spokes of a

He indicates the spokes of
a wheel with his hands.

wheel...towards the edges of
the city!

28-00 244-13

21 MCS - The two seated FAVORING
Becky as he points to the draw-
ing and looks at her SIDE
ANGLE.

TADLOCK - Oh, and from here the

parades come marching down the

avenue, past the steps of the

churches...past the wide columns

of the Governor's Mansion...

And the children will play in

the park covered against the

rain by a crystal roof. (CONT'D)

He turns to her as he gestures
with hand.

- 21 CONTINUED: TADLOCK CONT'D - Such will be
He rises up as she smiles
and looks down at the drawing Oregon.
CAMERA DOLLIES IN to CLOSER
ANGLE of Becky. 39-12 284-09
- 22 MLS - INT. TADLOCK'S TENT -
DAY - Tadlock seated watching TADLOCK - You're not afraid of me,
Becky studying drawing spread out on table. are you? You don't know any-
thing about me, really. Do
you? I was a senior Senator
from the State of Illinois.
23-15 308-08
- 23 CS - Tadlock seated. TADLOCK - And I might have become
president of the United States
but for a woman. 6-01 314-09
- 24 MCS - Becky seated looking
at Tadlock o.s. 2-08 317-01
- 25 CS - Tadlock seated. TADLOCK - The woman I chose for my
wife. She killed herself.
7-00 324-01
- 26 MCS - Becky seated at table,
she reacts and looks down at
o.s. Drawing. BECKY - I'm sorry....I'm sorry for
her, too. 10-03 334-04
- 27 MS - The two seated, SLIGHTLY
HIGH ANGLE. TADLOCK - It almost ruined me.
But I rose up like Sampson in
his blindness, and I came West
with my son, to make a new and
better life in a...
Tadlock rises, CAMERA PANNING
with him left to flaps of the
tent at SIDE ANGLE. TADLOCK - ...new and better coun-
try!
We see livestock and wagon
thru the flaps as Tadlock
gestures with hand. He
looks out at SIDE ANGLE.
He turns to o.s. Beck at
right. TADLOCK - There's so few people in
this company who understand.
None, maybe. 30-11 364-15
- 28 MCS - Becky seated. 2-07 367-06
- 29 CS - Tadlock moves right as
CAMERA PANS with him to Becky TADLOCK - But it seems to me that
seated at table - SIDE ANGLE.
He leans over table facing
her. ...that you do!
7-12 375-02

- 30 CS - INT. TADLOCK'S TENT, DAY,
Tadlock leaning over table to
f.g. o.s. Becky. He smiles. TADLOCK - You're an extraordinary
person. 4-14 380-00
- 31 MS - Tadlock leaning over the
table facing Becky as she
rises - he straightens up
facing her. He moves close
and picks up the drawing and
rolls it up, they are SIDE
ANGLE. TADLOCK -
You know. It's no easy matter to..
share a vision. Particularly
for a man and a woman.
BECKY - Thank you...thank you, Mr.
Tadlock.
She moves around the table
to f.g. left, he follows and
takes her arm, CAMERA PANNING
with them. They stop at the
tent flaps. TADLOCK - And if, in the awful
perils of this journey, you
should lose Mr. Evans...
She turns as he puts hands
firmly on her arms holding
her. BECKY - Don't say that.
TADLOCK - ...you need never lack
consolation. 44-01 424-01
- 32 CU - Tadlock OVER Becky's
shoulder. TADLOCK - I shall be your tower
of refuge,... 4-05 428-06
- 33 CU - Becky OVER BACK of
Tadlock's shoulder SIDE
ANGLE of him as he holds her
firmly by the shoulders -
oxen seen thru opening of
the tent. TADLOCK - ...in that new city we
shall build... 4-09 432-15
- 34 CU - Tadlock OVER BACK of
Becky's head left f.g.
He lowers his o.s. hands. TADLOCK - ...if you choose.
4-10 437-09
- 35 MCS - Tadlock and Becky SIDE
ANGLE at tent flaps. Becky
quickly turns and starts out
left. SQUARE DANCE MUSIC IN B.G.
3-07 441-00
- 36 LS - EXT. TADLOCK'S TENT -
Becky hurries f.g. and right,
she stops as Tadlock steps
out in flaps and watches her.
She turns looking at him then
runs right, holding up her
skirts, CAMERA PANNING with
her behind oxen and the people
dancing in circle of covered
wagons parked. They are doing
a square dance. LAUGHTER & VOICES
24-07 465-07
- 37 DISSOLVE INTO... (CONTINUED)

- 37 CONTINUED:
CS - EXT. INDEPENDENCE ROCK,
DAY - Brownie chiseling letters
on the rock - Wagon train below
on prairie moving to b.g.
Brownie turns and watches the
wagon train moving extreme b.g.
below then continues chiseling. 14-06 479-13
- 38 MS - BACK of Brownie chiseling-
rock with letters now reading:
BROWNIE and MERCY - June 6, 1843.
BROWNIE READING ALOUD - Brownie
and Mercy, June 6th, 1843.
He wipes his brow and starts
left. 10-00 489-13
- 39 CS - Brownie's feet moving on
ledge to left, CAMERA PANNING
as Indian brave lying belly
down reaches out looping his
foot as he falls onto rocky
ledge. MUSIC IN
MOVEMENTS 4-07 494-04
- 40 LS - Brownie is swung by feet
at side of ledge as warriors
drop down around him. One in
f.g. pulls rope lifting Brownie
higher with head hanging down. YELLS
14-05 508-09
- 41 CU - Brownie swinging against
rocky ledge. WARRIOR YELLS O.S.
1-10 510-03
- 42 LS - Chief standing right as
braves dance around the swing-
ing Brownie, in b.g. They
have tommy-hawks and bows and
arrows and prepare to shoot
arrows at him. WARRIOR YELLS
4-05 514-08
- 43 FULL LS, SHOOTING FROM LEDGE,
EXT. PRAIRIE BELOW, Wagon train
moving to b.g. leaving dust -
rider is moving to f.g. leav-
a trail of dust. O.S. WARRIORS
MUSIC RISES 8-02 522-10
- 44 MLS - EXT. INDEPENDENCE ROCKY
LEDGE, BACKS of Indians in f.g.
with Brownie swinging by his
feet against ledge b.g. WARRIOR YELLS
5-00 527-10
- 45 CU - Brownie swing head down
against ledge, he is very
frightened. He talks aloud. MUSIC FADES
BROWNIE - I told you, Brownie,
you're a fool...there's noth-
ing to be scared! Don't show
you care, Brownie..
10-03 537-13
- 46 LS - HIGH ANGLE - Warriors
with arrows aimed - they shoot
at Brownie hanging head down
right f.g. MUSIC RISES
VOICES - AD LIBS 3-07 541-04
- 47 MLS - EXT. COUNTRY - Summers
riding right, CAMERA PANS as
he reins up and steps off horse. AD LIBS - INDIANS O.S.

(CONTINUED)

- 47 CONTINUED:
Summers grabs rifle and runs to rocky ledge, CAMERA PANNING as he starts climbing up at LOW ANGLE. B.G. MUSIC CONT'D 8-10 549-14
- 48 MS - EXT. INDEPENDENCE ROCK, DAY - Summers with rifle on ledge - he ducks down from arrow. O.S. WARRIOR YELLS 3-01 552-15
- 49 MLS - Sioux boy with bow and arrow running f.g. He is all dressed as a warrior, he moves f.g. and draws another arrow. O.S. YELL 2-15 555-14
- 50 LS - Sioux boy as Summers runs in from f.g. and grabs him, he rolls under rocky ledge left as arrows hit near them. O.S. YELLS & SOUND OF ARROWS 6-11 562-09
- 51 MS - Scouting party shooting arrows at o.s. Summers left. Chief lifts hand to the others as they hold bows ready for action. CHIEF - (Indian - stop shooting arrows) 2-10 565-03
- 52 MS - Summers lying on ledge with Sioux boy, he rises up holding the boy and moves out f.g. 4-10 569-13
- 53 LS - Summers moves to edge of ledge, grabs up rifle and runs left carrying the Sioux boy, he jumps to outer edge and turns looking up o.s. He waves arm holding rifle. 6-08 576-05
- 54 MS - REVERSE ANGLE - BACKS of warriors with arrows aimed at Summers holding Sioux boy below them. SUMMERS - (in Sioux) You have mine... 3-09 579-14
- 55 MCS - Summers holding boy in one arm and the rifle up with the other as he watches up o.s. He starts to toss the rifle out f.g. SUMMERS CONT'D - ...I have yours! 10-03 590-01
- 56 MS - BACKS of Warriors with arrows aimed at Summers below holding the boy as he drops rifle - Chief turns and gestures with hand. SOUND OF GUN FALLING CHIEF - (Sioux) Cut him down. 4-06 594-07
- 57 LS - HIGH ANGLE - Warriors on ledge by Chief standing behind them - Brownie hanging head down in f.g. right as Braves run to Brownie and start to let him down - others run out left f.g. on ledge. 8-05 602-12
- 58 MCS - Summers holding Sioux boy and watching up o.s. 3-07 606-03
- 59 MLS - BACKS of Warriors moving down ledge towards Summers below. Chief following. 9-00 615-03

- 60 DISSOLVE INTO...
MLS - TRAVEL SHOT - EXT. COUNTRY,
DAY - Summers and Brownie riding
to f.g. with Chief and warriors
riding behind them. Independence
Rock in b.g.
BROWNIE - Mr. Summers, Sir?
SUMMERS - What's that, boy?
BROWNIE - I did poor. I was scar-
ed ... (inaudible) PUKEY!
SUMMERS - Ah, shoot, hoss, every
man gets scared in a fix.
20-14 636-01
- 61 MS - CAMERA TRAVELS with
Brownie and Summers riding
left - warriors following
them.
BROWNIE - What are they gonna do?
SUMMERS - Well, whatever they do,
it's going to be highly educa-
tional. You know, the Sioux,
if they er...take a fancy to
you are inclined to be gener-
ous. Likely as not, they'll
present you with a wife. May-
be two. Or...three.
BROWNIE - Stop there, sir. Three
is my limit. Could you go a
bit deeper into that subject,
sir?
SUMMERS - Deeper?
BROWNIE - Are they...excuse me,
for asking the question...but,
are Injun women built any dif-
ferent?
SUMMERS - Why, I don't rightly
know, boy. I never been with
a white woman but once and...
I disremember.
61-10 697-11
- 62 MLS - Chief and warriors
riding to f.g.
BRAVE - (Sioux) Ride faster.
3-04 700-15
- 63 MLS - Brownie and Summers
riding to f.g. followed by
Indian warriors, TRAVEL SHOT.
SUMMERS - Hey, he'd appreciate it
if we'd move a little faster.
(CONTINUED)

- 63 CONTINUED:
Summers and Brownie urge their horses and they start left, CAMERA TRAVELS with them as they cantor horses to b.g. with warriors riding in and following them. MUSIC RISES
22-03 723-02
- 64 DISSOLVE INTO...
LS - EXT. CAMPSITE, DAY - MEETING PLACE - Wagons parked as Tadlock drives in surrey buggy right with Lije running beside him, CAMERA PANNING them to right b.g. with Summers, Brownie and the warriors riding up from prairie b.g.
19-02 742-04
- 65 MS - Becky, Mrs. McBee and others watching o.s. very depressed. Becky has been crying.
3-12 746-00
- 66 FULL LS - Buggy and others moving towards warriors following Brownie and Summers - BACKS of men by tree in f.g. as others follow Lije running beside the buggy.
7-02 753-02
- 67 LS, HIGH ANGLE - Lije runs out to Brownie and Summers as buggy with Tadlock stops - men behind him stop and watch.
5-07 758-10
- 68 MLS - Lije runs to horse as Brownie gets off. LIJE - You all right?
BROWNIE - Yeah, Pa.
4-13 763-07
- 69 MCS - Lije and Brownie greeting, Lije clasping Brownie's arms. Warriors left on horses. LIJE - All right...you get back to your mother.
Brownie exits left f.g. Lije moves f.g.
9-10 773-01
- 70 MLS - Tadlock and men as Brownie runs past them towards Becky and crowd in b.g. Moynihan and Masters move up with bear rug and gifts for the warriors - They start spreading them out on ground as Tadlock standing in front of buggy watches.
6-15 780-00
- 71 MS - Becky and crowd, she runs out f.g. smiling happily.
3-08 783-08
- 72 LS - Crowd between wagons watching o.s. as Becky runs f.g. with arms outstretched as Brownie runs in. (GRUNTS OF PLEASURE)
from f.g. - they embrace. Brownie glances over his shoulder to f.g.
9-07 792-15
- 73 MLS - Tadlock and Lije watching as wagon train men put down their gifts on bear rug, CAMERA PANNING down on the articles. MOVEMENTS
8-10 801-09
- 74 MLS - Chief and warriors with Summers mounted, they watch o.s. expressionless - as they remain on their horses.
3-02 804-11

75 MLS - EXT. CAMPSITE, DAY -
MEETING PLACE - Tadlock, Life
and the other men with their
gifts - they watch o.s. Indians
quizzically. Tadlock gestures
with both arms and kneels down
over the gifts on the white bear
rug. He looks in the direction
of the warriors.

5-05 810-00

EXHIBITION REEL FOOTAGE 810-00

(END OF REEL THREE PART B)

SMALL REEL 6

REEL FOUR PART A
(Small Reel 7)
SCENE

COMBINED CONTINUITY on
"THE WAY WEST"

PAGE 1

NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FEET	FRAMES	FOOTAGE TOTAL
1	START MARK and Academy leader.		12-00	12-00	
2	MS - EXT. CAMPSITE MEETING PLACE, DAY - Summers, Chief and Braves mounted - they watch o.s. expressionless. Chief puts hand to his mouth indicating drinks.	B.G. MUSIC CONT'D CHIEF (Sioux) We don't like this ...we want fire water.	11-03	23-03	
3	MLS - Lije and men gathered by Tadlock leaning over the gifts, he straightens up and reacts as he watches o.s.		3-01	26-04	
4	MS - Summers, Chief and Braves mounted.	SUMMERS - He doesn't like what you're giving him.	3-02	29-06	
5	CS - Tadlock, Lije and others reacting.	TADLOCK - What does he want?	2-15	32-05	
6	MCS - Summers, Chief and Sioux Braves mounted - FAVORING Summers in f.g.	SUMMERS - Whiskey!	2-01	34-06	
7	CS - Tadlock, Lije and other men of the wagon train - they react seriously.	TADLOCK - Whiskey? LIJE - Get 'em liquered up and Lije glances at Tadlock then watches o.s. Indians - Tadlock reacts to this and turns to Lije quizzically.	9-11	44-01	
8	CS - Summers, Chief and Warriors mounted - they watch o.s. men.	SUMMERS - You've got a choice... you can give it to them or they'll take it. I agree that the first one might be a little dangerous...but the second one could prove fatal.	13-00	57-01	
9	CS - Tadlock, Lije and men reacting seriously.		5-05	62-06	
10	MCS - Wagon train men react- ing as they watch o.s. Sioux Indians.		2-11	65-01	
11	MLS - Summers, Chief and Sioux warriors mounted - Chief turns watching Summers.	MUSIC OUT	6-10	71-11	

- 12 DISSOLVE INTO...
MCS - EXT. CAMPSITE, NIGHT,
BUCKET as Indian's hands
reach in dipping out whiskey
as CAMERA PULLS BACK and PANS
up showing braves drinking and
dancing - Immigrants of the
train b.g. watching Indians
from wagons in b.g. SLIGHTLY
HIGH ANGLE. WARRIORS YELL, TOM-TOMS &
MUSIC 15-04 86-15
- 13 MLS - SLIGHTLY HIGH ANGLE -
Immigrants by wagons watching
o.s. Indians. O.S. YELLS 4-05 91-04
- 14 MLS - EXT. MR. MACK'S WAGON,
He is right with rifle -
Mercy left b.g. holding a
torch. Shadows of the Sioux
is seen over the wagon. O.S. YELLS - LAUGHTER 7-04 98-08
- 15 MCS - Mr. Mack watching o.s.
as he holds gun, barrel up.
He watches o.s. Mercy. O.S. YELLS 2-13 101-05
- 16 MCS - Mercy holding burning
torch-light, she smiles at
o.s. Mr. Mack then turns and
moves b.g. O.S. YELLS & LAUGHTER 5-13 107-02
- 17 MCS - Mr. Mack by wagon, he
moves left following Mercy
with the torch left by wagon,
Mr. Mack turns and exits o.s.
right, towards wagon. YELLS CONT'D 6-10 113-12
- 18 MS - Mrs. Mack f.g. watching
b.g. as we see Mr. Mack in
extreme b.g. moving out left.
Other immigrants by wagon
right b.g. watching as shadows
of the Indians move over the
wagons from fire as they do
their dance. Mrs. Mack turns
to f.g. YELLS CONT'D 19-02 132-14
- 19 MCS - Chief and warrior f.g.
Others by whiskey and campfire,
doing their dance - immigrants
by wagons in b.g. YELLS & LAUGHTER CONT'D 6-07 139-05
- 20 MLS - HIGH ANGLE - EXT. NIGHT,
Mercy with lighted torch moves
in bushes to b.g. Mr. Mack
enters f.g. and follows her.
She stops and turns as Mr.
Mack moves to her. TOM-TOMS O.S. VOICES FADE 12-06 151-11
- 21 MCS - Mercy and Mr. Mack -
he takes the torch from her
hand as they turn SIDE ANGLE. MR. MACK - You're beautiful!
MERCY - Mr. Mack? 15-08 167-03
- 22 CS - Mr. Mack holding torch,
BACK of Mercy's head left
f.g. MR. MACK - I've been waiting
since Missouri...to tell you
that. 3-12 170-15

23 MCS - EXT. COUNTRY, NIGHT - TOM-TOMS & WARRIOR NOISES O.S.
 Mercy and Mr. Mack FAVORING
 her at SIDE ANGLE - He is MERCY - Have you?
 holding lighted torch. 4-02 175-01

24 CS - The two FAVORING Mr. Mack
 holding lighted torch. He MR. MACK - You've sure got the
 turns putting the torch down, right name..."Mercy"...that's
 CAMERA PANNING down with him as he looks up at her from
 kneeling position. what I'm needin'...
 14-09 189-10

25 CS - BACK of Mr. Mack kneeling,
 Mercy watching him. MERCY - It's dangerous.

He reaches up pulling her down
 to him.

11-04 200-14

26 CS - The two SIDE ANGLE as she
 moves down facing him. Torch MUSIC IN over O.S. TOM-TOMS
 burning in b.g. MR. MACK - Who are you afraid of?

My wife or me?

MERCY - Mr. Mack...I don't know
 very much.

MR. MACK - You know my name.

MERCY - She's pretty...Mrs. Mack.

MR. MACK - You're pretty.

MERCY - Why don't she love you?

MR. MACK - She's got...iron cor-
 sets in her skin.

MERCY - And what do I have, Mr.
 Mack?

MR. MACK - You...hellfire and
 sin.

MERCY - (breathing heavily) Oh...
 lead me to it.

They kiss and embrace as he
 leans over her, holding her
 in his arms, they move down
 o.s. onto the o.s. ground.
 Burning torch in b.g.

MUSIC OUT - TOM-TOMS RISE

3-15 294-13

27 MCS - EXT. CAMPSITE, NIGHT -
 Chief and warrior f.g. Laugh-
 ing - Braves b.g. by fire
 doing their dance - immigrants
 at wagons in extreme b.g.
 CAMERA PANS as Brave moves
 left to McBee chewing tobacco
 with Chief following, Brave
 and Chief have cups of whiskey
 as Brave takes tobacco, takes
 a drink then gestures as he
 moves f.g. slightly and puts
 down his cup - he steps back
 by McBee and prepares to spit.
 LAUGHTER & WAR WHOOPS
 TOM- TOMS ETC.
 BRAVE - (Sioux) Give me some.
 BRAVE - (Sioux) Watch this.

