

"VALDEZ IS COMING"

C O M B I N E D C O N T I N U I T Y

ON

"V A L D E Z I S C O M I N G"

Released By
United Artists
Entertainment from Transamerica Corporation

A
NORLAN -
IRA STEINER
PRODUCTION

BURT LANCASTER

Also Starring
Susan Clark

Co-Starring
Frank Silvera

Introducing
Jon Cypher
Richard Jordan
Barton Heyman

TITLES - Pacific Title
COLOR BY DELUXE (R)

EXECUTIVE PRODUCER - ROLAND KIBBEE
Associate Producer - Production Manager - SAM MANNERS

PRODUCED BY - IRA STEINER
DIRECTED BY - EDWIN SHERIN

TOTAL NO. REELS - (5 - 2,000' Composite Reels)
TOTAL EXHIBITION REEL FOOTAGE - 8,137 Ft. 2 Frames
TOTAL RUNNING TIME - 1 Hr. 30 Minutes - 16 Seconds

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NORLAN PRODUCTIONS INC.
and
IRA STEINER PRODUCTIONS INC.

Continuity Prepared By:
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December 17, 1970

PRINTED IN U.S.A.

COMBINED CONTINUITY ON
"VALDEZ IS COMING"

REEL ONE PART A & B

PAGE 1

SCENE NO	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	FEET & FRAMES	TOTAL FOOTAGE
1	START MEASURING START MARK ACADEMY LEADER			12-00	12-00
2	FADE IN: B.g. black as blue UA symbol				
MT#1	DISSOLVE IN: Formation of lines (six in all) like a T TITLE MOVES IN from LEFT toward right b.g. and symbol. United Artists FLASH IN (under above) Entertainment from Transamerica Corporation FADE OUT TITLE:			19-03	31-03
3	FADE IN: B.g. Stagecoach moves from center b.g. along mountain road toward f.g.		MUSIC IN		
MT#2	DISSOLVE IN TITLE: A Norlan - Ira Steiner PRODUCTION DISSOLVE OUT TITLE: B.G. remains the same as coach moves along road to left and CAMERA PANS LEFT with it. DISSOLVE IN TITLE: Burt Lancaster FLASH OUT TITLE: B.G. remains the same as coach moves downhill on road and CAMERA CONTINUES PANNING LEFT.				
MT#3	DISSOLVE IN TITLE: "Valdez Is Coming" DISSOLVE OUT TITLE: B.G. remains the same as CAMERA CONTINUES PANNING LEFT as coach moves toward left b.g. along mountain road.				
MT#4	DISSOLVE IN TITLE: Also Starring Susan Clark DISSOLVE OUT TITLE: B.G. remains same as coach continues left.				
MT#5	DISSOLVE IN TITLE: Co-Starring Frank Silvera DISSOLVE OUT TITLE:			62-00	93-03
	LAP DISSOLVE TO:				
4	B.g. Open Countryside as stagecoach moves from center right toward left f.g. as CAMERA PANS LEFT in CGS with stage driver, Valdez and group				

4 CONTINUED: CONTINUED:

on top of stage.

MT#6

DISSOLVE IN TITLE:
Introducing Jon Cypher
Richard Jordan
Barton Heyman

and featuring Hector Elizcndo
FLASH OUT TITLE:

INSERT - (on stage)(partially viewed)
HATCH & H

B.G. remains the same.

DISSOLVE IN TITLE:
MT#7 Executive Producer
Roland Kibbee

FLASH OUT TITLE:
B.G. MCGS of Valdez, Driver
and group as stage moves left
and CAMERA CONTINUES PANNING
LEFT with it.

MT#8

DISSOLVE IN TITLE:
Associate Producer
Production Manager
Sam Manners

FLASH OUT TITLE:
CAMERA CONTINUES LEFT as
Valdez now takes ahold of his
rifle as they move left and
driver spurns horses on.
CAMERA HOLDS in MCGS favoring
Valdez and driver.

52-00 145-03

5 MLS - B.G. as stage moves
along road from center toward
f.g. as CAMERA PANS LEFT with
it.

MT#9

DISSOLVE IN TITLE:
Music Composed
and Conducted by
Charles Gross
FLASH OUT TITLE:
B.g. CAMERA DHOLDS in CS on
man atop stage with Indian
woman and boy asleep against
body of man as stage jogs
along LEFT.

MT#10

DISSOLVE IN TITLE:
Director of Photography
Gabor Pogany
FLASH OUT TITLE:
B.G. CAMERA PANS LEFT holding
on Valdez and driver as Valdez
cuts off a piece of food hands
it to driver who chews on it.
CAMERA DOLLIES IN on CS of
driver and Valdez.

MT#11

DISSOLVE IN TITLE:
Film Editors
James T. Heckert
George Rohrs
FLASH OUT TITLE:
B.G. remains same as above.

5 CONTINUED:

CONTINUED:

MT#12

DISSOLVE IN TITLE:

Casting

Lynn Stalmaster

FLASH OUT TITLE:

B.G. remains same as above.

MT#13

DISSOLVE IN TITLE:

Spanish Production Manager

Jose Maria Rodriguez

1ST Assistant Directors

Tony Ray

Joe Ochoa

2nd Assistant Director

Kim Manners

Art Director Jose Maria Tapiador

Chief Grip Tom May

Music Editor Irma Levin

Construction Co-ordinator Art Starnes

Sound Effects Edit-Rite, Inc.

FLASH OUT TITLE:

B.G. MCS on Valdez as he peers
about and driver with partially
viewed man and boy atop coach.

CAMERA CONTINUES PANNING LEFT.

MT#14

DISSOLVE IN TITLE:

Set Decorator

Rafael Salazar

Property Master

Robert Eaton

Make Up

Mariano Garcia Rey

Alberto Gutierrez

Hairdresser Antonia Lopez

Dialogue Director Thom Conroy

Costumes Designed by Lewis Brown

Costumer Jack Martell

Titles Pacific Title

THIS PICTURE MADE UNDER
THE JURISDICTION OF
(I.A.T.S.E. Insignia)
AFFILIATED WITH
A.F.L. - C.I.O.

B.g. CAMERA PULLS BACK for
MGS as coach moves around
slight curve and to LEFT.
FLASH OUT TITLE:

78-10 223-13

6 HIGH DOWN LS - Stage in B.G.
moves around curve along
dirt road toward right as
CAMERA PANS with it.

MT#15

DISSOLVE IN TITLE:

Sound Mixer H. Bud Alper

Script Supervisor John Franco

Stunt Co-ordinator Al Wyatt

Auditor Gene Levy

Special Effects Charles Gaspar

Ramrod Rudy Ugland

Unit Publicist Mark Nicols

Transportation Advisor Lester Salay

Locations by Cinemobile Systems

Color by DeLuxe (R)

APPROVED No 22743
(SEAL)

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AMERICA

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6 CONTINUED: CONTINUED:

B.g. CAMERA CONTINUES PANNING
LEFT to RIGHT as we see large
group of townspeople gathered
about spread over countryside
as wagon in far center b.g.
moves toward right. Coach
turns off road and moves
down center toward f.g.
FLASH OUT TITLE:
CAMERA PANS DOWN as coach
approaches from far center
right.

21-00 244-13

7 B.g. MLS - Wagon moves toward
f.g. from center and left as
CAMERA PANS LEFT with it.

MT#16

DISSOLVE IN TITLE:

Screenplay by
Roland Kibbee
and
David Rayfiel

HORSES HOOVES

from the Novel by
Elmore Leonard

FLASH OUT TITLE:

B.G. as horses head into f.g.
and CAMERA PULLS BACK and
PANS RIGHT as coach moves
into right f.g. and begins
to move o.s. right f.g.

MT#17

DISSOLVE IN TITLE:

Produced by
Ira Steiner

FLASH OUT TITLE:

B.G. CAMERA PULLS BACK as
coach moves toward right and
group of people scattered
about.

MT#18

DISSOLVE IN TITLE:

Directed by
Edwin Sherin

CAMERA PANS UP SLIGHTLY and
HOLDS as group on stage
watch the group in b.g.
Group of children running
about playing.

O.S. GUN SHOTS

CHILDREN - (yelling, chatter not
distinct)

FLASH OUT TITLE:

MUSIC OUT 34-01 278-14

8 MCS - CAMERA PANS LEFT with
young boy in crouched position
running with sandwich in hand
among crowd standing around
watching.

CHILDREN (off) - (chatter not distinct)
O.S. GUN SHOTS

CAMERA PANS DOWN as young boy
comes to rock where group of
men with younger boys are
crouched behind boulders
firing rifles o.s. left. Boy
hands man sandwich.
Man eats sandwich stops firing.
Still another man in center
hands rifle to young boy and
shows him where to fire.
CAMERA PANS LEFT as young boy
with derby type hat on moves
to another line of men firing

GUN SHOTS

- 8 CONTINUED: CONTINUED:
rifles o.s. left and crouches
down aiming his rifle. 22-03 300-01
- 9 CS - Davis firing his rifle
as he pulls the trigger
several times. GUN SHOTS
3-07 303-08
- 10 HIGH DOWN LS - Cabin in ravine
as bullets ricochet off the
building from o.s. group
firing on it. GUN SHOTS O.S.
2-04 305-12
- 11 MC2S - Two men are standing in
f.g. firing at o.s. cabin with
crowd in b.g. watching. GUN SHOTS
2-07 308-03
- 12 HIGH DOWN LS - Cabin in ravine
b.g. as bullets continue to
ricochet off it from o.s.
men. GUN SHOTS
4-13 313-00
- 13 MC2S - Over back of Tanner as
he moves left to approaching
Gay in small wagon moving
toward left. CAMERA DOLLIES
IN as he moves to take reins
of horse as Gay turns them
right. CAMERA HOLDS in OSS
favoring Gay all dressed up
in wagon as Tanner speaks to
her. CROWD (off) - (chatter not distinct
continues behind following
dialogue)
TANNER - I thought I told you to stay
put.
GAY - I got tired waiting.
TANNER - Something came up.
GAY - What?
14-02 327-02
- 14 CLOSE DOWN ANGLE - Tanner
looking up at o.s. Gay left. TANNER - I'll tell you later.
1-15 329-01
- 15 LOW ANGLE UP CS - Gay begins
to get down out of wagon. GAY - I'll wait here.
CAMERA PANS UP as she stands
up fully. She stops looks
down o.s. right at Tanner. TANNER (off) - I want you to ...
3-10 332-11
- 16 CLOSE DOWN ANGLE - Tanner
points his finger up o.s. left
to Gay. TANNER - ...go back to the hotel.
2-00 334-11
- 17 LOW ANGLE UP CS - Gay looks
down at o.s. Tanner right. GAY - Why?
1-04 335-15
- 18 CLOSE DOWN ANGLE - Tanner
to o.s. Gay left. TANNER - Because a man's gonna get

18 CONTINUED:

CONTINUED:

himself killed here.

4-03

340-02

19 LOW ANGLE UP CS - Reacting
Gay.

TANNER (off) - You wanna watch that?

2-06

342-08

20 CLOSE DOWN ANGLE - Tanner
motions to o.s. man.TANNER - Take the lady back to the
hotel.

3-00

345-08

21 MGS - Crowd in b.g. with
Gay in center standing in
a wagon as man enters right
f.g. moves to wagon gets in
and CAMERA PANS RIGHT as
wagon moves toward right then
around circle toward b.g.

10-15

356-07

22 MCGS - Valdez and driver in
f.g. with boy and partially
viewed man behind them on
stage.
They all look to o.s. right.

O.S. GUN SHOTS

5-03

361-10

23 FULL SHOT - Over backs of
Valdez and group on stage in
f.g. with crowd in b.g.
Man behind Valdez holds his
gun as Valdez alights from
stage.

CROWD - (chatter not distinct)

6-06

368-00

24 LOW ANGLE FULL SHOT - Stage
in far center as Valdez climbs
down, stretches. People come
out of stage. Man atop coach
hands down rifle to Valdez.
Valdez slowly moves toward
right and out right center.

CROWD (off) - (chatter not distinct)

22-15

390-15

25 MGS - CAMERA PANS RIGHT with
Valdez as he moves thru crowd
scattered in bunches.
CAMERA PULLS BACK for FULL
SHOT as Valdez continues
right thru crowd.
CAMERA HOLDS as Valdez stops
center and Davis, Tanner,
Malson and another man in
right f.g. turn left.

CROWD - (chatter not distinct.

FOOTSTEPS

VALDEZ - Mr. Malson? Mr. Beaudry.

MALSON - Bob. This is Mr. Tanner

from Mimbreno.

Valdez looks to Tanner who
ignores him. Valdez lowers
his head and speaks.
Tanner turns his head to look
at Valdez.

VALDEZ - I'm Bob Valdez.

MALSON - Bob's town constable in ?

Lanoria. Works two, three

nights a week...Mexican part o'

town.

25 CONTINUED:

CONTINUED:

CROWD (off) - (chatter not distinct overlapping above dialogue and continues behind following dialogue)

VALDEZ - (not distinct) Few nights on the town. I ride shotgun.

Valdez turns and looks toward b.g. and group of men standing there. Davis next to Tanner smiling.

I work with your company.

(not distinct)... Hatch and...

TANNER - (overlapping above speech)

Let's get some shade.

Tanner begins to move o.s. right followed by smiling Davis and Beaudry turns and leaves o.s. right and another hood follows behind. Malson moves toward f.g. gesturing to Valdez.

MALSON - Bob.

Valdez steps up next to Malson in f.g.

VALDEZ - Yes, sir.

MALSON - There's an army deserter

holed up down there. Killed

James C. Erin up at Fort

Hauchuca. Mr. Tanner spotted

them driving through the Lanoria.

Valdez turns in half circle looking for Sheriff.

VALDEZ - Er, where is the, er, the sheriff?

MALSON - Up to St. David. He won't be back till tonight.

94-10 485-09

26 ML DOWN SHOT - Cabin in ravine in b.g. as bullets ricochet off the building. Horse and wagon standing on road left.

GUN SHOTS

7-09 493-02

27 MGS - Men in b.g. with Malson and Valdez in f.g.

VALDEZ - Mr. Tanner is sure that is the man?

Malson looks at Valdez.

MALSON - J.C. Erin is, er, was a good friend of Mr. Tanner's. He feels very strongly about this.

VALDEZ - We have to be sure, Mr.

Malson. It's a serious thing.

27 CONTINUED:

CONTINUED:

MALSON - This is Mr. Tanner's show,

Bob. Better let him run it.

Malson moves o.s. right f.g.
CAMERA PANS LEFT SLIGHTLY as
man with bucket moves toward
Valdez.

29-00 522-02

28 MGS - Over back of Malson as
he moves in from left f.g.
to group of Tanner, Davis and
Beaudry. Malson steps between
Tanner and Beaudry as they
all look o.s. right.

33-08 526-10

29 MC2S - Crowd in b.g. obscured
as Valdez and Diego sit down
beside boulder in f.g. Valdez
puts on his hat.

WATER SOUND

Diego dips down cup in o.s.
bucket and drinks water.
Valdez looks o.s. right.

CROWD (off) - (chatter not distinct)
14-05 540-15

30 HIGH DOWN LS - Cabin in ravine
in far center right as Indian
woman comes out door and
moves left. She looks
pregnant.

7-03 548-02

31 MS - CAMERA PANS LEFT with
Indian Woman moves to wagon
and reaches up for bucket.

5-12 553-14

32 C2S - Valdez reacting as he
speaks to Diego sitting on
right next to him.

VALDEZ - Apache.

3-08 557-06

33 MC2S - CAMERA PANS UP as
man rises to his feet reacts
to o.s. Indian Woman and man
next to him stiffens.

MUSIC IN

2-11 560-01

34 MCGS - Tanner moves from
line of men and out right f.g.
followed by one of his hench-
men. Davis, Malson and
Beaudry just stand there
watching.

3-15 564-00

35 EXTREME HIGH DOWN SHOT - Cabin
in ravine with Indian Woman
at wagon as she moves from
wagon with bucket toward left.

DIEGO (off) - The man's wife.

VALDEZ (off) - Or his woman, maybe.
8-03 572-03

36 C2S - Valdez left and Diego
right in f.g. with heads of
men in b.g. partially viewed.

DIEGO - Senor Tanner he yell for her
to come out, but she never come.
..till now.

10-04 582-07

- 37 HIGH DOWN LS - Cabin in **right**
center with Indian Woman in
left center near stream. 6-01 588-08
- 38 MGS - Tanner and Davis in
f.g. with Beaudry and another
man in b.g. TANNER - I think she's saying she
don't give a damn about you or
your rifle.
DAVIS - Shoot 'er?
TANNER - You could make her jump
some.
DAVIS - (laughing)
- Davis moves o.s. right f.g.
slightly as CAMERA PULLS BACK
he moves toward f.g. He
triggers his gun, takes aim.
Men behind Davis watching
him. 22-05 610-13
- 39 MED. DOWN ANGLE SHOT - Indian
Woman picks up her skirts as
camera PANS LEFT with her
to stream. 3-07 614-04
- 40 LOW ANGLE FULL SHOT - Valdez
in right f.g. with men behind
him center. In far center
Davis with his rifle aimed at
o.s. woman and Tanner and group
stand behind him. Crowd of
onlookers in b.g. Davis
fires rifle. GUN SHOT
Valdez reacts turning his head
to look at Davis. 3-09 617-13
- 41 MED. HIGH DOWN SHOT - Indian
Woman in stream filling
bucket with water as shots
ricochet off the water around
her. She doesn't react. GUN SHOTS
1-08 619-05
- 42 VCS - Davis firing rifle in
f.g. Diffused Davis over
smoke from gun. GUN SHOTS
0-13 620-02
- 43 MED. HIGH DOWN SHOT - Indian
Woman in stream fills bucket
unflinching. Bullets ricochet
off water around her. GUN SHOTS
1-08 621-10
- 44 FULL SHOT - Valdez in right
f.g. seated reacting. Men
behind him watching. Davis
left center firing on o.s.
woman as Tanner and group
watch. GUN SHOTS
3-09 625-03
- 45 MED. HIGH DOWN SHOT - Indian
woman with filled bucket turns
right and begins to walk. 2-11 627-14

46	CS - Davis as he cocks gun again and raises his head from butt of gun looking down at o.s. woman right.	2-13	630-11
47	MED. HIGH DOWN SHOT - CAMERA PANS RIGHT with Indian Woman moving out of stream to ground and walking right with her full bucket.	3-00	633-11
48	CS - Davis as he takes aim again at o.s. Indian Woman. Fires.	GUN SHOT 2-11	636-06
49	MLS - Indian Woman moves along flat land right as bullets ricochet around her and she does not flinch.	GUN SHOTS 4-01	640-07
50	CS - Davis firing on o.s. Indian Woman right.	GUN SHOTS 2-12	643-03
51	MLS - Indian Woman moves right as bullets ricochet around her.	GUN SHOTS 1-10	644-13
52	CS - Davis as he resets gun and from chamber shell flips out. Screen covered with smoke from gun.	GUN SHOT 2-00	646-13
53	MLS - Indian Woman moves right as bullets ricochet around her but she is undaunted.	GUN SHOTS 1-03	648-00
54	CS - CAMERA PANS RIGHT on feet of Indian Woman as she moves right as bullets hit ground around her.	GUN SHOTS 3-00	651-00
55	VCS - Barrel of gun in f.g. held by aiming Davis.	1-13	652-13
56	HIGH DOWN LS - Hand of Davis in f.g. holding barrel of gun aimed at Indian Woman nearing door of cabin far center b.g.	4-00	656-13
57	CS - Davis aiming at o.s. Indian Woman. Fires rifle.	GUN SHOT 0-12	657-09
58	MS - Woman moves toward door of cabin right as bullet penetrates bucket and it springs a leak and she stoops over.	GUN SHOT 2-01	659-10
59	VCS - Davis fires rifle and then lowers it looking at o.s. Indian Woman right.	GUN SHOT 1-08	661-02
60	M2S - Door of cabin opens and Rincon's hand reaches out and pulls Indian Woman inside cabin. Door closes on cabin.	DOOR CLOSES 2-12	663-14

- 61 CGS - Valdez in f.g. with group behind him right center. He reacts closing his eyes. CAMERA PANS RIGHT to include Diego sitting next to him. They both look o.s. right. 9-05 675-03
- 62 MC2S - Tanner reacting and Malson stands to right. TANNER - I could use a little something to drink. Malson turns and looks o.s. right f.g. MALSON - (whistling) Diego! 8-15 682-02
- 63 MCGS - Valdez and Diego in f.g. with group behind them right center. Diego rises to his feet picks up bucket and moves past Valdez o.s. left. Valdez watches him go. METAL SOUND FOOTSTEPS CROWD (off) - (chatter not distinct) Valdez sits and ponders. Rubs his chin. 21-07 703-09
- 64 HIGH DOWN LS - Cabin in ravine center. Horse and wagon in left center. GUN SHOT 4-03 707-12
- 65 MCGS - Valdez seated in f.g. with crowd milling about talking in b.g. Man with little boy enters right f.g. and they move toward b.g. Valdez picks up small rock, flips it in his hand, then drops it o.s. f.g. Valdez takes his badge from inside his coat and pins it onto outside of his coat. CAMERA PANS UP as he rises to his feet. CROWD (off) - (chatter not distinct) O.S. STONE HITS GROUND 36-04 744-00
- 66 HIGH DOWN SHOT - POV of Valdez of cabin in ravine as bullet ricochet's on ground and horse bolts slightly. O.S. GUN SHOT 4-04 748-04
- 67 MCGS - Valdez in f.g. with crowd milling about in b.g. CAMERA PANS SLIGHTLY LEFT as Valdez picks up his gun then moves o.s. right f.g. 9-06 757-10
- 68 MS - Valdez moving down hill in center toward o.s. cabin. He totes his rifle. FOOTSTEPS 4-08 762-02
- 69 C2S - Beaudry left to Tanner right f.g. BEAUDRY - Where's he goin'? 2-10 764-12

- 70 MCGS - Two men in f.g. as one
on rock right lower his gun.
Crowd in b.g. 2-10 767-06
- 71 MLS - Valdez moving downhill
toward o.s. cabin in ravine
moves right. 6-15 774-05
- 72 MC2S - Up Angle on Davis
right f.g. and Tanner left. DAVIS - Hey, he's dumber than he
looks. (laughing)
TANNER - If he flushes that nigger
you could really show us some
fancy shootin'. 9-13 784-02
- 73 HIGH DOWN LS - CAMERA PANS
RIGHT as Valdez continues to
move downhill right toward
cabin in ravine in right
center b.g. 6-08 790-10
- 74 MC2S - Davis nods his head
to Tanner and moves in front
of Tanner o.s. left. 6-02 796-12
- 75 EXTREME LONG DOWN SHOT -
Valdez at bottom of hill in
center moving toward cabin
in center b.g. 6-09 803-05
- 76 MS - Valdez on floor of ravine
as he moves from center toward
f.g. He stops at boulder then
crouches down and continues
forward. 25-06 828-11
- 77 MS - Davis in crouched position
runs from center toward f.g.
Men on ridge in upper right
looking down. 3-14 832-09
- 78 MS - CAMERA PANS RIGHT with
Valdez as he runs in crouched
position and comes to boulder
where he stops and looks o.s.
right. 9-05 841-14
- 79 MS - Over back of Valdez in
f.g. left hiding behind
boulder looking at cabin in
center b.g. 4-04 846-02
- 80 CS - Valdez as he moves his
head from side to side survey-
ing the o.s. cabin. 4-12 850-14
- 81 MS - Over back of Valdez in
f.g. behind boulder looking
at cabin in center b.g. Door
of cabin opens slightly. DOOR CREAKS OPEN
4-04 855-02
- 82 CS - Valdez with mouth ajar
as CAMERA PULLS BACK he raises
his hand with gun over his

82 CONTINUED:

CONTINUED:

head. Puts up his other hand
over head and slowly rises to
his feet in MS.