(CONTINUED)

- 27 CONTINUED:
Chief takes drink and watches
Brave as he spits, then McBee
spits, they miss as Mrs. McBee
spits. Chief reacts and pats
her roughly.
- LAUGHTER & NOISE OF
WARRIORS
- SOUND OF SPIT HITTING CUP
- CHIEF (Sioux) You're good.
- BRAVE - She wins.
- 74-04 369-01
- 28 MS - EXT. CAMPSITE, NIGHT -
Masters and Braves as Brave
drinks drink. Masters takes
Brave's hand and flips him
over onto ground, CAMERA
PANNING down with him.
Another Brave enters from
f.g. as Masters flips him -
the Braves dance around
Masters - Immigrants b.g. by
wagons watching.
- AD LIBS - WARRIORS
- MASTERS - Come on.
- LAUGHTER & YELLS
- 27-04 396-05
- 29 MCS - EXT. MACK'S WAGON - Mrs.
Mack walks to rear of wagon
and leans against the tail-
gate.
- CHEERS
O.S. WARRIOR YELLS
- 11-07 407-12
- 30 CS - EXT. BUSHES - NIGHT -
Mercy on ground looking down
at Mr. Mack - torch burning
in b.g.
- NOISE FADES
- MERCY - You're sorry now, ain't
you? Well, I'm not.
- MR. MACK - You'd better get back
to your Ma and Pa.
- MERCY - Please, what is it?
- MR. MACK - They'll be looking
for you...you'd better go.
- MERCY - Mr. Mack...when will I
see you again? When will I...
you and I...
- 46-00 453-12
- 31 MS - Mr. Mack and Mercy
seated on ground in bushes,
torch burning b.g. He
rises up to his knees as she
buries her head on his chest
SIDE ANGLE.
They rise, CAMERA PANNING up
with them - she moves f.g.
and stops. She turns to
him, then moves in and puts
her head on his chest and
holds him close to her.
- MR. MACK - Soon.
- MR. MACK - Please go!
- MERCY - I love you, Mr. Mack. I
do.
- TOM-TOMS O.S.
- MR. MACK - Go on.
- 55-05 509-01

- 32 LS - EXT. COUNTRY, NIGHT,
HIGH ANGLE - Mercy in bushes
walks f.g. with lighted torch,
Mr. Mack b.g. watching her -
she exits. O.S. WARRIOR YELLS &
LAUGHTER 6-13 515-14
- 33 MCS - Mr. Mack watching o.s.
to f.g. 4-02 520-00
- 34 MLS - Mr. Mack in bushes watch-
ing o.s. to f.g. He slowly
starts f.g. 6-08 626-08
- 35 ELS - Bushes as Wolf appears
in b.g. as seen from Mr. Mack's
P.O.V. O.S. WARRIORS AD LIBS &
SHOUTS 4-05 530-13
- 36 MLS - Mr. Mack bends down get-
ting his shotgun, he aims it
and fires o.s. to f.g. GUN BLAST 4-05 535-02
- 37 MLS - BUSHES as seen from Mr.
Mack's P.O.V. The bushes move
as the wolf falls into bushes. GUN SHOT 2-05 537-07
- 38 MS - EXT. CAMPSITE, NIGHT -
Summers in f.g. Immigrants by
wagon b.g. He reacts to shot.
Summers starts out right. AD LIB INAUDIBLE VOICES
LAUGHTER 2-12 540-03
- 39 LS - Tadlock by others at
wagon watching o.s. Tadlock
starts out right, CAMERA PANS
with him. O.S. LAUGHTER of SIOUX 2-10 542-13
- 40 MLS - EXT. BUSHES, NIGHT -
Mr. Mack enters to f.g. to
MS and looks down reacting.
CAMERA PANS down as he bends
down kneeling. He glances
over his shoulder, rises and
hurries to b.g. wagons CAMERA
PANNING. O.S. AD LIBS 17-09 560-06
- 41 FULL LS, EXT. CAMPSITE, NIGHT,
People f.g. by wagons as Mr.
Mack moves to his wagon in b.g.
left, CAMERA PANNING with his
run as he starts to put gun
into wagon. O.S. AD LIBS 6-13 567-03
- 42 MS - Mr. Mack at rear of his
wagon, he watches o.s. as he
tosses the shotgun into wagon
then climbs up into the wagon
and exits. O.S. LAUGHTER & AD LIBS 8-09 575-12
- 43 MLS - INT. WAGON, NIGHT -
Mrs. Mack in bed as Mr. Mack
moves in on other side of her
face down on bed. AD LIBS NOISES FADE 5-09 581-05
- 44 LS - EXT. CAMPSITE OUTSKIRTS,
NIGHT - Summers with light moves
f.g. from wagons b.g. Tadlock
joins him as he stops and looks
down. Tadlock looks down
at the o.s. body. AD LIBS IN B.G.
TADLOCK - What is it? A dead
Wolf. 14-06 595-11
- Summers starts to bend down.

- 45 MCS - EXT. OUTSKIRTS OF CAMPSITE, NIGHT - Summers hand reaches in pulling off the wolf suit showing Sioux boy. O.S. WARRIOR YELLS CONT'D
SUMMERS O.S. - It's that Sioux boy!
7-11 603-06
TADLOCK - Yeah...
- 46 CS - Tadlock and Summers reacting shocked. SUMMERS - A shotgun.
Tadlock glances in the direction of the wagons then turns back to Summers.
TADLOCK - I'll get Saunders to bury him... that'll...(OVERLAP)
SUMMERS - No...if they don't find him, they'll follow us, teeth to tail.
19-07 622-13
- 47 MLS - SLIGHTLY HIGH ANGLE - Tadlock and Summers over the Sioux boy's body. They are kneeling - wagons extreme b.g. right. SUMMERS - We'll leave him here for his friends, it'll give us some kind of time.
TADLOCK - How much time?
SUMMERS - I don't know. It depends on his kin.
15-01 637-14
- 48 CS - Summers and Tadlock. SUMMERS - They'll spend one day grievin', that's for certain. And another day...smokin' an' talkin'...and if we're real lucky...one more day at dancin' around an' firin' up their courage, but...but then for sure...they'll paint those horses and they'll ride!
NOISES OUT
39-01 676-15
- 49 DISSOLVE INTO...
ELS - HIGH ANGLE - OPEN TERRAIN, DAY - Wagon train approaching in extreme b.g.
10-00 686-15
- 50 MLS - EXT. COUNTRY, DAY - Tadlock on horse, he holds up his arm - others behind him. HORSE'S HOOF S.O.S.
- 51 LS - Summers riding fast to f.g. He starts out right. 5-00 691-15
4-13 696-12
- 52 MLS - Tadlock, Lije in f.g. mounted - wagon train stopped in b.g. as Summers rides in from left. SUMMERS - Whoa!
HORSE NEIGH
(CONTINUED)

52 CONTINUED:

TADLOCK - What's best to do?

Run or fight?

SUMMERS - Neither one...that

ain't the Sioux...let's go

Summers gestures with arm.

back over yonder.

13-13 710-09

53 ELS - EXT. COUNTRY, DAY -
P.O.V. ANGLE - Dust cloud from herd of buffalo.TADLOCK O.S. - What in the hell is
that?

3-00 713-09

54 MLS - Summers, Tadlock, Lije -
in front of wagon train behind
them - Summers holding gun over
saddle - Tadlock with hat off.
They stare o.s. with interest.SUMMERS - That's a nice big herd
of buffalo, just feedin' as
they go along.

He puts hat on.

TADLOCK - Buffalo.

SUMMERS - That's right, Mr.

Tadlock. What would you say
if we was to grow hair and
hoofs and join them?

TADLOCK - Huh?

14-00 727-09

55 MCS - Tadlock and Lije
mounted - people and wagons
in b.g.LIJE - What are you talkin'
about?

3-09 731-02

56 CS - Summers mounted.

SUMMERS - Mix right in with 'em.
That way, if nobody shoots -
or shouts real loud...we might
have a chance. 8-10 739-1257 MCS - Tadlock and Lije mount-
ed - people and wagons in the
b.g. They react and look in
the direction of the o.s.
buffalo.

2-11 742-07

58 FULL LS, Dust cloud from the
buffalo herd as seen from
Summers' P.O.V.SUMMER - Those animals will wipe
out all traces of our wagons
and... 4-07 476-1459 CS - Summers mounted, he
watches o.s.SUMMERS CONT'D ...we can travel
right along with 'em, right
up to the big pine country.

3-13 750-11

- 60 MCS - EXT. COUNTRY, DAY -
Tadlock and Lije mounted -
people and wagon train b.g.
SUMMERS O.S. - Where the Sioux
never ride.
TADLOCK - You're sure, Mr. Summers
4-07 755-02
- 61 MCS - Summers mounted.
SUMMERS - Unless he's lost or...
drunk or crazy...meanwhile
I'll see if I can keep them
Summers nods left then holds
up his gun. busy.
9-00 764-02
- 62 MCS - Tadlock and Lije mounted.
People and wagons in b.g.
Lije shakes his head.
LIJE - Oh, you're never gonna
make it, Dick. 4-01 768-03
- 63 CU - Summers mounted.
SUMMERS - Oh, I don't intend to
do it alone. I want you to
come with me, Lije.
4-15 773-02
- 64 MCS - Tadlock and Lije mounted.
People and wagons in b.g.
SUMMERS O.S. - We're gonna look
alike and we're gonna ride
alike. We're gonna make them
chase us around in circles un-
til we catch us a (inaudible)
quid. 16-14 785-00
- 65 CS - Summers mounted.
SUMMERS - With Mr. Tadlock's kind
permission, we'll see if we can
go get ourselves killed. Do
you want to? Come on!
Summers reins his horse.
9-00 794-00
- 66 MLS - The three mounted in f.g.
Summers and Lije rein their
mounts away from Tadlock as he
watches them - wagons b.g.
Lije and Summers ride towards
the wagons as Tadlock watches
o.s. to f.g.
SOUND OF HORSE
MUSIC IN
13-15 807-15
- 67 DISSOLVE INTO...
ELS - EXT. WOODED COUNTRY, DAY,
HIGH ANGLE - Indians riding fast
to f.g.
YELLS OF WARRIORS
7-08 815-07
- 68 MCS - Summers on buckskin horse
watching, he reins horse and
rides fast to b.g. right.
YELLS CONT'D
3-15 819-06

69	ELS - HIGH ANGLE - EXT. WOODED AREA - Summers in f.g. rides fast to left as Indians riding in b.g. start chasing him, CAMERA PANS as they go among trees in cloud of dust.	MUSIC CONT'D YELLS OF WARRIORS CONT'D	17-01	836-07
70	MS - Life on buckskin horse watching from wooded area, he is alert and watching o.s.		7-06	843-13
71	LS - Indians riding fast after Summers left CAMERA PANNING.		12-02	855-15
72	FULL LS, HIGH ANGLE - EXT. PRIARIE COUNTRY - Huge herd of buffalo feeding with wagon train scattered among them.	MUSIC CHANGES	10-10	866-09
73	MLS - HIGH ANGLE - Buffalo mov- ing to f.g. with wagon train in the center of the herd, moving single file to f.g. as the buffalo graze and move close to the wagons and oxen.		6-14	873-07
		EXHIBITION REEL FOOTAGE		861-07

(END OF REEL FOUR PART A)

SMALL REEL 7

NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FEET	FRAMES	TOTAL FOOTAGE
1	(START MEASURING on first frame of picture.)	B.G. MUSIC CONT'D			
1	MS - EXT. PRAIRIE, DAY - CAMERA SHOOTING from inside covered wagon to mules and buffalo b.g. Wagons moving to b.g. Dust is heavy from the buffalo and wagons.	SOUND OF BUFFALO SOUND OF WAGONS			
			6-03	6-03	
2	MCS - Brownie and Becky seated on covered wagon as it moves to f.g. in dust. They turn looking at big clock in b.g. Becky opens door and tries to stop the striking.	CLOCK STRIKING MOVEMENTS			
		BROWNIE - I never knowed a clock to be scared before. Not that Becky turns looking at Brownie and smiling.	I blame it.	16-07	22-10
3	FULL LS, EXT. CLEARING - Wagons moving left among the herd of buffalo - trees and hills in b.g.	MUSIC RISES			
			9-08	32-02	
4	MCS - Rear of covered wagon with fingers over tail gate, Weatherby rises up reacting frightened as he looks o.s.				
			8-05	40-07	
5	MLS - Buffalo grazing and moving right as seen from Weatherby's P.O.V.				
			2-11	43-02	
6	MCS - Weatherby at rear of the wagon reacting as he watches o.s. He ducks down behind the tail-gate.				
			5-10	48-12	
7	FULL LS - CAMERA PANS left over wagons moving among the buffalo.				
			5-14	54-10	
8	LS - EXT. WOODED AREA, Indians riding fast to f.g. and left chasing Buckskin horse to b.g. CAMERA PANNING, Summers riding the horse.	MUSIC CHANGES - WARRIORS YELLING			
			8-15	63-09	
9	MS - Lije on horse behind tree, he is alert as he watches o.s.	O.S. YELLS CONT'D			
			5-07	69-00	
10	FULL LS - Summers rides fast to right to Lije waiting behind trees.				
			11-11	80-11	
11	MS - Summers and Lije on buckskin horses.	SUMMERS - Go to 'em, Lije!			
	Lije rides out f.g. fast and starts to exit.	LIJE - Hi...giddap!			
			4-07	85-02	
12	LS - Lije rides right away from Summers, CAMERA PANS Lije to b.g.	YELLS			
			5-01	90-03	

13	LS - EXT. WOODED AREA, DAY - SLIGHTLY LOW ANGLE -- Indians riding fast to f.g. PASSING CAMERA and right to b.g. in a cloud of dust.	B.G. MUSIC CONT'D WARRIOR YELLS	8-15	99-02
14	FULL LS, EXT. VALLEY AREA, DAY - Buffalo herd with the wagon train moving left in the middle of the herd - CAMERA PANNING right.		7-06	106-08
15	MCS - Mr. & Mrs. Mack seated in covered wagon reacting to the o.s. buffalo.	SOUND OF BUFFALO	3-12	110-04
16	MS - Buffalo as seen from Mr. Mack's P.O.V. They move right.		4-14	115-02
17	MCS - Mr. & Mrs. Fairman and new baby in covered wagon. Mr. Fairman reacts annoyed.	BABY CRYING MR. FAIRMAN -Ssh, do you want to		
	He gestures with hand to the baby. She tries to com- fort the baby.	stampede them?	10-03	125-05
18	MCS - INT. WAGON - BACK of driver driving mules behind herd of buffalo CAMERA SHOOT- ING from inside wagon.		5-06	130-11
19	MCS - Tadlock and Junior seated in wagon.	TADLOCK - Quiet!		
		JUNIOR - Can I kill one in the		
	Tadlock puts hand on Junior's shoulder then looks down o.s. left.	morning?	4-13	135-08
20	MLS - HIGH ANGLE - Buffalo as seen from Tadlock's P.O.V.	TADLOCK O.S. - Maybe...if there is time.	5-02	140-10
21	CS - The two in wagon seated, they look at each other as Tadlock puts arm around his son's shoulders and hugs him.	MUSIC RISES	6-01	146-11
22	FULL LS - HIGH ANGLE - Wagons moving left among herd of buffalo in clearing area.		7-10	154-05
23	LS - EXT. WOODED AREA, DAY - Warriors chasing Life on Buckskin horse out f.g.	WARRIOR YELLS	7-10	161-15
24	MS - Summers mounted on Buck- skin horse watching from under tree as he reins horse and watches o.s.	YELLING O.S.	2-11	164-10
25	LS - Warriors riding fast to b.g. chasing Life as seen from Summers' P.O.V. Dust in f.g. Dust clears as Life rides to f.g. and stops.	MUSIC RISES	24-06	189-00

26	MS - EXT. WOODED AREA, DAY - Summers mounted, he is alert and watches o.s.	B.G. MUSIC CONT'D	2-09	191-09
27	LS - SLIGHTLY HIGH ANGLE - Warriors riding fast to left then b.g. Cloud of dust fills screen f.g.	WARRIOR YELLS	6-11	198-04
28	MCS - Summers mounted - he starts to ride.		2-02	200-06
29	FULL LS, Indian warriors ride thru trees to f.g.	WARRIOR YELLS CONT'D	6-04	206-10
30	MS - Summers mounted - he rides out right f.g. very fast.		4-15	211-09
31	LS - Dust in f.g. as Summers rides fast to right CAMERA PANNING him b.g. up hill among trees.		8-01	219-10
32	LS - Warrior riding to f.g. in dust then right CAMERA PANNING.		7-14	227-08
33	MLS - Summers riding to b.g. He reins in his horse and looks o.s. to f.g.		3-03	230-11
34	LS - SLIGHTLY HIGH ANGLE - Warrior riding fast to f.g. among trees as seen by Summers' P.O.V. Warrior starts out right f.g. with tommy-hawk poised.	WARRIOR YELL	3-12	234-07
35	MS - Summers mounted, he rides f.g. fast, and starts out left.	WARRIOR YELL	3-00	237-07
36	LS - Summers and Warrior ride to each other, Summers goes off his horse as Warrior rides out right.		4-00	241-07
37	MLS - Warrior riding to b.g. He reins up and turns and starts f.g.		3-06	244-13
38	MLS - Summers on ground, he rises and poises for attack.		2-01	246-14
39	MLS - Warrior rides fast to f.g. with tommy-hawk raised.	WARRIOR YELL	4-02	251-00
40	MLS - Summers moves out as Warrior rides in, he pulls horse, warrior over - they all fall to the ground in battle.	YELLS & SOUND OF HORSE	6-10	257-10
41	MLS - Warrior and Summers on ground, SLIGHTLY HIGH ANGLE, they rise as Summers knocks Warrior and stabs him in the middle, Warrior falls o.s. Summers still holding bloody knife moves over him, he starts to turn the Warrior over.	MUSIC RISES	18-00	275-10

42	FULL LS, SLIGHTLY HIGH ANGLE - Wooded Area DAY - Lije riding Buckskin horse cautiously among trees to f.g.	B.G. MUSIC CONT'D	6-06	282-00
43	CS - Summers looks up o.s. then looks down at o.s. Warrior.		10-13	292-13
44	DISSOLVE INTO... MLS - EXT. COUNTRY, DAY - Lije and Summers on identical Buck- skin horses riding to f.g. They start to exit right f.g.		8-00	300-13
45	LS - HIGH ANGLE - EXT. VALLEY - DAY - Herd of buffalo grazing - wagon train moving left among them - Lije and Summers ride in from left f.g. and ride towards the wagon train below in b.g.	MUSIC UP & OUT	28-03	329-00
46	DISSOLVE INTO... EXT. MOUNTAINOUS TERRAIN, DAY, Wagon train stopped in a meadow, they are headed left - Summers rides to f.g. CAMERA PANNING with him right as he holds up gun. Couple standing at f.g. stream - others standing by their oxen watching Summers.	SOUND OF OXEN	10-03	339-03
47	MLS - Summers riding by train to f.g. He reins in his horse and watches o.s.	SUMMERS - We'll camp right here.	5-08	344-11
48	MLS - Mercy seated on wagon watching o.s. She steps down from tail-gate and moves f.g. by wagon, and peach trees. General activity in b.g.		5-11	350-06
49	MCS - Mr. Mack by his wagon, he takes out huge axe by oxen and looks o.s. He exits left.	MOVEMENTS	6-05	356-11
50	MCS - Mercy by wagon watching o.s. Mr. Mack - she runs f.g. passing Mr. & Mrs. McBee left, CAMERA PANS and HOLDS on them at wagon - Mrs. McBee holding dog.		4-00	360-11
51	LS - Meadow as Mercy runs left and wades thru water and starts out - general activity b.g.		7-09	368-04
52	MS - McBee by wagon reacting as he watches o.s. Mercy - Mrs. McBee puts dog in McBee's arms and climbs down, she holds out her hand for help as McBee moves out left leaving her, hand out- stretched.		9-07	377-11
53	FULL LS - EXT. MEADOW - Two young boys kneeling at stream in f.g. One splashes water on the other, they rise and run b.g. - others run out and pick flowers - wagons extreme b.g. parked single-file.	MUSIC IN	12-06	390-01

- 54 MBD. LS, EXT. MEADOW, DAY -
Mercy runs left, she stops and
kneels down picking flowers.
She glances to b.g. as Mr. Mack
enters wooded area with axe -
she rises with flowers and runs
b.g. to wooded area. 23-02 413-03 B.G. MUSIC CONT'D
- 55 MLS - WOODS - Mr. Mack carrying
axe across his shoulders moves
b.g. He stops and starts to
chop log. 7-14 421-01
- 56 MCS - Mr. Mack chopping wood. CHOPPING SOUND
He stops, tosses the axe down
and sits on log removing hat. 15-09 436-10
- 57 MLS - Mercy runs to b.g. Mr.
Mack with flowers in her hand. 2-12 439-06
- 58 CS - Mr. Mack as Mercy holds
flowers in front of his face. MERCY - I surprise you? They smell
He turns to her startled. like heaven, don't they? (LAUGHS)
He looks o.s. and nods. She MR. MACK - Mercy, they'll see us.
turns watching o.s. right. MERCY - Oh, let 'em. I hope their
eyes bug out as far as their
ugly noses. Let's run away,
Mr. Mack. 18-13 458-03
- 59 CS - The two FAVORING Mr. Mack.
MR. MACK - Where to? 2-03 460-06
- 60 BIG CU - Mercy SIDE ANGLE.
Portion of Mr. Mack left as she
puts her finger on his shoul- MERCY - Poor Mr. Mack, going back
der. to that pinewood plank you call
your wife? 10-09 470-15
(GIGGLES)
- 61 CS - The two FAVORING Mr. Mack
as he puts hand on her neck. MR. MACK - I sleep alone. 4-07 474-06
- 62 BIG CU - Mercy SIDE ANGLE - Mr.
Mack's shoulder at left. She
lowers her head seriously. MERCY - Mr. Mack... I've been think-
She takes his hand and puts her
cheek against it. ing over and over again about
that night! 17-03 491-09
- 63 CS - The two FAVORING Mr. Mack.
MR. MACK - I don't want to think of
He turns away. heaven or hell. 6-00 497-09
- 64 MCS - The two FAVORING Mercy as
she reacts unhappily. She MERCY - You don't look the same, Mr.
rises and stares at him. Mack...you look a thousand years
- 71 - older. 20-00 517-09