13-03 868-05

83 MCS - Over back of Valdez
looking at cabin in b.g.
as he shifts gun from one
hand to the other extending
the free hand.

8-11 877-00

84 MS - CAMERA PANS RIGHT as
Valdez with gun across one
arm cautiously moves toward
right around boulder. He
starts out right f.g.

12-09 889-09

85 MS - CAMERA PANS RIGHT with
Davis in crouched position
moving slightly uphill in
direction of o.s. Valdez and
cabin.

7-10 897-03

86 MLS - Valdez with arm extended
moves toward cabin in center
b.g.
Valdez stops in his tracks.

RINCON (off) - That's close enough.

I'll kill yuh if you raise it.
15-11 912-14

87 MCS - Valdez.

VALDEZ - I believe it. Can we talk?

RINCON (off) - You're talkin'.

VALDEZ - That man up there, Mr.

Tanner, he says you killed
somebody.

19-08 932-06

88 MC2S - Over back of Valdez
left f.g. favoring partially
viewed Rincon in open door
of cabin.

RINCON - I never heard of him.

VALDEZ - Says your name is Johnson.

RINCON - It ain't.

6-10 939-00

89 CS - Valdez.

VALDEZ - He says you killed this man

Fort Huachuca.

5-00 944-00

90 MC2S - Over back of Valdez
left f.g. favoring partially
viewed Rincon in partially
opened door of cabin.

RINCON - I was in the Tenth...a...
3-15 947-15

91 CS - Valdez.

RINCON (off) - ...long time ago.

VALDEZ - You a deserter?

3-07 951-06

92 MC2S - Over back Valdez left
f.g. favoring partially viewed

92 CONTINUED: CONTINUED:
in partially opened door of
cabin. RINCON - I served it out.
2-10 954-00

93 CS - Valdez. VALDEZ - Maybe you got something to
prove it.
5-13 959-13

94 MC2S - Over back of Valdez
left f.g. favoring Rincon
partially viewed in crack
in cabin door. RINCON - In the wagon there's a
leather bag with mah papers.
5-11 965-08

95 MCGS - Over back of Rincon
Int. Cabin favoring Valdez
in center. Men on ridge
top in upper screen seen. VALDEZ - Would you come with me and
talk to Mr. Tanner?
RINCON - I don't know 'im.
VALDEZ - Then he won't know you.
10-08 976-00

96 MC2S - Over back of Valdez
left f.g. favors Rincon
partially viewed in partly
opened door of cabin. RINCON - He didn't know me this
morning when they chased me
here.
VALDEZ - All right. I will get the
paper that says you are dis-
charged...
10-10 986-10

97 MS - Valdez to o.s. Rincon.
People on ridge in upper left
visible. VALDEZ - ...and then we will show it
to Mr. Tanner. Huh?
RINCON - He comes down here.
8-12 995-06

98 CS - Valdez nodding his head. VALDEZ - Sure. Sure. Please, you,
you point the gun some other
way, h'm?
11-06 1006-12

99 MCS - Rincon pointing pistol
at o.s. Valdez. 2-14 1009-10

100 CS - Valdez. 2-12 1012-06

101	MCS - Rincon in open door as he lowers the pistol.	3-02	1015-08
102	CS - Valdez begins to move right.	5-13	1021-05
103	MC2S - Over back of Rincon Int. Cabin favoring Valdez as he turns and begins to move right. CAMERA PANS LEFT as Rincon opens the door wide watching Valdez as he sets down his gun on side of wagon wheel. Valdez begins to look in leather bag.	GUN AGAINST WHEEL 14-04	1035-09
104	MGS - Crowd on ridge in upper right and left b.g. as Davis in center behind large boulder takes aim at o.s. Rincon.	4-07	1040-00
105	MS - Rincon Int. Cabin as he watches o.s. Valdez from open doorway. Rincon's eyes dart right.	2-06	1042-06
106	MGS - Crowd on ridge upper right and left b.g. with Davis firing from behind boulder center.	GUN SHOT 0-10	1043-00
107	MS - Bullet hits door as Rincon moves reacting.	GUN SHOT 0-12	1043-12
108	MS - Reacting Valdez at wagon turns his back to camera.	GUN SHOT 1-08	1045-04
109	MS - Partially opened door with portion of Rincon's hand showing holding gun.	RINCON - You son-of-a-... 1-03	1046-07
110	MS - Reacting Valdez spins around to face camera.	RINCON (off) - ...bitch!	
	Valdez raises his hands over his head.	VALDEZ - No! 2-05	1048-12
111	MS - Rincon fires from par- tially opened door of cabin.	GUN SHOT 0-06	1049-02
112	MS - CAMERA PANS RIGHT as Valdez dives down behind wagon wheel, CAMERA PANS UP as he gets to his feet, grabs his rifle and he drops to ground left f.g.	GUN SHOT 3-05	1052-07
113	MS - Pistol shot from partially opened door of cabin.	GUN SHOT 0-07	1052-14
114	LOW ANGLE CS - Valdez rolls into scene from right center		

114 CONTINUED:

CONTINUED:

rolls onto his stomach and
cocks his gun.

1-03 1054-01

115 Partially viewed Rincon in
MS in doorway readies his
pistol to fire again.

TRIGGER COCKED

1-04 1055-05

116 MCS - Valdez on his stomach
on ground fires his rifle.
Smoke fills screen.

GUN SHOT

0-08 1055-13

117 MS - Rincon flings open door
wide, fires and is hit.
CAMERA PANS DOWN and DOLLIES
IN on Int. Cabin slightly to
felled Rincon. CS as he
lays dead on floor.

MUSIC IN

6-14 1062-11

118 CS - Reacting Valdez.

3-02 1065-13

119 LOW ANGLE CS - Dead Rincon.

5-04 1071-01

120 CS - Reacting Valdez as CAMERA
PANS SLIGHTLY DOWN as he
lowers his head onto butt of
rifle.

10-08 1081-09

121 MCS - Indian Woman sits staring
down as CAMERA PANS DOWN for
MGS of dead Rincon, feet of
Tanner and group.

TANNER - It looked like him. It
sure looked like him.

CAMERA PANS UP for FULL SHOT
of Tanner and his men with
Indian Woman seated in b.g.

DAVIS - He ain't the one you said?

TANNER - Naw, I've seen this one

before though. I know I've seen
him before.

Tanner turns and moves past
men and out right f.g. as
he brushes himself off.
His man follows right behind.
CAMERA PANS MAN and Davis
as they move outside cabin.

DAVIS - Constable, you went and
killed the wrong coon.

(laughing)

CAMERA CONTINUES RIGHT with
Davis past Valdez then he
stops in right f.g. and over
his back favoring Valdez.
Men in b.g. Valdez lunges
toward Davis but Diego grabs
and restrains struggling
Valdez. Davis reacts and
pulls back.
Diego pulls Valdez down on
the ground.

VALDEZ - (grunting)

44-07 1126-00

122 LOW ANGLE UP CS - Laughing
Davis.

DAVIS - (laughing)

- 16 -

2-10 1128-10

- 123 CLOSE 2 DOWN ANGLE - Diego
holding down angered Valdez. VALDEZ - (panting)
He closes his eyes tightly. 9-02 1137-12
- 124 MED. DOWN SHOT - Reflection
of Valdez in water as he
digs in ground. MUSIC IN
CAMERA DOLLIES IN and PANS UP SHOVEL INTO HARD DIRT
IN TRAVEL SHOT along ground
level to Valdez digging hole
with dead Rincon on ground
beside him and Indian Woman
sitting on wagon in center
b.g. CAMERA CONTINUES TO
DOLLY IN on CS of Indian
Woman on wagon. She stares
off into space. 57-06 1195-02
- LAP DISSOLVE TO: MUSIC OUT
- 125 MS - Valdez as he sets rock
atop grave and removes his
gloves. He kneels beside
grave, crosses himself and
CAMERA PANS UP SLIGHTLY as VALDEZ - (gasping)
he rises to his feet.
CAMERA PANS DOWN as he leans
over and picks up picks and
shovel. CAMERA PANS LEFT as FOOTSTEPS
he downhill CAMERA PANNING
with him then uphill and to
back of wagon where he places
the tools. M2S with Indian
Woman seated on front of wagon. TOOLS INTO WAGON
CAMERA PANS LEFT as Valdez
moves around wagon, puts on
gloves as he stands below
woman looking at her. Puts
on his hat and climbs aboard
as CAMERA PANS UP with him
into MC2S with woman. He
unties reins of horse then
turns slightly to speak to
Indian woman. VALDEZ - (gasping through speech)
Listen, I take you back to town.
I know a place you can s
tonight. All right?
Woman says nothing just looks
straight ahead. 98-13 1293-15
- 126 C2S - INT. SALOON - Beaudry
and Davis. DAVIS - We?
Davis begins to move o.s.
right f.g. 2-07 1296-06
- 127 MS - Malson in center as Davis
enters left into CS in f.g. DAVIS - Now who is we?
5-10 1302-00
- 128 MS - Valdez to o.s. men. VALDEZ - Well, everybody was there.
5-14 1307-14
- 129 M2S - Malson and Sheriff. MALSON - Oh, you mean, sort of take
up a collection. Pass the hat.
4-07 1312-00

130 CS - Valdez. VALDEZ - Si. Yes, Mr. Malson.
3-08 1315-13

131 MC2S - Sheriff and Malson. MALSON - A mighty fine thought, Bob.
Mighty fine.
3-08 1319-05

132 MCS - Beaudry as he reacts to
o.s. Malson's familiar voice. MALSON (off) - Don't you agree, Earl?
BEAUDRY - Sure.
3-13 1323-02

133 CS - Davis. BEAUDRY (off) - Give her a few
dollars.
Davis reacts looking over
his shoulder left. Enough to get home.
Davis moves out right f.g. 4-07 1327-09

134 MS - Beaudry looking down as
hand of Malson in left while
Beaudry moves slightly left. 2-12 1330-05

135 MS - Valdez standing in
center hat in hand. BEAUDRY (off) - Any idea where she
wants to go?
VALDEZ - H'h, I don't know.
Beaudry enters left to cross
to Valdez in M2S and takes his Back to her people, I think.
hat placing some money into
it. BEAUDRY - Good idea. You got about
three, four dollars there.
Beaudry moves back o.s. left
f.g. as Valdez looks down
into the hat. He turns
right. VALDEZ - Is not much.
27-06 1357-11

136 MCS - Laughing Davis. DAVIS - For Christ's sakes. She'll
be the richest damn squaw on
the whole reservation.
5-00 1362-11

137 MC2S - Sheriff and Malson. MALSON - Well, how much did you have
in mind, Bob?
3-15 1366-10

138 CS - Valdez to o.s. group. VALDEZ - (laughing) I was thinking
maybe two hundred dollars.
7-00 1373-10

139 MCS - Reacting Davis. 2-06 1376-00

140 MC2S - Reacting Sheriff and
Malson. Partially viewed
Beaudry right. O.S. DOG BARKING
2-00 1378-00

141 CS - Another man reacting.

142 CS - CAMERA PANS LEFT as
Davis moves across room
laughing. DAVIS - (laughing) I would like to
know something. I would like
to know why we're listenin' t'
this grea... 10-14 1391-04

143 CS - Bowed head of Valdez
as he looks up and left
CAMERA PANS UP with him. DAVIS (off) - ...ser?
MEN (off) - (laughing)
SHERIFF (off) - R.L., keep your
mouth closed.
DAVIS (off) - Well, he killed 'im,
not us. What's he... 5-06 1396-10

144 CS - Davis. DAVIS - ...comin' to us for?
1-07 1398-01

145 CS - Sheriff. SHERIFF - Shut up or get outta here!
1-13 1399-14

146 CS - Reacting Davis nods his
head in agreement. MUSIC IN
MUSIC OUT
3-06 1403-04

147 CS - Sheriff. SHERIFF - That's a lot o' money,
He moves right with portion
of head of Beaudry behind
him. Bob, two hundred dollars.
5-01 1408-05

148 CS - Valdez. SHERIFF (off) - Almost as much as I
make in a year.
Givin' 'er somethin' like that's
like admittin' we owe it to 'er.
Like we're t' blame.
Valdez looks up at o.s. men. VALDEZ - Well, who else?
16-05 1424-10

149 CS - Malson. MALSON - Wait a minute, Bob. Comes
to fixin' the blame, I reckon.
I'll have to go along with R.L..
You took it on yourself to go
on down there and talk to that
man. 12-05 1436-15

150 CS - Reacting Valdez. MALSON - (off) - You killed him.
VALDEZ - I know that, Mr. Malson.
I know that. 7-07 1444-06

151 CS - Malson. MALSON - Well, don't take it so hard,
Bob. What the hell, if Frank
Tanner hadn't made that mistake,
the whole thing would never've
happened. 8-13 1453-03

152 MC3S - Partially viewed
Sheriff left f.g. Beaudry
center and Davis in right
at bar beside one another. BEAUDRY - Sure, it's all Tanner's
fault.
RANCHER (off) - Go tell him that. 4-14 1458-01

153 CS - Valdez. VALDEZ - Maybe we should. Tell him. 6-10 1464-11

154 CS - Malson. MALSON - I'll tell you what, Bob,
why don't you tell him? 7-03 1471-14

155 CS - Valdez. MALSON (off) - If he puts up a
hundred,... 3-07 1475-05

156 CS - Malson. MALSON - ...we'll put up a hundred. 2-09 1477-14

157 M3S - Bartender in far b.g.
as Davis stands in center
and Beaudry moves toward right
f.g. as CAMERA PANS with him. BEAUDRY - He's drivin' that stock he
bought from Mr. Malson back to
Mimbreno. You can catch him at
the swing station. 8-15 1486-13

158 MS - Valdez looks down into
hat he has in his hands. 4-13 1491-10

159 FULL SHOT - Valdez holding
money in his hands as the
men in b.g. watch him. He
looks up to the men and begins
to walk toward them. FOOTSTEPS 17-12 1509-06

160 CS - Malson as he looks down
right. 2-12 1512-02

- 161 VCS - Valdez with diffused Davis behind him. CAMERA PANS RIGHT SLIGHTLY as he raises his head and looks at o.s. Malson. VALDEZ - Do you mean it, Mr. Malson?
8-03 1520-05
- 162 CS - Malson looks up at o.s. Valdez right. MALSON - You have my word, Bob.
4-14 1525-03
- 163 C2S - Diffused Davis behind Valdez in f.g. as he shakes hand of o.s. Malson. 6-09 1531-12
- 164 EXT. SWING STATION - NIGHT - MGS - Men stand around El Segundo. EL SEGUNDO - I know everybody who does business with Senor Tanner. I don't know, er, Bob Valdez. He drops something o.s. onto ground. TIN HITTING GROUND O.S.
14-03 1545-15
- 165 MCS - Silhouette of Valdez as he stands next to building. VALDEZ - It's a private matter.
2-10 1548-09
- 166 MGS - El Segundo in center rips off the napkin from under his chin as his men stand around in b.g. He wipes his hands. EL SEGUNDO - Senor Tanner don't know you, either.
6-01 1554-10
- 167 MCS - Valdez to o.s. El Segundo. VALDEZ - I meet him today. I kill a man for him.
6-10 1561-04
- 168 M3S - Tanner comes from doorway with strips over it standing in b.g. as two of his men stand on right and left in center. 4-09 1565-13
- 169 M3S - Valdez in b.g. removes his hat to o.s. Tanner right. Two henchmen stand in center and right f.g. 3-11 1569-08
- 170 M3S - Tanner moves down steps and CAMERA PANS HIM LEFT between several other henchmen. TANNER - What do you want?
8-11 1578-03
- 171 MGS - Valdez in b.g. steps one step right as men watch him. VALDEZ - To talk with you. Er, about the man today.
5-09 1583-12

172 M3S - Tanner in left center
with two of his men behind
him right. TANNER - What man? 1-10 1585-06

173 M3S - Two henchmen stand
in center and right f.g.
watching Valdez in b.g. VALDEZ - The one that was... 3-09 1588-15

174 M3S - Tanner left with two
henchmen right. VALDEZ (off) - He had the woman
with him.
TANNER - Say what you want. 4-09 1593-08

175 CS - Uneasy Valdez moves
back and forth on his feet. VALDEZ - We were talking... 7-14 1601-06

176 MGS - El Segundo in center
f.g. with henchmen in b.g. VALDEZ (off) - ...Mr. Malson and
Mr. Beaudry. You know who I
mean. 4-12 1606-02

177 CS - Valdez. VALDEZ - And we were saying that,
er, that maybe we should give
something to the woman. Now
she don't have no man. 15-03 1621-05

178 CS - Tanner. TANNER - Did they send you out here? 2-04 1623-09

179 CS - Valdez. VALDEZ - No, I thought of it. They
will give one hundred dollars... 6-09 1630-02

180 CS - Reacting Tanner. VALDEZ (off) - ...if you will give
the same.
TANNER - Get rid of 'im! 6-02 1636-04

Tanner begins to turn right.

END OF REEL ONE PART A & B

EXHIBITION REEL FOOTAGE

1624-04

END OF REEL ONE PART A & B
(Last frame and last scene 1636-04)

COMBINED CONTINUITY ON
"VALDEZ IS COMING"

REEL TWO PART A & B

PAGE 1

SCENE NO	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	FEET & FRAMES	TOTAL FOOTAGE
1	START MEASURING START MARK	ACADEMY LEADER		12-00	12-00
2	EXT. SWING STATION - NIGHT - CS Valdez.	VALDEZ - I not finish yet.		3-11	15-11
3	MCS - Tanner moves toward b.g. a step then turns to look at o.s. Valdez.	TANNER - What did you say?		5-11	21-06
4	CS - Valdez. Bullet whizzes by Valdez and hits the building behind him. He reacts putting his hand up to his ear.	VALDEZ - I want to espla...	GUN SHOT	3-03	24-09
5	MS - Tanner with smirk on his face turns and move toward o.s. left thru door.			3-01	27-10
6	MC3S - El Segundo with gun in hand fires at o.s. Valdez left. Men in left b.g.		GUN SHOT	1-04	28-14
7	CS - Another bullet whizzes by Valdez as he looks o.s. right at El Segundo.		GUN SHOT	2-10	31-08
8	MC3S - Two men in upper left b.g. with El Segundo right f.g. holding gun in hand.	EL SEGUNDO - He don't hear you so good. It's too loud out here.		5-13	37-05
9	LOW ANGLE UP CLOSE 2 SHOT - Mexican Rider as he pulls up his gun. Head of man in behind him left center.			1-03	38-08
10	VCS - Portion of Mexican Rider in right f.g. as he fires his pistol.		GUN SHOT	0-09	39-01
11	MS - Valdez standing against wall in center b.g. as bullet hits wall and he reacts.			0-07	39-08
12	CS - Reacting Valdez as bullet hits wall and he jumps.			0-13	40-05
13	CS - Another henchman fires gun at o.s. Valdez left.		GUN SHOT	1-01	41-06
14	CS - Another rider with smirk on his face.			0-15	42-05
15	VCS - Hand and portion of rider's body right f.g. as he				

15 CONTINUED:

CONTINUED:

fires his gun at o.s. Valdez.	GUN SHOT	1-00	43-05
16 MS - Valdez hat in hand stands at wall as bullets whizz close to him hitting wall.		0-15	44-04
17 C3S - Two men flank American Rider in center f.g. as he looks at o.s. Valdez.		0-15	45-03
18 VCS - Hand of man firing his gun at o.s. Valdez.	GUN SHOT	0-12	45-15
19 MS - Valdez hat in hand stands at wall as bullet hits wall left. He does not move.	GUN SHOT	1-01	47-00
20 MCS - Valdez as several bullets hit wall around his head. His eyes flutter shut.	GUN SHOTS	2-02	49-02
21 C2S - Two henchmen as they fire at o.s. Valdez.	GUN SHOTS	1-03	50-05
22 CS - Valdez as series of shots hit wall behind him. They are all about his head but missing.		3-15	54-04
23 MGS - El Segundo in center with men flanked on either side in b.g.		2-11	56-15
24 CS - Valdez with staring eyes darting around at o.s. men. GROUP (off) - (laughing)		5-06	62-05
25 MGS - Men move around as they glance over their shoulders at o.s. Valdez. GROUP - (laughing)		3-02	65-07
26 CS - Valdez stands as he looks about at o.s. men.		2-01	67-08
27 MGS - El Segundo in center with men surrounding him in b.g.		2-02	69-10
28 CS - Valdez reacting lowers his head.	MUSIC IN	7-12	77-06
29 MS - Dejected Valdez as he slowly dons his hat and begins to move slowly forward.		14-03	91-09
30 MGS - El Segundo in center begins to move toward left f.g. Men in b.g. stand watching.		1-14	93-07
31 CS - CAMERA PANS LEFT with dejected Valdez as he passes through line of men.		10-04	103-11

32 FULL SHOT - Men lined on
right and left in far center
toward b.g. as back of Valdez
in center of group as he
slowly moves toward b.g. thru
the group. 8-08 112-03

33 CS - Gay as she watches o.s.
Valdez. INT. HOUSE. GAY - Who is that man?
4-02 116-05

34 M2S - Over Tanner in right
f.g. facing camera favoring
Gay. CAMERA PANS RIGHT as
she moves across room. He
sits down on chair as Gay moves
to center to stand before
him. GAY - What happened today? It had
Tanner is undressing him- something to do with Jim's
self. murder, didn't it?