- 65 CS - EXT. WOODS, DAY - Mr. Mack and Mercy SIDE ANGLE - FAVORING Mr. Mack watching Mercy. He shakes his head. B.G. MUSIC CONT'D MR. MACK - It's no use, Mercy. 4-06 521-15
- 66 CS - The two FAVORING Mercy, he puts his hand under her chin. He shakes his head. MR. MACK - Understand? No use! 11-07 533-05
- 67 MCS - The two SIDE ANGLE - Mercy hands Mr. Mack the flowers and hurries out right. CAMERA PANS MERCY - Good-bye, then. with her as she stops, turns and looks in Mr. Mack's direction. She turns and starts to b. g. MERCY - Good-bye, dear friend. 16-15 550-05
- 68 LS - Mercy runs out right f.g. as Mr. Mack seated on log watches her. She exits. 6-05 556-10
- 69 LS - WOODED AREA CLEARING, DAY, Mercy hurries in from b.g. A herford calf in f.g. She stops and picks up rock and throws at the calf. MUSIC RISES 9-13 566-07
- 70 MCS - Mercy throwing rocks. Brownie runs in from b.g. He runs to her and grabs her arms, turning to SIDE ANGLE. BROWNIE - Hey, stop that, you little idjut. What's the matter with you? 8-04 574-11
- 71 MCS - Herford calf SLIGHTLY HIGH ANGLE as arrow hits then another from left, calf moves. SOUND OF ARROWS SOUND OF CALF 3-12 578-07
- 72 MCS - Brownie and Mercy - she reacts and SCREAMS. Brownie and Mercy turn and run towards wagons b.g. MUSIC OUT SCREAMS SOUND OF CALF 5-15 584-06
- 73 MCS - HIGH ANGLE - Calf on ground with two arrows in its side. 5-10 590-00
- 74 DISSOLVE INTO... FULL LS, EXT. CLEARING, DAY - Shooting from rocks in f.g. down to the wagons in circl as if prepared for an attack. BACK of brave enters right f.g. and watches. 7-14 597-14
- 75 MCS - Immigrants very solemn watching o.s. CAMERA PANS SLOWLY left over them to Mercy on tailgate of wagon. Tadlock by Summers mounted in clearing b.g. as the CAMERA DOLLIES BACK to include them. TADLOCK - What do you think, Sioux or Blackfeet? SUMMERS - Let me try to do something. Summers rides f.g. among the immigrants and starts to exit. Immigrants step aside. I'll ride up there and talk to them. Give me some room will you? 26-02 624-00

- 76 FULL LS, EXT. BIG PINE COUNTRY,
DAY - HIGH ANGLE - CAMERA SHOOT-
ING from f.g. rocks as Summers
rides among wagons over tongue
to f.g. leaving the immigrants
inside the circle, as he cantors
f.g. the people gather at the
wagons watching. SOUND OF HORSE GALLOPING
12-02 636-02
- 77 MLS - LOW ANGLE - Tadlock and
immigrants at wagon watching
o.s. Summers - Tadlock steps
over wagon tongue and moves
right. 8-09 644-11
- 78 FULL LS, HIGH ANGLE - Summers
riding among trees to f.g.
Wagon train in clearing b.g.
CAMERA DOLLIES BACK and DOWN
with Summers as he reins up
and watches o.s. 8-05 653-00
- 79 LS - CAMERA PANS over country
as seen from Summers' P.O.V. O.S. SOUND OF HORSE
3-02 656-02
- 80 MCS - Summers mounted, he looks
o.s. intently. He yells. SUMMERS (Sioux) (calling o.s.
Indians) Come out!
3-15 660-01
- 81 FULL LS - EXT. COUNTRY - CAMERA
PANS slowly right as seen from
Summers' P.O.V. SUMMERS O.S. (Sioux talking to
Indians) 7-07 667-08
- 82 MCS - Summers mounted. SUMMERS - (Speaks to o.s. Indians)
4-13 672-05
- 83 MS - Tadlock and Immigrants
by wagons watching o.s. with
great concern. SUMMERS O.S. (Speaking in Indian
language)
5-11 678-00
- 84 LS - Summers f.g. on horse -
wagons and immigrants in clear-
ing in b.g. by wagons. Summers
reins horse and starts to b.g. 7-08 685-08
- 85 MCS - Life and others watching
o.s. Becky looks up at Life
with concern. 4-03 689-11
- 86 FULL LS - Summers riding to
f.g. as horse jumps stream,
he holds gun in left hand.
He starts out left f.g. 7-06 697-01
- 87 LS - Tadlock f.g. by immigrants
crowded at wagons as Summers
rides in from right f.g. He
turns and looks back over his
shoulder. 3-15 701-00
- 88 FULL LS - Wooded area and TADLOCK O.S. - You said...
snow-capped mountain as seen
from Summers' P.O.V. Indians (2)
walk out to f.g. leading horse. 6-13 707-13

- 89 LS - EXT. CLEARING, DAY -
Tadlock by Summers dismounting
from horse - Immigrants crowded
between two wagons. TADLOCK - ...they would never come
this far.
SUMMERS - They've never been known
Life starts over wagon tongue to. Not in my lifetime anyway.
to f.g. Summers prepares to
tie his horse. 6-15 714-12
- 90 FULL LS - EXT. MEADOW - Two
Indians leading horse with
Sioux boy seated on the horse,
Chief at left, he holds up his
hand and speaks. SIOUX CHIEF - IN SIOUX) I want to
speak to your Chief. I repre-
sent the whole Sioux tribe.
East, West, North and...
They stop. 7-04 722-00
- 91 LS - Tadlock, Summers and Life SIOUX CHIEF O.S. - ...South...
in f.g. by immigrants by wagons, (in SIOUX) Nations....
they react as they listen and
watch o.s. Chief. 4-04 726-04
- 92 MS - Chief and Brave by horse
with Sioux boy tied with mask
over his face. Chief points
left as he speaks. He points SIOUX CHIEF .. (Sioux) Have come
right then to f.g. He
folds his arms. to... 13-01 739-05
- 93 MCS - Summers and Tadlock in
front of crowd of immigrants
watching o.s. SUMMERS - That's the big Chief of
the whole Sioux nation.
TADLOCK - What does he want?
11-04 750-09
- 94 MCS - Sioux Chief folds his
arms as he speaks. CHIEF (SIOUX) ...seek justice.
6-01 756-10
- 95 MCS - Summers and Tadlock by
immigrants watching o.s. SUMMERS - He wants justice.
1-14 758-08
- 96 MLS - Immigrants - Masters
moves out f.g. with his gun
in hand. MASTERS - We'll give him justice,
eh, Mr. Tadlock? 7-07 765-15
- 97 MCS - EXT. MEADOWS, Chief
speaking. CHIEF - (in Sioux) Seven... sons
did I have. (CONTINUED)

97 CONTINUED:

CHIEF IN SIOUX - One was killed
by the white man.

14-11 780-10

98 MCS - EXT. MEADOWS, DAY -
Summers and Tadlock by wagon -
immigrants in b.g.

SUMMERS - The Chief said he had
seven sons. Now he has only six.
We killed the youngest.

Summers turns to Tadlock.

9-08 790-02

99 MS - Chief and Brave by Sioux
boy seated on horse with mask
over his face.

CHIEF - (IN SIOUX) He killed my
youngest son.

Chief moves to the boy on
the horse and reaches for the
mask.

9-01 799-03

100 CS - Chief takes mask from the
boy's head showing his face
and that he is dead.

O.S. MURMURS OF IMMIGRANTS.

5-03 804-06

101 MS - Masters, Life and immigrants
by wagons - they react as they
watch o.s.

AD LIBS IMMIGRANTS

6-08 810-14

102 MLS - Chief and Brave by Sioux
boy on horse.

CHIEF - My son was killed by the
(in Sioux)
white man's gun.

Chief moves f.g. and waves
the mask angrily.

10-02 821-00

103 MS - Masters, Life and others
reacting as they watch o.s.

CHIEF O.S. (in SIOUX) I come to you
seeking justice.

6-09 827-09

104 MS - Chief and Brave by Sioux
boy on horse.

CHIEF (in SIOUX) This boy was the
son of my old age. I expect to
die of the grief that is in my
heart...

11-07 839-00

05 LS - Tadlock, Summers, Life and
others by immigrants between
wagons - Tadlock moves f.g.

CHIEF IN SIOUX O.S. on the day
he is buried.

5-09 844-09

06 MLS - Chief and Brave by Sioux
boy on horse, Chief moves to
the boy and indicates with hand
holding mask.

CHIEF - I cannot bury my son till
he sees white man that killed him
killed. This is justice, I have
spoken.

25-13 870-06

107 MCS - EXT. MEADOWS, DAY -
Tadlock and Summers by wagon,
Immigrants left b.g.

SUMMERS - He says he may die of
grief...however, he wants no
blood of ours, we may go unharm-
ed. But this is his son and he
can't bury him until the boy
sees the man who murdered him...
killed. 16-14 887-04

108 MS - Masters, Life and others
watching o.s. Masters holds
up his gun. McBee moves out
front.

MASTERS - We're loaded and ready
to fight, tell 'em that, Cap-
tain.

Turley runs out f.g. with
his gun.

McBEE - That's the word...fight!

TURLEY - Fight...before they attack
us. What say, Mr. Summers?

13-08 900-12

EXHIBITION REEL FOOTAGE 900' 12 Frs.

(END OF REEL FOUR PART B)

SMALL REEL 8

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE	EFFECTS	FEET	FRAMES	FOOTAGE TOTAL
1	START MARK & Academy leader.			12-00		12-00
2	MCS - EXT. MEADOWS, DAY - Summers by Tadlock with BACKS to CAMERA - Summers turns to f.g.	SUMMERS - I'm not your Captain.		3-00		15-00
3	MCS - Turley, McBee, Masters and other immigrants watching o.s. with concern. Moynihan moves up between McBee and Turley.	FOOTSTEPS MOYNIHAN . - Mr. Tadlock...I think you'll find, sir, that there's not a coward amongst us.		7-13		22-13
4	CS - Mrs. Fairman with baby among other women immigrants.	MRS. FAIRMAN - I am!		2-11		25-08
5	MCS - Lije and others by Mrs. Fairman and immigrants watching o.s. with concern.	FAIRMAN - We got men to do the fightin', not you! MRS. FAIRMAN - Well, I got a man here in my arms. He can't fight but I believe he can manage to die. (BABY CRIES) LIJE - Aw, we can't give up any human. I guess we'll have to fight, Dick.		23-06		48-14
6	MLS - Summers and Tadlock left f.g. Chief and Brave by Sioux boy tied to horse. Summers glances over his shoulder to f.g. then turns to Chief. Tadlock glances at Summers.	(BABY CRYING) SUMMERS - All right, but tell them that we're gonna have to settle for a piece of ground a little short of Oregon.		13-04		62-02
7	MCS - Summers and Tadlock - wagons in b.g. Summers turns to Tadlock quiz-zically.	TADLOCK - Mr. Summers, tell them that we'll punish the man ourselves. That in accordance with our own rules he will be hung by the neck until he is dead!		13-10		75-12

- 8 CS - EXT. MEADOWS, DAY - Lije
by Immigrants - he reacts and
turns to the others. He turns
back to f.g. LIJE - Mr. Tadlock...
5-14 81-10
- 9 CS - Tadlock and Summers.
Summers turns to b.g. Lije,
o.s. left by wagons. 2-05 83-15
- 10 CS - Lije in front of others
by wagons. LIJE - Who are you gonna sacrifice
if no man here admits to the
killing? 6-09 90-08
- 11 MLS - Group as Tadlock turns
to Lije and the others. 4-10 95-02
- 12 CS - Lije and others by wagon. 2-09 97-11
- 13 MS - Tadlock & Summers, Chief and
Brave by boy on horse right b.g.
Tadlock looking in Lije's direction. TADLOCK - Your son, Mr. Evans.
3-01 100-15
- 14 CU - Becky, Brownie and others
reacting. 2-05 103-04
- 15 CS - Lije reacting as he lowers
hand from covered wagon - others
in b.g. LIJE - My son:
2-09 105-13
- 16 MS - Tadlock and Summers - Chief
and Brave with boy on horse right
b.g. TADLOCK - Your son, who left the
train in violation and who
brought the Sioux down upon us.
5-11 111-08
- 17 MS - Masters f.g. as Lije
moves angrily to f.g. as
Masters and Summers grab Lije
and restrain him. Immigrants
behind them. BECKY - (screams)
SUMMERS - Hold it! Hold it, hoss.
4-05 115-13
- 18 MS - Tadlock facing o.s. Lije.
Chief, Brave and Sioux boy right
b.g. TADLOCK - Yes, Mr. Evans... your
son. If the man who did this
killing, doesn't step up and
confess... 9-02 124-15
- 19 CU - Becky, Brownie and others
reacting to this. Becky turns
and embraces Brownie. BECKY - No! No!
3-08 128-07
- 20 MCS - Summers and Masters
holding the angry Lije - others
b.g. LIJE - You try to take my boy with
your rules... I'll bury you;
Right here where we stand.
8-10 137-01

- 21 MCS - EXT. MEADOWS, DAY -
Tadlock left f.g. Chief and
Brave by Sioux boy tied on
horse right b.g. TADLOCK - We shall see who will
live and who will die.
6-05 143-06
- 22 MCS - Summers and Masters
holding Life OVER BACK of
Tadlock right f.g. Fairman
and other immigrants in b.g.
Tadlock moves to Mr. Fairman.
FAIRMAN - What you are doing is
terrible cruel, Mr. Tadlock.
TADLOCK - Mr. Fairman, do you car-
ry a shotgun?
Life struggles with Summers
and Masters as Tadlock passes
them. SUMMERS - Life! (overlapping
ABOVE) 11-12 155-02
- 23 MCS - Tadlock turns facing
Mrs. Fairman holding the baby
beside Fairman in crowd. TADLOCK - It was a shotgun that
killed that Indian boy.
He glances at Becky who is
holding Brownie in her arms
the he turns back to Fairman. Well, do you carry a shotgun?
FAIRMAN - No, sir.
14-04 169-06
- 24 MCS - Tadlock in front of McBee
and Turley. Tadlock turns
to McBee. FAIRMAN O.S. - No, sir!
TADLOCK - McBee...
5-10 175-00
- 25 CS - Tadlock in front of Mr.
& Mrs. Fairman and others. TADLOCK - ...do you possess a shot-
gun?
2-08 177-08
- 26 CU - McBee shakes his head.
He starts out f.g. McBEE - No, sir. No, sir.
5-07 182-15
- 27 MLS - McBee walks to Becky and
others at wagons as Tadlock
turns watching him - Masters
right f.g. watches. 2-07 185-06
- 28 CS - Life and Summers watching
o.s. 3-01 188-07
- 29 MLS - Tadlock by Immigrants,
BACK of Masters right f.g.
Tadlock moves to Masters.
Masters holds out the gun
proudly. TADLOCK - Well, I see that you
carry a shotgun, Masters?
MASTERS - Yes, sir. Me and my
sons and five or six other
men.
Tadlock turns and faces the
crowd b.g. TADLOCK - Will every man who owns
a shotgun, please step forward.
One by one the men step out
of the group with their guns,
the Henry brothers, Masters'
sons and immigrant bearded. FOOTSTEPS - MOVEMENTS
42-06 230-13

- 30 MS - EXT. MEADOWS, DAY - Tadlock facing BACKS of men f.g. holding their shotguns as they line up. TADLOCK - Which one of you has the courage to admit to this...
Tadlock turns and points to the Chief and Brave by Sioux boy tied on horse. TADLOCK - ...this killing?
13-13 244-10
- 31 MS - Masters and sons, with other young men and shotguns. 2-09 247-03
- 32 MS - Henry Brothers and others with shotguns. 2-11 249-14
- 33 MS - Tadlock looks at the silent group then moves f.g. TADLOCK - All right then,... if it must be... 15-15 265-13
- 34 MS - Becky with arms around Brownie in crowd right - Tadlock at left in center of others - he turns to f.g. TADLOCK - ... it must be...the Evans boy. 7-12 273-09
- 35 MLS - Lije and Summers struggling - Chief and Brave with Squix boy on horse right b.g. Lije gets free and runs f.g. SUMMERS - Lije! Grab him! 2-06 275-15
- 36 MLS - Lije runs towards group and Tadlock b.g. as Tadlock draws revolver. Lije stops as others move away and watch Tadlock with gun on Lije. LIJE - Don't Neil! 6-11 282-10
- 37 CS - Lije reacting - Summers in b.g. Chief and boy right b.g. Masters' son left in line watching. 2-01 284-11
- 38 MCS - Tadlock holding revolver - Becky holding arms around Brownie in crowd right. 2-07 287-02
- 39 MLS - HIGH ANGLE - Clearing with feet of the immigrants in circle as shotgun is dropped. SOUND OF GUN FALLING 2-05 289-07
- 40 LS - Immigrants with Tadlock holding gun by wagons as Mr. Mack enters the ring. She runs in and grabs Mr. Mack. MUSIC IN MRS. MACK - Johnnie...Johnnie... Johnnie, don't. 11-03 300-10
- 41 MS - Mrs. Mack holding her husband as he tries to get free - Tadlock puts gun into holster as Lije and the other immigrants watch. Mr. Mack turns to her as she clings to him. MR. MACK - Johnnie, that's my name. Ain't it Amanda? 6-13 307-07
- 42 CS - Mr. & Mrs. Mack SIDE ANGLE, others b.g. watching. MR. MACK - It seems good to hear - 80 - it for once. (CONTINUED)

42 CONTINUED:

MRS. MACK - It weren't you...it's

'cause of me. But I don't want

She turns to the others in
f.g. She clings to him
then moves f.g. and is about
to cry.

you to die. I want you to live

He was with me all that night.

All that night! Every night.

33-14 341-05

43 MS - Tadlock by Becky and
Brownie and the others at
wagons.

TADLOCK - Is that true, Mr. Mack?

2-09 343-14

44 CS - Mr. & Mrs. Mack in f.g.
at SIDE ANGLE - Young men b.g.
by wagon watching. Mack turns
in Tadlock's direction o.s.

MR. MACK - No, sir.

3-09 347-07

45 MCS - Life reacting - Summers
b.g. Chief and Brave by Sioux
boy on horse right b.g.

MR. MACK O.S. - I killed him.

2-02 349-09

46 MLS - Mr. & Mrs Mack in open
circle facing Tadlock at left
the Immigrants watching in
shock as Mercy enters and moves
left - Tadlock bends down pick-
ing up the shotgun and addresses
Life and others in f.g.
Tadlock turns to the others
by wagons b.g.

TADLOCK - Do we have any volun-

teers to carry out the hanging?

23-07 373-00

47 CS - Mercy by Group, she is
sobbing.

MERCY - No...No...No...

5-07 378-07

48 MCS - Mr. & Mrs. Mack right
f.g. as he watches o.s. Mercy.
Others around them. Mrs. Mack
is crying.

2-15 381-06

49 MCS - Tadlock facing Mr. &
Mrs. Mack - Mercy and others
b.g.

TADLOCK - Well, Mr. Mack...that

leaves just and and me...

MUSIC UP 14-02 395-08

50 DISSOLVE INTO...

MCS - Three young boys kneeling
at wagon wheel, mother enters
grabbing them, CAMERA PANS up
to MLS - EXT. MEADOWS CLEARING,
BACKS of immigrants in f.g.
Mr. Mack hanging from scaffold
in clearing - Chief, Brave and
Sioux boy on horse in b.g. CAMERA
PANS up to hold on Tadlock by
Mr. Mack hanging with Junior in
buggy holding bugle - Tadlock
putting the finishing touches
on the hanging apparatus.

MUSIC CHANGES

17-14 413-06

51	CJ - EXT. MEADOWS, DAY - Mr. Mack hanging by rope on scaffold.	B.G. MUSIC CONT'D	3-04	416-10
52	MCS - Mrs. Mack crouched by barrel watching o.s. and clutching Mr. Mack's hat.		2-08	419-02
53	MCS - BACK of Becky at wagon - people across clearing in b.g.		2-05	421-07
54	MCS - Summers and Lije at wagon watching o.s. very sad.		2-05	423-12
55	CS - Mercy kneeling over wagon tongue watching o.s. with tears in her eyes.		2-07	426-03
56	CS - LOW ANGLE, Weatherby with Bible.		2-05	428-09
57	MS - Tadlock tying rope at the scaffold with portion of Mr. Mack right f.g. Chief and Brave with boy on horse in b.g.		4-02	432-11
58	MCS - Brownie and group watching, CAMERA PANS slowly over the immigrants reacting as the hanging becomes near.		27-13	460-08
59	MCS - Tadlock tying rope, Junior seated in buggy right f.g. legs of Mr. Mack hanging from scaffold left - Tadlock moves to the buggy and gets into it and looks at his son. Tadlock Junior holds up bugle and blows it. He hesitates and turns to his father.	MOVEMENTS TADLOCK - All right son. JUNIOR - I can't papa. I can't! TADLOCK - Sometimes, even if you can't ...you must!		
	Tadlock puts his hand on the boy and slaps the lines over the horses as the buggy starts out right.		52-14	513-06
60	MS - HIGH ANGLE - Buggy wheel hits board to scaffold as legs of Mr. Mack drop into the scene. The buggy wheels exit b.g.	SOUND OF SCAFFOLD MUSIC RISES	5-07	518-13
61	MCS - Mercy kneeling over wagon tongue, she reacts and sobs and closes her eyes.		1-01	519-14
62	MCS - Mrs. Mack clutching her husband's hat and crouched by barrel is sobbing violently.		1-01	520-15
63	MCS - BACK of Becky at wagon, she shakes with grief.		1-03	522-02
64	MCS - Chief watching o.s.		2-09	524-11
65	MLS - Tadlock and son in buggy travels to b.g. and stops.		5-04	529-15
66	MCS - Tadlock and son seated in buggy, he turns to Junior then f.g. watching o.s.		3-01	533-00

- 67 FULL LS, EXT. MEADOWS, DAY - B.G. MUSIC CONT'D
Mr. Mack hanging from scaffold
in f.g. Immigrants by wagons -
Weatherby standing left as seen
from Tadlock's buggy. Summers
and Life. They move out as Summers
prepares to let Mr. Mack down - 14-02 545-02
- 68 MCS - Life and Summers releasing
Mr. Mack's body, as Life lifts him
down o.s. and exiting as Summers
looks down. 5-10 550-12
- 69 MCS - Tadlock and son in buggy,
Tadlock turns to the horses b.g.
slowly and glances at his son. 6-13 557-09
- 70 MS - Summers by scaffold - Chief,
Brave and Sioux boy on horse in
b.g. Summers closes pocket knife
and puts it away. Life rises up
in f.g. as Summers starts left. CLICK OF KNIFE 6-13 564-06
- 71 MCS - Becky watching o.s. Life
with concern - wagons by her.
She puts hand to her mouth. 1-15 566-05
- 72 MCS - Life moves f.g. as Mrs.
Mack moves around scaffold to
f.g. and looks down - Chief and
Brave by horse with Sioux boy
in b.g. watching - Mrs. Mack
looks o.s. 14-10 580-15
- 73 MCS - Mercy kneeling at tongue
of wagon as she watches o.s.
with tears in her eyes. 2-09 583-06
- 74 MS - Mrs. Mack watching in
Tadlock's direction - Chief,
Brave and boy on horse in b.g. 2-05 585-13
- 75 MS - Chief and Brave by Sioux
boy on horse - Chief moves to
the boy at right. 8-15 594-12
- 76 MCS - Chief by his dead son
on horse, he speaks to him. CHIEF - SIOUX (Ne chinksha hey cha
to a low.) Now your spirit is
free my son. 7-13 602-09
- 77 MS - Chief and Brave by boy
on horse - Chief moves back as
Brave leads the horse right to
b.g. as Chief moves out left
and holds up his arms. CHIEF (IN SIOUX) Come on out!
(SHOUTING) It's over etc. 9-04 611-13
- 78 LS - Chief with arms raised
shouting to his warriors -
Brave at right leading horse
with dead boy to right b.g. MUSIC RISES
CHIEF (IN SIOUX) Show yourselves.
Warriors appear on ridges in
timberland b.g. as far as you
can see. 11-06 623-03
- 79 MCS - EXT. MEADOWS CAMPSITE,
DAY - Summers by wagon, he turns
and reacts at what he sees. 2-14 626-01

80	FULL LS, EXT. MEADOWS AREA, DAY - Warriors lined up on ledge above their Chief below waving his arms and shouting as seen from Summers' P.O.V.	MUSIC CONT'D SHOUTS	2-00	628-01
81	LS - Tadlock and son in buggy right watching o.s. Warriors lined on hill b.g.	WARRIOR SHOUTS	10-01	638-02
82	MS - Brownie and Immigrants watching o.s. with concern.	MUSIC RISES	3-04	641-06
83	MCS - Summers by wagon watch- ing o.s. with concern.		2-06	643-12
84	LS - Chief walks right in clearing - Warriors lined on edge of hill above him.		3-00	646-12
85	MCS - Tadlock and son in buggy in f.g. watching as Chief walks beside his dead son on white horse lead by brave - warriors lining the ridge of hills b.g. Chief and Brave exit with the horse.		3-01	649-13
86	LS - Tadlock and son in buggy right - warriors lining ridge of hills left b.g.		4-08	654-05
87	MLS - HIGH ANGLE - Mr. Mack on ground below scaffold - Mrs. Mack looking down at him.		3-05	657-10
88	LS - Tadlock and son in buggy right - warriors lining ridge of mountains right b.g. Chief and Brave behind horses of Tadlock's buggy in meadow b.g.		4-13	662-07
89	MCS - Becky and Lije by wagon, they react and look at each other with relief. He puts arm around her shoulders and pulls her to him.		5-02	667-09
90	LS - Tadlock and son in buggy right - warriors lined along ridge of hill in b.g. as Chief and Brave with horse watch them from behind the team at buggy. FADE OUT	MUSIC OUT	7-08	675-01
91	FADE IN... LS - EXT. BIG PINE COUNTRY, DAY - LOW ANGLE - Covered wagon train moving up hill to left.	SOUND OF WAGONS	9-11	684-12
92	MCS - Mercy seated at rear of wagon, she is crying - she jumps off the wagon, left to f.g.		8-00	692-12
93	LS - Wagon moving as Mercy jumps over side and goes down hill right, CAMERA PANNING with her fall to gulley below.	MAN O.S. - Whoa! There.	3-06	696-02

- 94 MS - EXT. BIG PINE COUNTRY, DAY, MRS. McBEE SCREAMS
Mrs. McBee in wagon stops the wagon, she watches o.s. MAN - Ho! Whoa!
Others riding in b.g. 2-01 698-03
- 95 MLS - Brownie on mule, he reacts and jumps off and exits right. AD LIB - Whoa! There ..ho!
Oxen and others behind him. 3-02 701-05
- 96 MLS - CAMERA PANNING as Mercy rolls down hill right with Brownie running down hill behind her. MEN O.S. - Whoa! Whoa! Ho!
5-07 706-12
- 97 MLS - Lije and Becky in wagon, he stands up watching o.s. 1-12 708-08
- 98 LS - Brownie running behind Mercy rolling down hill, CAMERA PANNING with them. 1-11 710-03
- 99 MCS - Mrs. Mack in wagon watching o.s. Saunders in b.g. left. 1-08 711-11
- 100 LS - Brownie running fast to f.g. as he stoops over catching the rolling Mercy, CAMERA PANNING and DOLLYING DOWN to him holding her. She is crying. BROWNIE - Mercy? 11-10 723-05
- 101 CS - Brownie and Becky SIDE ANGLE. She holds up her hands and fingers. B.G. MUSIC IN
MERCY - I ain't dead, am I?
No, I can see I ain't. I didn't even bust a little finger.
17-10 740-15
- 102 MS - HIGH ANGLE - Brownie by Mercy seated on ground, he rises and moves up hill then rises, CAMERA PANNING up with him to include the wagon train above them on trail. BROWNIE - She's all right...ma'am.
4-10 745-09
- 103 MS - Mrs. McBee with dog in wagon looking down o.s. as the wagon moves slowly left. Others in b.g. BROWNIE O.S. - We'll catch up.
2-06 747-15
- 104 MS - BACK of Brownie on hill watching wagon train above on trail. He bends down to Mercy, CAMERA PANNING with him. He cuddles her in his arms. 6-04 754-03
- 105 MS - Lije standing up by Mercy seated on covered wagon. He sits and Becky turns with a smile of relief. 3-06 757-09
- 106 CS - Brownie and Mercy embracing SIDE ANGLE. O.S. VOICES of wagon train to horses.
BROWNIE - Do you think you could learn to hate me, Mercy?
(CONTINUED)

106 CONTINUED:

B.G. MUSIC CONT'D

Mercy is sobbing, she looks
up at him quizzically.

BROWNIE - It would help me tremen-
dous.

MERCY - Hate you? I don't know,
... I hadn't thought about it.
I could, I suppose...if I ...
tried.

She looks into his eyes SIDE
ANGLE.

BROWNIE - Oh, Mercy.

He moves in pushing her down
as she puts her hand over his
lips. She sobs. He tries to
kiss her.

MERCY - Ssh.

BROWNIE - I'm most desperate in
love with you.

She continues holding her
hand over his face and lips.

MERCY - Ssh!

39-02 796-11

107 CU - EXT. HILLSIDE, DAY -
Mercy and Brownie as he tries
to kiss her and she holds her
hand over his mouth.

BROWNIE - I'd marry you a million
times if I thought you'd say
'yes' just once.

She pushes him back.

6-11 803-06

108 CU - The two FAVORING Mercy
reacting shocked.

MERCY - Marriage? Lord, Brownie,
marriage is for married folks.

She turns away.

9-05 812-11

109 CU - The two FAVORING Brownie
reacting shocked.

BROWNIE - I'll talk to the preach-
er as soon as I can...and your
folks and mine...if they say
'no', I'll do it anyway.

11-07 824-02

110 CS - The two FAVORING Mercy.
She puts her hand on his face,
and smiles.

MERCY - Brave boy. But there's
just one person you can't

She indicates herself with
her hand on her chest as she
looks into his eyes.

marry without. And that's me.

13-13 837-15

111 CU - The two, SIDE ANGLE,
FAVORING Brownie puzzled.

BROWNIE - Would you tell me why
not?

6-02 844-01

112 CS - The two FAVORING Mercy
looking at Brownie, she is
embarrassed.

MERCY - 'Cause....I... I don't
love you, Brownie.

10-09 854-10

- 113 CS - EXT. HILLSIDE, DAY - B.G. MUSIC CONT'D
Brownie and Mercy SIDE ANGLE.
She lowers her head and sobs BROWNIE - Criminey, I wish I could
on his chest, then turns away. say the same.

She sits facing him and sobs
as she looks up at him very
embarrassed. MERCY - But, I'd...I'd marry you
even so, Brownie...
19-09 874-03
- 114 CU - The two FAVORING Mercy
crying. BECKY - 'Cause I...I'm carrying a
dead man's child.
She turns to him and sobs
hysterically. She puts her
hand to her mouth and starts
to rise. 18-09 892-12
- 115 CS - Brownie watching as Mercy
moves to b.g. up the hill - he
reacts shocked and stunned. MERCY (Weeping o.s.)
He turns in her direction. 9-06 902-02
- 116 MLS - HIGH ANGLE - Brownie
on hillside ground watching
o.s. Mercy, he rises and
crawls on hands and knees up the
the hill in Mercy's direction
as she moves towards the moving
wagon train on trail above them.
CAMERA ANGLE AT LOW ANGLE as he
rises and walks after her. 12-00 914-02
- 117 DISSOLVE INTO...
ELS - EXT. CLEARING - FULL MUSIC RISES
SHOT as wagons move left in
single file with livestock and
some people walking. 13-00 927-02

EXHIBITION REEL FOOTAGE 915: 02 Frs.

(END OF REEL FIVE PART A)

SMALL REEL 9

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FOOTAGE FEET FRAMES TOTAL
	(START MEASURING on first frame of picture.)		
		B.G. MUSIC CONT'D	
1	LS - EXT. CLEARING OF FORREST, DAY - Summers riding by wagon train moving f.g. He reins up and rides to rear of water wagon where Brownie is riding a mule and joins him as the wagons exit f.g.		35-06 35-06
2	MCS - TRAVEL SHOT - Summers watching Brownie's serious expression.	MUSIC OUT SUMMERS - You all right, hoss? BROWNIE - Nothing wrong with me. I'm going crazy, that's all. And don't try to stop me. SUMMERS - Oh, I never tried to stop anybody from doin' any- thing. It's about the only principle I've got. BROWNIE - Women! That's what's driving me crazy. SUMMERS - That's been known to happen once or twice...it is rare, though.	31-02 66-08
3	CS - Summers and Brownie riding to f.g. TRAVEL SHOT.	BROWNIE - Mr. Summers,...supposin' there's a girl and a man aimed to marry her. SUMMERS - Oh-ho, that's a pitiful case. SOUND OF WAGONS BROWNIE - But he found out some- thing about her. Which is... she would have a baby which wasn't his'n. SUMMERS - Now, how in the world would he find out a thing like that? BROWNIE - She told me.	

(CONTINUED)

3 CONTINUED:

SUMMERS - Do you mean to tell me,
you've been talkin' about your
self all this time?

BROWNIE - Yes, sir.

SUMMERS - Brownie, you astonish me.

BROWNIE - And that ain't all. She
said she'd marry me if I'd ask
her...but don't expect her to
love me. Said it with tears
in her eyes, Mr. Summers.

SUMMERS - Sounds like a right smart
honest girl. Can you get
along without her?

BROWNIE - I've tried, but I don't
feel I ever could, Mr. Summers

SUMMERS - Well, in that case you
answered yourself.

BROWNIE - How so?

SUMMERS - Seems to me...a gal needs
a husband...she could have
made out like she liked you...
instead of sayin' she didn't
know.

BROWNIE - But a baby?

SUMMERS - A baby ain't too hard to
take up with, no matter whose
it is. But she didn't have to
tell you about that, now did
she? Did she? She didn't have
to tell you at all. Here!

Summers removes the beaded
necklace from around his neck
and hands it to Brownie then
he puts hat back on.

SUMMERS - You'd better hang onto
this for a while. It brought
me luck...in love, anyway.

Brownie removes his hat and
puts the necklace around his
neck and reacts relieved.

DOG BARKING -
MUSIC IN

132-14 139-05

3 CONTINUED:

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you've been talkin' about your
self all this time?

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puts the necklace around his
neck and reacts relieved.

DOG BARKING -
MUSIC IN

132-14 199-05

- 4 LS - EXT. MEADOWS of TIMBERLAND,
DAY - Mules pulling water wagon
with Summers and Brownie riding
behind the train. Wagon exits
left f.g. B.G. MUSIC CONT'D 23-10 222-15
- 5 DISSOLVE INTO...
FULL LS, HIGH ANGLE - Wagon train
travels from timberline in f.g.
into prairie b.g. 13-12 236-11
- 6 DISSOLVE INTO...
LS, HIGH ANGLE, EXT. DESERT -
Tadlock rides left and looks
about. 7-08 244-03
- 7 FULL PAN SHOT - EXT. DESERT as
seen from Tadlock's P.O.V. 10-05 254-08
- 8 LS, HIGH ANGLE - Tadlock mounted,
he looks around him then rides
right CAMERA PANNING to Summers
leading wagon train - they stop. SOUND OF HORSES 11-07 265-15
- 9 MS - Summers and Tadlock in f.g.
mounted - wagon train behind them
stretched out left b.g. in sage-
brush on edge of desert. MUSIC FADES
TADLOCK - It does stretch out.
8-08 274-07
- 10 CS - Summers and Tadlock. SUMMERS - You'll think forever.
Summers lowers his head as he
closes his eyes as if in pain. TADLOCK - It's all right, Mr.
Tadlock nods. Summers, I've known for quite
a while.
Summers looks up slightly. SUMMERS - Known what?
TADLOCK - That you're going blind,
sir. But you'll see to take
us through to Fort Hall and
on to Oregon...of that I'm
certain. 32-08 306-15
- 11 MLS - Summers and Tadlock in
f.g. of wagon train - Lije rides
up on mule. Summers looks
away and points left to b.g. LIJE - Where do we cross, Dick?
SUMMERS - Well, the best way is to
follow the edge. It meanders,
but...there's good water and
plenty of it, end of each
day's march.
Tadlock watches Summers keenly. TADLOCK - You're thinking of some-
thing else. 18-07 325-06
- Summers turns to Tadlock as
Lije looks about them.

12 MS - EXT. PRAIRIE DESERT, DAY -
Tadlock, Summers and Lije mounted
in f.g. of wagon train.

B.G. MUSIC CONT'D

SUMMERS - It ain't easy, Mr.

Tadlock...not even for hard-
case hunters and light-packed
horses but...with oxen and
wagons and farmers and town-
livers, it's...it's a terrible
chance.

Summers points to b.g. wagons.

TADLOCK - But you do know another
way.

SUMMERS - There's a shortcut....

21-10 347-00

13 FULL I.S. PRAIRIE DESERT - P.O.V.
angle as seen by Tadlock and
others.

SUMMERS O.S. - ...right straight
through the heart of it.

3-05 350-05

14 MS - Tadlock, Summers and Lije
mounted - wagon train behind
them, o.s. right.

LIJE - Yeah...do you think we could
make it?

4-04 354-09

15 CS - Tadlock and Summers mounted.

SUMMERS - There's no water..there's
not one single place to drink
for man or beast!

TADLOCK - What would we save?

SUMMERS - It's a world of sand...

remember...with days of sun-
stroke-hot and nights that are
snow-cold. You think about
that.

TADLOCK - Mr. Summers, what would
we save?

MUSIC RISES

SUMMERS - Ooooh, a week...

TADLOCK - By Gad, I'd give my soul
for a week.

40-10 395-03

16 MLS - Tadlock, Summers and Lije
mounted - wagon train right b.g.
Tadlock turns to wagons as he
rides to first wagon.

TADLOCK - All right, get ready to
move on now. Get those out-
fits out.

9-11 404-14

- 17 DISSOLVE INTO...
FULL ELS - EXT. DESERT, DAY -
Wagon train moving left over
mound of sand with Summers in
the lead. 16-08 421-06
- 18 DISSOLVE INTO...
LS, HIGH ANGLE - Summers leading
wagon train along sand ridge to
f.g. 8-11 430-01
- 19 LS - LOW ANGLE - Team with wagon
coming down sand dune to f.g.
CAMERA PANS and DOLLIES with
wagon as it starts out right f.g.
Others starting to follow. 14-14 444-15
SOUND OF HORSES WHINNIE
- 20 MLS - Wagon traveling left with
Saunders driving the oxen as
Tadlock dismounts and ties reins
of his horse to the wagon as it
moves out left f.g. Tadlock
climbs into rear of the covered
wagon. 14-01 459-00
MOVEMENTS - SOUND OF WAGONS
- 21 MCS - INT. WAGON - Tadlock Jr.
in bed, he rolls over as Tadlock
enters and kneels by him. 25-05 484-05
MUSIC FADES
JUNIOR - Papa, why did you take it
away from me?
TADLOCK - What, son?
JUNIOR - My bugle.
TADLOCK - It's where you left it...
in the back of the buggy.
JUNIOR - Can I go get it?
- 22 CU - Tadlock. 10-04 494-09
TADLOCK - Maybe tomorrow. Maybe
tomorrow, I'll let you drive
the buggy. Huh?
- 23 MCS - Tadlock by son on bed.
He reaches up getting canteen
and moves closer by the boy as
he gives him a drink of water,
as he helps him to a sitting
position. Junior takes a drink. 22-09 517-02
JUNIOR - I know Papa, a drop at
a time.
- 24 FULL LS, HIGH ANGLE, EXT. DESERT,
Wagons moving f.g. with people
walking on sand dune and sand
blowing. 7-12 524-14
MUSIC UP
- 25 MLS - Life riding mule beside
Becky seated on wagon driving
mules, SLIGHTLY LOW ANGLE. BECKY - Why are we in the middle
of this? Why?
LIFE - Because Tadlock wants it.

(CONTINUED)

25 CONTINUED:

B.G. MUSIC CONT'D

CAMERA TRAVELS with Lije riding BECKY - If you're so much against
beside Becky in wagon.

it...why don't you do some-

Lije glances at her then he
rides out as CAMERA HOLDS on
other wagons moving to f.g.

thing about it?

24-10 549-08

26 MCS - EXT. DESERT, DAY - Summers
riding left at SIDE ANGLE, CAMERA
traveling with him as he glances
o.s.

SOUND OF WAGONS & HORSES

3-08 553-00

27 MS - Masters and sons walking
beside their covered wagon to
f.g. as CAMERA TRUCKS with them.
CAMERA PANS up to Mrs. Masters
on wagon driving horses.

10-04 563-04

28 MLS - Mercy walking between
wagons, she falls to the sand
exhausted. CAMERA PANNING with
her.

5-05 568-09

29 LS - Mercy kneeling by wagons
and riders moving b.g. as Brownie
runs to her from left f.g.

4-09 573-02

30 MLS - Brownie helps Mercy to her
feet then carries her by mules
moving left, he runs to tail-gate
of wagon and puts her onto it,
CAMERA PANNING with them - she
lies back as he runs out left.

17-14 591-00

31 FULL LS, HIGH ANGLE - Wagon train
moving to f.g. in sand.

8-00 599-00

32 DISSOLVE INTO...

FULL LS, HIGH ANGLE - Wagon train
moving right with Summers leading
by sand dune in f.g. Summers
stops as Tadlock rides to him
from wagons left - Lije leading
his mule moves up to Summers.

MUSIC UP

MUSIC OUT

26-01 625-01

33 MLS - Summers, Tadlock and Lije
in f.g. Wagon train behind them
stops.

LIFE - What are we stopping for?

4-14 629-15

34 MCS - Lije with mule and wagon
train behind him.

LIFE - What's wrong?

1-06 631-05

35 MCS - Tadlock and Summers - sand
dunes behind them.

B.G. MUSIC IN

3-06 634-11

36 FULL P.O.V. ANGLE SHOT - Sand
dunes as CAMERA PANS left.

6-08 641-03

37 MCS - Summers and Tadlock looking
o.s. Tadlock seems depressed as
Summers turns abruptly to left.
He reins his horse and exits left.
Tadlock follows.

10-07 651-10

38 FULL LS, HIGH ANGLE - Wagon train
stopped as Summers rides to f.g.
up sand dune with Tadlock following.

6-07 658-01

- 39 MCS - EXT. DESERT - DAY - Life
by mule watching o.s. Wagons
stopped behind him. B.G. MUSIC CONT'D
3-06 661-07
- 40 LS, HIGH ANGLE - Wagon train
stopped by sand dune as Summers
and Tadlock ride to f.g. 6-03 667-10
- 41 FULL LS - P.O.V. ANGLE - Sand
dunes as CAMERA PANS over ridge
showing foliage in extreme b.g.
CAMERA CONTINUES to PAN UP show-
ing a lake. MUSIC RISES
15-12 683-05
- 42 MLS - Tadlock and Summers riding
over sand dune to f.g. Wagon
train extreme b.g. below them.
They rein up and look o.s. 4-05 687-11
- 43 FULL LS - HIGH ANGLE - Lake and
foliage in extreme b.g. as seen
from Tadlock's P.O.V. 3-10 691-05
- 44 MS - Tadlock and Summers mounted. MUSIC FADES
Wagon train below them in extreme
b.g. TADLOCK - By God, there it is.
Tadlock points o.s. as Summers
with his eyes closed, opens
them. Look, Mr. Summers...look!
Look, you've brought us to
water. 12-09 703-14
- 45 FULL LS, HIGH ANGLE - Lake in
middle of desert P.O.V. ANGLE. TADLOCK O.S. - And not a soul lost!
2-14 706-12
- 46 MS - Tadlock and Summers mounted,
wagon train below in extreme b.g.
Tadlock reins horse and starts
out right. TADLOCK - Everybody! 2-10 709-05
- 47 LS - Tadlock riding down dune
to wagon train below him at
right. He reaches the train
and rides along to b.g. TADLOCK - Water! Water!
MUSIC RISES
7-09 716-15
- 48 MCS - Life leads mule left with
others riding up, the train
starts up dune left. TADLOCK O.S. - Water!
7-00 723-15
- 49 LS - HIGH ANGLE - Wagons start
up sand dune f.g. Life in
f.g. leading mule. AD LIBS - Giddap - YELLS
at livestock. 11-06 735-05
- 50 MLS - Oxen and wagon moving out
left with women running beside
the wagon. Mrs. Fairman with
baby etc. AD LIBS YELLS
3-12 739-01
- 51 MLS - McBee hurrying oxen and
wagon out with Mrs. McBee and
dog in the wagon, Brownie running
beside the wagon leading mule etc. AD LIBS YELLS & VOICES
10-15 750-00

EXHIBITION REEL FOOTAGE 759' 00 Fps.