He tosses down his socks. TANNER - For Christ sake!

CAMERA PANS UP as Gay rises
to her feet. GAY - I wish you'd stop looking for
whoever did it. I don't care.

She stands before him looking
down on him as he continues
undressing. TANNER - I do.

He nods his head in agreement. GAY - 'Cause there are people who
think you did it.

TANNER - Yes.

GAY - You killed men without caring
what people think. 79-06 195-11

35 C2S - Over partially viewed
diffused Gay left f.g. favors
Tanner. TANNER - I don't like them thinkin'
I had to kill one... 6-03 201-14

36 CS - Gay reacting. TANNER (off) - ...t' get his wife.
2-15 204-13

37 C2S - Over partially viewed
Gay left f.g. as CAMERA PANS
UP with favored Tanner as he
looks down on her. TANNER - They're gonna know that you
came to me because you wanted
to. 7-02 211-15

38 C2S - Over partially viewed
Tanner right f.g. favoring
Gay with searching eyes looks
up to him. 3-06 215-05

39 VC2S - Over partially viewed
Gay left f.g. favoring Tanner
right. TANNER - That's true, isn't it?
5-00 220-05

- 40 VC2S - Over back of Tanner
right f.g. favoring Gay as
she looks at him. CAMERA
PANS SLIGHTLY RIGHT as she
moves to him and they go
into embrace and kiss. 11-14 232-03
- 41 EXT. DIEGO'S RANCH - CS -
DAY - Horse with rope around
it's neck struggles. 3-00 235-03
- 42 FULL SHOT - Corral with people
in b.g. on rails watching
young boy in center breaking
in horse on rope. HORSE WHINNYING
- Horse kicking and turning
on Carlos. DIEGO - Easy. Easy, Carlos.
Caramba! 7-10 242-13
- 43 CS - Reacting Diego. He
turns his head to look o.s.
left. O.S. WAGON WHEELS
O.S. HORSE WHINNYING
3-00 245-13
- 44 LOW ANGLE MS - Wagon bearing
Valdez and Indian Woman moves
from center toward f.g. VALDEZ - (making sounds to horse)
6-03 252-00
- 45 CS - Diego looking o.s. left
starts to climb down from his
perch on rail moving right. 1-04 253-04
- 46 MS - Grandmother on her knees
on ground patting dough in
her hands. She raises one
hand up over her eyes to shade
them looking o.s. left. O.S. HORSE WHINNYING
3-04 256-08
- 47 FULL SHOT - Valdez and Indian
Woman on wagon as it moves
toward f.g. Little girl and
boy run in from right and left
f.g. to center to watch. 7-10 264-02
- 48 MS - Anita rolling dough out
on rock as she looks up o.s.
left then goes back to rolling
dough. 1-10 265-12
- 49 MC2S - Rosa and small child
working in vegetable garden.
Rosa rises to her feet and
CAMERA PANS UP with her as she
looks o.s. left. She shades
her eyes as she watches. 9-03 274-15
- 50 MCGS - Children on either side
of wagon as Valdez and Indian
Woman on wagon. Wagon moves
in f.g. as CAMERA SLOWLY PULLS
BACK. 4-09 279-08
- 51 FULL SHOT - Diego moves on
dirt road to right as CAMERA
PANS RIGHT with him. Wagon
with Valdez and Woman in b.g.

51 CONTINUED:

CONTINUED:

moving toward f.g. slowly.
Children move with wagon to
center then run off o.s.
as Diego calls out to Valdez.

DIEGO'S FAMILY - (chatter not distinct)

DIEGO - Hello, Valdez. (in Spanish)

(not distinct) Borrego. (

Translated: Blockhead.)

22-08 302-00

52 M3S - Diego moves in from
left to Valdez climbing down
from wagon. Indian Woman
sits on wagon unmoved.

DIEGO - Oh, is honor to my house to
have as a guest the brave shot-
gun rider of the stage and his
Excellency, the Constable of
Lanoria.

11-04 313-04

53 MC2S - Diego and Valdez as
CAMERA PANS RIGHT with Valdez
into CS.
CAMERA PANS LEFT as Valdez
moves back into MC3S with
Woman on wagon and Diego
left f.g.

VALDEZ - In the Mexican part of town.

I could use some water for the
horses.

Diego yells and motions to
o.s. Anita.

DIEGO - Anita.

8-10 321-14

54 M1S - Anita rises from her
knees moves slightly toward
f.g.

2-14 324-12

55 MC3S - Diego in f.g. with
Valdez busying himself at
wagon center as they look up
right to partially viewed
Indian Woman on wagon.
Valdez takes a bottle of
wine from wagon turning to
Diego.

DIEGO - How is she?

VALDEZ - Oh, I'm taking her back to
the reservation. A little gift
for your house...from my house.

Anita runs thru from right to
left and out past Diego and
Valdez in f.g.

Valdez moves out right f.g. DIEGO - Oh, that house. (laughing)

Diego follows o.s. right f.g.
CAMERA HOLDS on Woman sitting
in wagon.

(off)

Come out of the sun and we will

have a glass together.

25-01 349-13

56 MS - CAMERA PANS RIGHT with
Diego and Valdez as they move

56 CONTINUED:

CONTINUED:

across yard to thatched porch.
 Little girl on swing moving
 back and forth. Diego sits
 and Valdez begins to sit
 himself down in far center.

10-06 360-03

57 CS - Valdez sits down on
 o.s. chair. Grandmother in
 right center still on her
 knees. Laundry strung across
 yard in b.g.
 Valdez turns and spits over
 shoulder right.

VALDEZ - Woo. (spitting)

O.S. HORSE WHINNYING
 18-01 378-04

58 LS - Carlos in corral with
 the untamed horses.
 Small boy stands on wooden
 rail watching.

HORSES WHINNYING

5-01 383-05

59 CS - Valdez watching o.s.
 Carro

VALDEZ - Pretty good.

3-06 386-11

60 MGS - Over backs of Valdez
 and Diego in f.g. watching
 Carlos in b.g. at corral
 breaking horses. Young boy
 stands on rail of corral
 watching.

VALDEZ - Soon he'll be as good as
 his father.

DIEGO - Better. Last week Senor
 Malson see him. Promise him a
 job. 15-01 401-12

61 CS - Nodding head Valdez
 looks down as CAMERA PANS
 DOWN SLIGHTLY.

VALDEZ - Senor Malson. Mighty fine
 boy you got there, Diego.
 13-11 415-07

62 CS - Diego looks at o.s.
 Valdez right.

VALDEZ (off) - Chip off the old
 block. 3-13 419-04

63 CS - Valdez.

VALDEZ - Ah reckon he'll be breakin'
 horses for me soon...
 4-00 423-04

64 CS - Diego.

VALDEZ (off) - ...same as his pa.
 DIEGO - Oh, Senor Malson, you are
 too kind to thees poor peon.
 What an honor that this worth-
 less son o' mine should work
 his ass off to make you rich.
 17-15 441-03

65	CS - CAMERA PANS SLIGHTLY LEFT as Valdez leans over in his chair.	VALDEZ - Well, you're a good greaser, Diego.	5-03	446-06
66	CS - Diego smiling.	VALDEZ (off) - As long as you're a good greaser...	4-02	450-08
67	CS - Valdez.	VALDEZ - ...I treat you fair and square.	3-02	453-10
68	CS - Smiling Diego.	VALDEZ (off) - Yes, siree, Diego,...	4-08	458-02
69	CS - Valdez.	VALDEZ - ...you people sure know how to live. Singin', dancin', screwin'. No worry about nothin'.	17-01	475-03
70	CS - Solemn Diego.		4-15	480-02
71	CS - Solemn Valdez as he looks o.s. left.	MUSIC IN	5-12	485-14
72	MS - POV of o.s. Valdez of Indian Woman sitting in wagon.		3-03	489-01
73	LOW ANGLE FULL SHOT - Diego back to camera in center with Valdez right as he spills the contents of the cup to ground. Indian Woman in wagon left b.g. Valdez sets down cup behind him. Valdez rises and moves toward wagon. Diego sets down his cup and rising follows behind Valdez.	TIN CUP DOWN ON BOARD	20-06	509-07
74	MCS - Valdez unties horse's reins and climbs into saddle. CAMERA PANS LEFT as Valdez moves horse around wagon and stops to speak to Woman. Takes his hat and rides toward b.g. Diego in right f.g.	VALDEZ - I come back for her later.	23-14	533-05
75	CS - CAMERA PANS SLIGHTLY UP with Diego moving into f.g. watching o.s. Valdez ride off left.	O.S. HORSES HOOVES	6-14	540-03
76	CS - Bell tower of church - EXT. MIMBRENO - Bullets hit the decoration and they fly apart.	GUN SHOTS	5-12	545-15
77	MC3S - Man with rifle aiming up at bell tower and firing rifle. Two men stand beside			

77 CONTINUED:

CONTINUED:

him watching. CAMERA ZOOMS
BACK for FULL SHOT as uni-
formed men on horseback watch.
Portion of church is being
restored.

8-05 554-04

78 MCS - Bell Tower of church
as another bullet hits the
tip of the tower projection.

GUN SHOT

3-15 558-03

79 LOW ANGLE UP GROUP SHOT -
Tanner is the man with the
rifle as he turns and hands
it down to man in f.g. El
Segundo moves to side of
Tanner handing him his pistol.
Man in f.g. fires rifle.
CAMERA PANS DOWN as Tanner
jumps down off platform.
Tanner looks o.s. right.

11-13 570-00

80 MCS - Candle Maker working
on his candles. . Moves o.s.
left f.g. He has hung candles
up between the stakes.

2-02 572-02

81 MCS - Tanner in right with
pistol as man in left hands
rifle up to partially viewed
El Segundo on platform center
right.

1-01 573-03

82 MS - Bullet hits candle
suspended over tripod as man
reacts and falls against the
wall of church.

2-08 575-11

83 CS - Candles suspended over
ground as they are shot off
by o.s. Tanner's bullets
hitting them.

GUN SHOTS

4-04 579-15

84 MCS - Tanner turns and hands
pistol to Mexican man. Another
man stands in center with
partially viewed El Segundo
on platform upper right.

2-10 582-09

85 LOW ANGLE UP GROUP SHOT -
El Segundo on platform center
above Tanner in f.g. Man
in left b.g. Tanner changes
his mind and flips gun in his
hand pointing it at o.s.
Mexican man.

2-00 584-09

86 LOW ANGLE UP CS - Reacting
Mexican man.

2-14 587-07

87 LOW ANGLE UP GROUP SHOT -
El Segundo on platform above
Tanner in f.g. Tanner smiles
and flips gun handing it to
o.s. Mexican man. Man in b.g.
left.

3-05 590-12

- 88 MCGS - Men in b.g. Mexican man in f.g. as hand of Tanner in right hands him the gun. Mexican man takes it and inspects it. HORSE WHINNYING 2-10 593-06
- 89 LOW ANGLE UP GROUP SHOT - Tanner f.g. crossing his hands over chest. El Segundo above him on platform. Man in b.g. left. 2-10 596-00
- 90 MCGS - Men in b.g. Mexican man buying the guns. MEXICAN BUYER - Bueno, Senor Tanner. It's a deal. 3-03 599-03
- 91 LOW ANGLE UP GROUP SHOT - Tanner, El Segundo on platform above him. Man in left b.g. Hand of Mexican man in left f.g. handing gun to Tanner who takes it. MEXICAN BUYER - You will have the guns in Nogales by Friday? Tanner hands up gun to El Segundo. TANNER - We'll be there. Mexican man's hand in left f.g. to shake hand of Tanner. 8-04 607-07
- 92 LOW ANGLE UP GROUP SHOT - Hand of Tanner in right f.g. shakes with Mexican man. Man nods his head turns and moves toward the horses in left b.g. Uniformed man flips reins up to Mexican man who starts to climb into saddle. 7-10 615-01
- 93 MGS - Tanner flips himself up to sit on platform as his men stand around watching as he does o.s. Mexican man and his uniformed men. 5-13 620-14
- 94 FULL SHOT - The village plaza with wall in b.g. as people tend to their work in street. Uniformed men follow Mexican man toward b.g. on their steeds. They move in single file. HORSES HOOVES 16-13 637-11
- 95 FULL SHOT - Tanner and his men as they stand around near the warehouse housing all the guns. They watch o.s. Mexican man and his retinue o.s. left. 3-08 641-03
- 96 FULL SHOT - People in street working as Mexican man and his retinue move toward b.g. and outside wall on horseback. 5-03 646-06
- 97 M3S - El Segundo and two men. El Segundo smiling then becomes sober faced. 2-00 648-06

- 98 CGS - Tanner seated on platform in f.g. with portions of his men visible left f.g. and right b.g. TANNER - I'll be a son-of-a-bitch!
3-07 651-13
- 99 FULL SHOT - Normal street activity with Valdez mounted moving from center toward f.g. followed by mounted lookout. 9-09 661-06
- 100 MLS - Gay sitting on veranda of house in rocking chair and she reacts when she sees o.s. Valdez. 2-09 663-15
- 101 FULL SHOT - Mounted Valdez in center with lookout behind him. Normal street activity. CAMERA PANS DOWN as Valdez dismounts. CAMERA PULLS BACK as Valdez removing his hat moves toward right. VALDEZ - Mr. Tanner.
MGS as Valdez moves right to include Tanner seated on platform and his men. Senor Tanner. 19-12 683-11
- 102 MC3S - Tanner seated looks at o.s. Valdez left. Portions of two men one left f.g. and the other right b.g. 2-13 686-08
- 103 MCGS - Group of men stand behind Valdez who is in f.g. VALDEZ - The circuit judge comes down to Lanoria tomorrow... from St. David. I, I have to report what happened. 15-05 701-13
- 104 MC3S - Portions of men in left f.g. and right b.g. Tanner in center drops his leg over platform and reacts with bowed head. VALDEZ (off) - The Indian woman can make trouble for... 4-11 706-08
- 105 MCGS - Men stand behind Valdez in center b.g. Valdez in f.g. to o.s. Tanner right. VALDEZ - ...us...with the law. Now a hundred dollars is, is not much to give. 8-09 715-01
- 106 MC3S - Portions of men in left f.g. and right b.g. as CAMERA PANS RIGHT with Tanner jumping down off platform. TANNER - Look, you. I don't know CAMERA PANS LEFT as Tanner moves toward o.s. Valdez. how you horse-shit them people

106 CONTINUED:

CONTINUED:

into givin' a greaser...

11-07 726-08

107 CS - Valdez in f.g. with
group of men in b.g. and
town activity in far b.g.

TANNER (off) - ...a tin star,...
2-05 728-13

108 MC3S - Tanner in f.g. with
man in right center and
another in left b.g. on plat-
form partially viewed.

TANNER - but you don't horse-
shit Frank Tanner.

CAMERA PANS RIGHT as Tanner
turns and moves toward house
in b.g.

Tanner stops at the o.s. call
from Valdez. CAMERA PANS
DOWN SLIGHTLY as Tanner begins
to turn around to face o.s.
Valdez left.

VALDEZ (off) - Senor Tanner,...

12-02 740-15

109 CS - Valdez in f.g. center
with men behind in b.g.

VALDEZ - ...why you don't help this
woman? 3-01 744-00

110 MCS - Tanner looks up o.s.
left to El Segundo. Man in
b.g. on ladder working on
house.

2-02 746-02

111 LOW ANGLE UP 2 SHOT - El
Segundo looks down at o.s.
Valdez. Man in behind him on
left.

1-04 747-06

112 MCS - Tanner looks from o.s.
El Segundo to o.s. Valdez.
Man in b.g. working on bldg.

TANNER - He don't learn, does he?
1-14 749-04

113 MCGS - Valdez in f.g. as man
moves in from left and grabs
ahold of Valdez' coat and
hits him across the back of
the neck. Valdez reacting.
CAMERA PANS DOWN as man
forces Valdez to the ground.

3-05 752-09

114 MLS - Gay on veranda rises to
her feet and moves to balcony
rail to look down at the
beating o.s. Valdez is taking.

2-03 754-12

115 MC2S - CAMERA PANS LEFT as
Tanner moves toward platform
younger man is leaning on.

1-15 756-11

116 MED. CLOSE DOWN ANGLE 3 SHOT -
Two men hold down the strugg-
ling Valdez on ground. He is
on his stomach.

VALDEZ - (grunting)
3-03 759-14

- 117 MGS - CAMERA PANS LEFT as
Tanner moves to rest on
platform surrounded by
partially viewed men in upper
left and right and left f.g.
TANNER - Remember Tuscon? The
preacher? Fix him the same.
MUSIC IN
VALDEZ (off) - (grunting overlapping
above speech) 9-12 769-10
- 118 LOW ANGLE GROUP SHOT - Prone
Valdez with two men holding him.
Others enter left and right
and each takes a portion of
Valdez' legs and arms. VALDEZ - (grunting) 4-01 773-11
- 119 MS - Man near struts holding
up construction work as CAMERA
PANS LEFT with two-by-four
he flips to man on left who
sets it down on blocks. First
man enters right f.g. with
another section of board.
He hands stick to man with
two-by-four in center. 4-01 777-12
- 120 MLS - Gay on veranda watching
turns and moves into b.g. 4-01 781-13
- 121 LOW ANGLE GROUP SHOT - Men
holding Valdez' arms extended
as he lays on his stomach and
other men holding the rest of
his struggling body. VALDEZ - (grunting, gasping) 4-02 785-15
- 122 MC2S - Two men as they make
a mesquite cross. One man
holds the poles and the other
strings the rope to secure the
two pieces together. 3-13 789-12
- 123 LOW ANGLE CGS - Struggling
Valdez as the men hold him
down on ground. 4-04 794-00
- 124 MLS - CAMERA PANS SLIGHTLY
LEFT as Gay comes out onto
another portion of the veranda
looks down on o.s. torture. 3-12 797-12
- 125 CLOSE DOWN ANGLE 2 SHOT -
Partially viewed men with
poles now tied into place
making a cross. They move out
right f.g. with cross. 3-01 800-13
- 126 LOW ANGLE GROUP CS - Valdez
on ground struggling as men
hold him down. Feet of the
two men enter left f.g. and
cross over to right to back
of prone Valdez. VALDEZ - (grunting)
They lay the mesquite cross
onto back of Valdez. 11-03 812-00

REEL TWO PART A & B	"VALDEZ IS COMING"	PAGE 13
127 CS - Smiling Tanner looking down at o.s. Valdez.		2-05 814-05
128 CLOSE DOWN SHOT - Hands of men lashing arms of Valdez' to cross-bar of cross.	VALDEZ - (grunting)	Ah! 9-12 824-01
129 MCS - Reacting Gay on veranda of house.	VALDEZ (off) - (grunting)	4-01 828-02
	MUSIC OUT	
130 MCGS - Valdez as the men attempt to stand him up but he drops back down again. CAMERA PANS UP and DOWN with him. He drops completely to ground panting.	VALDEZ - (grunting)	Oh. Oh. Oh. 8-05 836-07
131 MGS - Young woman stands in f.g. as several others move toward her from left and right to watch o.s. torture. They react.	VALDEZ (off) - (grunting, panting)	3-09 840-00
132 LOW ANGLE CS - Valdez laying on ground on stomach with cross roped to his back with his arms outstretched on cross-piece of cross.	VALDEZ - (gasping)	7-13 847-13
133 LOW ANGLE UP CS - Tanner looks down at o.s. Valdez.	TANNER - Well, let's see him walk.	4-07 852-04
134 LOW ANGLE GROUP SHOT - CAMERA PANS UP as men hoist Valdez to crouched position but to his feet. El Segundo stands on left with other men surrounding Valdez. FULL SHOT Two men pull tail end of cross pulling Valdez backward in crouched position. One man pushes him forward and in crouched position Valdez almost runs toward f.g. El Segundo moves to right slight to oncoming Valdez.	VALDEZ - (gasping)	13-13 866-01
135 LOW ANGLE UP CS - El Segundo holds onto arm of Valdez who is in right f.g. in crouched position with cross roped to his back. El Segundo half turns Valdez to look at him.	EL SEGUNDO - Hey, where you go?	
He points o.s. left.	VALDEZ - (gasping)	
	EL SEGUNDO - It's that way. H'h,	
	the way you came.	12-01 878-02

- 136 CLOSE TWO DOWN ANGLE SHOT -
Valdez on left in crouched
position with a henchman
stooped down on right. VALDEZ - (gasping through speech)
I came on a horse.
2-05 880-07
- 137 LOW ANGLE UP CS - El Segundo
left as he looks down at
stooped over Valdez with
cross across his back. Man in
center left watching partially
viewed. EL SEGUNDO - (laughing) Don't worry
about the horse. We take care
of it. 5-11 886-02
- 138 FULL SHOT - El Segundo left
with men standing around
watching. Tanner in b.g.
center. Man in right f.g.
pushes Valdez' hat down onto
his head. Bends over to look
under the brim at face of
Valdez. VALDEZ - (gasping)
MEN - (laughing)
El Segundo takes back of
cross and pushes Valdez o.s.
left. Man on right kicks
at Valdez with his foot. MEN - (laughing)
14-13 900-15
- 139 M2S - Women at well washing
clothes as they watch o.s.
torture. MEN (off) - (laughing)
4-07 905-06
- 140 MS - CAMERA PANS RIGHT as
Gay moves down steps to stand
and stop watching o.s. Valdez
o.s. f.g. 3-04 908-10
- 141 LONG FULL SHOT - Valdez lashed
to cross moves crouched from
center toward f.g. as group of
men jeer at him. COWBOY - Hey, don't fall on your
back, you'll be like a turtle!
5-01 913-11
- 142 CS - Old Man stands and watches
o.s. Valdez. MEN (off) - (laughing)
2-02 915-13
- 143 MS - CAMERA PANS LEFT as
crouched Valdez bearing cross
on his back moves down street
left. Children run before
him. Valdez passes workmen
and mounted riders on his
way toward gate and out of
town. 12-00 927-13
- 144 FULL SHOT - Street crowd as
they watch Valdez move toward
b.g. bearing cross. Mounted
Davis moves toward f.g. from

144 CONTINUED:

CONTINUED:

center followed by another
mounted horseman with rifle
in hand. CAMERA PANS SLOWLY
UP till Davis with man moves
into f.g.

12-02 939-15

145 MC DOWN ANGLE - Tanner speaks
up to o.s. Davis.

TANNER - I don't remember askin' you
here.

2-08 942-07

146 LOW ANGLE UP 2 SHOT - Mounted
Davis and Man with rifle in
his crossed arms.

DAVIS - I, (laughing) I got tired
o' ridin' fence for Mr. Malson.
I figgered you could always
use another gun.

9-08 951-15

147 MC DOWN ANGLE - Tanner as he
speaks then starts to turn
right.

TANNER - You couldn't even hit a
sittin' duck nigger.

3-09 955-08

148 FULL SHOT - Tanner in far
center moving toward f.g. with
mounted Davis watching him.
Men on right center watching
Tanner.

3-15 959-07

149 MS - Gay turns on her heel
grabbing her dress and moves
up flight of steps left.

2-14 962-05

150 M3S - Two mounted men partially
seen right and left of El
Segundo in center looking at
o.s. Gay.

EL SEGUNDO - She never smiles. If
she were my woman, huh, I would
make her smile.

11-08 973-13

151 M3S - El Segundo turns and
hits Davis' horse as the
riders turn horses to left.

EL SEGUNDO - Vamanos.

El Segundo moves o.s. left
f.g. as Davis and armed man
move toward b.g. on horseback.

MAN - (making sounds to horse)
(off)
Ha!

6-01 979-14

152 INT. HOUSE - Gay moves in
thru open doorway left center.
CAMERA PANS RIGHT as she moves
across room flipping her
shawl off her shoulders and
flinging it onto chair.
She moves toward b.g. and
grabs her riding crop from
small table then moves toward

152 CONTINUED:

CONTINUED:

center f.g.

11-01 990-15

153 CS - Tanner enters doorway
into living room and closes
the door as he reacts to o.s.
Gay.

3-04 994-03

154 MCS - Gay leering at o.s.
Tanner.

O.S. DOOR CLOSSES

1-15 996-02

155 MS - Tanner.
He moves o.s. right center.

TANNER - Goin' ridin'?

2-15 999-01

156 MCS - Angry Gay to o.s. Tanner.

GAY - You bastard!

2-07 1001-08

157 MCS - Tanner.

TANNER - Why don't you cut 'im loose?

3-02 1004-10

158 MCS - Gay to o.s. Tanner.

GAY - For God's sake, Frank, he's

only trying to help a poor

woman who's lost her husband!

6-02 1010-12

159 MCS - CAMERA PANS LEFT as
Tanner moves to left in
room.
CAMERA PANS RIGHT as he
steps across room into MCS
with Gay who swings her crop
at Tanner. He restrains her
arm. Grabs crop fiercely
from hand of Gay. He
to him in C2S.
Gay thru clenched teeth.

TANNER - So am I. I'm helpin' one

already. One poor widow woman's

enough!

Jim would'a' used this on yuh.

GAY - Are you thinking of it?

TANNER - I'm thinking you're a

damn fool to worry about any-

thing except the way I treat

you. I treat you all right,

don't I?

He lets go of her arm.

She starts to move o.s. left
f.g.

32-01 1042-13

160 M2S - Gay moves to sofa and
sits down rubbing her wrist
as CAMERA PANS DOWN SLIGHTLY
with her. Tanner moves to
his desk in b.g. and picks up
paper from desk.

GAY - Sometimes you're human. Some-

...

RUSTLING PAPER

16-12 1059-09

161 MS - Tanner at desk lays paper
back down o.s. f.g. Reacts. GAY - (off) - ...times.

TANNER - (gasping) Be deliverin'

161 CONTINUED:

CONTINUED:

the guns to Nogales in a couple
o' days. How would you like
to come along?

11-00 1070-09

162 M2S - Tanner stands at desk
in b.g. as Gay on sofa rises
and CAMERA PANS RIGHT with
her across room. She picks
up her shawl.

GAY - Aren't there any whores in

Nogales?

6-13 1077-06

163 MS - Tanner picks up piece of
paper from desk and looks
at it.

TANNER - Sure lots o' them. Lots

o' priests, too.

8-01 1085-07

164 MS - Back of Gay in center
as she spins and looks at
o.s. Tanner left.

GAY - What's that supposed to mean?

5-06 1090-13

165 MS - Tanner shrugs his
shoulders.

TANNER - Priests marry people, don't
they?

3-08 1094-05

166 MS - Softening Gay as she
starts to move left toward
o.s. Tanner.

5-08 1099-13

167 M2S - CAMERA DOLLIES IN as
Gay moves toward b.g. and
Tanner who stands behind his
desk.

GAY - I'll hold you to that, Frank.

10-00 1109-13

168 MS - Frank Tanner to o.s.
Gay right.

TANNER - I reckon you will.

4-01 1113-14

169 LOW ANGLE UP SHOT - Valdez
with his cross on his back
as he appears over crest of
hill in upper b.g. - EXT.
OPEN COUNTRYSIDE - He leans
over further to ground to
get back piece of cross on
the same level as he is. He
starts to side-step downhill
toward f.g.

MUSIC IN

30-12 1144-10

170 LAP DISSOLVE TO:
LOW ANGLE - Crouched Valdez
moving thru brush as CAMERA
PANS LEFT with him. He half
stumbles downhill.

23-05 1167-15

171 LAP DISSOLVE TO:
HIGH DOWN SHOT - CAMERA PANS
LEFT as Crouched Valdez moves
left in open wasteland of

171 CONTINUED:

CONTINUED:

desert type land.

24-06 1192-05

172 LAP DISSOLVE TO:

MED. HIGH DOWN SHOT - Thru
sparsely leafed aspen trees
in meadow can be seen crouched
Valdez in far center. CAMERA
PANS RIGHT SLIGHTLY as he
turns and starts to move toward
the trees. CAMERA CONTINUES
RIGHT to include Davis on
horseback right f.g. looking
down at weary and struggling
Valdez.

24-09 1216-14

173 CLOSE DOWN ANGLE SHOT - Valdez
dropping to his head onto
ground.

VALDEZ - (grunting) Ooooh.

He tries to struggle to his
feet. CAMERA PANS UP as he
slowly makes it to his feet.
He backs up slightly and looks
at the o.s. aspens in his
path. He moves staggering o.s.
f.g. left.

41-10 1258-08

174 MS - Davis on horseback as he
moves toward left b.g. looking
over his shoulder at o.s.
Valdez.

3-11 1262-03

175 MCS - CAMERA PANS LEFT as
crouched Valdez with his cross
moves toward right b.g.

7-00 1269-03

176 FULL SHOT - Valdez moves from
center toward f.g. where
trunks of aspen trees are on
both sides of the path he is
walking in. His extended
arm on the cross bar stop
him so he can go no further.

7-11 1276-14

177 MCS - CAMERA PANS DOWN as
Valdez lowers himself then
CAMERA PANS LEFT as Valdez
moves several steps to left. VALDEZ - (gasping)

5-09 1282-07

178 CS - Head of crouched Valdez
as he moves backward slightly.
CAMERA PANS UP as he looks
at both his extended arms. VALDEZ - (gasping)
CAMERA PANS DOWN as he lowers
his head almost to level of
his knees.

11-06 1293-13

179 LOW ANGLE UP SHOT - CAMERA
PANS LEFT as Valdez backs
up. CAMERA PANS RIGHT as
he runs and his suspended
arms on crossbar slam up
against tree trunks. VALDEZ - (gasping)
He lowers himself and starts
to slowly take few steps back-
ward to left.

21-15 1315-12

- 180 MCS - Davis watching o.s.
Valdez right thru foliage. VALDEZ (off) - (gasping, grunting)
3-06 1319-02
- 181 CS - CAMERA HOLDS and PANS
LEFT with crouched Valdez as
he moves backward along path
to once again try to break
the crossbar against the
tree trunks. VALDEZ - (gasping)
CAMERA PANS RIGHT in CS with
Valdez as he runs and hits
the tree trunks with more
force. CAMERA PANS RIGHT as
he reacts to the broken cross-
bar hitting his back. VALDEZ - (grunting) Oooh.
CRACKING POLE
(screaming) Oh. Oh. (groaning)
31-00 1350-02
- 182 CS - Davis as he moves right
CAMERA PANS WITH him. He
is mounted. CAMERA PANS DOWN
as he nears downed Valdez. VALDEZ (off and On) - (groaning)
CAMERA HOLDS on back of
Valdez where pole has pierced
his back. Horse partially
viewed in center before
fallen Valdez. HORSES HOOVES
17-14 1368-00
- 183 VCS - Valdez spent and his
head hanging as he gasps. VALDEZ - (gasping)
5-06 1373-06
- 184 CLOSE UP ANGLE SHOT - Davis
to o.s. Valdez. DAVIS - I swear, you sure are one
dumb son-of-a-bitch.
6-14 1380-04
- 185 CS - Almost unconscious
Valdez lifts his head to look
up at o.s. Davis right. DAVIS - (off) - When that pole
busted where'd you think it was
gonna go? H'm?
6-01 1386-05
- 186 MCS - Davis leans over his
saddle to talk to o.s. Valdez
left f.g. DAVIS - H'm, it's your old amigo you
tried to bash with your shotgun
butt. 6-03 1392-08
- 187 CS - CAMERA PANS DOWN as head
of Valdez sags downward. DAVIS (off) - You remember that,
don't you? 4-05 1396-13
- 188 LOW ANGLE MCS - Davis. DAVIS - You went and killed the
wrong coon and then you was
gonna take it out on me.
4-14 1401-11

REEL TWO PART A & B

"VALDEZ IS COMING"

PAGE 20

189 VCS - CAMERA PANS UP as
Valdez raises his head with
eyes closed.

VALDEZ - Cut me loose. (gasping)

Please.

Valdez half opens his eyes.

7-08 1409-03

190 LOW ANGLE UP MCS - Davis
to o.s. Valdez left.

DAVIS - Hey, you must ache some

from that stoopin' over.

3-11 1412-14

END OF REEL TWO PART A & B

EXHIBITION REEL FOOTAGE

1400-14

END OF REEL TWO PART A & B

(Last frame and last scene 1412-14)

COMBINED CONTINUITY ON
"VALDEZ IS COMING"

REEL THREE PART A & B

PAGE 1

SCENE NO	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	FEET & FRAMES	TOTAL FOOTAGE
1	START MEASURING START MARK ACADEMY LEADER			12-00	12-00
2	CS - Valdez as he nods his head and lowers it as CAMERA PANS DOWN with him.	VALDEZ - (gasping) DAVIS (off) - You know,...		4-14	16-14
3	LOW ANGLE UP MCS - Davis.	DAVIS - ...I didn't like you tryin' to hit me with that scatter-gun.		4-05	21-03
4	CS - Valdez still nodding his head. CAMERA PANS UP SLIGHTLY as Valdez raises his head.	DAVIS (off) - You made me sore. VALDEZ - (gasping continues behind following speech) DAVIS (off) - I'll tell you... VALDEZ - (gasping through speech) Cut me loose. Please.		11-01	32-04
5	LOW ANGLE UP MCS - Smirking Davis.	DAVIS - H'm.		2-07	34-11
6	CS - Valdez opens his eyes slightly looks up at o.s. Davis then CAMERA PANS DOWN SLIGHTLY as he head sags.	VALDEZ - (gasping)		5-15	40-10
7	LOW ANGLE UP SHOT - Over back of Valdez with the pole stuck in his back as Davis on horseback moves to right.			4-01	44-11
8	LOW ANGLE M2S - Forequarters of horse in right f.g. as o.s. Davis takes hold of the cross pole and pushes Valdez up onto his feet and he staggers backward. O.S. Davis's hand pushes Valdez over and he drops to ground on his back. Davis on horseback moves o.s. left f.g. leaving Valdez laying on ground on his back.	VALDEZ - (gasping) Oooh.	MUSIC IN	11-11	56-06
9	CLOSE DOWN SHOT - Valdez tries to raise himself up then sinks back down onto ground and loses consciousness.			12-00	68-06
10	LOW ANGLE MCS - Davis looks down at o.s. Valdez.			4-00	72-06

11	CLOSE DOWN SHOT - INT. DIEGO'S HOUSE - Valdez bared to waist as he rolls over to his back and looks up o.s. right. Flame flickers in b.g.		9-00	81-06
12	MC2S - Grandmother and small boy as he leans on her and they look down at o.s. Valdez left.		2-05	83-11
13	CLOSE DOWN SHOT - CAMERA PANS LEFT as Valdez rolls over to his side once again unconscious.		5-04	88-15
14	M3S - Three children on their knees watch o.s. Valdez right.		2-00	90-15
15	CLOSE DOWN SHOT - CAMERA PANS UP SLIGHTLY as Valdez opening his eyes raises his head to look o.s. left.		4-15	95-14
16	CS - Diego looking down to o.s. Valdez right.		2-11	98-09
17	CLOSE DOWN SHOT - With blurry eyes Valdez looks up at o.s. Diego then lays his head back down.	MUSIC OUT VALDEZ - How did I get here?	5-04	103-13
18	CS - Diego to o.s. Valdez right.	DIEGO - You crawled. I heard the dogs.	5-09	109-06
19	CLOSE DOWN SHOT - SIDE ANGLE as seen from o.s. Diego's POV.	VALDEZ - Oh. They nailed me to a cross.	8-11	118-01
20	CS - Diego.	DIEGO - What cross?	3-00	121-01
21	CLOSE DOWN SHOT - SIDE ANGLE POV of o.s. Diego's as Valdez raises his head slightly.	VALDEZ - Somebody cut me loose.	8-12	129-13
22	CS - Diego.	DIEGO - Somebody stabbed you in the back.	3-11	133-08
23	CS - Valdez as shaking his head no he begins to close his eyes.	VALDEZ - Noooo. No, a tree did that.	6-04	139-12
24	CS - Diego.	DIEGO - What kind...	2-09	142-05
25	CLOSE DOWN SHOT - SIDE ANGLE POV of o.s. Diego of Valdez laying on his side. CAMERA PANS UP and RIGHT as Valdez raises himself to his	DIEGO (off) - ...of a tree does that?		

25 CONTINUED:

CONTINUED:

elbow and looks over his
shoulder to right.
Turns his head to look left
at o.s. Diego.

VALDEZ - (gasping) Where is the
Indian Woman?

22-13 165-02

26 CS - Diego to o.s. Valdez. DIEGO - She take her wagon and go.
2-12 167-14

27 CLOSE SHOT - CAMERA PANS DOWN
as Valdez reacting lowers
his head. VALDEZ - (gasping) Oooh. All right,
you take me home.
12-05 180-03

28 EXT. TOWN - NIGHT - Door in
b.g. opens and two girls
giggling as drunken Davis
staggers out onto the street. CAMERA PANS LEFT
as he moves to post and leans. GIRLS - (giggling)
28-11 208-14

29 MLS - CAMERA PANS LEFT with
wagon that Diego is driving
with bundled Valdez beside
him. He pulls the horses to DIEGO - Whoa.
a stop, jumps down from wagon. HORSES MAKING SOUNDS
20-00 228-14

30 MS - Davis watching o.s.
Valdez and Diego left. 3-03 232-01

31 M2S - CAMERA PANS LEFT as
Diego moves around wagon to
where Valdez sits hunched over
wrapped in blanket. They look
at one another then Diego
helps Valdez as he climbs down
from wagon. The chest of
Valdez is bandaged. O.S. CRICKET SOUNDS
VALDEZ - (in Spanish) Gracias,
(Translated: Thank you,) Diego.
FOOTSTEPS

CAMERA PANS LEFT with Valdez
up step to his porch. LOW
UP ANGLE on Valdez. 38-15 271-00

32 MS - Davis as he smirks and
turns toward right. 4-05 275-05

33 INT. VALDEZ! HOUSE - He
shuffles toward lantern hang-
ing down in center of room
as he strikes match on wall
and lights the wick throwing
light into room. FOOTSTEPS
CLINK OF GLASS
VALDEZ - (blowing out match)
MUSIC IN

He looks down at his scarred
wrist. CAMERA MAKES COMPLETE
CIRCLE around Valdez as he
kneels down on floor and in
CLOSE DOWN SHOT - drags wrapped
large package from under bed
out into open. He unties
package and opens it up fully.

33 CONTINUED:

CONTINUED:

The articles he has stored
as his Cavalry Scout uniform
and other mementos. He
lovingly fondles the hat.
Tosses it o.s. f.g. Picks up
Sharps .50 and fondles it.
Drops it. CAMERA PANS UP as
he leans with one hand on
bed picking up an old photo
looking at it and sits down
on bed. CAMERA PANS RIGHT
with him. CAMERA PANS DOWN
as he becomes groggy and drops
to his back still looking at
photo he holds.

126-04 401-09

34 CS - Hand of Valdez right
f.g. holding photo.
INSERT - (on photo)
BRIG. GEN. CROOK AND STAFF
7TH CAVALRY TROOP (not readable)&
APACHE TERRITORY 8 MAY 1883.

9-14 411-07

35 MCS - Valdez in bed looks at
photo then loses consciousness
again. His hand drops o.s.
left that holds the photo.

6-05 417-12

36 MED. DOWN SHOT - On personal
articles on pile on floor
as CAMERA PANS LEFT and
DOLLIES IN for CS of Valdez
in uniform.

23-02 440-14

LAP DISSOLVE TO:

37 MS - NIGHT - Mounted and in
Cavalry uniform Valdez moves
left as CAMERA PANS with him.

O.S. DOG BARKING
MUSIC OUT

CAMERA HOLDS as Valdez moves
toward b.g. with a pack horse
behind him.
Streets of town are deserted.

MUSIC IN
HORSES HOOVES

LOOKOUT (off) - That's far... !
57-02 498-00
MUSIC OUT

38 EXT. OPEN COUNTRY - DAY -
Lookout atop ridge in center
mounted.
CAMERA PANS RIGHT as Lookout
rides downhill.
He rides toward Valdez and
his pack horse in right for
M2S.

LOOKOUT - ...enough.

HORSES HOOVES

22-14 520-14

39 MLS - Valdez mounted in center
as Lookout partially viewed
appears in left f.g.

3-08 524-06

40 MC2S - Over partially viewed
torso of Valdez right f.g.
favoring Lookout.

LOOKOUT - Is not true.