(END OF REEL FIVE PART B)
SMALL REEL 10

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FEET FRAMES	FOOTAGE TOTAL
1	START MARK & Academy leader.		12-00	12-00
2	FULL LS, LOW ANGLE - Wagons moving over sand dune down to lake outskirts in f.g.	B.G. MUSIC CONT'D AD LIBS - YELLS & SHOUTS at LIVE-STOCK. Ha! Ha!	19-05	31-05
3	MCS - Riders PASSING CAMERA and out left followed by people running in sand to the water, f.g. Brownie and Mercy kneel in water and splash it over their faces.	INAUDIBLE YELLS & SHOUTS	7-10	38-15
4	MLS - McBee fills hat and waters his peach trees as others b.g. using water - oxen and livestock standing in lake.	DOG BARKING - INAUDIBLE YELLS	3-15	42-14
5	MLS - Horses moving out left f.g. with covered wagon followed by man running.	AD LIB YELLS	3-10	46-08
6	MCS - Tadlock Jr. in buggy watching riders and wagons b.g. He turns SIDE ANGLE and blows his bugle.	SOUND OF BUGLE	2-05	48-13
7	MS - Masters and wife seated on wagon as boys climb onto side and hang on. The wagon starts out left f.g.	MASTERS - Hang on, Ma...Giddap!!	5-10	54-07
8	MS - Tadlock Junior blowing bugle as he sits in buggy - wagons and livestock moving fast in b.g. to left. He puts bugle down and takes lines to team as he smiles.		2-03	56-10
9	LS - Wagon traveling up sand dune to b.g. fast as Tadlock rides fast to right, CAMERA PANS as he passes others hurrying to the water as Tadlock's horse rears and falls to the sand by Junior in buggy.	YELLS - NOISE OF HORSES & WAGONS	5-12	62-06
10	MS - HIGH ANGLE - Tadlock on sand as buggy wheels start out left and exit - Tadlock reacts and starts to rise.	YELLS AT LIVESTOCK & NOISES	2-04	64-10
11	MCS - LOW ANGLE - Horses rear, to Junior's buggy.	SOUND OF HORSES	2-10	67-04
12	MS - Tadlock Junior in buggy, holding onto lines. The buggy starts out left very fast. Wagons and livestock running in b.g.	JUNIOR - Papa!	1-09	68-13
13	LS - SLIGHTLY HIGH ANGLE - Horse rises in f.g. as Tadlock gets to his feet and runs after the buggy left - riders and others moving fast up sand dune left.			

(CONTINUED)

- 13 CONTINUED:
CAMERA PANS as Tadlock grabs rear of buggy and tries to hang onto it. MUSIC RISES
5-15 74-12
- 14 MCS - SLIGHTLY HIGH ANGLE - EXT. DAY,
Tadlock hanging onto buggy as it drags him left to f.g. TADLOCK - (YELLS) inaudible.
He releases his hold and falls to sand as the buggy exits fast. 3-14 78-10
- 15 LS - Wagons and buggy racing to b.g. over sand dune - horses and livestock at right - Tadlock face down in sand, he rises and runs after the buggy as his horse runs to b.g. in left f.g. 4-04 82-14
- 16 MS - CAMERA TRAVELS with Tadlock running after o.s. buggy. TADLOCK - Billy...jump!
7-08 86-06
- 17 CS - Wagon wheels sliding in sand making a deep ditch as buggy appears on top of the sand dune and follows very fast, the buggy tips over falling behind the team as the horses continue to run down the dune left, CAMERA PANNING with them and the buggy, the horses exit as buggy stops. SOUND OF CRASH
9-10 96-00
- 18 LS - LOW ANGLE - Tadlock running down sand dune to f.g. very fast, he stops and stares o.s. MUSIC CHANGES
3-00 99-00
- 19 MS - Wrecked buggy as seen from Tadlock's P.O.V. 1-08 100-08
- 20 LS - Tadlock on dune, he runs left to bottom, CAMERA PANNING him to buggy with seat on sand b.g. 5-10 106-02
- 21 MCS - Tadlock lifts seat and portion of buggy away revealing the still body of Junior, as he kneels on one knee and reacts. He lifts the boy up and holds him in his arms - he is very still - buggy in b.g. Tadlock lifts the boy and rises, CAMERA PANNING up with his move as he starts to the immigrants by wagons in b.g. moving out towards him. 36-15 143-01
- 22 MCS - Summers on horse watching o.s. Immigrants and wagons in b.g. 6-01 149-02
- 23 MCS - SLIGHTLY HIGH ANGLE, Tadlock holding Junior's body in his arms as he watches o.s. Portion of buggy right b.g. 3-00 152-02
- 24 MCS - Saunders and couple watching and reacting with grief for o.s. Tadlock. 6-09 158-11

- 25 MLS - EXT. DESERT NEAR WATER AREA, DAY - McBee, wife Mercy and other Immigrants watching and reacting stunned. Brownie puts his arm around Mercy. B.G. MUSIC CONT'D
MOVEMENTS
11-09 170-04
- 26 MS - Beck and Life by wagon, they react and watch o.s.
5-09 175-13
- 27 MCS - Tadlock carrying Junior's body by buggy, he slowly moves right CAMERA PANNING and starts out.
9-11 185-08
- 28 MLS - Tadlock carrying Junior's body towards the Immigrants on knoll b.g. slowly. MUSIC OUT
15-10 201-02
- 29 DISSOLVE INTO...
MLS - HIGH ANGLE, EXT. DAY - Newly covered grave as legs of horses and men enter and move over it with wagon to left. SOUND OF WAGONS - MOVEMENTS
18-00 219-02
- 30 MS - Weatherby by white cattle at rear of wagon - he holds Bible as wagons and men pass him out left. SOUND OF WAGONS
6-07 225-09
- 31 MLS - Tadlock standing right as McBee move by with oxen and wagon carrying peach trees followed by women walking.
4-01 229-10
- 32 MLS - Wagon train moving to b.g. as McBee turns, tips his hat to the grave and continues b.g.
6-14 236-08
- 33 MS - Mules passing Tadlock standing by grave - wagon exits as Summers follows and stops.
20-02 256-10
- 34 MCS - HIGH ANGLE - Tracks of wagons and livestock where grave was - shadow of Summers and horse over it. SUMMERS O.S.- We had to destroy all traces...
3-04 259-14
- 35 MCS - Summers mounted, SIDE ANGLE. He turns looking in Tadlock's direction. SUMMERS O.S..the wolves would dig it up or thieving Indians...
4-13 264-11
- 36 MCS - Tadlock reacting very sad and serious. Saunders by wagon left b.g. SUMMERS O.S. - ...looking for scalps...
3-02 267-13
- 37 MCS - Summers mounted. SUMMERS - I'm sorry, Mr. Tadlock...
I can always come back and find it for you, any time you want.
10-07 278-04
- 38 CS - Tadlock reacting as his wagon approaches b.g.
8-10 286-14

- 39 LS - EXT. PRAIRIE - Summers follows wagon train to b.g. SOUND OF WAGONS 5-05 292-03
- 40 MS - Tadlock standing right as Saunders drives his wagon f.g. exiting. Tadlock kneels at grave, CAMERA PANS down as he falls face down - 23-12 315-15
- 41 CS - Tadlock face down in sand over grave, he moves his hands. MOVEMENTS O.S. 4-13 320-12
- 42 MS - Saunders moves by wagon to right with whip rolled up in his hand. He stops and watches o.s. Tadlock. 4-05 325-01
- 43 CS - Tadlock face down over grave in sand, he slowly rises up CAMERA PANNING as he kneels and looks o.s. then in Saunders' direction. He rises and starts out left f.g. 31-09 356-10
- 44 MS - Saunders by wagon as Tadlock enters from right, he starts to re-move his coat. TADLOCK - Whip me! 13-01 369-11
- 45 CS - Saunders by Tadlock removing his coat by wagon. SAUNDERS - Sir? 2-00 371-11
- 46 CU - Saunders left f.g. facing Tadlock at wagon wheel. TADLOCK - Lay that whip across my back. SAUNDERS - But, sir... TADLOCK turns leaning over the wheel. TADLOCK turns to Saunders angrily. He hits Saunders across the face hard. TADLOCK - Do it, damn you! SOUND OF SLAP 14-05 386-00
- 47 MCS - Saunders OVER BACK of Tadlock - Saunders reacting to blow. 1-09 387-05
- 48 CS - The two FAVORING Tadlock. TADLOCK - Do as I say. 3-10 391-03
- 49 CS - Saunders OVER BACK of Tadlock right f.g. Saunders nods. He moves out left as Tadlock turns to the wheel. SAUNDERS - Yes, sir. 5-07 396-10
- 50 MS - Saunders moves f.g. as Tadlock leans over wagon wheel, Saunders turns at CU and whips Tadlock with bullwhip. SOUND OF WHIP 11-05 407-15
- 51 MCS - Tadlock at wheel reacting to the whip as he leans over. SOUND OF WHIP 5-00 412-15
- 52 MS - Saunders using whip. SOUND OF WHIP 5-09 418-03
- 53 MLS - The two SIDE ANGLE as Saunders uses whip. Wagon b.g. SOUND OF WHIP 5-08 424-00

- 54 DISSOLVE INTO...
FULL LS. EXT. GORGE WITH FALLS,
DAY - Wagon train moving left
to b.g. MUSIC IN
SOUND OF WAGONS
15-03 439-03
- 55 DISSOLVE INTO...
LS - EXT. OUTSKIRTS OF FORT HALL -
and hills b.g. Wagon train
moving to b.g. Summers and
Tadlock riding in lead. SOUND OF WAGONS
11-08 450-11
- 56 MLS - EXT. FLAT AREA - DAY -
Wagons facing f.g. and moving
in line - some are walking. SOUND OF WAGONS
AD LIB VOICES
3-10 454-05
- 57 MS - Lije and Becky seated on
wagon watching o.s. OUTSKIRTS OF FORT HALL. MUSIC FADES
LIJE - There it is... Fort Hall.
Now you can rest your bottom.
(laughs) 10-12 465-01
- 58 MS - Mr. Fairman moving beside
oxen and his wagon with others
walking behind him - he points
o.s. FAIRMAN - Fort Hall!
3-00 468-01
- 59 LS - HIGH ANGLE - Wagon train
traveling towards the fort to
b.g. MRS. FAIRMAN - Glory be.
- 60 MCS - Mr. McBee walking beside
oxen - Mrs. McBee in wagon with
dog. CAMERA TRUCKING with them. McBEE - We're there, Mama.
McBee exits with oxen as the
wagon starts out left. Brownie and Mercy walking at rear with
other wagons and riders in b.g. LITTLE HENRY - Hooray for Fort Hall.
BIG HENRY - Fort Hall, here we
come
The Henry wagon moving up
behind Brownie and Mercy. They
start to pass the young couple.
Brownie turns to her. MUSIC OUT
BROWNIE - Will you, Mercy?
30-04 498-05
- 61 CS - Brownie and Mercy SIDE
ANGLE - Wagons passing left in
b.g. Mercy is very upset. MERCY - It just ain't fair to you,
Brownie. It ain't fair to
you. (SOBS)
She starts crying. BROWNIE - You don't have to cry...
on account I want to marry
you. You'll make a right
smart wife. And you don't
have to love me back, now...
You'll learn to. And if you
don't, I can always shoot my-
self and die famous.
Wagon train, riders and live-
stock continue passing thru
and out left behind Brownie
and Mercy.
He laughs at her, she smiles
thru tears as they start out left.

- 62 LS - EXT. OUTSKIRTS OF FORT HALL, AD LIBS Fort Hall...Fort Hall.
DUSK, HIGH ANGLE - Wagon train
moving to b.g. as couple on foot MUSIC IN
run in and hurry. MAN - Come on, let's see Fort Hall.
AD LIB Yahooh!
8-12 554-03
- 53 DISSOLVE INTO... MUSIC RISES
FULL LS - OUTSIDE GATES OF FORT
HALL - Crowd gathered as Tadlock
and Summers ride in - crowd cheer.
Wagon train enters towards the
gate. Indian by tent in f.g. AD LIBS CHEERS
16-09 570-12
- 64 MS - Mules moving f.g. by Scottish
display at right, Life and Becky
in the wagon start out left f.g. NO
CHEERS & YELLS
8-01 578-13
- 65 MCS - SHOOTING from inside wagon
to people and animals at gate -
BACK of Tadlock and Summers riding MUSIC UP
to b.g. passing crowd. CAMERA PANS
up showing flag and rooftops, as
seen from moving wagon. 7-06 586-03
EXHIBITION REEL FOOTAGE 586' 03 Frs.

(END OF REEL SIX PART A)

SMALL REEL 11

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FOOTAGE FEET FRAMES TOTAL
	(START MEASURING on FIRST FRAME of picture.)		
1	MLS - LOW ANGLE - ENTRANCE TO FORT HALL, EVENING - Scottish men playing bagpipes in f.g. as wagons move left into the fort. Crowd gathered at gate b.g.	SCOTTISH BAGPIPE MUSIC CROWD CHEERING	7-02 7-02
2	MLS - INT. GATES, Summers and Tadlock in crowd move towards Colonel Grant. Other older men move in as CAMERA DOLLIES in to Grant and Summers greeting. Summers steps back and introduces Tadlock. Tadlock and Grant shake hands.	MUSIC OUT SUMMERS - Colonel. how are you? GRANT - Mr. Summers. SUMMERS - It's been a long time. SUMMERS - Colonel Grant of the Hud- son's Bay Company, this is Senator Tadlock of the Oregon Company. GRANT - Sir. TADLOCK - How do you do.	14-14 22-00
3	MCS - Tadlock and Grant SIDE ANGLE - Crowd gathered around.	GRANT - Whatever I have in Fort Hall...is at your instant dis- posal. TADLOCK - Thank you. GRANT - Stay as long as you like... the longer, the better. The fact of the matter is, I offer fifty English pounds and a pair of ...	16-09 38-09
4	MCS - The crowd with Summers in f.g.	GRANT O.S. ...willing mules to any family that will settle right here forever.	4-15 43-08
5	MCS -Tadlock and Grant SIDE ANGLE - Crowd b.g.	TADLOCK - On behalf of the Oregon Liberty Train, I thank you for your generosity. But we'll be leaving in the morn- ing.	10-01 53-09

6 MS - INT. FORT GATES, EVENING -
 EXT. FORT - Tadlock, Grant and Summers - In the morning?
 Summers in f.g. with crowd gathered around. AD LIB MURMURS FROM IMMIGRANTS

Paw Kee Mah tapes Tadlock on the shoulder and extends his hand.

PAW KEE MAH - How! Do!

GRANT - Er, Mr. Tadlock, er...I'd like you to meet my father-in-law.

TADLOCK - Oh, how do you do.

GRANT - Senator.

Grant gestures with hand as Tadlock moves thru crowd to b.g. Grant waves to Summers, smiles and follows Tadlock to b.g. with Paw Kee Mah following them.

24-12 78-06

7 DISSOLVE INTO...
 LS - INT. FORT HALL, NIGHT -
 Table laden with food in f.g.
 Wedding ceremony in progress with Weatherby addressing Mercy and Brownie - Immigrants on both sides of the room.

B.G. MUSIC IN

WEATHERBY - Dearly beloved, we are gathered here in the sight of God and in the face of this company to join together this man and this woman...

16-03 94-09

8 MCS - Weatherby holding Bible, others gathered around him.

WEATHERBY - How old are you,

Brownie?

6-00 100-09

9 MLS - Brownie, Mercy and others gathered for the ceremony.

BROWNIE - Old enough, Preacher, now go on and marry me.

7-03 107-12

10 MCS - Weatherby holding Bible, others gathered in b.g.

WEATHERBY - If any man can show just reason why this young couple should not be joined together, let him now speak or forever hold his peace.

The crowd turn looking to b.g.

MRS. MACK O.S. - It's blasphemy!

18-06 126-02

11 MCS - Summers, Life and Becky in front of crowd.

1-09 127-11

MUSIC OUT

12 MCS - Weatherby holding Bible and looking to b.g. with crowd.

WEATHERBY - Step forward, woman.

2-02 129-13

- 13 INT. FORT HALL, NIGHT - MCS -
Mercy and Brownie reacting as
they watch o.s. Crowd gathered
behind them for wedding ceremony. 1-08 131-05
- 14 MCS - Crowd watching as Mrs. Mack
moves up from b.g. in front of
Weatherby and watches o.s. left. 4-13 136-02
- 15 MCS - Summers, Life and Becky in
front of crowd watching o.s. LIJE - Well, come on, Mrs. Mack...
speak your piece. 7-00 143-02
- 16 MCS - Mrs. Mack, Weatherby and
crowd. MRS. MACK - The girl is pregnant,
Mr. Evans. 5-08 148-10
- 17 MCS - Weatherby reacting as he
holds his Bible - crowd by him.
He turns looking in Mercy's dir-
ection. CROWD MURMUR & LAUGHTER
1-06 150-00
- 18 MCS - Brownie and Mercy reacting
with crowd behind them. Brownie
turns looking at Mercy. 2-13 152-13
- 19 MCS - Becky, Life and Summers -
crowd, in b.g. BECKY - How would you know, Mrs.
Mack? 3-12 156-09
- 20 MCS - Mrs. Mack by crowd. MRS. MACK - Ask her to deny it.
3-08 160-01
- 21 MCS - Brownie watching the embar-
rased Mercy - crowd in b.g. She
turns to Brownie speechless. 3-14 163-15
- 22 MCS - Mrs. Mack in crowd watching
o.s. 1-14 165-13
- 23 MCS - Brownie and Mercy - crowd
b.g. Mercy reacts very angry. MERCY - I don't deny nothin'.
BROWNIE - No, she don't. And I
Brownie looks over the crowd. don't. 14-05 180-02
- 24 MS - Life, Becky and Summers in
front of crowd, they react as
Life looks intently at o.s.
Brownie. 1-12 181-14
- 25 MCS - Brownie and Becky in front
of crowd as Brownie turns in
Becky's direction. Now, he
looks around the room at the
others. Mercy looks at Brownie
astonished. BROWNIE - I'm the father, Mama.
I'm the father! 5-02 187-00
- 26 MCS - Life, Becky and Summers -
crowd in b.g. Becky lowers her
head as Life reacts shocked. LIJE - What? 2-09 189-09
- 27 MCS - Brownie and Mercy - crowd
in b.g. BROWNIE - Now git on and marry us
before everyone here dies of
thirst. 5-05 194-14

- 28 MCS - INT. FORT HALL, MAIN ROOM,
NIGHT - Weatherby and wedding
crowd, he reacts as he watches
o.s. Brownie. He refers to his
Bible. MUSIC IN B.G.
WEATHERBY - Ah...Mercy McBee and
Brownie Evans, in the name of
the Father, the Son and the
Holy Ghost, I now pronounce
you man and wife. Amen.
Weatherby turns looking at
the young couple o.s. quizzical-
ly. 23-02 218-00
- 29 MCS - Brownie and Mercy, she has
her head bowed - crowd in b.g. 3-00 221-00
- 30 MCS - Weatherby with Bible -
crowd in b.g. WEATHERBY - I said, 'Amen':...
you're married. You can kiss
her, even if you have before. 7-07 228-07
- 31 MCS - Brownie and Mercy - crowd
in b.g. She is about to cry as
they turn to each other. 4-05 232-12
- 32 CS - Summers watching with an
amused expression - Lije and
Becky at left reacting shocked.
Crowd in b.g. 3-02 235-14
- 33 MCS - Brownie kisses Mercy with
crowd watching. 5-03 241-01
- 34 CS - Summers in f.g. reacting
very amused as he watches o.s.
Lije and Becky reacting embarras-
sed. Summers turns to them then
moves to crowd and out left b.g.
Lije puts hand on Becky's shoulder
then glances in Brownie's direc-
tion and moves f.g. Lije starts
out. 14-15 256-00
- 35 MCS - Brownie and Mercy in front
of crowd - Lije enters from left
and puts his hand on Brownie's
shoulder. He shakes Brownie's
hand. He pats Brownie then
moves to Mercy and puts his arms
around her as Becky weeping enters
and hugs Brownie then she regains
her composure. Becky kisses
Brownie on the cheek as Lije
kisses Mercy then turns to the
preacher Weatherby o.s. BROWNIE - Thanks, Pa.
BECKY - Oh... 13-03 269-03
- 36 MS - Group as Weatherby holds out
his hand to Lije, they shake hands.
WEATHERBY - Congratulations, Mr.
Evans.
Immigrant woman moves to Becky
as Indian woman moves to Lije
and puckers her lips for a kiss. Lije - Thank you.
Group move in around Mercy and
Brownie. MAN - You got a good man, Mercy. 5-04 274-07

B.G. MUSIC CONT'D

- 37 CS - INT. FORT HALL, NIGHT -
Lije facing Indian woman with
lips puckered up for kiss -
crowd in b.g. Lije starts to
kiss her then looks in Becky's
direction
3-12 278-03
- 38 MCS - Becky and Mercy SIDE ANGLE, BECKY - He is a good man (CHUCK-
others gathered around them. LES) I've knowed him since the
day he was born...I just hope,
Mercy, that you're as lucky
as me.
17-10 295-13
- 39 MS - Summers by table with the
candles, CAMERA DOLLIES in on
him as Brownie enters from b.g.
and removes the beaded necklace
and hands it to Summers.
BROWNIE - Thank you, sir.
Brought me all the luck I'm
ever gonna need.
SUMMERS - I knew it, son...they'r
all part Injun. Here!
24-08 320-05
- 40 DISSOLVE INTO...
EXT. FORT HALL, NIGHT - LS -
HIGH ANGLE - Brownie and Mercy
dancing with crowd gathered
around clapping their hands.
CAMERA DOLLIES in over their
heads to PORCH of main building,
Group of men, Moynihan, Fairman,
Summers, Masters and Greenwood
among others, seated and stand-
ing around Greenwood talking.
MUSIC CHANGES
DANCE MUSIC FADES
GREENWOOD - Now, don't despair...
No other wagon train ever
tried to get through to Oregon
before, and that's where they
were smart.
19-04 339-09
- 41 MCS - Summers - others in b.g.
SUMMERS - Who's paying you, Caleb
2-05 341-14
- 42 MCS - Greenwood tossing ore
rock by two Immigrants listen-
ing intently.
GREENWOOD - Yes, siree: I been to
Oregon, and it's not too bad..
and along the way, my good
companion cut off his leg and
parboiled it...
16-02 358-00
- 43 CS - Summers listening to o.s.
Greenwood - others in b.g.
Greenwood looks in Summers'
direction.
GREENWOOD O.S. - ...boot and all,
and et it for supper.
5-12 363-12

- 44 CS - INT. PORCH, FORT HALL,
NIGHT - Greenwood and two men
from wagon train. GREENWOOD - ...'course, he was half
Injun. 3-02 366-14
- 45 CS - Summers watching o.s.
Greenwood - others b.g. SUMMERS - I said, who's paying
you, Caleb? 3-06 370-04
- 46 CS - Greenwood and two men
seated. CAMERA PANS right to
include Tadlock entering,
Moynihan seated at right.
Summers right f.g. Others in
b.g. MOYNIHAN - Well, it may be a hard
way to Oregon...but what about
California?
GREENWOOD O.S. Truth of the fact
is, I don't want you fellers in
Californy. 11-12 382-00
- 47 MCS - Two men by Greenwood
seated. GREENWOOD - There's room but it
ain't fittin'. I mean...you're
all together so... 7-12 389-12
- 48 MCS - Moynihan seated - Tadlock
standing right - Summers in
f.g. right. GREENWOOD O.S. - ...lean and dry
and hungry. 4-09 394-05
- 49 MCS - Two men by Greenwood
seated. GREENWOOD - Ever'thin' in Cali-
forny is so fat, and ripe and
juicy. I don't believe you'd
like it. 11-04 405-02
- 50 CU - Masters and bearded
man listening with concern. MASTERS - Well, it sounds mighty
appetizing! Tell us more about
it.
- Men turns watching o.s.
Tadlock right. TADLOCK O.S. - Mr. Masters...
7-09 413-02
- 51 MS - Tadlock standing by
Masters seated left - Summers
right f.g. Couples dancing
in extreme b.g. TADLOCK - ...your signature is
affixed to a document in my
possession...you're all signed
to go to Oregon.
Tadlock moves f.g. and left
to MCS - MOYNIHAN - Signed? (laugh) I'll
sign anything. (CONTINUED)

51 CONTINUED:

DANCE MUSIC CONT'D B.G.

MOYNIHAN - CONT'D - If it ain't
written in Hely Irish it ain't
legal anyhow. And if I choose
to go to California...I'll go
to California...

25-09 438-11

52 MCS - INT. FORT HALL PORCH,
NIGHT - Two men by Greenwood,
seated -

GREENWOOD (laughs) - Well, I can't
stop you, can I?

4-02 442-13

53 MCS - Tadlock by Moynihan seated
left. People dancing extreme
b.g. Tadlock moves left f.g.

TADLOCK - Go on, Mr. Greenwood.

3-10 446-07

54 MCS - Greenwood and two men
seated as Tadlock enters from
right.

TADLOCK - Spin out your lies...

so I can see where they catch.

Greenwood tosses the ore
piece, Tadlock takes it.

GREENWOOD - Gold, Mr. Tadlock.

There's a lake in Californy

Greenwood points to the ore
in Tadlock's hand.

of..... pure gold. That there

is just a little boulder off'n

Greenwood turns to men o.s.
right then back to Tadlock
looking at the ore.

the bottom.

TADLOCK - Gold!

19-11 466-02

55 MLS - Tadlock left by men seated
with the ore, Greenwood and others
at right. Greenwood reacts
and reaches for the ore.

TADLOCK - Fool's gold.

GREENWOOD - I'd like to see you
prove that ain't gold.

TADLOCK - Well, if it were gold...

would I throw it away?

Tadlock tosses the ore o.s.
right and moves right with
cane in hand and exits passing
Summers and others as Greenwood
rises and runs f.g. and climbs
down wall where people are danc-
ing to retrieve the ore, CAMERA
PANNING down with him. Tadlock
walks into the circle as Green-
wood bends down for the ore then
stands up watching as Tadlock
exits left f.g. Greenwood with
piece of ore starts to climb
back to the porch. Mercy and
Brownie dancing in f.g.

DANCE MUSIC RISES

39-13 505-15

56 MLS - EXT. FORT HALL ENTRANCE,
Tadlock walks left passing others
then Mrs. Mack and Little Henry
by wagon embracing, he stops and
watches them by wagon.

- 57 MLS - EXT. FORT HALL, NIGHT - B.G. MUSIC CONT'D
 BACK of Tadlock in f.g. watching wagons and activity in b.g. He turns as couple disappear between wagons b.g. Tadlock starts to f.g. and starts to exit. 10-09 524-06
- 58 MLS - EXT. WAGONS - Tadlock moves f.g. as Turley walks to him and Tadlock turns, at MCS TADLOCK - Well, Mr. Turley, will the two SIDE ANGLE.
 you be ready to leave in the morning?
 TURLEY - No, no, sir. Nor can you make me, sir. It's my wife...
 Turley glances in the direction of his wagon.
 TADLOCK - Yes?
~~TURLEY - She's aillin'.~~
 Turley turns and ~~exits f.g.~~
 CAMERA DOLLIES BACK as Tadlock follows him to rear of wagon, CAMERA PANS showing Mrs. Turley inside as the two men look in on her. DANCE MUSIC FADES 37-07 561-13
- 59 MS - Mrs. Turley in bed INSIDE WAGON. TURLEY O.S. - She should never have come... 2-03 564-00
- 60 MCS - Turley and Tadlock at rear of wagon - Mrs. Turley in bed inside wagon. TURLEY - ...Mr. Tadlock
~~TADLOCK - I'm sorry, Mr. Turley.~~
 Tadlock turns and ~~exits f.g.~~
 Turley moves to left of wagon and watches the o.s. Tadlock. 21-10 585-10
- 61 FULL LS - EXT. FORT HALL, NIGHT, DANCE MUSIC up
 Crowd dancing as Grant and Paw GRANT - Ah, Senator...were you ex-Kee Mah move out from crowd to Tadlock enters left f.g. pecting to leave in the morning? 12-03 597-13
- 62 MCS - Grant and Paw Kee Mah OVER Tadlock's shoulder - others dancing in b.g. GRANT - I doubt there will be many who'll go on with you. 5-05 603-02
- 63 MCS - Tadlock OVER BACKS of Grant and Paw Kee Mah - TADLOCK - I appreciate your concern. Colonel Grant. 4-05 607-07
- 64 MCS - Grant and Paw Kee Mah OVER BACK of Tadlock's shoulder left f.g. GRANT - Now, if there's anything I can do to help you, please don't hesitate to ask. 5-15 613-06

- 65 EXT. FORT HALL - MCS - BACKS B.G. DANCE MUSIC CONT'D
of Grant and Paw Kee Mah in
f.g. facing Tadlock. He moves TADLOCK - There is something...
right and exits as Grant and
Paw Kee Mah start to follow. Colonel Grant... 4-13 618-03
- 66 MCS - Tadlock and Grant enter
f.g. followed by Paw Kee Mah - TADLOCK - A sick woman needs tend-
People b.g. dancing. ing.
Tadlock acts very confiden- GRANT - Of course...what's wrong
tial as Grant moves right with her?
facing him. TADLOCK - Smallpox. 13-09 631-12
- 67 MCS - The three FAVORING Grant
and Paw Kee Mah, they react GRANT - Smallpox? 2-03 633-15
to this.
- 68 MCS - The three FAVORING Tadlock
with people dancing in b.g. TADLOCK - But she seems to be the
only one...at the moment. 4-08 638-07
- 69 MCS - The three FAVORING Grant
and Paw Kee Mah who reacts to GRANT (in Sioux) Tete Cle Ha (pox)
this and starts towards crowd b.g. 4-14 643-05
- 70 MS - Grant OVER BACK of Tadlock
f.g. Crowd dancing in b.g. GRANT - Your people must go immed-
ately. I don't want them in
the Fort.
TADLOCK - What do you mean?
GRANT - Ten years back it killed
off two out of every three
Blackfeet. Six years ago it
wiped out the entire Mandan
nation. Get your people out... 15-01 658-06
- 71 CS - Tadlock OVER BACK of
Grant in f.g. People dancing
in b.g. GRANT - ...Fast! Unless you want
a massacre. 2-08 660-14
- 72 MLS - Grant and Tadlock in
f.g. Crowd dancing in b.g.
Grant turns and moves to the
crowd with arms raised. GRANT - Hear! Hear! 3-09 664-07
- 73 CS - Tadlock in f.g. watching GRANT O.S. - Listen...listen...
o.s. People dancing in b.g. 2-02 666-09

- 74 LS - EXT. FORT HALL, NIGHT - DANCE MUSIC CONT'D
HIGH ANGLE - Grant among crowd dancing.
GRANT - Listen to me...I have something to tell you.
3-10 670-03
- 75 MCS - Tadlock f.g. Crowd in b.g. dancing.
GRANT O.S. -(SHOUTING) You must leave all of you...
3-00 673-03
- 76 LS - BACK of Tadlock watching the crowd b.g.
GRANT SHOUTING - ...There's smallpox among you.
CROWD MURMURS 4-09 677-12
- 77 CS - Tadlock in f.g. Crowd in b.g. reacting as they listen to Grant.
CROWD MURMURS 2-04 680-00
- 78 LS - SLIGHTLY HIGH ANGLE - Crowd with Tadlock in f.g. watching them as Mrs. Fairman moves out to Tadlock with Masters right behind her. Others move up from crowd.
MRS. FAIRMAN - Smallpox?
MASTERS - Who's got the .ipox?
McBEE - It ain't true.
TADLOCK - Now, try and stay calm.
MRS. MOYNIHAN - Who is it?
GRANT (OVERLAPPING ABOVE) Leave this fort now, while there is still time.
MASTERS - What is he talking about?
Who has the pox?
18-04 698-04
- 79 FULL LS - Turley by his wagon as seen from Tadlock's P.O.V. TADLOCK O.S. - Mrs. Turley.
2-12 701-00
- 80 MLS - Tadlock and Immigrants as they watch in Turley's direction.
1-15 702-15
- 81 MCS - HIGH ANGLE - Feet of the group around Tadlock as arrow of fire hits the ground.
CROWD MURMURS & YELLS
2-04 705-03
- 82 MLS - Tadlock and group as he turns trying to reassure them. The group run out as Tadlock turns watching.
TADLOCK - All right, everybody to your wagons...to your wagons.
We must leave immediately.
7-12 712-15
- 83 MLS - HIGH ANGLE - Crowd leaving the Fort fast as they run. Becky and Lije among them.
CROWD MURMURS
2-14 715-13

- 84 LS - EXT. FORT HALL, NIGHT - B.G. MUSIC CONT'D
Fire arrow hits Turley's covered wagon - Turley at right, he runs left to rear of wagon. 5-03 721-00
- 85 LS - Summers and others run to Turley's wagon b.g. 5-04 726-04
- 86 MLS - Summers at fire on wagon cover, he starts fighting it as others run out left in f.g. LIJE - Find Brownie. Hitch up the Life runs in removing his coat and starts fighting the fire. teams. 13-10 739-14
Becky starts out f.g.
- 87 LS - Tadlock mounted by wagon, people moving as he rides f.g. TADLOCK - Start moving or we'll Wagon starts out right b.g. all be massacred! Come on! He starts to right out right f.g. 7-04 747-02
- 88 LS - Wagons and people preparing to travel. Brownie on mule rides left. Wagon starts to right b.g. with Life driving. (inaudible) TADLOCK - We must leave immediately. SHOUTS AT LIVESTOCK 6-03 753-05
- 89 FULL LS - GATES TO FORT HALL, Indians and men run in opening them as they lift down plank. MUSIC RISES 3-05 756-10
- 90 MLS - Grant in f.g. watching - crowd b.g. 4-01 760-11
- 91 LS, HIGH ANGLE - FORT HALL - Wagon train moving fast to gates b.g. as gates are flung open - they start out. 9-15 770-10
- 92 MS - Summers riding left as wagon exits fast with another following - Summers starts to exit left. 5-09 776-03
- 93 LS, HIGH ANGLE - Several wagons moving towards gates b.g. very fast. Others enter and follow. SOUND OF WAGONS & HORSES 8-13 785-00
- 94 DISSOLVE INTO...
EXT. MOUNTAINOUS TERRAIN, DAY - MUSIC RISES
FULL LS - Wagon train moving up the hill left with livestock and people walking. CAMERA PANS up left showing the climb and the wagons moving above to f.g. MUSIC OUT 23-00 808-00
left.
- 95 MS - Tadlock mounted. Wagons moving behind him in b.g. TADLOCK - Lighten all wagons. 3-03 811-03
- 96 LS - Wagons as boxes, furniture and articles are thrown over the rough terrain, SLIGHTLY HIGH ANGLE - Wagons start to move left. MAN - Lighten the load. AD LIBS - All right. MOVEMENTS - NOISES 6-13 818-00

- 97 LS - EXT. MOUNTAINOUS TERRAIN, SOUND OF WAGONS - MOVEMENTS
 DAY - McBee's wagon moving up the rough rocky climb with the peach trees still on the wagon TADLOCK - McBee, didn't you get as Tadlock rides in from b.g. the word, unload!
 McBee stops and faces Tadlock. McBEE - I got nothin'.
 TADLOCK - Well, get that "nothin'" off your wagon. 10-07 828-07
- 98 MCS - McBee by wagon - he gestures to o.s. peach trees. McBEE - They're my fortune...these peache trees! My whole life.
 I can't do it. 6-14 835-05
- 99 MS - Tadlock mounted by wagon and peach trees on side as TADLOCK - Well, I can.
 Tadlock reaches over taking the the trees and throwing them down off wagon. He reins his horse to b.g. 4-14 840-03
- 100 MCS - McBee by wagon reacting as he watches o.s. Tadlock. McBEE - It's like killin' a child.
 2-15 843-02
- 101 LS - McBee by wagon watching as Tadlock rides between wagons to b.g. with people watching - MOVEMENTS - Horse neigh
 McBee waves his arms angrily as he moves to another peach tree on side of wagon. 4-08 847-10
- 102 CS - McBee pulls peach tree and drops it then reaches for chair on wagon, as wagon starts up AD LIBS VOICES
 climb left. 7-01 854-11
- 103 MLS - Mrs. McBee pushing wagon to f.g. with Fairman wagon following her. MRS. McBEE - I wisht he was my husband, I do. I'd hound 'im in his grave.
 She starts out pushing on the wagon. 6-00 861-00
- 104 CS - Peach tree on ground as oxen enter and stop as one eats on the sapling then moves on with lower portion of man f.g. driving them. YELLS AT LIVESTOCK
 MAN - Ha! AD LIBS 9-05 870-05
- EXHIBITION REEL FOOTAGE 870' 05 Frs.

(END OF REEL SIX PART B)

SMALL REEL 12

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FEET	FRAMES	FOOTAGE
1	START MARK & Academy leader.		12-00	12-00	
2	MS - LOW ANGLE, EXT. MOUNTAINOUS TERRAIN, lower portion of man leading white oxen behind Summers' horse towards top of hill.	SOUND OF WAGONS MEN - Giddap, in there, giddap! (whistle) Let's go!			
	The oxen move up steep rocky trail.	MAN - Giddap!	10-04	22-04	
3	MS - Summers mounted - snow in b.g. by ridge - Summers starts out f.g.		3-04	25-08	
4	FULL LS, SLIGHTLY LOW ANGLE - Wagons moving up hill left as Summers rides down the hill to f.g. fast, CAMERA PANNING with him as he starts to exit right.	AD LIBS - Come on, giddap! Giddap!	8-13	34-05	
5	MCS - Turley by team in f.g. watching as Summers rides in from left.	SUMMERS - Good to see you, Mrs. Turley.	8-06	42-11	
6	MS - Mrs. Turley seated on wagon wrapped in warm knitted blanket.	MRS. TURLEY - Mr. Summers.	2-14	45-09	
7	CS - Summers smiling amused. He looks to b.g. wagon train.	INAUDIBLE YELLS AT LIVESTOCK	2-07	48-00	
8	FULL LS, LOW ANGLE - Wagon train climbing mountain to left.	AD LIB YELLS AT LIVESTOCK	3-10	51-10	
9	MS - Mrs. Turley seated on wagon as Mr. Turley climbs up beside her. He takes lines and drives horses.	TURLEY - Hyaaaah! Let's go.... hyaaaah!	9-01	60-11	
10	MLS - Summers riding beside wagon as Life stops and turns to him. Brownie on wagon.	SOUND OF WAGONS	2-03	62-14	
11	MCS - Life by mules.	LIFE - Where you been?	2-02	65-00	
12	CU - Summers turns looking c.s. He turns looking in Life's direction.	SUMMERS - The Turley's are moving up to join us.	3-10	68-10	
13	MCS - Life by mules.	LIFE - But Mrs. Turley's ailin' with the smallpox?	3-15	72-09	

- 14 CU - EXT, MOUNTAINOUS TERRAIN,
Summers mounted. SUMMERS - She never had the small-
pox. 2-08 75-01
- 15 MCS - Life by mules. LIJE - Then what was Tadlock bray-
ing about? 3-05 78-06
- 16 CU - Summers mounted.
Summers grins and starts his horse out. SUMMERS - He lied. Come on.
3-08 81-14
- 17 LS - Summers by Life and mules,
Summers rides left as Life slaps
lines on mules. Wagon starts
up rocky trail to left. LIJE - Giddap!
BROWNIE - Giddap, hyaah!
6-00 87-14
- 18 DISSOLVE INTO...
FULL LS, HIGH ANGLE - SNOW-CAPPED
MOUNTAINS, wagons and riders mov-
ing over snow left with men push-
ing and women walking. MEN - Giddap! (SHOUTS AT LIVESTOCK)
Giddap, go ahead. Pull etc.
CAMERA PANS to include livestock
and people walking up over the
snow. AD LIB SHOUTS to livestock.
TADLOCK - Throw off everything you
can. Keep only what you need to
stay alive: 29-14 117-12
CLOCK STRIKING
- 19 MLS - CAMERA PANS with Life
driving mules left over snow. LIJE - Hyaaah! Giddap there.
Tadlock rides in to Life. TADLOCK - Mr. Evans, hold up there.
LIJE - Whoa! 16-03 133-15
- 20 MLS - Man kneels behind wheels
putting log with ropes for a
brake under wheels. 3-00 136-15
- 21 MLS - Brownie in wagon, Becky
walking beside mules as they
watch as Tadlock rides in behind
them, he glances into the wagon. CLOCK STRIKING CONT'D
11-04 148-03
- 22 MS - Life by mules watching o.s.
Tadlock with concern. Others
moving on snow left in b.g. SOUND OF WAGONS
2-01 150-04
- 23 MS - Tadlock mounted. TADLOCK - Get it off!
3-03 153-07
- 24 MCS - Life by mules watching
o.s. Tadlock - others moving in
b.g. on snow. LIJE - It's my wife's inheritance.
4-06 157-13

- 25 MCS - EXT. MOUNTAINOUS TERRAIN, SOUND OF WAGONS
DAY - Tadlock mounted. He watches CLOCK STRIKING CONT'D
o.s. Becky. 2-04 160-01
- 26 MCS - Becky by wagon reacting. 1-13 161-14
- 27 MCS - Tadlock mounted, he looks
in Life's direction. TADLOCK - Then let her be rid of
it! 3-03 165-01
- 28 MS - Life by mules, he looks in
Tadlock's direction angrily. LIJE - I told you it was...
2-11 167-12
- 29 MCS - Becky by wagon. BECK (interrupts) Let him have the
damn clock, Life. 3-05 171-01
- 30 MCS - Tadlock mounted, he reacts SOUND OF WAGONS
as he watches o.s. Becky. TADLOCK - Get it off!
4-04 175-05
- 31 MS - Life by mules, he removes
lines from around his neck and CLOCK STRIKING OUT
throws them down roughly as he
starts out f.g. right. 10-01 185-06
- 32 MS - Life enters to Brownie on
seat of wagon - Tadlock mounted
on horse left b.g. watching as MOVEMENTS
Life climbs onto wagon - Becky
at right watching. LIJE - Gimme the clock, Brownie.
Brownie lifts the tall clock
out and Life steps down with
it as Tadlock rides out behind
the wagon right. Life sets the
clock upright as it strikes. CLOCK STRIKING
Life turns to Becky. IN & OUT 24-09 209-15
- 33 CS - Life and Becky, he puts his
arm on hers to comfort her. LIJE - The Evanses ain't gonna do
what he says...no more! Start
'em up, Becky. 14-15 224-14
She starts out left f.g.
- 34 MLS - Life with clock by Brownie
on wagon as Becky moves out
left. BROWNIE - Giddap, mules. Giddap...
Life prepares to carry the
clock on his back. The wagon
starts out left. Life with
clock on his back in f.g. He
starts walking up hill left as
wagon exits leaving oxen and
riders in b.g. AD LIBS - Giddap.
14-11 239-09
- 35 MCS - Tadlock mounted, he looks
about him. He reacts as he
stares o.s. to f.g. SLIGHTLY
LOW ANGLE. SOUND OF WAGONS
4-03 243-12
- 36 LS, HIGH ANGLE - Life carrying
clock on his back beside wagon
moving over snow up hill by
others of wagon train. 3-03 246-15