5-14 530-04

- 41 MC2S - Over back of partially viewed Lookout favoring mounted Valdez in far center.
LOOKOUT - The Constable from Lanoria?
Last time I saw you, you had a cross on your back.
VALDEZ - I get tired of it.
13-09 543-13
- 42 M2S - Over partially viewed torso of Valdez right f.g. favoring Lookout in far center.
LOOKOUT - Somebody found you, huh?
VALDEZ - Somebody.
LOOKOUT - You had luck with you that time. Friends?
8-14 552-11
- 43 M2S - Over partially viewed torso of Lookout left f.g. favors Valdez in far center.
VALDEZ - Sure, like you and me.
We talk a while, we have a drink of whiskey. What you think about something like that?
13-11 566-06
- 44 M2S - Over partially viewed torso of Valdez right f.g. favoring Lookout in far center.
LOOKOUT - I think I see many guns.
You come up here to talk and you bring all those guns.
10-07 576-13
- 45 M2S - Over partially viewed back of Lookout left f.g. favoring Valdez in center.
LOOKOUT - Tsch, tsch.
VALDEZ - This little thing? For rabbits.
8-02 584-15
- 46 M2S - Over partially viewed Valdez right f.g. favors Lookout in center.
LOOKOUT - That's what you come here for. To hunt rabbits.
4-03 589-02
- 47 M2S - Over partially viewed Lookout left f.g. favoring Valdez in center.
VALDEZ - No, I come to ask you to do something for me.
4-01 593-03

48 M2S - Over partially viewed
Valdez right f.g. favors
Lookout in center. LOOKOUT - Because we're friends?
VALDEZ - That's right. 4-00 597-03

49 M2S - Over partially viewed
Lookout left f.g. favors
Valdez in center. VALDEZ - I want you to go see Senor
Tanner and tell him Valdez is
coming. HORSE MAKING SOUNDS
8-12 605-15

50 M2S - Over partially viewed
Valdez right f.g. favoring
Lookout as he sits up in
saddle looks o.s. left. LOOKOUT - I t'ink somebody else go.
7-15 613-14

51 M2S - Over partially viewed
Lookout left f.g. as CAMERA
DOLLIES IN past Lookout to
approaching Valdez. HORSES HOOVES
CAMERA HOLDS on portion of
Lookout's horse's head. VALDEZ - Listen, I've been here all
day. 11-01 624-15

52 MC2S - Over back of partially
viewed Valdez right f.g.
favoring Lookout. VALDEZ - There's no somebody else.
It is just you who's in front
of me. That's all.
LOOKOUT - You sure of that? Do you
bet your life on it?
VALDEZ - On yours.
Reacting Lookout uneasy. LOOKOUT - (laughing) Oooh. Now
what kind of talk is that with
two friends?
Gesturing Lookout. You want me to tell something
to Mr. Tanner. All right, I'll
go. Put the rabbit gun down.
33-10 658-09

53 MS - Valdez lays the rifle
across his arm. 5-05 663-14

54 MC2S - Over back of Valdez
right f.g. favoring Lookout
in center. LOOKOUT - You wait here. I'll go
tell Mr. Tanner what you say,
then I come back....
- 48 - 6-13 670-11

55	MS - Valdez in center. Portion of Lookout's hand in upper left.	LOOKOUT - Then I tell you what he say. How's that?		
		VALDEZ - I be here.	5-01	675-12
56	MC2S - Over back of Valdez right f.g. as Lookout reacts and turns his horse toward right.		5-13	681-09
57	MS - Valdez watching o.s. Lookout left.		1-09	683-02
58	CS - Lookout rides in left f.g. and turns to look at o.s. Valdez in center.	LOOKOUT - Don't move.	3-13	686-15
59	MS - Mounted Valdez.	MUSIC IN	3-09	690-08
60	MCS - Lookout turns his horse and rides toward b.g. as CAMERA PANS UPHILL with him.	HORSE HOOVES	9-08	700-00
61	MLS - Valdez in center watching o.s. Lookout.		3-02	703-02
62	LOW ANGLE UP SHOT - Lookout rides uphill toward crest, stops, waves down to o.s. Valdez.		7-03	710-05
63	MLS - Valdez mounted watching o.s. Lookout left.		2-15	713-04
64	LOW UP ANGLE MS - Lookout waving at crest of hill to o.s. Valdez. He turns and moves o.s. downhill.		3-13	717-01
65	LOW ANGLE UP SHOT - Lookout riding fast to right then turns moving up another hill.		4-01	721-02
66	LOW ANGLE SHOT - Valdez off his horse runs to f.g. with his double barreled shotgun and aims up at o.s. Lookout.		2-10	723-12
67	LOW ANGLE UP SHOT - Lookout comes over crest of hill in upper screen.		1-05	725-01
68	LOW ANGLE CS - Valdez in f.g. fires his shotgun.	GUN SHOT	0-11	725-12
69	LOW ANGLE UP CS - Lookout with rifle in hand hit by bullet and falls o.s. right.		1-04	727-00
70	LOW ANGLE UP LS - Lookout drops to ground off horse. Horse runs out downhill o.s.		3-02	720-02

- 71 MCS - Valdez lowers his
shotgun. O.S. ROLLING BODY
1-13 731-15
- 72 MCS - CAMERA PANS DOWN with
rolling dead body of Lookout
as it moves right downhill.
He rolls into M2S at feet of
Valdez. 7-01 739-00
- 73 CLOSE DOWN SHOT - Lookout
whispers his dying words to
o.s. Valdez. LOOKOUT - What you, what you put in
that thing? 10-04 749-04
- 74 CS - Valdez. LOOKOUT (off) - (gasping continues
behind following speech)
VALDEZ - I told you, something for
rabbits. Listen, I'm going to
get your horse, put you on it.
9-07 758-11
- 75 CS - Dying Lookout. LOOKOUT - (gasping through speech)
I, er, I can't ride.
6-08 765-03
- 76 CS - Valdez. VALDEZ - Sure you can. Ride to
Senor Tanner and tell him
Valdez is coming. 7-01 772-04
- 77 VCS - Eyes of Lookout closing
as he is stirred awake by hand
of Valdez in right f.g. on
his face shaking his head. VALDEZ - Now, you hear what I say?
(off)
Valdez is coming.
LOOKOUT - (gasping) 10-05 782-09
- 78 CS - Valdez. VALDEZ - But, listen, my friend, I
think you better go quick.
5-07 788-00
- 79 LOW ANGLE CLOSE GROUP SHOT -
EXT. TANNER'S CAMP - El
Segundo leaning over inert
body of Lookout with his
ear to his chest. CAMERA
PULLS BACK with Tanner stooped
down on right and other men
standing around in b.g. TANNER - What else did he say?
EL SEGUNDO - That's all. Just
Valdez is coming.
TANNER - Go out and get 'im!
EL SEGUNDO - Where? He could be

79 CONTINUED:

CONTINUED:

anywhere.

TANNER - Well, Goddamnit, you got
people who read sign.

El Segundo straightens on
one knee.

EL SEGUNDO - (in Spanish) Si.

(Translated: Yes.)

El Segundo turns to his men
and points and two men move
left.

TANNER - Then send them!

EL SEGUNDO - We go to Nogales to-
morrow.

TANNER - We go to Nogales when I say
we go.

Tanner rises to his feet and
crosses over dead Lookout.

57-00 845-00

80 HIGH DOWN GROUP SHOT - Three
henchmen on horseback turn
in street and CAMERA PANS
RIGHT as they move out thru
gate into open country.
Man in right f.g. sitting
guard watches them go.

HORSES HOOVES

24-07 869-07

LAP DISSOLVE TO:

81 LS - INT. VILLAGE - NIGHT
Rider moves in from b.g.
toward f.g. Fires on street
glowing. Rider is El
Segundo.

O.S. DOG BARKING

EL SEGUNDO - Nothing.

24-07 893-14

82 MS - Tanner in his shorts
stands on porch of house.

TANNER - How many men you got out?

2-13 896-11

83 MS - El Segundo to o.s.
Tanner right.

EL SEGUNDO - A snake couldn't crawl
through.

2-13 899-08

84 MS - Tanner on porch turns
and moves right.

2-12 902-04

85 FULL SHOT - El Segundo on
horse seen thru arch in f.g.
as he turns to right.

5-04 907-08

86 INT. BEDROOM - MS - Gay in
bed as Tanner moves in right
center for M2S. He puts his
gun under pillow.

6-02 913-10

87 CS - Hands of Tanner as he
rolls the chamber of his gun.
CAMERA PANS DOWN and LEFT as
he stuffs it under the pillow.

6-12 920-06

88 M2S - Gay in bed and Tanner
standing next to bed.

GAY - I suppose Nogales is off.

TANNER - Delayed.

Tanner sits down on bed with
back to camera as he removes
his shorts and sits in nude.

GAY - Senor Valdez seems to be

making a fool of you without
my help.

Tanner crawls into bed
beside Gay.

TANNER - Aaah. You sound like a
wife.

GAY - That's right. So let's wait
till it's official.

She turns her back on him in
bed.

Good night, Frank.

TANNER - You are a bitch.

CAMERA DOLLIES IN for C2S
as Tanner plays with Gay's
bare back.

MUSIC IN

He caresses her and she
turns slightly to look at
him. He takes her hand and
kisses it. He begins to kiss
her and she puts her arms
around him.

(gasping)

93-11 1014-01

89 INT. EL SEGUNDO'S BEDROOM -
Girl laying in bed and El
Segundo at open window in
b.g. right.

MEXICAN GIRL - What is bothering you.

EL SEGUNDO - Valdez is coming. That's
what bothers me.

MEXICAN GIRL - (in Spanish) Que?

(Translated: What?)

EL SEGUNDO - Valdez is a foolish man.

But why he warn us he's coming?

MEXICAN GIRL - Come to bed, carino.

EL SEGUNDO - Maybe not so foolish.

Valdez says he's coming. We
go out to meet him. Maybe
that's what Valdez wants.

MEXICAN GIRL - Que?

CAMERA PANS RIGHT as El
Segundo moves toward center
with bottle in hand. CAMERA
PANS LEFT as he moves to side
of bed. CAMERA PANS DOWN as
he kneels on bed and goes
into loving arms of Girl.
They kiss.

65-01 1079-02

- 90 INT. TANNER'S BEDROOM - C3S
Gay and Tanner in bed in
embrace as barrel of gun hits
neck of Tanner from partially
viewed hand of Valdez in upper
right. He reacts and flips
himself over to look up.
Reacting Gay. GAY - Oooh.
CAMERA PULLS BACK and PANS
UP for M2S with Valdez leaning
over startled Tanner. Gay
o.s. left. TANNER - You son-of-a-bitch!
Valdez leans over and takes
gun from under pillow. 11-05 1090-07
- 91 C2S - Over head of Tanner
left f.g. favoring Valdez
with gun pointed on Tanner. VALDEZ - A hundred dollars.
2-02 1092-09
- 92 C2S - Partially viewed Valdez
right f.g. with barrel of
gun pointed at Tanner in bed. 1-09 1094-02
- 93 C2S - Over head of Tanner
left f.g. favoring Valdez
as he reaches over and hits
Tanner in the face. 0-08 1094-10
- 94 CS - Reacting Tanner as he
falls back onto pillow from
Valdez' blow. TANNER - (grunting) Oooh.
4-09 1099-03
- 95 C2S - Over head of partially
viewed Tanner left f.g. favors
angry Valdez as he tosses
something o.s. behind him. METAL HITS FLOOR
VALDEZ - One hundred dollars.
6-00 1105-03
- 96 FULL 2 SHOT - Valdez leans
over prone Tanner in bed holds
gun on him. CAMERA PANS RIGHT
as Tanner slides in bed to
side holding sheet over him.
Valdez moves right being sure
he stays in front of Tanner. TANNER - It's in the safe.
Valdez motions with his hand. VALDEZ - Get it!
CAMERA PANS RIGHT SLIGHTLY
as Valdez steps right to
let Tanner stand out of bed
covering himself with a sheet.
CAMERA PANS LEFT as Tanner
and Valdez move across room
into M3S with Gay as Valdez
grabs hold of her. They move
across darkened room to door
into living room. Valdez
motions to Gay to get candle. The candle!
Gay moves to desk and candle
as Tanner stands in right b.g.
Gay lights candle. Tanner
stoops down and works com-
bination on safe. MATCH STRUCK

CLICKING SOUND

77-02 1182-05

97	MCS - El Segundo with gun in hand comes from around corner left.	1-12	1184-01
98	CS - Reacting Valdez to o.s. voice of El Segundo.	EL SEGUNDO (off) - Put the gun on the floor. Slowly, please.	3-08 1187-09
99	MCS - El Segundo leans against wall in left.	2-04	1189-13
100	MC2S - Reacting Valdez leans right and grabs Gay placing her in front of him for protection. Valdez fires at o.s. El Segundo.	GUN SHOT	1-12 1191-09
101	MS - Shot of Ext. House from porch. El Segundo o.s. left.	GUN SHOT	0-11 1192-04
102	MC2S - Valdez drags frightened Gay along with him left.	0-11	1192-15
103	M2S - CAMERA PANS Valdez and his hostage Gay across room LEFT. He knocks over a chair in their path.	CHAIR HITTING FLOOR	2-13 1195-12
104	LS - Man on porch of house as Valdez with Gay protecting him comes into archway. Valdez fires at man who darts o.s. right.	MUSIC IN GUN SHOT	4-04 1200-00
105	MS - Int. House as man in crouched position moves behind sofa for cover and bullet hits object on desk.	GUN SHOT	2-15 1202-15
106	MS - CAMERA PANS DOWN as Valdez drags Gay along with him down steps of house toward f.g. He stops at bottom of steps and leans on bldg as man comes to entrance at head of stairs. Valdez fires at him.	GUN SHOT	8-11 1211-10
107	ML2S - Valdez dragging Gay down second flight of steps to street.	O.S. GUN SHOTS	2-03 1213-13
108	M2S - Tanner runs in from left to archway as man crouched starts to run down steps. El Segundo uses the bannister as protection.	4-01	1217-14
109	M2S - CAMERA PANS LEFT with Valdez dragging Gay with him under protection of the arches of the house.	3-06	1221-04

110	MLS - Tanner runs onto porch of veranda still wrapped in sheet and looks down o.s. left.	2-00	1223-04
111	MLS - Valdez dragging Gay along with him as they move from center toward f.g.	3-09	1226-13
112	LOW ANGLE GROUP SHOT - Men in center of town start to move toward center where fountain stands.	2-10	1229-07
113	MC2S - CAMERA PANS RIGHT as Valdez drags hostage Gay along with him.	2-14	1232-05
114	MS - Man in crouched position on street fires at o.s. Valdez and Gay.	GUN SHOT 1-03	1233-08
115	MC2S - Bullet ricochet's off wall next to Valdez and Gay and Valdez turns her so he protects her from being hit.	1-03	1234-11
116	MS - Tanner on veranda motions to o.s. men.	TANNER - Goddammit, don't shoot! 3-14	1238-09
117	ML2S - CAMERA PANS LEFT as Valdez drags Gay along side of building.	5-08	1244-01
118	MLS - CAMERA PANS LEFT as El Segundo runs left on street.	3-08	1247-09
119	L2S - Valdez dragging Gay to Ext. of wall at point where construction scaffolds stand.	3-00	1250-09
120	MS - CAMERA PULLS BACK as El Segundo runs toward f.g. with raised gun in hand.	2-13	1253-06
121	MLS - CAMERA PANS LEFT as it pans across the scaffolds of construction of wall.	3-15	1257-05
122	MS - Tanner on veranda with gun in hand looking down on street o.s.	2-13	1260-02
123	ML2S - CAMERA PANS LEFT as mounted Valdez and Gay ride thru arch and toward b.g. right...to left...then toward b.g.	9-05	1269-07
124	M2S - CAMERA PANS LEFT with Valdez and Gay as he forces his horse to jump over wall and they ride toward b.g. into the black night.	7-00	1276-07

125	MS - Tanner on steps of house holding the sheet around him.	2-15	1279-06
126	LS - Valdez and Gay move into black night and b.g.	HORSES HOOVES 6-01	1285-07
127	MS - El Segundo stands at fence and turns to look at o.s. Tanner.	2-13	1288-04
128	MS - Tanner on steps of house holding the sheet around him.	8-06 MUSIC OUT	1296-10
129	LAP DISSOLVE TO: HIGH DOWN LS - Open country - DAY - Men ride from around bend of road in far b.g. in canyon around to left as another group come around and ride the same course.	HORSES HOOVES 32-00	1328-10
130	LOW ANGLE GROUP SHOT - Men ride from b.g. in canyon to f.g. and come to halt in LOW ANGLE UP GROUP SHOT.	7-10	1336-04
131	CS - First Tracker as he spins his horse to left.	1-14	1338-02
132	CS - Second Tracker as he spins his horse around to left.	2-04	1340-06
133	MLS - Mountain side with sun bursting over the crest. CAMERA PANS DOWN and RIGHT over mountain side.	3-02	1343-08
134	MS - CAMERA PANS DOWN on torso and horse of first tracker as he moves left.	1-15	1345-07
135	MS - Second tracker moves in canyon holding rifle in hand.	2-07	1347-14
136	MS - CAMERA PANS LEFT over canyon wall and shadow of man against rock wall sitting with gun.	2-07	1350-05
137	MCS - CAMERA PANS LEFT with mounted man tracking in canyon.	2-11	1353-00
138	DOWN ANGLE MCS - Legs of horse on rock as it moves toward f.g. left.	6-11	1359-11
139	ML3S - Trackers in canyon move toward b.g.	4-14	1364-09
140	M3S - CAMERA PANS LEFT as tracker in canyon with guns in ready position.	3-03	1367-12
141	CS - Trackers move past camera f.g. and CAMERA HOLDS as they		

141 CONTINUED:

CONTINUED:

move toward b.g. Valdez
rides in behind them from
right f.g. They react.

VALDEZ - You look for somebody?

13-13 1381-09

142 CS - Reacting black hat
tracker.

1-03 1382-12

143 MS - Lone horse moves in
from behind rocky formation
in center.

2-08 1385-04

144 CS - Tracker with bolo hat
sits still on o.s. horse.

1-09 1386-13

145 MCS - Straw sombrero tracker
with his eyes darting right.

1-09 1388-06

146 MS - Valdez as he cocks his
rifle and his pistol at one
time.

CLICK OF TRIGGERS

VALDEZ - First you drop the guns,

then you turn around.

6-09 1394-15

147 CS - Tracker with high hat
just sits.

2-00 1396-15

148 Man with black hat just sits
as his eyes dart to right.

MUSIC IN

1-10 1398-09

149 CS - Man with straw sombrero
just sits quietly.

2-03 1400-12

150 M3S - Trackers as they move
into action turning around
to look at o.s. Valdez.

1-00 1401-12

151 VCS - Barrels of guns in
diffused light held by Valdez.

GUN SHOTS

0-11 1402-07

152 VCS - Man with straw sombrero
hit and jolts backward.

0-11 1403-02

153 CS - Man with black hat hit
in center of head and jolts
backward.

0-07 1403-09

154 CS - Portion of horse's head
and portion of bloody arm of
man with bolo type hat moves
left.

0-15 1404-08

155 VCS - Valdez with double guns
firing at o.s. men left.

GUN SHOT

0-13 1405-05

156 VCS - Man with straw hat
writhers in pain as he jolts
backward.

GUN SHOTS

0-11 1406-00

157 CS - Man with bolo hat on
lurches to forward position
in saddle.

0-13 1406-13

- 158 CAMERA PANS UP in VCS onto
eyes of Valdez. 7-15 1414-12
- 159 LAP DISSOLVE TO: MUSIC OUT
HIGH DOWN SHOT - CAMERA PANS
LEFT over wall of town as
torches flame. CAMERA PANS
DOWN as man jumps down from
wall and moves to gate as
horse gallops in thru gate
with man across the saddle.
CAMERA PANS LEFT and HOLDS
as lookout runs behind horse
toward b.g. 30-07 1445-03
- 160 LOW ANGLE UP SHOT - Tanner
moves down flight of steps as
CAMERA PANS DOWN with him. 3-06 1448-09
- 161 LOW ANGLE GROUP SHOT - El
Segundo stands in left f.g.
back to camera as group of
his men run up to him in
center with man strung across
saddle of horse. 3-11 1452-04
- 162 CS - Tracker. 1ST TRACKER - We found him, Mr.
Tanner. 3-13 1456-01
- 163 LOW ANGLE GROUP SHOT - Tracker
falls off the horse as men
stand around and look down on
him. 4-14 1460-15
- 164 MS - Tanner on steps. TANNER - Was she with him?
1ST TRACKER (off) - No, sir.
4-10 1465-09
- 165 CLOSE DOWN ANGLE SHOT - POV
of o.s. Tanner of tracker on
ground. 1ST TRACKER - He said to give you
a message. Tell you he's got
somethin' to trade now.
8-15 1474-08
- 166 MS - Tanner on steps. 1ST TRACKER (off) - For you to come
with a hundred dollars.
TANNER - Come where? 6-03 1480-11
- 167 CLOSE DOWN SHOT - Tracker
tries to raise himself to
point upward o.s. left. 5-08 1486-03
- 168 MS - Tanner looks up o.s.
f.g. 1-11 1487-14
- 169 FULL SHOT - Panoramic view of
mountain ranges with snow-capped
peak in far b.g. 4-12 1492-10

170 CLOSE DOWN SHOT - Pointing
tracker as he gives his last
gasp and CAMERA PANS RIGHT
as he rolls in death to his
back. 1ST TRACKER - (gasping)
2-10 1495-04

171 MS - Tanner with hand on hip
to o.s. El Segundo. TANNER - They were three of your
best you said?
6-01 1501-05

172 MS - El Segundo. EL SEGUNDO - My very best.
2-12 1504-01

173 MS - Tanner to o.s. El
Segundo. TANNER - You still wanna go to
Nogales?
EL SEGUNDO - (off) - You want Valdez?
5-04 1509-05

174 MS - El Segundo as he speaks
to o.s. Tanner. EL SEGUNDO - I get him now.
3-05 1512-10

175 MS - Tanner looks up at o.s.
mountain f.g. 4-14 1517-08

END OF REEL THREE PART A & B

EXHIBITION REEL FOOTAGE

1505-08

END OF REEL THREE PART A & B

(Last frame and last scene 1517-08)

COMBINED CONTINUITY ON
"VALDEZ IS COMING"

REEL FOUR PART A & B

PAGE 1

SCENE NO	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	FEET & TOTAL FRAMES FOOTAGE
1	START MEASURING START MARK ACADEMY LEADER			12-00 12-00
2	EXT. MOUNTAINOUS TERRAIN - FULL SHOT - Snow-capped mountain in b.g.			4-12 16-12
3	MS - CAMERA PANS RIGHT with Gay as she stumbles downhill on mountainside. Terrain covered with brush and scrub. Gay is barefooted and in her night clothes. CAMERA PANS DOWN as she drops to her knees in small clearing. She drags herself to sitting position. Mounted Valdez moves in with pack horse behind him for M2S from center.	GAY - (moaning, groaning) Oh. Oh. Oh.		22-08 39-04
4	MS - CAMERA PANS RIGHT as Valdez dismounts and moves up small slope with canteen and moves left as CAMERA PANS with him. He stops in center looking down at o.s. Gay.			14-11 53-15
5	MCS - Gay sitting on ground looks up to o.s. Valdez right. He enters right f.g. for MC2S handing her the canteen. He moves back out right f.g. Gay opens canteen and drinks.			12-06 66-05
6	MED. DOWN SHOT - Valdez back to camera almost slides down small incline to his horse in center. He goes into saddle bag taking out articles of clothes for Gay. CAMERA PANS UP as he moves uphill toward f.g. into CS.			22-01 88-06
7	MCS - Seated Gay on ground with bruised and bloody elbows and knees as legs of Valdez enter right f.g. and he hands her the clothing. Valdez kneels down in right f.g.	GAY - (gasping)		12-04 100-10
8	C2S - Over back of Gay left f.g. favors Valdez holding bruised feet of Gay in right.	VALDEZ - You should have stay where I leave you. WATER SLOSHING IN CANTEEN		12-03 112-13
	Valdez reaches over takes canteen from Gay and pours water on her feet.			