- 37 EXT. MOUNTAINOUS TERRAIN, DAY, SOUND OF WAGONS
Tadlock mounted, he starts to
ride out f.g. left, and exits. 3-13 250-12
- 38 LS, HIGH ANGLE - Life carrying
clock on his back behind wagon
moving up snow to ridge as
Tadlock rides in fast. 3-01 253-13
- 39 MLS - Tadlock jumps from his
horse onto Life as they fall
onto snow, with the clock. MOVEMENTS - SOUND OF CLOCK
Tadlock starts to pick up the
clock. Others in b.g. moving
over snow to left, HIGH ANGLE. 4-11 258-08
- 40 MLS - SLIGHTLY HIGH ANGLE -
Tadlock holding the clock up
over his head, he throws it
o.s. right. Others b.g. watch-
ing. 4-06 262-14
- 41 LS, HIGH ANGLE - Clock falls
onto rocky area with a crash. CRASH OF CLOCK
CAMERA PANNING with it. Oxen
in b.g. 2-07 265-05
- 42 MS - Tadlock turns as Life rises,
he moves to him as Life tackles
and Tadlock ducks, they start
fighting with others watching
from b.g. wagons. The fall down
onto snow. 5-01 270-06
- 43 MCS - Becky reacting as she
watches o.s. fight - mules and
wagons b.g. She puts hands -
gloved over her face. 2-08 272-14
- 44 CS - Tadlock receives blow SOUND OF FIGHT
from Life and falls back onto
snow, CAMERA PANNING. Life
enters f.g. as they continue
fighting as Tadlock hits Life. 6-11 279-09
- 45 MS - Summers mounted, he watches
o.s. fight - others gathered in
b.g. 2-08 282-01
- 46 MS - Life rises and tackles
Tadlock's legs and throws him
over onto snow, they rise and
continue fighting. 5-05 287-06
- 47 LS - Women and men run to f.g.
and gather on rocky area to watch o.s. fight. FOOTSTEPS 4-14 292-04
- 48 MS - Summers mounted, he watches
o.s. fight - others b.g. by wagon
and in f.g. watching also. SOUND OF FIGHTING 2-08 294-12
- 49 MLS - HIGH ANGLE - Tadlock and
Life roll down grade and fight
as CAMERA PANS showing men by
Summers mounted watching them.
They rise as Tadlock socks Life. SOUND OF BLOW 8-06 303-02

- 50 MS - EXT. MOUNTAINOUS TERRAIN,
DAY - Becky and others move right onto rocky area as they watch o.s. fighting. Brownie right f.g. FOOTSTEPS 3-11 306-13
- 51 MS - Tadlock socks Life knocking him back by Summers' horse and crowd gathered. Tadlock bends down as Life rises and they continue fighting. CAMERA PANS with Life right against wagon. SOUND OF BLOWS 7-11 314-08
- 52 MLS - Tadlock in front of crowd as Summers enters and walks to Life right, CAMERA PANNING. (HEAVY BREATHING) 7-13 322-05
- 53 CS - Summers - others in b.g. SUMMERS - You're strong enough, boss but you just ain't brainy. 4-13 327-02
- 54 CS - Life against wagon. He turns face to wagon. LIFE (breathing heavy) I'm learnin' 7-08 334-10
- 55 CS - Summers grins - crowd in b.g. 2-03 335-13
- 56 MS - Tadlock by Immigrants, they look at him as he turns watching their reactions. 3-03 340-00
- 57 MS - Life at wagon, he runs left, CAMERA PANNING and butts Tadlock in the middle knocking him back, they continue to fight. GRUNTS 2-13 342-13
- 58 MLS, HIGH ANGLE - Tadlock and Life fightin, Summers and others gathered around as they exchange blows. Life knocks Tadlock against wagon right, CAMERA PANNING with him. SOUND OF BLOWS 5-02 347-15
- 59 MS - Tadlock against wagon, he turns as Life enters grabbing him and shoving his head against the wagon. SOUND OF FIGHT 7-04 355-03
- 60 MS - Summers moves out fast to f.g. Weatherby and others watching. 1-13 357-00
- 61 CS - Life hitting Tadlock's head against wagon as Summers enters and grabs Life's fist as he is about to land a blow. SUMMERS - Life. That's enough, Life. He takes Life out left as Tadlock slumps over. 6-06 363-06
- 62 MS - Tadlock against wagon, he slumps down to ground CAMERA PANNING with him as he goes out. 6-09 369-15
- 63 CS - Summers holding Life as Becky holds him. BECKY - Come on, come on, Life. (CONTINUED)

- 63 CONTINUED:
Immigrants swarm around Life
as Becky blocks him from the
o.s. Tadlock.
BECK CONT'D - Now you did wat was
needful and that's enough.
AD LIBS VOICES 5-03 375-02
- 64 MS - EXT. MOUNTAINOUS TERRAIN
DAY - Tadlock on ground by wagon,
he rises, CAMERA PANNING.
O.S. VOICES - Well done, Life.
You were great. (inaudible)
2-05 377-07
- 65 MCS - Life and Immigrants as
Life watches o.s. Tadlock with
anger on his face. Becky and
others trying to restrain him.
AD LIBS - ALL TALKING - inaudible
(praising Life)
1-09 379-00
- 66 MCS - Tadlock by wagon, takes gun,
staggers left and falls to
the ground, CAMERA PANNING down
with him. Tadlock starts to
rise over rifle on ground.
Tadlock picks up the shotgun.
AD LIBS - Tadlock! Tadlock!
INAUDIBLE VOICES O.S.
5-06 384-06
- 67 MCS - Summers among the crowd
reacting to their anger as he
looks o.s. and reacts, he starts
to run out right, CAMERA PANS
with Summers passing others.
SUMMERS - Life!
3-02 387-08
- 68 MLS - Tadlock aiming shotgun
as others pass in f.g. and
watch from sidelines as Summers
runs to him grabbing the gun
and holding it up. CAMERA PANS
up with shotgun as it fires.
WOMAN SCREAMS
GUN SHOT 2-14 390-06
- 69 MCS - Summers and Tadlock strug-
gling over gun, others watching
in b.g. and left. Tadlock falls
to ground, CAMERA PANNING with
him, men run in and grab him.
AD LIBS - YELLS &
SHOUTS inaudible 7-02 397-08
- 70 MS - The men grab Tadlock and
hold him over their heads as
they move f.g.
AD LIBS - Yeah, get 'im.
5-01 402-09
- 71 CS - Group as Mrs. Mack enters
and shoves her way to f.g.
MRS. MACK - Hang him... Hang him.
Men move out f.g. carrying
Tadlock over their heads.
the way he hanged Mr. Mack.
AD LIBS shouting agreement
Weatherby following as he takes
out Bible and holds it up.
WEATHERBY - He who has raised his
hand with murder in his heart...
let him be put to death!
Life stands watching the commo-
tion o.s. as Becky runs to him.
Others moving out left after
the men with Tadlock.
BECKY - No, no, Life, they mustn't.
24-00 426-09
- 72 LS, EXT. TOP OF HANGING TREE
ON HILLTOP, men enter to man
with rope over limb, carrying
Tadlock over their heads. - 118 -
MAN - We'll string him up, that's
what we'll do.
(CONTINUED)

- 72 CONTINUED:
The men deposite Tadlock under the rope at tree and move out f.g. leaving Tadlock standing by Big Henry as Masters moves over cape on the ground - Tadlock moves out to edge of rock. Tadlock has a rope around his neck.
- MOVEMENTS - FOOTSTEPS
- TADLOCK - You stinking dirt farmers
You ragtag mongrels...
- 21-12 448-05
- 73 MLS - EXT. MOUNTAINOUS TERRAIN, DAY - Crowd of Wagon Train people looking up -- HIGH ANGLE - Lije moves f.g. followed by Becky. TADLOCK O.S. - ...emigrants...and
- I picked you to make into a...
colony? Does... 6-05 454-10
- 74 LS - Tadlock by Masters and Big Henry at HANGING TREE atop hill. Tadlock grabs other end of rope from Henry and turns holding it up. BACK of Lije's head in right f.g.
- TADLOCK - Anyone here have the
courage to come up here and hang
me? Step up! now, what about
you, Captain Evans?
- Tadlock throws the rope to Lije.
- 14-12 469-06
- 75 MS - HIGH ANGLE - Lije in f.g. facing o.s. Tadlock - Mrs. Mack and crowd below watching up o.s. Lije picks up the rope, he rises up with it and watches o.s. Tadlock. Becky in right b.g. watching with concern.
- TADLOCK O.S. - Do you have the
courage to come up here and do
it? Or...
- 5-08 474-14
- 76 MLS - Tadlock on rock holding ropes - Big Henry standing right b.g. by hanging tree as Tadlock pulls on the ropes and watches o.s. Lije. Tadlock pulls on the ropes slightly as he reacts angrily.
- TADLOCK - Must I take this rope
in my own two hands and do it
myself? Must I?
- 7-10 482-08
- 77 MCS - Lije right f.g. reacting, crowd below watching with Mrs. Mack in f.g. Becky right b.g. Lije throws the rope back towards Tadlock.
- Lije - There's been enough...let
him go.
- Lije turns away.
- 11-13 494-05
- 78 MLS - LOW ANGLE - Tadlock on edge of rock pulling on ropes connected to rope around his neck - Big Henry and Masters by tree left b.g. BACK of Lije in right f.g. Tadlock moves towards Lije who exits right. Tadlock slips on rocks and falls, catching himself with one hand.
- TADLOCK - You coward...you coward!
- 4-11 499-00

- 79 MS - EXT. MOUNTAINOUS TERRAIN,
DAY - Summers watching o.s.
as others move left to b.g. TADLOCK SHOUTING O.S. -
You Cowards! You cowards!
3-13 502-13
- 80 LS - Saunders standing alone
watching up o.s. Immigrants
moving to b.g. TADLOCK SHOUTING O.S. - You're
all cowards! 2-10 505-07
- 81 MCS - Tadlock on rocky edge
with rope about his neck and
shoulder - he turns and moves
b.g. and sits. CAMERA PANS
as he slumps over left. MUSIC IN
10-03 515-10
- 82 DISSOLVE INTO...
LS - EXT. ROCKY TERRAIN, DAY -
Wagons moving down hill to b.g.
Saunders seated f.g. over fire
by Tadlock's wagon - he rises
and starts to hang kettle over
flame. TADLOCK O.S. - Saunders...
Saunders walks right, CAMERA
PANNING to Tadlock on rock
watching the wagon train below. MUSIC CHANGES
MUSIC FADES
24-06 540-00
- 83 CS - Tadlock. TADLOCK - I tried to make men out
them.
4-06 544-06
- 84 CS - Saunders. SAUNDERS - You was wrong, suh.
3-04 547-10
- 85 CS - Tadlock turns seriously
to o.s. Saunders. TADLOCK - What's that?
6-04 553-14
- 86 CS - Saunders. SAUNDERS - You can't get nuthin'
with a whip, on yourself or
on nobody else either.
8-13 562-11
- 87 CS - Tadlock reacting astonished.
He turns away. MUSIC RISES
12-14 575-09
- 88 LS - Tadlock and Saunders in
f.g. on mountain top watching
wagon train moving down towards
valley below - snow-capped
mountains across valley in b.g. SOUND OF WAGONS
MUSIC FADES
10-03 585-12
- 89 DISSOLVE INTO...
EXTREME LS, HIGH ANGLE - Grand
Canyon showing falls at upper
end and wagon train across the
canyon on deep gorge - men and
activity by wagons on the bank. MUSIC CHANGES
11-01 596-13
- 90 LS - EXT. EDGE OF CANYON - Life
and men looking down and react-
ing at the sight. 4-12 601-09
- 91 FULL LS, HIGH ANGLE - Shooting
into the Grand Canyon gorge. (CONTINUED)

B.G. MUSIC CONT'D

- 91 CONTINUED:
CAMERA DOLLIES BACK showing the huge size of the canyon with river at the bottom.
- LIJE O.S. - Dick, do you think we maybe we could go around?
- SUMMERS O.S. - Before we got to the Willamette Valley, we'd all be dead under the snows.
- LIJE - O.S. - Well, I guess we could lower the wagons by rope. The animals too.
- CAMERA CONTINUES to PAN and DOLLY OVER the canyon, then to B.G.
- CAMERA MOVES OVER THE RIVER AT BOTTOM OF CANYON.
- MOYNIHAN O.S. - Well, I'm ready, Captain. 47-10 649-03
- 92 MS - EXT. GRAND CANYON BANK, DAY - Lije and men.
- LIJE - Now, who picked you to go first?
- Moynihan indicates himself.
- MOYNIHAN - Me, Moynihan, that's who 8-01 657-04
- 93 MLS - Group at edge of the Grand Canyon as Moynihan removes his top hat.
- MOYNIHAN - I want the Irish to have the honor of placin' the first foot in the grisly place of deliverance.
- Moynihan tosses his hat over side of canyon. They all watch. 12-01 669-05
- 94 MLS - HIGH ANGLE - Moynihan's hat falling into canyon below as it exits.
- MUSIC CHANGES 2-02 671-07
- 95 DISSOLVE INTO...
MCS, LOW ANGLE - Pole with ropes strung on it, CAMERA PANS right over the pulley then down to the men. Lije and Summers in f.g. as Lije turns and gives signal with hand.
- LIJE - Ready? All right... Let 'er down. 16-14 688-05
- 96 MLS - Moynihan in wagon being lowered into gorge, CAMERA PANNING at MED. HIGH ANGLE as he waves hand and smiles.
- SOUND OF ROPES 4-15 693-04
- 97 MCS - Summers by Lije at pulley as Lije gives signal with arm, others in b.g. The wave and cheer.
- LIJE - Easy now...
CHEERS 7-08 700-12
- 98 MLS - SLIGHTLY HIGH ANGLE - Moynihan being lowered in wagon along wall of gorge, down o.s.
- OS CHEERS 3-06 704-02
- 99 MLS - CAMERA TRAVELING with Moynihan in wagon down the wall as he waves.
- SCREECH of ropes 3-11 707-13

- 100 EXTREME LS, HIGH ANGLE - GRAND CANYON showing Pulley apparatus on bank right with Life and others at edge of the gorge - Moynihan in wagon being lowered down side of of the wall. B.G. MUSIC CONT'D 6-12 714-09
- 101 MCS - Life, Summers and others on bank cheering and smiling happily. CHEERS
LIFE - Beats bein' drunk don't it? 5-01 719-10
- 102 MLS - SLIGHTLY HIGH ANGLE - Moynihan in wagon being lowered with ropes - he waves as the wagon hits the side and Moynihan goes over side, hanging onto rope, he holds with one hand. CRASHING SOUND O.S. SCREAM 5-01 724-11
- 103 MCS Life and Summers at edge of gorge reacting - others in b.g. Life motions with his hand to b.g. men. LIFE - Hold it! 1-07 726-02
- 104 MLS - Moynihan hanging over side of wagon as the rope gives way and the wagon falls, Moynihan hanging over side, CAMERA PANS down with the wagon crashing into rocks as it falls. SOUND OF CRASHING 4-02 730-04
- 105 MCS - Life and Summers looking down over side of gorge and reacting horrified. MUSIC RISES 2-09 732-13
- 106 LS - HIGH ANGLE - Wagon falling as seen from Life's P.O.V. to bottom of the canyon. 2-05 735-02
- 107 LS - CAMERA PANNING with Moynihan falling down side of canyon wall and crashing on the ground in a cloud of dust. HIGH ANGLE SHOT. 10-14 746-00
- 108 MCS - Life, Summers and others looking down over side and reacting horrified. Summers turns to Life who rises up very dejected. He turns to Summers then looks back at o.s. canyon. 14-09 760-09
- 109 DISSOLVE INTO: FULL LS, EXT. CANYON BANK, LATER, Mrs. Moynihan & group gathered - pulley apparatus in f.g. MUSIC OUT 4-11 765-04

EXHIBITION REEL FOOTAGE 753' 04 Frs.

(END OF REEL SEVEN PART A)

SMALL REEL 13

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FEET	FRAMES	FOOTAGE TOTAL
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(START MEASURING on first frame
of picture.)

- 1 MLS - EXT. GRAND CANYON AREA,
DAY - Group by Life and Summers
squatting. LIFE - I know it can work...I just

hate to take a...another chance.

They all turns looking to b.g. MASTERS - Life;
as Tadlock moves up among the
group. Life rises up, CAMERA
PANNING & DOLLYING BACK to
HIGHER ANGLE as Life moves to-
wards Tadlock - Summers rises
in f.g. and moves out left.

FOOTSTEPS

30-12 30-12

- 2 MCS - Life and Becky - others
gathered behind them.

LIFE - What do you want here?

5-06 36-02

- 3 MCS - Tadlock - others b.g.

TADLOCK - I want to go on...lower
... my outfit.

3-13 39-15

- 4 MCS - Life, Becky and others.

2-10 42-09

- 5 MCS - Tadlock - others b.g.

TADLOCK - I'll pay good wages.

2-14 45-07

- 6 MCS - Becky, Life and others.

LIFE - You'll have to ask 'em
yourself.

4-07 49-14

- 7 MLS - Crowd FAVORING Tadlock
facing Life. Tadlock moves
f.g. looking at the men - he
stops as the men move away
and start b.g. Tadlock turns
reacing as they all start to
leave - Tadlock moves f.g. to
MCS and turns watching the
crowd.

43-09 93-07

- 8 MLS - SLIGHTLY HIGH ANGLE -
Life and group gathered around
all watching Life.

MOBEE - I'm for Californy. Head
South.

TURLEY - We could go back to the
Fort, maybe?

MASTERS - Yes, and let them see
your wife as healthy as she be.

11-13 105-04

- 9 MCS - Fairman and Summers.

MAN O.S. Right;
FAIRMAN - Mr. Summers, do you
think they'd take us in?

(CONTINUED)

9 CONTINUED:

SUMMERS - You've got smallpox marked on your wagons. They'd meet you with fire. 8-13 114-01

10 MLS - EXT. GRAND CANYON AREA,
DAY - Becky and Saunders by livestock and covered wagons, BECKY - Thank you, Saunders.
SLIGHTLY HIGH ANGLE - she takes rolled up drawing from Saunders and starts f.g.

SAUNDERS - Yes 'm.

Becky exits right f.g.

FAIRMAN O.S. - Now hold on, let's hear from Life...

O.S. MAN - Right! AD LIBS

5-15 120-00

11. MLS - SLIGHTLY HIGH ANGLE - Life surrounded by men.

FAIRMAN - Well, Life, it's for you to say. What do you think to do?

LIJE - No matter my own feelings... it ain't for me to say a body's to live or die.

MAN - The man said ain't no wagon train ain't never made it to Oregon.

Becky enters from b.g.

OTHERS - That's right. AD LIBS

BECKY - Life. Life, look at this.

Life takes the drawing and unrolls it.

LIJE - What is it?

BECKY - Well, it's a city. A city that ain't been built yet.

33-06 153-06

12 CS - Becky, Life and Masters in crowd looking at the drawing. BECKY - You see here, Life, is the

U.S. Post Office...and here is the opera house...and all the streets come together...

9-08 162-14

13 MCS - Tadlock watching o.s. quizzically.

BECKY O.S. - ...here at the grand plaza, where the parades go...

4-11 167-09

14 CS - Beck and Life in crowd.

BECKY - ...marching down the avenues.

- 14 CONTINUED:
Becky turns to the others. BECKY CONT'D - And the children
will play in the park covered
against the rain by a crystal
roof. Such could be Oregon,
Life.
She holds up the scroll to
Life who is now very serious. LIFE - Where did you get this?
She turns looking in Tadlock's
direction. 21-05 188-14
- 15 MCS - Tadlock. BECKY O.S. - It's Mr. Tadlock's...
2-12 191-10
- 16 MCS - Becky, Life and others. BECKY - ...his vision of what could
be. 5-09 197-03
- 17 MCS - Tadlock reacting as he
looks down. 3-08 200-11
- 18 MLS - SLIGHTLY HIGH ANGLE -
Becky and Life in crowd. Life
with the rolled scroll and
starts out f.g. The men turn
watching Life. 9-02 209-13
- 19 LS - Life walks f.g. to Tadlock
left as the crowd watch - he
hands the scroll to Tadlock. 10-14 220-11
- 20 MCS - The two FAVORING Life
holding the scroll out to
Tadlock. LIFE - Here...you'd best have it.
4-00 224-11
- 21 MS - The two FAVORING Tadlock
looking at the scroll - Mrs.
Moynihan and daughter in b.g. TADLOCK - It's no good to me now.
A city can't be built by one
man any more than...oreman can
Tadlock looks at Life then
moves right. whip a wagon train to Oregon.
19-12 244-07
- 22 MLS - Life holding the scroll,
Weatherby and men gathered be-
hind him as Tadlock addresses them. TADLOCK - If any of you people go
to California, or...
5-00 249-07
- 23 CU - Tadlock. TADLOCK - ...back to the fort now,
that's the end of the Oregon
Liberty Train. He shakes his head. 6-15 256-06
- 24 MS - Summers and crowd watching
o.s. Tadlock. TADLOCK O.S. - It'll take all of
you, working together to get...
5-14 262-04

- 25 EXT. GRAND CANYON AREA, DAY -
CU - Tadlock. He turns looking in the direction of the canyon b.g. He turns in the direction of the crowd.
TADLOCK - ...those wagons and oxens down to that river road to Oregon.
11-00 273-04
- 26 MCS - Life and Tadlock in f.g. FAVORING Life - Becky and crowd in b.g. Tadlock turns to f.g. and slowly exits left. Summers moves up to Life.
18-08 291-12
- 27 LS - Tadlock moves to edge of canyon by Mrs. Moynihan and daughter at right, BACKS to CAMERA.
8-11 300-07
- 28 MCS - Summers and Life - crowd b.g.
LIJE - How far to the Willamette Valley?
SUMMERS - From up here, I don't know. But from down there... thirty miles flat.
Life slaps the rolled scroll over his arm and starts out f.g. and exits. LIJE - Yeah.
24-03 324-10
- 29 MLS - Tadlock by edge of the canyon - Mrs. Moynihan seated with daughter standing behind her - Life walks to Tadlock from f.g.
7-01 331-11
- 30 MCS - The two FAVORING Life - Emigrants in b.g. watching. Wagons extreme b.g.
LIJE - I can't speak for the... others, but Becky and me...we think to go with you.
13-08 345-03
- 31 MCS - The two FAVORING Tadlock. He puts on hat and looks at the scroll Life is holding out.
9-12 354-15
- 32 MCS - Life holding the scroll as Tadlock left f.g. Emigrants in b.g. right.
1-12 356-11
- 33 MCS - The two FAVORING Tadlock as he takes the scroll - daughter of Moynihan in b.g.
11-14 368-09
- 34 CS - Summers reacting as he watches c.s. Emigrants and wagons in the b.g. Summers turns to them, then back to f.g. AD LIBS ALL TALK
7-14 376-07
- 35 DISSOLVE INTO... MUSIC IN
FULL LS, HIGH ANGLE - CAMERA SHOOTING ACROSS GRAND CANYON to pulley apparatus on bank with wagons and people.
5-07 381-14

- 36 LS - EXT. CANYON BANK, DAY - B.G. MUSIC CONT'D
Men working with mules and ropes, preparing to lower wagons etc. 7-01 388-15
- 37 MLS - Five men with mule in special halter to pulley. AD LIBS - inaudible 5-03 394-02
- 38 LS - Emigrants working with mules and ropes with pulley. 2-11 396-13
- 39 MS - Mule swinging in halter as it is lifted with BACK of men's heads watching. AD LIBS Easy does it. 2-12 399-09
- 40 LS - Emigrants working with animals - others taking wagons apart etc. 6-09 406-02
- 41 LS, HIGH ANGLE - Mule over the Canyon being lowered. Mule starts fighting the halter. LIJE - Easy now! Hang on, mule. It's safe...look at that. AD LIBS 13-01 419-03
- 42 MS - Young man leads team out as others work to prepare for the pulley lowering. Men in b.g. pushing wagon left. AD LIBS - Over here...get those other wagons over there. 12-02 431-05
- 43 DISSOLVE INTO...
LS, HIGH ANGLE - OVER CANYON - Man being lowered in halter, CAMERA PANS left showing people and wagons, horses etc. below by the river at bottom of the canyon. 18-06 449-11
- 44 DISSOLVE INTO...
LS - EXT. CANYON BANK AREA, - Emigrants working with pulley and animals. AD LIBS - inaudible 1-12 451-07
- 45 MS - Becky seated in rope chair, Life and others on bank holding ropes. LIJE - Aw, come on, Becky, you ain't had this much fun since the County Fair at Ashland. BECKY - Yeah, but that was Kentuck-
CAMERA PANS with Becky as she is lowered down rocky cliff o.s. jyyyyy... MUSIC CHANGES 21-04 472-11
- 46 MS - Becky being lowered as CAMERA PANS down with her. 8-04 480-15
- 47 MLS - Life leaning over side of canyon watching Becky o.s. Emigrants on ledge at right. 2-05 483-04
- 48 MS - Becky being lowered down canyon, she waves and reaches the others at bottom applauding. (CONTINUED)

- 48 CONTINUED:
Men help Becky out of the rope
chair as she moves left.
Emigrant waves to Life up o.s.
as the chair starts up again.
B.G. MUSIC CONT'D
APPLAUSE
26-05 509-09
- 49 DISSOLVE INTO...
MLS - EXT. CANYON AREA, DAY -
Brownie in chair as Life and McBEE - Tell Ma, I'll be down
the others lower him with ropes.
directly.
Mercy waves to Brownie who waves back. CAMERA PANS down
with Brownie as ropes are re-
leased and he starts to the
bottom.
14-00 523-09
- 50 DISSOLVE INTO...
LS - EXT. CANYON BANK, DAY - Men
working with livestock and wagons
as oxen move to f.g.
9-00 532-09
- 51 DISSOLVE INTO...
MS - Mercy being lowered over
the canyon, CAMERA PANNING as the
ropes are released and she
whirls then starts down.
MERCY - Oh...
13-07 546-00
- 52 DISSOLVE INTO...
MLS - Heifer being lowered in
rope halter over river below
at bottom of canyon.
13-04 559-04
- 53 DISSOLVE INTO...
MLS - EXT. GRAND CANYON BOTTOM,
Emigrants looking up as the
heifer is lowered, they grab
the ropes and starts to release
ropes.
MUSIC CHANGES - MOO! MOO!
16-01 575-05
- 54 DISSOLVE INTO...
MLS - Summers being lowered,
CAMERA PANS down with him to
the bottom as Emigrants grab
the chair and help him up.
18-10 593-15
- 55 MS - Tadlock at top of ridge,
he refers to watch and looks
down as he closes the cover on
the watch and puts it into his
pocket.
6-14 600-13
- 56 FULL LS, HIGH ANGLE - River at
bottom of canyon as seen from
Tadlock's P.O.V. Wagons and
Emigrants scattered along the
river bank.
4-02 604-15
- 57 MS - Tadlock at edge of canyon
looking down, he pulls on rope
and starts to swing out over the
gap.
8-10 613-09
- 58 LS - Tadlock swinging over the
canyon on rope as he climbs off
edge. Pulley posts in f.g.
3-05 616-14
- 59 MLS - Tadlock swinging with rope
and holding on with hands as he
is lowered down into canyon o.s.
6-01 622-15

- 60 MLS - HIGH ANGLE, EXT. CANYON BOTTOM, DAY - Emigrants looking up at o.s. Tadlock. B.G. MUSIC CONT'D 4-06 627-05
- 61 MLS - Tadlock swinging on rope with rocky cliff b.g. He looks down at the o.s. Emigrants. TADLOCK - Get off your bottoms and hitch up those wagons...we still got three hours of daylight and the Oregon Liberty Train keeps moving. Now, let's start moving. 18-05 645-10
- Tadlock lowers on rope down off scene.
- 62 LS - HIGH ANGLE - Emigrants looking up at o.s. Tadlock. MASTERS - Come on, Mr. Tadlock. BIG HENRY waves his hat. The others laugh and cheer. BIG HENRY - We'll get movin'. MIDDLE HENRY - Hurrah! McBEE - No laggars in the Oregon Train! BROWNIE - Hurray! (ALL YELL) 9-10 655-04
- 63 MS - Tadlock on rope watching o.s. as he slides down the rope fast, CAMERA PANNING with him as he starts out. AD LIBS CHEERS O.S. 3-01 658-05
- 64 MS - Lije watching up o.s. River in b.g. He smiles and looks down at his work. AD LIBS O.S. CHEERS 2-06 660-11
- 65 CS - Summers by horse watching o.s. Tadlock then he turns to the horse. MUSIC RISES 2-07 663-02
- 66 LS - LOW ANGLE - Tadlock over canyon cliff on rope as Mrs. Mack appears at the pulley pole. 5-01 668-03
- 67 CU - Mrs. Mack's hands cutting rope with knife, the rope is severed. (INSERT) Rocks and pulley wheel showing. 5-03 673-06
- 68 FULL LS, LOW ANGLE - Tadlock clinging to rope as it is cut, he falls, down o.s. MUSIC RISES 1-14 675-04
- 69 LS - HIGH ANGLE - Emigrants reacting to Tadlock's fall. (AD LIBS SCREAMS & YELLS) 1-09 676-13
- 70 LS - HIGH ANGLE - Tadlock's body hitting side of canyon as it falls, CAMERA TRAVELS with it as it starts out below. 2-14 679-11
- 71 ELS - HIGH ANGLE - Tadlock's body falling to the bottom near wagons and Emigrants, body falls f.g. 4-10 684-05

- 72 LS - HIGH ANGLE - EXT. GRAND CANYON BOTTOM - Emigrants reacting to Tadlock's fall. MUSIC UP MURMURS OF SHOCK 1-14 686-03
MUSIC OUT
- 73 CU - Summers by horse, he moves f.g. and reacts then looks in Lije's direction. 2-12 688-15
- 74 CU - Lije and Becky reacting as they watch o.s. horrified. Becky closes her eyes and leans on Lije's shoulder. 2-00 690-15
- 75 LS, LOW ANGLE - SHOOTING UP to edge of canyon - Mrs. Mack appears and looks down - she holds knife in her hand. 3-09 694-08
- 76 LS - HIGH ANGLE - Emigrants looking up at o.s. Mrs. Mack with shocked expressions. MUSIC IN 1-15 696-07
- 77 MCS - LOW ANGLE - Mrs. Mack at edge of canyon. She is hysterical. MRS. MACK - I did it for you! 2-06 698-13
- 78 MLS - Saunders among the others looking up and reacting shocked. 1-12 700-09
- 79 MCS - LOW ANGLE - Mrs. Mack at edge of canyon holding knife - she is hysterical. MRS. MACK (LAUGHS) Now, you're done with him... 4-05 704-14
- 80 MLS - HIGH ANGLE - Emigrants watching up o.s. Mrs. Mack in awe. MRS. MACK O.S. - ...done with the devil. 3-03 708-01
- 81 MCS - LOW ANGLE - Mrs. Mack at edge of canyon holding knife as she looks down and reacts at sight of the knife, she throws it. She backs away then runs fast to b.g. desert. SOUND OF KNIFE FALLING 19-05 727-06
MUSIC FADES
- 82 DISSOLVE INTO... LS - HIGH ANGLE, BOTTOM OF CANYON - Emigrants gathered in WEATHERBY And make those left be- f.g. BACKS to CAMERA as Wetherby performs sermon. hind know Thy healing ways with the passage of time. Amen!
Men puts on hats as they move out. River flowing b.g. EMIGRANTS - Amen!
CAMERA DOLLIES in to wagon MUSIC RISES
wheel with headstone reading: MICHAEL MOYNIHAN 1792-1843
- 1792 HERE LIES 1843
In the peace of God
Captain
William J. Tadlock
Who Led
The Oregon Liberty Company
To this place
God is our Witness - 130 -
- MUSIC OUT 46-04 773-10

83 DISSOLVE INTO...
MCS - Axe chopping huge tree -
EXT, RIVER BANK - DAY -
Two men are chopping with
axes, men are o.s.

SOUND OF CHOPPING
AD LIB VOICES

5-14 779-08

EXHIBITION REEL FOOTAGE 779' 08 Frs.

(END OF REEL SEVEN PART B)

SMALL REEL 14

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FEET FRAMES	FOOTAGE TOTAL
1	START MARK & Academy leader.		12-00	12-00
2	FULL IS - EXT. RIVER AND TIMBER AREA, DAY - Wagons on bank of river, SLIGHTLY HIGH ANGLE - Men are chopping down trees to cross the river.	MUSIC IN SOUND OF TREE FALLING	9-14	21-14
3	MLS - Brownie chopping on tree, oxen and livestock working b.g. CAMERA PANS left showing Emigrant chopping on other side of tree. Wagons and Emigrants by COLUMBIA RIVER in b.g.		10-11	32-09
4	MLS - Huge tree falling to f.g. Oxen right b.g.	SOUND OF TREE FALLING	8-05	40-14
5	LS - HIGH ANGLE - CAMPSITE - General activity as Mercy with water bucket walks right to Brownie chopping tree .	MERCY - Brownie?		
	He stops and puts down axe as she dips out water. He moves to her taking drink.	BROWNIE - Thank you, Mercy.	15-01	55-15
6	CS - Mercy by Brownie drinking - general activity in b.g.	MERCY - Drink slow, now, you been sweating.		
	Brownie finishes drink and SIGNS as he turns to her.	BROWNIE - You know, sometimes I think I just changed one mother for another one...		
		MERCY - Don't say that!		
		BROWNIE - Almost as pretty too!	18-03	74-07
7	CS - Mercy OVER BACK of Brownie's head - general activity in camp in b.g. She smiles up at him.	MERCY - Brownie, I'm beginning to like you. In ten or twenty years, I might even grow passionately fond of you.		
	Brownie turns to f.g. Mercy reacts unhappily.	Don't look away from me, Brownie	26-05	100-12
	He slowly turns back to her.			
8	MCS - Brownie OVER BACK of Mercy's head - man carrying log in b.g. moving out left. Brownie reacts and takes Mercy in his arms.	BROWNIE (WHISPERS) Mercy! Mercy...make it go down right now.	24-01	124-13

- 9 MCS - EXT. CAMPSITE COLUMBIA RIVER, DAY - Mercy OVER BACK of Brownie's head - general activity in b.g. She puts her hand on his cheek. They embrace. MERCY - It will....soon!
14-02 138-15
- 10 MS - Mercy and Brownie embracing - general activity b.g. He turns to his chopping at night, she picks up water bucket and walks b.g. Brownie starts to chop tree.
10-09 149-08
- 11 MCS - Browning smiling as he chops on tree, he glances over his shoulder in Mercy's direction. MUSIC RISES
2-06 151-14
- 12 MS - Mercy smiling as she watches o.s. Brownie - general activity b.g. in camp. SLIGHTLY HIGH ANGLE. She turns and lifts bucket up as she goes b.g. SOUND OF CHOPPING
6-05 158-03
- 13 MIS - SLIGHTLY HIGH ANGLE - Summers chopping tree at river's edge - general activity b.g. by wagons - Life watches Summers. MUSIC FADES
LIFE - You know, Dick, you could have a home with us just as long as you wanted.
13-02 171-05
- 14 MCS - Life leaning on axe handle - river b.g. LIFE - A double welcome.
2-06 173-11
- 15 MCS - HIGH ANGLE - Summers OVER BACK of Life's head left f.g. General activity in b.g. SUMMERS - I've found my own paradise. Life, thank you very much. You go to yours and I'll go to mine.
6-02 179-13
- 16 CS - Life. LIFE - It ain't easy for a man to live alone. 4-03 184-00
- 17 CS - Summers. General activity in camp b.g. SUMMERS - At my age, nothing comes easy. But those Blackfoot women, they've got the longest hair... and the softest warmest hearts... either side of the Bay River... and hell.
15-00 199-00
- 18 CS - Life. LIFE - Is that a fact? Well, maybe I'll come with you.
5-12 204-12

- 19 CS - EXT. COLUMBIA RIVER AREA, B.G. MUSIC CONT'D
DAY - Summers - general activity
in camp b.g. Summers watching
o.s. Life - he looks down. 2-00 206-12
- 20 CS - Life watching Summers o.s.
River in b.g. LIJE - But, damn it, Dick, what
about your eyes? How are you
gonna see to do what you're gonna
do? 10-13 217-09
- 21 CS - Summers. Man with Oxen
in b.g. General activity in
camp left b.g. SUMMERS - Well, I've got me a few
dim years left...after that I'll
get myself a couple of young
wives...a fishing pole and make
camp along side of the waterfront
11-11 229-04
- 22 CS - Life smiling - river b.g. LIJE - You know, for a smart man,
you ain't got a lick of sense.
9-04 238-08
- 23 MS - Summers OVER BACK of Life
left f.g. - General activity
in b.g. SUMMERS - Not a spec'...I'll talk
to you about it in the morning.
Summers resumes his wood
chopping. Life puts axe
over his shoulder and exits
right f.g. SOUND OF CHOPPING
MUSIC OUT 15-07 253-15
- 24 DISSOLVE INTO... GUITAR MUSIC IN
LS - EXT. CAMPSITE, NIGHT -
Campfire burning near covered
wagon - man seated b.g. Summers
moves f.g. among trees to MCS,
as CAMERA DOLLIES he moves
to Brownie and Mercy asleep -
he kneels down and takes out
the beaded necklace and places
it by Mercy's shoulder CAMERA
PANNING down with his hands.
He leaves the necklace over
Brownie's hand around Mercy's
shoulder, he pats the hand then
Summers' hands exit as his feet
move b.g. 59-11 313-10
- 25 DISSOLVE INTO... MUSIC RISES
FULL LS, EXT. RIVER AREA, DAY,
Summers mounted on buckskin
horse by boulders - timber b.g.
He is watching o.s. 6-05 320-00
- 26 MLS - HIGH ANGLE - EXT. RIVER
BANK, DAY - Covered wagons with
stock on flatboats and Emigrants
preparing to move out. - 134 - (CONTINUED)

26 CONTINUED:

Brownie enters f.g. and climbs over boulders towards the others below on flatboats - he is in a hurry. Life on bank pulling on rope as Brownie moves to him.

B.G. MUSIC CONT'D

6-12 326-12

27 MCS - Brownie by Life - Becky and Mercy on flatboat by wagon. Brownie turns looking to f.g. BROWNIE - Pa... and pointing. Life looks to f.g. and reacts disappointed.

LIFE - I know...that's what he want-

ed, son. Can't change that in a

He hands rope to Brownie as they move onto flatboat.

person.

BROWNIE - All right.

LIFE - Come on.

BROWNIE - Okay.

21-12 348-08

28 MCS - EXT. RIVER AREA - DAY - Summers mounted, he smiles as he watches o.s.

SINGING O.S. - (THE WAY WEST)

Summers turns and starts riding to b.g. with rifle across his saddle.

WRITE THEIR NAMES ON THE

MOUNTAINS, WRITE THEIR...

7-10 356-02

29 LS - Life and Becky right on flatboat - Mercy and Brownie at left as Life shoves with long pole to move the covered wagon and all on the flatboat away from river's edge.

SINGING O.S. - ...NAMES ACROSS THE

SKY... WRITE THEIR...

The flatboat moves right as Brownie and Mercy join Becky and Life.

13-08 369-10

30 LS - EXT. FOREST - Summers riding among trees to b.g.

SINGING O.S. - ...NAMES IN GREAT

5-10 375-04

31 MS - LOWER PORTION of Brownie and Mercy seated on side of covered wagon, CAMERA SHOOTING DOWN at their legs - CAMERA PANS up as he puts arm around her and holds her close - they watch o.s. and smile happily.

SINGING O.S. - ...LETTERS...

7-06 382-10

32 MCS - Life and Becky on flatboat watching o.s. and smiling, he has his arm around her shoulders as the wagon on flatboat moves slowly on river. Life shouts and laughs with Becky. LIFE - Hurray for Oregon.

SINGING O.S. - ...FEET HIGH!

10-13 393-07

MUSIC CONT'D

- 33 FULL LS, EXT. COLUMBIA RIVER,
HIGH ANGLE - DAYLIGHT - Wagons
with livestock and Emigrants SINGING O.S. - SO THE WORLD WILL
on flatboats moving to f.g.
Snow-capped peaks in b.g. REMEMBER AND THEIR MEMORIES WILL
BE BLESSED,

TITLES SUPERIMPOSE OVER:

THE END

SINGING O.S. - THAT LIBERTY TRAIN...

A HAROLD HECHT PRODUCTION

Released thru United Artists

23-06 416-13

TITLE DISSOLVES OUT

- 34 TITLE DISSOLVES & SUPERIMPOSES
over - background remains:

SINGING O.S. - ...TO OREGON...

Tadlock.....KIRK DOUGLAS

Summers.....ROBERT MITCHUM

Lije.....RICHARD WIDMARK

Becky.....LOLA ALBRIGHT

Mercy.....SALLY FIELD

Mrs. Mack.....KATHERINE JUSTICE

Weatherby.....JACK ELAM

Mr. Fairman.....STUEBY KAYE

Brownie.....MICHAEL McGREEVEY

Mr. McBee.....HARRY CAREY

11-04 428-01

SINGING O.S. - THE MEN THAT TOOK

- 35 TITLE DISSOLVES INTO...
Background remains -

THE WAY WEST...

Mrs. McBee.....CONNIE SAWYER

Mr. Mack.....MICHAEL WITNEY

Mr. Moynihan.....WILLIAM LUNDIGAN

Mrs. Fairman.....ELIZABETH FRASER

Little Henry.....JOHN MITCHUM

Captain Grant.....PATRIC KNOWLES

Big Henry.....HAL LYNCH

Middle Henry.....TIMOTHY SCOTT

Saunders.....ROY GLENN

10-12 438-13

- 36 TITLE DISSOLVES INTO...
Background remains:

(CONTINUED)

36 CONTINUED:

SINGING O.S. - THE WAY WEST....

THE WAY WEST....

Mr. Turley.....PAUL LUKATHER

Tadlock, Jr.....STEFAN ARNGRIM

Mr. Masters.....ROY BARGROFT

Mrs. Masters.....EVE McVEAGH

Mrs. Turley.....PEGGY STEWART

Mrs. Moynihan....ANNE BARTON

Calvelli.....NICK GRAVAT

Indian Brave.....MICHAEL KEEP

Sicux Chief.....MICHAEL LANE

SINGING & MUSIC OUT

FADE OUT

13-00 451-13

37 BLACK LEADER

WALK OUT MUSIC

33-07 485-04

EXHIBITION REEL FOOTAGE 473' 04 Fts.

(END OF REEL EIGHT PART A-B)

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