- 9 C2S - Over back of stooped Valdez right f.g. working on Gay feet favoring Gay who grimaces in left. GAY - (gasping) Aaaah.
WATER TRICKLING
(gasping) 10-00 122-13
- 10 C2S - Over back of Gay left f.g. favors Valdez right as he cleans her bruised feet off. GAY - (gasping) 3-00 125-13
- 11 C2S - Over back of stooped Valdez favoring Gay left as she hugs the clothes. GAY - Where are you taking me?
4-02 129-15
- 12 C2S - Over back of Gay favoring Valdez working on her feet. VALDEZ - Up. 3-08 133-07
- 13 C2S - Over back of Valdez right f.g. favoring Gay as she looks o.s. left. GAY - (gasping) 5-14 139-05
- 14 C2S - Over back of Gay left f.g. favoring Valdez right working on her feet. VALDEZ - You will be home soon
enough. Frank Tanner knows
where to find me now.
9-12 149-01
- 15 C2S - Over back of stooped Valdez right f.g. favoring Gay left. GAY - He'll come.
VALDEZ - (in Spanish) Si.
(Translated: Yes.)
GAY - (gasping through speech) He
won't come... 7-14 156-15
- 16 C2S - Over back of Gay left f.g. favors Valdez right working on Gay's feet. GAY - ...alone.
VALDEZ - I think so, too. 3-07 160-06
- 17 CS - Reacting Gay. GAY - You're a fool! 2-03 162-09
- 18 CS - Valdez looks up at o.s. Gay left. GAY (off) - (gasping) 4-06 166-15
- 19 CS - Reacting Gay. 3-08 170-07
- 20 CS - Valdez. 5-08 175-15

21 EXT. SWING STATION - DAY -
M3S - CAMERA PANS RIGHT as
Tanner strapping on his gun
belt moves with Davis slightly
right to his side as he
speaks. O.S. HORSES WHINNYING
TANNER-- I already said no to you
once, boy.
DAVIS - But I got more to offer this
time. O.S. DOGS BARKING
They continue right across
open square of street to
men mounted. TANNER - Like what?
DAVIS - Well, I heard you were, you
were lookin' for Bob Valdez?
CAMERA PULLS BACK to FULL
SHOT with Tanner, Davis
and mounted men. TANNER - I'm listenin'.
DAVIS - Well, there's a man who knows
where he is.
Woman hands Tanner his jacket
and he puts it on. TANNER - Who?
DAVIS - Well, the greaser who brought
him into town after you run him
outta here. Diego Luz.
Tanner takes his hat from
woman and CAMERA PANS RIGHT
with Tanner to his horse and
he mounts. CAMERA CONTINUES
RIGHT as Tanner takes the
lead and men follow after him
single file. CAMERA HOLDS
as they move in left f.g.
and ride toward b.g. and
out archway. They ride toward
b.g. and out of sight. Activity
of townspeople in street
begins again. GATES CREAKING
Two men in b.g. close gates. 97-10 273-09
22 EXT. OPEN RANGE - M2S -
Valdez leading holding reins
of Gay's horse as she moves
behind him. They move toward
right from b.g. center. HORSES HOOVES
CAMERA PANS RIGHT with them.
VALDEZ - What is your name?
GAY - Gay Erin. Mrs. James C. Erin.
VALDEZ - Fort Huachuca?
GAY - Yes.
VALDEZ - The black man I kill, he
don't kill your husband.
GAY - I know.
VALDEZ - You going to marry Frank

22 CONTINUED:

CONTINUED:

Tanner?

GAY - What does it matter to you?

VALDEZ - I want to know if he will
pay for you.CAMERA PANS SLIGHTLY RIGHT
for MC2S of Tanner and Gay.GAY - Let me go and I'll get the
money.

VALDEZ - No.

GAY - What difference does it make
where it comes from?

VALDEZ - Makes a difference.

101-00 374-09

23 EXT. DIEGO'S RANCH - NIGHT
LS - Tanner and his men ride
hard from b.g. toward f.g.
They ride out left center.HORSES HOOVES
12-11 387-0424 LS - Shooting from under
thatched roof porch as Tanner
and men ride in from right
b.g. toward left and out
left.HORSES HOOVES
5-00 392-0425 MS - Diego with lantern in
hand moves from center a
few steps toward f.g.O.S. HORSES HOOVES
3-10 395-1426 MS - Tanner and his men ride
in from left b.g. and thru
scene out right.O.S. DOG BARKING
HORSES HOOVESCAMERA PANS RIGHT to hold on
group of mounted men.

9-00 404-14

27 M2S - Diego and Carlos come
toward f.g. slowly from
center.

3-03 408-01

28 MCGS - CAMERA PANS RIGHT over
Tanner's men with Tanner and
El Segundo in front of line.

10-13 418-14

29 CS - Reacting Diego as he looks
at o.s. men.

3-07 422-05

30 LOW ANGLE UP CS - El Segundo
to o.s. Diego.EL SEGUNDO - Where is Valdez?
1-14 424-03

31 CS - Reacting Diego.

DIEGO - I don't know.

3-14 428-01

32 MGS - Tanner and his men
mounted. CAMERA PANS RIGHT
and DOWN as Tanner's men
dismounts and goes to Diego.
Carlos stands in right center
behind Diego.

O.S. CRICKETS

6-09 434-10

- 33 MGS - Over backs of Carlos and Diego as henchman moves to Carlos in right f.g. and hits him. Tanner and men in b.g. 1-12 436-06
- 34 CS - Carlos falls into scene from left hitting pole and crumbling downward. His nose is bleeding. HIT ON JAW SOUND 2-01 438-07
- 35 CS - Reacting Diego. 2-09 441-00
- 36 LOW ANGLE UP CS - El Segundo to o.s. Diego right with portions of men behind Segundo. EL SEGUNDO - When he goes into the mountains where does he hide? 3-14 444-14
- 37 CS - Diego. DIEGO - I don't know. Nobody here knows. 5-08 450-06
- 38 LOW ANGLE UP GROUP SHOT - Tanner and his men. CAMERA PANS DOWN as El Segundo and cowboy in left b.g. dismount. CAMERA PANS RIGHT with El Segundo past Diego pushing him aside and continues to Anita grabbing her. She stands at doorway in center b.g. ANITA - (gasping) 10-11 461-01
- 39 MC3S - Rosa on right as El Segundo pulls Anita o.s. left. ANITA - No. Rosa steps into f.g. watching but saying nothing. 3-04 464-05
- 40 MC4S - Cowboy holding Diego restrained as he moves him right with El Segundo holding Anita as they move in from center b.g. and into left f.g. so she can face Diego. DIEGO - You touch her, you better kill me. 3-05 467-10
- 41 MGS - El Segundo with Anita before him in f.g. with Tanner and men mounted in center b.g. EL SEGUNDO - We can do that! El Segundo pulls the clothes from Anita's body and bares she breasts. She reacts and doubles over to cover herself in shame. ANITA - (sobbing) CAMERA PANS DOWN with her as she struggles. Oh. Oh. 6-10 474-04
- 42 C3S - Two henchman holding Diego as he looks at o.s. Anita and El Segundo left. DIEGO - I don't know where is Valdez. 64 -

42 CONTINUED:

CONTINUED:

Man, who you think I put first.

..him? 7-12 482-00

43 CS - El Segundo reacting as
he looks down at o.s. Anita.
Tanner and his men mounted
in b.g.

3-03 485-03

44 LOW ANGLE C2S - Partially
viewed El Segundo as he pushes
head of kneeling Anita to
right.

EL SEGUNDO - That's a nice looking
girl.

He touches her bare skin and
looks her over.

I like a little more up there.
9-01 494-04

45 C2S - Rosa and Grandmother
stand silently watching.

EL SEGUNDO (off) - Or maybe first

one o' the day be all right.
4-13 499-01

46 C3S - Two henchman on either
side of Diego as they hold
him fast.

DIEGO - Shoot her first.
2-11 501-12

47 CS - El Segundo in f.g.
Tanner and men in b.g.

EL SEGUNDO - You hold onto yourself
if you can and you say what
Valdez is doing in the moun-
tains. 10-09 512-05

48 C4S - Over brim of hat of
El Segundo's in left f.g.
favoring Diego and two hench-
men holding him center.

DIEGO - I don't know.
2-03 514-08

49 CS - Reacting El Segundo.
Tanner and men in b.g.

4-04 518-12

50 C3S - Diego held by two
henchmen on either side of
him in f.g.

2-09 521-05

51 CS - Tanner just watching o.s.
right.

2-00 523-05

52 MGS - Davis in center f.g.
with other men in right.
CAMERA PANS DOWN as Davis
dismounts and moves with him
into MC3S as he grabs Diego
by the shirt.

DAVIS - You're his friend. You help
'em! 8-10 531-15

53 CGS - Over side of Davis
left favors Diego and hench-
man holding Diego.

DAVIS - You took him to Lanoria to

53 CONTINUED:

CONTINUED:

get his guns.
 Davis looks over his shoulder
 left. DIEGO - I hope he puts one right
 into you. You rotten son-of-a-
 pig!

EL SEGUNDO (off) - (laughing)
 Davis turns his head left
 and reacts. 14-06 546-05

54 MCGS - El Segundo in f.g.
 with Tanner in upper right and
 other men mounted in left.
 Segundo turns and moves toward
 his horse. EL SEGUNDO - (laughing)
 2-11 549-00

55 C4S - Davis in left f.g.
 holding shirt of Diego right
 with two henchmen holding
 Diego, too. 1-14 550-14

56 MGS - Tanner mounted right
 with men in b.g. as El Segundo
 ready to mount his horse left.
 EL SEGUNDO - He don't know.
 He mounts.
 TANNER - We wasted enough time here.
 Fix his hands so he won't be
 so help... 8-05 559-03

57 FULL SHOT - Davis, Diego,
 henchmen in center with Anita
 kneeling on ground with bared
 top as Rosa moves in right
 to her side to cover her. TANNER (off) - ...ful next time.
 MUSIC IN

Man runs in from left and
 right as they lay Diego down
 on his stomach. DIEGO - (gasping)
 11-03 570-06

58 MC2S - Grandmother with
 little girl as she pulls her
 to her side and hides little
 girl's face. 3-08 573-14

59 MC2S - Two little boys in
 open doorway as they watch
 o.s. event quietly. 4-11 578-09

60 LOW ANGLE CS - Pained face
 of Diego as he reacts to
 his inflicted wound. 4-03 582-12

61 M3S - Tanner mounted in left
 with Davis holding lantern in
 hand standing next to horse.
 Man with grey beard mounted
 in b.g. DAVIS - Burn the place down. Valdez
 could see the smoke a, a, a, a
 long way. 7-14 590-10

- 62 CS - Tanner as he looks at
o.s. Davis. DAVIS (off) - Burn the place down!
4-11 595-05
- 63 MC2S - Man mounted in b.g.
with Davis in f.g. talks to
o.s. Tanner left. DAVIS - They're friends, ain't they?
He'll come. Just leave me here
with a couple o' men.
5-02 600-07
- 64 LOW ANGLE UP CS - El Segundo
in f.g. Man in b.g. EL SEGUNDO - Would you come if you
saw your friend's house burning?
3-12 604-03
- 65 M3S - Davis in f.g. with two
mounted men in b.g. left. DAVIS - Sure.
EL SEGUNDO (off) - (laughing)
1-15 606-02
- 66 LOW ANGLE UP CS - El Segundo
in f.g. mounted. Men in
b.g. EL SEGUNDO - (laughing) You wouldn't.
But Valdez might.
10-02 616-04
MUSIC OUT
- 67 EXT. OPEN RANGE - NIGHT -
C2 DOWN SHOT - Over side of
Valdez left f.g. pouring
whiskey out of flask as Gay
right watches. They sit
before fire o.s. right.
LIQUID POURING INTO
TIN CUP
O.S. CRICKETS
O.S. COYOTE
He offers Gay the cup. VALDEZ - For the cold.
She takes it. He puts cork
back into flask. She drinks. 19-14 636-02
- 68 CS - Valdez. VALDEZ - This Frank Tanner...he know
your husband? 7-10 643-12
- 69 CS - Gay. GAY - You think Frank Tanner killed
my husband?
VALDEZ (off) - He could.
GAY - Could but he didn't.
11-10 655-06
- 70 CS - Valdez looks up to o.s.
Gay right. 3-06 658-12
- 71 CS - Gay. She looks up to
o.s. Valdez left. MUSIC IN 6-02 664-14
- 72 CS - Valdez looking at o.s.
Gay right. 4-03 669-01
- 73 CS - Gay looking at o.s.
Valdez left. 6-07 675-08

LAP DISSOLVE TO:

- 74 LS - POV of Valdez looking thru binoculars at smoke rising from mountain range in b.g. DAY. 4-01 679-09
- 75 CS - Valdez looking thru binoculars, lowers them. 5-02 684-11
- 76 MS - Gay laying down on ground covered with blanket as she slowly sits up CAMERA PANS UP with her. She shoves blanket from her body. 9-13 694-08
- 77 LOW ANGLE UP SHOT - Valdez laying on his stomach on ridge upper right looking thru binoculars o.s. left b.g. 3-00 697-08
- 78 CLOSE DOWN SHOT - Gay starts to rise and move right. 2-07 699-15
- 79 MS - Gay rises to her feet takes a step and falls back to ground f.g. GAY - (grunting) Oh. BODY FALLS TO GROUND 2-07 702-06
- 80 CS - Valdez looks from his binoculars over his shoulder at o.s. Gay. GAY - (off) (grunting) Oh. 2-00 704-06
- 81 M2S - Valdez on ridge in upper right on stomach with Gay in center on ground with her feet tied together. She reacts in disgust as Valdez moves downhill from his perch toward her. He stops at his bag in center and picks up his knife. Moves to M2S with Gay cutting her bonds. 37-08 741-14
- 82 MC2S - Over back of Gay in left seated favoring Valdez as he puts knife back into holder. 5-00 746-14
- 83 CS - Gay looking at o.s. Valdez. 6-10 753-08
- 84 CS - Valdez looks to o.s. Gay left. He rises moving toward left. 2-14 756-06
- 85 EXT. DIEGO'S RANGH - DAY - CS - Hands of Rosa as she begins to bandage bruised hand of Diego's. CAMERA PULLS BACK to FULL SHOT - of Indian Woman on wagon with Grandmother also on wagon. Diego's house burned to ground and only a few belongings surround them. 23-14 780-04

86	MCS - CAMERA PANS LEFT over smoldering ruins of burned house as a goat wanders in rubble. In window frame henchman stands inside burned out house. He moves to window looking out it at b.g. and Diego and his family.	GOAT SOUNDS	20-02	800-06
87	FULL SHOT - Diego and Rosa on right as she continues to bandage his hand. Indian Woman, Grandmother and girl on wagon. Diego looks o.s. right.		6-02	806-08
88	MCS - Henchman standing in window frame.		4-05	810-13
89	MED. DOWN ANGLE SHOT - Henchman tracking in floor of canyon as CAMERA PANS LEFT with him.		5-11	816-08
90	EXTREME HIGH DOWN SHOT - To Canyon floor and Henchman moving with gun over his arm to left. CAMERA PANS QUICKLY OVER canyon wall LEFT to Davis and another henchman in snow covered pass in mountain as they search.		11-15	828-07
91	HIGH DOWN 2 SHOT - Davis moving right as CAMERA PANS WITH HIM in draw as henchman enters right and they meet and horses bolt as they flush a covey of quail from brush.		10-00	838-07
92	FULL SHOT - Quail flying into right f.g. and up and out left upper screen.	FLAPPING OF WINGS	2-09	841-00
93	EXTREME CLOSE SHOT - Valdez hiding behind foliage as he reacts to flapping of o.s. wings and looks left.		1-07	842-07
94	LOW ANGLE UP SHOT - Quail in flight as seen from POV of Valdez'. CAMERA PANS LEFT with quail.		1-14	844-05
95	LOW ANGLE UP MS - Valdez comes to center on upper rim of mountain and CAMERA PANS DOWN as he jumps down between rocky formation looks right.		6-01	850-06
96	HIGH DOWN SHOT - Over back of Valdez looking over rim to canyon floor and Davis and henchman.		2-10	853-00
97	C2S - Davis and Henchman. CAMERA PANS RIGHT as Davis turns his horse.		1-15	854-15

- 98 MS - Side of mountain as
CAMERA PANS LEFT as Valdez
jumps into view from right
behind rocky formation. He
lays on rock and looks down
on o.s. men. 4-01 859-00
- 99 MS - Tracker moving toward
b.g. amid huge boulders in
canyon. He stops and surveys
the area.
Starts up again and exits
right center. 22-10 881-10
- 100 MCS - Huge rocky formation
overhanging crevice as Valdez
moves crouched down from
upper screen center as CAMERA
PANS LEFT he runs to hide
behind another boulder in
right f.g. 6-14 888-08
- 101 M2S - Over back of Valdez in
left f.g. watching tracker
mounted move slowly toward
b.g. 2-08 891-00
- 102 MCS - Valdez at rock darts
to left and o.s. 1-07 892-07
- 103 EXT. DIEGO'S RANCH - Bony
Man in CS standing guard
in window frame. MUSIC OUT
BONY MAN - Where you goin'?
2-09 895-00
- 104 MS - Diego to o.s. Bony Man
right. WIND BLOWING
DIEGO - To feed the horses. Senor
He brings sack up and over
his shoulder moving left. Malson's horses.
FOOTSTEPS
11-14 906-14
- 105 CS - Bony Man looks o.s. right
as he holds his rifle across
his arm. 4-11 911-09
- 106 FULL SHOT - Corral in b.g. as
Diego with sack over his back
makes his way to corral from
center toward b.g. 6-14 918-07
- 107 CS - Bony Man looks from
right to o.s. Diego left. 3-05 921-12
- 108 FULL LONG SHOT - Diego goes
thru railing on fence into
corral in b.g. 12-15 934-11
- 109 M2S - Valdez on his stomach
crawls next to Diego in
center. DIEGO - I saw you come across the
pasture low.
VALDEZ - Not low enough, if you saw
me.
Diego busies himself as they
talk. DIEGO - Low enough so the one by

109 CONTINUED:

CONTINUED:

the house did...

14-11 949-06

110 LOW ANGLE MS - Valdez on his
stomach center. Legs of
Diego seen next to him.

DIEGO - ...not see you.

VALDEZ - What they do to you?

DIEGO - What you see.

VALDEZ - Sorry.

9-00 958-06

111 MS - Diego pouring feed from
sack.

DIEGO - Is not your fault. Mr. R.

L. Davis bring them. Listen,

if you see that one, give him

something for me, huh?

14-11 973-01

112 C2S - Valdez on his stomach
on ground with legs of Deigo
next to him. They are in
corral.

VALDEZ - You a good friend. The

best.

4-02 977-03

113 MCS - Diego busy with feed
and bags.

DIEGO - I tell you something, friend,

when they start in on my girl,

if I know where you are, I tell

them.

16-02 993-05

114 LOW ANGLE MCS - Valdez pushes
himself on his stomach to
left.

6-14 1000-03

115 M2S - Valdez in corral crawls
on his stomach to left as
Diego busies himself in right.

3-03 1003-06

116 MED. HIGH DOWN SHOT - Open
Country as Davis mounted moves
toward f.g. peering about.

5-03 1008-09

117 MS - Bound and gagged Gay
sitting on ground. She
reacts looking left to o.s.
horses sounds.

WIND BLOWING
8-09

1017-02

118 MED. HIGH DOWN SHOT - Davis
moving along slowly peering
about on canyon floor.

6-08 1023-10

119 CS - CAMERA PANS UP with Gay
as she stands on her feet
though bound.
She looks o.s. left. She
hops a few steps.

MUSIC IN

16-11 1040-05

120	LOW ANGLE UP SHOT - Valdez on slope of mountain looking down on o.s. Davis.	2-14	1043-03
121	MCS - CAMERA PANS RIGHT as Davis moves on horseback on canyon floor peering about.	8-08	1051-11
122	LOW ANGLE UP SHOT - Valdez on slope looks down at o.s. Davis and then moves behind boulder right.	2-14	1054-09
123	MCS - Tall brush tree-like bushes as standing Gay jumps behind them. CAMERA PANS LEFT as she continues to jump to side of horse and he bolts.	HORSE WHINNYING 9-08	1064-01
124	MED. DOWN SHOT - Reacting Davis as he hats his steed and looks up o.s. left.	2-11	1066-12
125	FULL SHOT - Mountains with no one in view.	2-15	1069-11
126	MS - Valdez appears from around overhang in center.	4-00	1073-11
127	MLS - Davis in center turns his horse and slowly moves toward f.g.	2-13	1076-08
128	MS - Valdez moves right and then slides on his stomach slightly downhill.	4-03	1080-11
129	MS - Hopping Gay as CAMERA PANS DOWN as she falls to ground.	3-09	1084-04
130	MCS - CAMERA PANS UP and LEFT as Davis starts uphill toward b.g. from right f.g.	9-04	1093-08
131	MS - CAMERA PANS LEFT with Valdez as he runs downhill on mountain slope. He moves behind jutting rock.	4-08	1098-00
132	MS - Tracker on floor of canyon moves to right.	4-02	1102-02
133	HIGH DOWN SHOT - Davis moving uphill right on steep mountainside. He stops and starts to dismount.	9-14	1112-00
134	MED. DOWN SHOT - Davis dismounts starts to lead his horse uphill right.	8-00	1120-00
135	MS - Bound Gay sitting in small clearing around foliage strains at her bonds.	3-14	1123-14
136	CS - LOW ANGLE - CAMERA PANS RIGHT with rolling Davis as he stops in right center and		

136 CONTINUED:

CONTINUED:

looks o.s. f.g. He moves slightly right and looks about. CAMERA PANS UP as he comes up to kneeling position.

22-05 1146-03

137 MS - Struggling Gay.

2-13 1149-00

138 MCS - Davis smiles then reacts and drops to ground again. CAMERA PANS UP as he rises to his feet and CAMERA PANS RIGHT as he runs in crouched position to crest and into M2S with Gay.

GAY - (guttural sounds)

18-00 1167-00

139 MC2S - Davis as he looks uneasily around and Gay tries to talk to him over the gag in her mouth.

DAVIS - Where's Valdez?

GAY - (grunting)

CAMERA DOLLIES IN for C2S with Davis and Gay.

DAVIS - (panting thru speech) Maybe

I'll take him alive. Mr.

Tanner'd like that. Especially if he'd done (laughing) anything to you.

GAY - (grunting)

Davis moves closer to Gay.

DAVIS - H'h, look, has he done anything to you?

GAY - (grunting)

Her sounds is like saying no.

DAVIS - I know. You just stay put,

Ma'am.

Gay falls to ground o.s. right.

GAY - (grunting)

DAVIS - (gasping through speech)

Don't lay down.

39-00 1206-00

140 MS - Canyon floor as tracker moves right and CAMERA PANS with him into M2S with Valdez behind boulder.

6-11 1212-11

141 MED. CLOSE DOWN SHOT - Valdez ready to spring. CAMERA PULLS BACK as he springs into f.g.

2-02 1214-13

142 M2S - Startled tracker as Valdez hits him with butt of his gun and tracker falls to ground. Horse runs o.s. right. Valdez moves around felled tracker left.

4-14 1219-11

143	LOW ANGLE SHOT - Felled tracker.		2-07	1222-02
144	MS - CAMERA PANS LEFT as Valdez runs toward b.g. with rifle in hand.	MUSIC IN	6-07	1228-09
145	MS - Valdez runs in right f.g. and jumps behind protection of rock in center then peers about. He notices horse prints in dirt and looks up right. CAMERA PANS RIGHT as he follows horse tracks. CAMERA HOLDS as he continues running uphill.		16-11	1245-04
146	MED. DOWN SHOT - Valdez runs up mountainside toward f.g. as CAMERA PANS UP and RIGHT with him. He stops in f.g. stooping over.		5-00	1250-04
147	CLOS. DOWN SHOT - CAMERA PANS UP and RIGHT on footprints of Davis's.		6-06	1256-10
148	MS - CAMERA PANS LEFT as Valdez backs down backward a few steps then looks to left. CAMERA PANS LEFT as he sprints behind boulder.		6-08	1263-02
149	LOW DOWN ANGLE CS - CAMERA PANS LEFT as Valdez comes crawling uphill into view in f.g. center. He works his way up side of mountain and o.s. left		8-11	1271-13
150	MS - Valdez on flat land as he moves in right and stops watching o.s. left. CAMERA PANS LEFT with him as he moves cautiously in crouched position. CAMERA PULLS BACK as he drops to his stomach on ground behind some scrub.	MUSIC OUT	13-11	1285-08
151	MCS - Valdez peeking thru large desert grass to o.s. left.		3-07	1288-15
152	CS - Gay as her eyes dart right and left as she looks o.s. right.		3-05	1292-04
153	MS - CAMERA PANS RIGHT over mountainside from POV of o.s. Gay. CAMERA HOLDS on tall reed like grass all dried out and dead.		12-15	1305-03
154	MCS - Valdez peeking thru large desert grass to o.s. left.		2- 14	1308-01
155	MS - Tall reeds in center on mountainside.		3-00	1311-01

156	MED. DOWN SHOT - Davis on his stomach with rifle ready amid the reeds.		3-01	1314-02
157	MS - Tops of the reeds as they sway.		3-00	1317-02
158	CS - Valdez on his stomach in grass weeds removing his glove.		6-02	1323-04
159	MS - Tall Reeds as seen from o.s. POV of Valdez.		3-01	1326-05
160	CS - Valdez as he cocks his gun. He takes aim.	TRIGGER SOUND	6-15	1333-04
161	FULL SHOT - Screen filled with dried up reeds. Small green bush in f.g.		2-07	1335-11
162	MCS - Valdez in right f.g. aiming at o.s. reeds and fires rifle.	GUN SHOT	1-09	1337-04
163	CS - Dried up reeds as bullet from rifle hits them and they spread open.	GUN SHOT	1-00	1338-04
164	MS - Another tracker as he reacts to o.s. shots he spurns his horse to trot and o.s. right f.g.		2-02	1340-06
165	EXT. DIEGO'S RANCH - Bony Man runs from house which still smolders to left and CAMERA PANS with him. He stops in center.		2-13	1343-03
166	CSS - Valdez aiming at o.s. reeds from right f.g. He fires gun.	GUN SHOT	1-00	1344-03
167	VCS - Reeds as bullet hits them and they fall over and spread apart.	GUN SHOT	1-02	1345-05
168	MS - CAMERA PANS RIGHT as Bony Man runs right across the debris of Diego's burned out house.	GUN SHOT ECHOING	3-01	1348-05
169	LOW ANGLE M2S - Dead tracker on ground in f.g. as man rides in from b.g. and jumps off horse, runs toward dead man then out left center.		4-14	1353-04
170	VCS - Barrel of gun in f.g. as Valdez aims at o.s. reeds and fires.	GUN SHOT	0-14	1354-02

- 171 CS - Standing dried reeds as bullet hits them again and they sway. DAVIS (off) - Jesus Christ, I'm hit! 4-09 1358-11
- 172 EXT. DIEGO'S RANCH - Bony Man mounted rides from b.g. right around front of smoldering debris of house and to the right as CAMERA PANS with him. 3-02 1361-13
- 173 MCS - Tall Reeds moving slightly. DAVIS (off) - Hey, don't shoot! 2-14 1364-11
- 174 MS - Valdez looks down toward b.g. as man rides in far b.g. left. DAVIS (off) - Hey, don't shoot! Valdez turns his attention back to o.s. wounded Davis. 4-11 1369-06
- 175 MS - Tall reeds as rifle flies up into air. DAVIS (off) - I'm comin' out! THUD OF GUN TO GROUND Gun drops o.s. right f.g. 3-10 1373-00
- 176 MS - Valdez on ground looks left then over his shoulder right. 2-02 1375-02
- 177 MLS - Man moving up mountain-side from far b.g. DAVIS (off) - I'm comin' out! 2-03 1377-05
- 178 MCS - Davis as he pushes toward f.g. thru reeds with bloody hand. He steps into CS. RUSTLING REEDS DAVIS - Don't...(gasping) 6-08 1383-13
- 179 MCS - CAMERA PANS UP and PANS LEFT with Valdez onto his feet into MCS with Davis as he takes his gun from holster on him. DAVIS - (gasping) No. Ooh. Valdez reaches over and grabs Davis by the front of his shirt. 8-12 1392-09
- 180 MC2S - CAMERA PANS RIGHT as Valdez jerks Davis right and Davis drops to his knee. Valdez holds gun on frightened cringing Davis. He looks up over Davis's head and moves to rifle and drops his own to ground. He comes back to Davis and cocks the trigger. Side of Davis's face is bleeding. CAMERA PANS UP as Valdez grabs Davis by the hair and pulls him to his feet. Valdez pushes him o.s. right. DAVIS - Oh. No, please! 20-00 1412-09
- 181 MED. HIGH DOWN SHOT - Tracker moving up side of mountain

181	CONTINUED:	CONTINUED:		
	side from center b.g.		2-09	1415-02
182	MC2S - Valdez holding head of Davis as he forces him to walk in front of him. Reacting frightened Davis.	DAVIS - They're gonna shoot me!	3-03	1418-05
183	MLS - Man scaling the side of the mountain to right. CAMERA PANS with him.		1-13	1420-02
184	LOW ANGLE UP IS - Davis at edge of mountainside with his hands over his head.		2-00	1422-02
185	HIGH DOWN SHOT - Tracker running up right on mountainside stops and fires rifle.	GUN SHOT MUSIC OUT	1-10	1423-12
186	MC2S - Valdez tosses Davis aside right and Davis drops to ground. CAMERA PANS DOWN as Valdez drops to his knee and aims at o.s. tracker right. Fires.	DAVIS - (grunting) Oh. O.S. GUN SHOT GUN SHOT	3-15	1427-11
187	HIGH DOWN SHOT - Tracker hit drops and CAMERA PANS LEFT as he rolls down side of mountain.		4-13	1432-08
188	M2S - Valdez tosses rifle into reeds left and goes toward Davis on ground. Valdez leaps on Davis and pulls him to his feet. CAMERA PANS LEFT as Valdez pulls him by shirt to left.	DAVIS - No, no!	6-01	1438-09
189	MC2S - CAMERA PANS LEFT with Davis and Valdez holding him in death grip.	DAVIS - I, I, I,...	3-06	1441-15
190	VC2S - Over head of Davis in left f.g. favoring angry Valdez as he cocks his gun.	VALDEZ - This one for Diego! DAVIS - No, oooh, I saved you! (making sounds)	9-06	1451-05
191	C2S - Over back of Valdez right f.g. favoring cringing Davis.	DAVIS - I cut you loose! Yes, I did. Yes, I did...cut you loose from the poles. (sobbing, gasping)	7-02	1458-07

- 192 C2S - Over back of head of cringing Davis favoring reacting Valdez. DAVIS - How in the hell do you think you got...loose?
6-08 1464-15
- 193 C2 DOWN SHOT - Over back of Valdez right f.g. favoring frightened Davis. DAVIS - Look at your wrist. That one. (sobbing)
5-15 1470-14
- 194 C2S - Over back of Head of Davis favoring reacting Valdez. DAVIS - The scar...where my knife slipped cuttin' the ropes.
6-07 1477-05
- 195 C2S - Over back of head of Valdez favoring frightened sobbing Davis. DAVIS - Well, look at it!
2-15 1480-04
- 196 LOW ANGLE UP C2S - Over back of head of Davis as Valdez hits him across the jaw and Davis's head flies backward and he drops o.s. left f.g.
2-07 1482-11
- 197 MLS - Open mountainside as Man rides fast up and down hill to right.
4-14 1487-09
- 198 MS - Valdez to o.s. Davis. VALDEZ - Get on your horse!
Davis gets to his feet from f.g. and steps left as CAMERA PANS RIGHT with Valdez as he stoops over and CAMERA PANS DOWN and back UP with him picking up his glove and stuffs it into his belt.
10-04 1497-13
- 199 LS - Rider moving in fast from b.g. toward f.g. HORSES HOOVES
1-10 1499-07
- 200 MS - Valdez looks right at oncoming o.s. man and turns and runs toward left. He moves o.s. left center. MUSIC IN
1-15 1501-06
- 201 MS - CAMERA PANS LEFT with rider moving fast and out left center.
2-00 1503-06
- 202 LOW ANGLE DOWN SHOT - Valdez leans over and picks up Gay in his arms and CAMERA PANS UP as he stands in C2S. He lifts her into saddle on left. LOW ANGLE UP SHOT as she tries to sit in saddle right. GAY - (grunting)
8-11 1512-01
- 203 MS - CAMERA PANS LEFT to RIGHT with rider moving hard and fast and downhill toward

203 CONTINUED:

CONTINUED:

right.	3-06	1515-07
204 LOW ANGLE UP 2 SHOT - Partially viewed Valdez right f.g. as he flips noose over neck of Davis in saddle and pulls it up tight to his neck. He next ties his hands so that Davis is in humped position on horse.	9-00	1524-07
205 M3S - Valdez ties rope to saddle and looks over his shoulder left. Gay looks over her shoulder left, too. Valdez moves around to center to his horse and turns the three horses and starts toward left b.g.	11-04	1535-11
206 MS - Man riding hard from right to left as CAMERA PANS with him. He moves around curve in road and heads toward left b.g.	6-09	1542-04
207 M3S - Valdez, Gay and Davis ride in left f.g. and head uphill toward center b.g.	11-05	1553-09
208 HIGH DOWN 3 SHOT - Valdez leading the horses downhill in sandy-type terrain on mountainside. CAMERA PANS RIGHT and DOWN with their flight. They come down to level and harder ground.	10-05	1563-14
209 LOW ANGLE LS - Rider moves in from b.g. hard and fast toward f.g. firing gun.	GUN SHOT 4-15	1568-13
210 ML3S - Valdez and his captives as they ride hard toward b.g. Man rides in right f.g. and moves toward b.g. firing his gun.	GUN SHOTS 9-00	1577-13
211 MC3S - Valdez in lead as he rides hard with Gay and Davis behind him up small knoll and down toward f.g. as CAMERA PULLS BACK. He pulls his rifle out of holder on saddle and they continue to ride out right f.g.	10-11	1588-08
212 LS - Man rides around curve in b.g. to right.	4-04	1592-12
213 MS - CAMERA PANS RIGHT as man comes over same hill that Valdez and group have taken. He fires gun as CAMERA PANS RIGHT with him. He moves o.s. right f.g.	7-11	1600-07

214	FULL LS - Valdez and his captives far right b.g. moving hard and fast as man in upper left firing on them as he begins to over - the group.	GUN SHOTS 3-10	1604-01
215	MC3S - Valdez, Gay and Davis rides in left f.g. and almost pull up to stop in center.	O.S. GUN SHOTS 1-15	1606-00
216	M2S - Valdez turns and faces f.g. as Gay rides in close to him. He triggers his gun.	1-13	1607-13
217	MLS - Man rides from center toward f.g. firing gun.	GUN SHOT 1-09	1609-06
218	MC2S - Valdez aims his rifle as Gay's horse bolts to right. He fires.	GUN SHOT 1-07	1610-13
219	MS - Man moving toward f.g. as he is hit and horse and man drop to ground. Horse rolls on top of man.	4-00	1614-13
220	HIGH DOWN GROUP SHOT - Tanner and men in the canyon as they react to o.s. gun shots.	GUN SHOT ECHOES 5-08	1620-05
221	MGS - El Segundo and Tanner in f.g. with men behind them. CAMERA PANS RIGHT as Tanner followed by El Segundo move away from group moving left.	MUSIC IN 11-15	1632-04
222	HIGH DOWN SHOT - Tanner and his men reverse and ride hard back the way they came to left in canyon.	16-05	1648-09
223	VLS - Valdez and his captives move in far b.g. toward mountain ranges in b.g.	12-02	1660-11
224	MED. DOWN SHOT - Bony Man looking up.	MUSIC OUT TANNER (off) - Did you fire at them? BONY MAN - Yes, sir. TANNER (off) - Hit anybody? BONY MAN - I don't think so.	7-08 1668-03
225	CS - Tanner.	TANNER - But you might have. BONY MAN (off) - Yes, sir. TANNER - You could have killed my woman.	11-04 1679-07
226	MED. CLOSE DOWN SHOT - Reacting Bony Man.	1-12	1681-04

- 227 MC2S - Tanner and El Segundo
in f.g. Men on ridge of hill
in b.g. Tanner takes out his
gun and looks down at o.s.
Bony Man. 5-04 1686-08
- 228 MED. CLOSE DOWN SHOT - Bony
Man reacting. 1-12 1688-04
- 229 MC2S - Tanner and El Segundo
in f.g. Men on ridge in
b.g. EL SEGUNDO - We lost five already.
You shoot him that's six. The
same as Valdez kill 'em. How
many you want to kill for that
man?
TANNER - As many as it takes!
EL SEGUNDO - Instead of shooting him,
I'd make him ride point.
16-15 1705-03
- 230 M2S - Over back of mounted
Tanner left f.g. favoring
Bony Man standing on right. EL SEGUNDO (off) - That way he first
one Valdez will see.
5-12 1710-15
- 231 MC2S - Tanner and El Segundo
in f.g. Men on ridge in
b.g. Tanner puts his gun
back into holster. MUSIC IN
9-08 1720-07
- LAP DISSOLVE TO:
- 232 MED DOWN SHOT - Tanner and
his men ride in from left
f.g. and move toward path
on upward climb toward b.g.
CAMERA PANS UP RIGHT SLIGHTLY. HORSES HOOVES
16-01 1736-08
- 233 MED. HIGH DOWN SHOT - Gay,
Davis sit in center and
right f.g. with Valdez in
far center watching the valley
below. DAVIS - We gotta get loose somehow.
Crazy bastard's gonna kill me.
GAY - Why, you cut him loose?
17-06 1753-14
- 234 MCS - Valdez sitting so he
can see valley below as he
picks up binoculars and looks
toward b.g. DAVIS (off) - He's a killer, lady.
You know how many men he killed
the last two days? You don't
know him, lady.
10-05 1764-03

235 M3S - Davis in right f.g. with
Gay center sits on rock left
and Valdez in b.g. with
binoculars.

VALDEZ - Mr. R. L. Davis.

DAVIS - Huh?

VALDEZ - Come 'ere.

Davis rises to his feet and
runs to b.g. next to Valdez.

15-15 1780-02

236 MC2S - Davis on right stands
waiting for Valdez left.
Valdez lowers binoculars and
speaks.

VALDEZ - I want you to go down there.

By the big rock.

DAVIS - Well, er, w-w-what do you
want me down there for?

VALDEZ - I want to see you in front
of me.

DAVIS - H'm. What if they come, h'm?

VALDEZ - They already come.

Davis turns and looks o.s.
toward b.g.

DAVIS - I don't see nothin'.

VALDEZ - Take my word.

Valdez puts glasses back up
to his face.

DAVIS - Er, (laughing) you're crazy.

You think you can make a stand
here.

VALDEZ - (overlapping above speech)

(not distinct) Knock it off!

Davis moves downhill to sit
in front of Valdez in front
of big rock.

65-13 1845-15

END OF REEL FOUR PART A & B

EXHIBITION REEL FOOTAGE

1833-15

END OF REEL FOUR PART A & B

(Last frame and last scene 1845-15)

COMBINED CONTINUITY ON
"VALDEZ IS COMING"

REEL FIVE PART A & B

PAGE 1

SCENE NO	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	FEET & FRAMES	TOTAL FOOTAGE
1	START MEASURING START MARK ACADEMY LEADER			12-00	12-00
2	EXTREME LONG DOWN SHOT - Open Country. POV of o.s. Valdez looking down into canyon onto approaching Tanner and men.		MUSIC IN	4-08	16-08
3	CS - Valdez as he looks thru binoculars.			3-07	19-15
4	HIGH DOWN LONG SHOT - Viewed thru binoculars on man below in b.g. canyon floor riding left.			4-01	24-00
5	M2S - Valdez looking thru binoculars center with Gay sitting up above him right. He turns and motions to her. VALDEZ - Please. He again looks thru binoculars. CAMERA PANS UP as Gay rises and moves toward Valdez as he helps her down CAMERA PANS DOWN with her next to him. Her hands are bound. He removes the white kerchief from her head.	They will see this. Go behind the rock.			
	Valdez goes back to making powder for his buffalo rifle.			26-02	50-02
6	HIGH DOWN LONG SHOT - Rider on point moving left followed behind by Tanner and his men.			8-01	58-03
7	C2S - Gay watching Valdez pour powder into barrel of gun.	GAY - Are you going to make a stand here?			
		VALDEZ - I'm just going to slow them down.			
	She watches Valdez with interest and he looks down at her.			36-13	95-00
8	CS - Gay watching o.s. Valdez right then begins to rise left.			5-02	100-02
9	M2S - CAMERA PANS UP SLIGHTLY as Gay rises to her feet looks down at Valdez as he continues to work on buffalo gun loading. CAMERA PANS DOWN SLIGHTLY as she moves up to her perch behind him. He picks up gun and breaks chamber open.			22-02	122-04
10	HIGH DOWN LONG SHOT - Tanner and his men move from right b.g.				

10	CONTINUED:	CONTINUED:		
	toward left center following behind point rider.		6-02	128-06
11	MS - Valdez as he uses tamper to force ammo into gun.		7-13	136-03
12	HIGH DOWN LONG SHOT - Tanner and his men moving toward left f.g. from center on canyon floor.		4-05	140-08
13	MS - Valdez cocks the buffalo gun and aims it at o.s. left.		11-05	151-13
14	CS - Valdez as he pushes up the site-finder and takes aim. He cocks the trigger.		19-07	171-04
15	HIGH DOWN LONG SHOT - Point rider in center b.g. with Tanner and his men riding behind.		4-09	175-13
16	MCS - Valdez aiming at o.s. men in valley below.		4-09	180-06
17	HIGH DOWN LONG SHOT - Men continue to move toward center following point rider.		4-05	184-11
18	CS - Aiming Valdez as he fires the gun.	GUN SHOT	3-00	187-11
19	HIGH DOWN LONG SHOT - Men on canyon floor react spreading out when gun shots echo in canyon.		5-01	192-12
20	MCS - Tanner as he moves right and horse bolts at gun shots.	O.S. GUN SHOTS	1-12	194-08
21	LOW ANGLE UP MCGS - Tanner's men dispersing in all directions as horses bolt.	WHINNYING HORSES	2-00	196-08
22	MCS - CAMERA PANS LEFT with Tanner as he turns his horse toward b.g.		1-13	198-05
23	LOW ANGLE UP MGS - Men as they ride helter-skelter left and right trying to avoid behind hit.		3-00	201-05
24	MCS - CAMERA PANS RIGHT with Tanner as he rides hard and fast.		1-08	202-13
25	LOW ANGLE GROUP SHOT - CAMERA PANS RIGHT with henchmen dispersing to avoid being hit.		1-08	204-05

- 26 MED. DOWN LONG SHOT - Tanner
and his men ride in all
directions heading for cover. 3-04 207-09
- 27 MCS - Valdez aiming at o.s.
men left. 3-01 210-10
- 28 MLGS - Men as they ride left
and right heading for cover. MEN - (yelling, chatter not distinct)
2-02 212-12
- 29 MCS - Valdez firing at o.s.
men. GUN SHOT
3-09 216-05
- 30 MS - Henchman riding hard
left as CAMERA PANS LEFT with
him. He is hit and CAMERA
PANS DOWN as he flips off
back end of horse and falls
to ground. MEN (off) - (yelling, chatter not
distinct)
3-05 219-10
- 31 EXTREME CLOSE SHOT - Valdez
cocks the gun again, takes
aim and fires. GUN SHOT
13-12 233-06
- 32 MED. TRAVEL SHOT - CAMERA
PANS RIGHT as man and horse
move thru in f.g. Man running
on foot hit by gunshot and
drops to ground dead. GUN SHOT
2-02 235-08
- 33 CS - Valdez cocks the trigger
and feeds another bullet into
chamber as CAMERA DOLLIES IN
for EXTREME CS. 9-05 244-13
- 34 MS - CAMERA PANS UP and LEFT
with mounted henchman moving
up slope. 1-12 246-09
- 35 VCS - Aiming Valdez as he
fires gun. GUN SHOT
6-03 252-12
- 36 MS - Mounted henchman hit as
he and horse roll downhill
right and CAMERA PANS RIGHT
with them. 4-06 257-02
- 37 HIGH DOWN LONG SHOT - Canyon
floor as they ride left and
right for cover out of o.s.
Valdez's range. 9-11 266-13
- LAP DISSOLVE TO:
- 38 CS - Hand of El Segundo as
he plays with bullets in his
hand. CAMERA PULLS BACK for
FULL SHOT of El Segundo in
center with Tanner on slope
right and men behind them. MUSIC OUT
CLINK OF BULLETS

38 CONTINUED:

CONTINUED:

o' buffalo guns...or a cannon.
30-05 297-02

39 MCG UP ANGLE SHOT - Tanner
in f.g. with arms folded over
chest looking o.s. left.
Men up on slope behind him
left and right.

EL SEGUNDO (off) - He can shoot and
he know when to move...and we
have lost five more.

16-10 313-12

MUSIC IN

40 MS - Mountain waterfalls.
Water spilling over the rocks
rapid style. Steam or fog
rising up off water. In
far b.g. left can be seen
Valdez, Davis and Gay riding
slowly right.

14-03 327-15

41 HIGH DOWN LONG SHOT - Pine
Forest as Tanner and men move
in b.g.

13-04 341-03

42 MS - Rapids as water spills
over the rocks. CAMERA DOLLIES
IN to Valdez, Davis and
Gay making their way in mist
in b.g. toward right.

21-05 362-08

43 MLS - DOWN ANGLE on Tanner
and his men riding toward
b.g. viewed thru mist
filled screen. They turn and
move toward left b.g.

11-09 374-01

44 MED. DOWN ANGLE - CAMERA PANS
RIGHT as Valdez comes uphill
thru mist-filled screen
followed by Gay and Davis in
left center.

9-11 383-12

45 ML3S - Mist-filled screen
as Valdez and his captives
seen in lower center forging
stream. They move left to
right and behind pine trees.

20-15 404-11

46 M3S - CAMERA PANS RIGHT as
Valdez followed by Davis and
Gay move uphill thru fog-
filled screen. They are
climbing uphill in mountain
range.

11-00 415-11

47 MCS - Gay looking around
thru mist.

4-03 419-14

48 MCS - Valdez looking around
thru mist.

O.S. RUSHING WATER
MUSIC OUT

2-12 422-10

49 MCS - Davis. Speaks to o.s. DAVIS - You ain't gonna find your
Valdez thru mist.

way in this. 5-04 427-14

50 MS - Valdez with fog about him to o.s. Davis. VALDEZ - It will be the same for Frank Tanner.
DAVIS (off) - You know how many men he's got to work through here?
VALDEZ - Not so many now. 12-12 440-10

51 MS - Davis in fog thru to o.s. Valdez right. DAVIS - No. I don't care how many men you kill. He don't care...you kill her. 7-03 447-13
Davis points to o.s. Gay.

52 MS - Reacting Gay. 2-08 450-05

53 MS - Reacting Valdez. He thinks a moment then dismounts as CAMERA PANS DOWN with him. CAMERA PANS LEFT with him past mounted Gay to Davis for M2S. VALDEZ - Tell him?
DAVIS - Tell who what? 18-03 468-08
Valdez reaches up for Davis.

54 MC2S - Valdez grabbing Davis and pulling him down off his mount as CAMERA PANS DOWN with him. Valdez holds him up close to him by jacket front. Valdez shakes Davis. Davis cringing. VALDEZ - Tell Frank Tanner he comes alone...with-a one hundred dollars...or I kill her!
CAMERA PANS LEFT as Valdez shoves Davis and Davis staggers backward in fear. DAVIS - You ain't (nervous laugh) gonna shoot me in the back.
Valdez pulls out gun and cocks trigger as Davis runs o.s. left. 23-12 492-04

55 MS - Gay looking o.s. left. 5-02 497-06

56 HIGH DOWN SHOT - Davis as he slides and falls downhill into heavy fog. FOOTSTEPS 4-02 501-08

57 MS - CAMERA PANS RIGHT with Valdez as he moves to Gay and helping her down off saddle as CAMERA PANS DOWN for MC2S. They stare at one another thru heavy fog. VALDEZ - We'll camp here. Gay moves o.s. right as Valdez unties strap from saddle. 21-11 523-03

58 MLS - Pine trunks in f.g.
with heavy fog as Davis
moves in from b.g. thru
fog.

FOOTSTEPS

DAVIS - Hey! Mr. Tanner! Mr.

Tanner!

He moves downhill into f.g.
where sun is breaking thru
fog.

Mr. Tanner!

30-07 553-10

59 M2S - Int. Mountain cave -
Gay sits in right center as
Valdez enters cave with arm
load of twigs begins to build
a fire.

16-02 569-12

60 MS - Gay leaning against
rock watching o.s. Valdez
left.

4-10 574-06

61 MCS - Valdez busy with making
a fire.

4-02 578-08

62 MCS - Gay leaning on rock
talks to o.s. Valdez.

GAY - You're not gonna kill me.

7-11 586-03

63 MCS - Valdez looks up at
o.s. Gay right.

2-15 589-02

64 MCS - Gay to o.s. Valdez as
flame o.s. lights up her
face.

GAY - That was a bluff, wasn't it?

5-11 594-13

65 MCS - Valdez looks back down
at fire he is building.

5-00 599-13

66 MCS - Gay.

GAY - But they'll kill you.

9-05 609-02

67 MCS - Valdez breaking twig
in two.
He continues to build o.s.
fire.

CRACKING OF WOOD

3-10 612-12

68 CS - CAMERA PANS RIGHT as Gay
sits up and speaks to o.s.
Valdez left.

GAY - Send me back.

14-02 626-14

69 CS - Valdez.

5-14 632-12

70 CS - Gay to o.s. Valdez left.

GAY - You didn't kill that black man,

I did.

10-09 643-05

71 CS - Valdez looks up to o.s.
Gay right.

2-04 645-09

72 CS - Gay.

GAY - I let Frank send me back to

the hotel that day. I could

have stayed and stopped it.

11-03 656-12

73	CS - Valdez looks back down at the o.s. fire f.g.	VALDEZ - You tell me Frank Tanner don't kill your husband? I wanna see that black man now. If you say I know. You know who kill him?	26-12	683-08
74	CS - Gay looking at o.s. Valdez left.		3-05	686-13
75	CS - Valdez looks up at o.s. Gay right.		5-15	692-12
76	CS - Gay looks to o.s. Valdez left.		3-04	696-00
77	CS - Valdez.	VALDEZ - You know who killed him?	7-11	703-11
78	CS - Gay with guilt written on her face.		3-10	707-05
79	CS - Valdez. Valdez begins to rise to his feet.	VALDEZ - Who kill your husband?	12-09	719-14
80	CS - Gay.		1-14	721-12
81	CS - Valdez with eyes wide looking down at o.s. Gay right.		2-05	724-01
82	CS - Gay raises her head to look up at o.s. Valdez left.		3-09	727-10
83	CS - Valdez. He starts to sit down again.	VALDEZ - Tell me.	6-01	733-11
84	CS - Gay as Valdez enters left f.g. for C2S as he takes her by the shoulders and begins to lift her to her feet.		4-04	737-15
85	VC2S - Over back of head of Gay with Valdez with starry eyes wide open.		3-04	741-03
86	C2S - Over back of head of Valdez left f.g. as he shakes reacting Gay.	VALDEZ - Who kill him?	4-13	746-00
87	VC2S - Over back of Gay as Valdez shakes her again favoring his eyes.	VALDEZ - Who kill him?	4-05	750-05
88	C2S - Over back of Valdez favoring Gay with his hands on her throat.	GAY - I did.	5-10	755-15
89	C2S - Over back of head of Gay right f.g. favoring			

89 CONTINUED: CONTINUED:
reacting Valdez. GAY - (sobbing, gasping)
5-10 761-09

90 C2S - Over back of head of
Valdez left f.g. as he holds
her head gently and Gay
sobs. GAY - (sobbing)
7-06 768-15

91 C2S - Over back of head of
Gay favoring startled Valdez
as he pulls her head to his
shoulder tenderly. GAY - (sobbing)
4-09 773-08

92 C2S - Over back of Valdez
left f.g. very gently holding
Gay to his shoulder. GAY - (sobbing)
3-11 777-03

93 C2S - Over back of head of
Gay on Valdez's shoulder as
he gently touches her hair. GAY - (sobbing)
8-10 785-13

94 EXT. TANNER CAMP - NIGHT -
C2S - Tanner holding Davis
by the shirt as he strikes
him. SLAP SOUND
DAVIS - No!
No!
Honest.
TANNER - What?
DAVIS - Nothin'! I just got done
tellin' yuh everythin' he told
me. (sobbing)
CAMERA PANS UP as Tanner pulls
Davis to his feet. TANNER - How's Mrs. Erin?
DAVIS - Well, just fine.
Tanner shakes Davis who holds
his head. I mean, he didn't hurt her
any...
TANNER - Does he keep her tied?
DAVIS - Yes, sir.
TANNER - Or she'd run off?
DAVIS - Yeah, you bet she would.
(moaning)
Tanner pushes Davis o.s.
left.
CAMERA PANS RIGHT and LEFT
with Tanner as he paces then
CAMERA PULLS BACK as he moves
to f.g. looking upward.
FULL SHOT with men behind him. Do you think he'd kill her?

EL SEGUNDO - With thees one, you can

94 CONTINUED:

CONTINUED:

never tell.

TANNER - Goddammit!

Tanner turns and moves toward
b.g. and men. He moves to
side of El Segundo.
Tanner paces back to f.g.

You got any ideas?

EL SEGUNDO - I could ride all night,
around the fog, maybe I get up
above him by morning. You and
the rest coming up behind.

TANNER - (gasping) If he holds put
till then.

EL SEGUNDO - He's got to wait for
this fog to burn off, same as
any man.

DAVIS - He don't do like any man.

EL SEGUNDO - Some things...took a
woman along, huh?

Tanner turns his head to
look at Segundo right.
CAMERA DOLLIES IN as Segundo
moves toward b.g. then turns
and speaks to o.s. Tanner.

MUSIC IN

Miguel, (not distinct)...

Vamanos.

Two men enter right f.g. to
left.

113-13 899-10

95 LAP DISSOLVE TO:
HIGH DOWN SHOT - Shown thru
outline of binoculars to
Tanner and his men in valley
below as they move single
file to right. - DAY.

9-09 909-03

96 MS - Atop mountain top as
Valdez looks thru binoculars..

5-12 914-15

97 HIGH DOWN LONG SHOT - Tanner
and his men moving along
valley floor in b.g.

10-01 925-00

98 MS - Valdez moves right away
from his lookout post.

2-09 927-09

99 MS - Gay sitting with blanket
over her. Valdez enters
upper left and moves to her
and past as CAMERA PANS RIGHT
with him.

GAY - Is he coming?

VALDEZ - He's coming.

8-01 935-10

100	CS - Gay.	GAY - But not alone.	2-11	938-05
101	MCS - Valdez. He puts binoculars up to look o.s. right.	VALDEZ - No...not alone.	5-07	943-12
102	CS - Reacting Gay as she begins to rise to her feet.		6-02	949-14
103	MC2S - Gay moves to right and side of Valdez from left b.g. He looks thru binoculars. Gay looks o.s. right.	GAY - What's out there? VALDEZ - The pass.	16-12	966-10
104	LS - Viewed thru binoculars. CAMERA PANS LEFT over the snow pass. Snow is falling down mountainside.	VALDEZ (off) - If I could reach there...an army don't find me. GAY (off) - You've been there before? VALDEZ (off) - Many years ago... chasing Apache.		
	CAMERA HOLDS on a jutting rock in b.g.		13-02	979-12
105	MC2S - Valdez and Gay.	VALDEZ - And now I think there is somebody else out there. El Segundo. I can smell him. I should have keep moving last night, fog or no fog. You can go.	33-07	1013-03
106	MS - Valdez at horse in center shaking his head.		1-15	1015-02
107	MCS - Gay with her back to camera spins around to look at o.s. Valdez left.		2-13	1017-15
108	CS - Valdez cinching up the strap on saddle.		2-15	1020-14
109	CS - CAMERA PULLS BACK SLOWLY as Gay moves toward f.g.		7-05	1028-03
110	CS - Valdez turns to look at o.s. Gay right.		4-07	1032-10
111	CS - CAMERA PANS LEFT with Gay reacting to o.s. Valdez left.		5-02	1037-12

112	CS - Valdez turns his back to camera to look toward b.g.	3-05	1041-01
113	MLS - Tanner and his men move up into view from hill in b.g. center.	5-10	1046-11
114	CS - Valdez turns to look at o.s. Gay right.	VALDEZ - You know something? I would like to have gotten the one hundred dollars for the Indian Woman.	
	He begins to mount. CAMERA PANS UP with him.	12-09	1059-04
115	CS - Gay.	GAY - I'd like to see Frank pay it.	
		6-06	1065-10
116	LOW ANGLE UP CS - Reacting Valdez mounted looks down at o.s. Gay right.	5-04	1070-14
117	CS - Gay.	3-06	1074-04
118	LOW ANGLE UP CS - Reacting Valdez looks from o.s. Gay right toward b.g. then back down to her.	8-07	1082-11
119	FULL SHOT - Plateau as Gay mounted moves in from center b.g. as barrel of gun comes into view in f.g.	MUSIC OUT HORSES HOOVES 34-11 1117-06	
120	CS - Henchman with gun aimed at o.s. Gay left. CAMERA PULLS BACK for M2S with Henchman and El Segundo as Segundo restrains the man from shooting. Segundo pulls pistol out and cocks it.	8-09	1125-15
121	MS - Gay mounted moves the horses with Valdez strung between two unmounted horses as they move across land left to right. CAMERA PANS RIGHT with them then ZOOMS IN to M2S of henchman and El Segundo behind rocks. Segundo fires gun.	GUN SHOT 10-08 1136-07	
122	MC2S - El Segundo and henchman as Segundo fires pistol into air.	GUN SHOTS 1-12 1138-03	
123	M2S - CAMERA PULLS BACK as Gay mounted and Valdez strung between two horses on run toward f.g.	3-07	1141-10

124	C2S - Segundo and henchman behind cover of rocks as they watch o.s. Gay.	1-10	1143-04
125	M2S - Valdez strung between two horses and Gay as she rides toward f.g. CAMERA PANS RIGHT as Valdez and horses move right.	4-06	1147-10
126	CS - El Segundo aims rifle o.s. right and fires.	GUN SHOT 1-09	1149-03
127	M2S - Gay riding hard right as gun shot hits horse and he falls to ground	2-05	1151-08
128	MS - El Segundo out from behind rock into clearing and aims rifle at o.s. Valdez left.	3-00	1154-08
129	MS - TRAVELING with Valdez on horse as he hunches over at horse's neck and rides hard right.	2-13	1157-05
130	CS - Aiming o.s. right El Segundo stands in f.g.	1-07	1158-12
131	M2S - Horse and Valdez fall forward to ground as Gay and her horse collide and she flies off her horse to ground.	3-03	1161-15
132	CS - El Segundo lowers his gun.	2-04	1164-03
133	M2S - One horse struggling to get to its feet with Gay on ground.	1-14	1166-01
134	MS - CAMERA PANS LEFT as Valdez runs to fallen Gay. CAMERA PANS DOWN as he kneels and rolls her over and CAMERA DOLLIES IN for C2S as he sits her up and gently touches her face, looks over his shoulder.	14-06	1180-07
135	M3S - El Segundo and two hench- men moves toward right f.g. as Segundo moves o.s. one henchman holds gun aimed at o.s. Valdez.	FOOTSTEPS 6-09	1187-01
136	C2S - Over head of Gay in right f.g. as Valdez looks down at her gently. Feet of men in upper left corner.	VALDEZ - You all right? 4-03	1191-04
137	C2 SIDE SHOT - Valdez right and Gay left. She nods her head yes. Valdez lifts her.	VALDEZ - Can you stand? GAY - (gasping) Oooh. 6-11	1197-15

- 138 C2S - CAMERA PANS UP with
Gay and Valdez to their feet
for MGS with El Segundo and
his men in left b.g. CAMERA
PANS RIGHT SLIGHTLY for
FULL SHOT. El Segundo to
Valdez as Valdez turns to
look at him. EL SEGUNDO - You like tobacco?
24-12 1222-11
- 139 MC3S - Over back of Segundo
left f.g. favoring Valdez
and Gay. VALDEZ - No.
3-03 1225-14
- 140 MC4S - Over side of Valdez
right f.g. favoring El
Segundo and his men. EL SEGUNDO - (clearing throat) Tell
me something? Who are you?
16-10 1242-08
- 141 C3S - Over back of Segundo
in left f.g. favoring Valdez
and girl right. VALDEZ - I told you once before.
Bob Valdez.
7-06 1249-14
- 142 MC4S - Over side of Valdez
right f.g. favoring El
Segundo and his men. EL SEGUNDO - You know something,
Bob Valdez, you hit one, I
think seven, eight hundred
yards.
14-13 1264-11
- 143 CS - Valdez. VALDEZ - Closer to one thousand.
EL SEGUNDO (off) - What was it?
Sharps?
VALDEZ - My own load.
9-10 1274-05
- 144 CS - El Segundo center f.g.
with portion of man in right
center b.g. EL SEGUNDO - You ever hunt buffalo?
4-03 1278-08
- 145 CS - Valdez. VALDEZ - Apache.
3-01 1281-09
- 146 CS - Segundo center f.g.
Man right b.g. center. EL SEGUNDO - I knew it. When?
6-04 1287-13
- 147 CS - Valdez. VALDEZ - Before I know better.
4-02 1291-15
- 148 CS - Segundo center f.g.
Man right b.g. center. 3-10 1295-09
- 149 CS - Valdez. 3-10 1299-03

150	CS - Segundo center f.g. Man right center b.g.	EL SEGUNDO - You know how many dead we got?	3-14	1303-01
151	CS - Valdez.	VALDEZ - Eleven.	1-13	1304-14
152	CS - Segundo center f.g. Man right center b.g.	EL SEGUNDO - You count, huh?	2-06	1307-04
153	CS - Valdez.	VALDEZ - You bet.	2-02	1309-06
154	MCGS - Over side of Valdez right f.g. favoring El Segundo who steps down into f.g. turns to look o.s. left. Man in left center holds gun on Valdez.		8-10	1318-00
155	FULL SHOT - Tanner and his men riding from center b.g. toward right as CAMERA PANS with them.	HORSES HOOVES 30-08		1348-08
156	LOW ANGLE GROUP SHOT - Over back of Valdez in right f.g. as Tanner, Davis and men dismount in center b.g. and Tanner, Davis, another cowboy move toward center. Man with gun pointed on Valdez moves across from right to left center.		33-08	1382-00
157	MGS - Over back of Tanner left f.g. favoring Gay and Valdez, El Segundo and another man in center b.g.		5-11	1387-11
158	MGS - Over back of Valdez right f.g. favoring Tanner, Davis, cowboy, henchman with gun in center and rest of men in b.g.	TANNER - You hurt bad?	3-05	1391-00
159	MGS - Over back of Tanner left f.g. favoring Gay, Valdez, El Segundo and men in center b.g.	GAY - No.	2-15	1393-15
160	M3S - Tanner in f.g. center. Davis right center and Old Man left b.g.	TANNER - You better come over here.	5-14	1399-13
161	M2S - Gay and Valdez in center. She does not move.		3-01	1402-14
162	M3S - Tanner f.g. center. Davis right center and Old Man left b.g.	TANNER - We can talk about it when we get home.	6-01	1408-15

REEL FIVE PART A & B		"VALDEZ IS COMING"	PAGE 15
163	CS - Unmoving Gay.	GAY - I'm not going...home.	4-11 1413-10
164	CS - Reacting El Segundo.		1-10 1415-04
165	CS - Davis as he looks at o.s. Tanner left. Men in b.g.		1-07 1416-11
166	CS - Reacting Tanner as he smiles.		6-03 1422-14
167	CS - Valdez.		2-07 1425-05
168	CS - Tanner.	TANNER - She better than your Indian squaw?	8-00 1433-05
169	M2S - Valdez and Gay.		4-09 1437-14
170	M3S - Tanner in center f.g. Davis right and Old man left.	TANNER - Tell your whore to move over.	5-14 1443-12
171	M2S - Valdez and Gay. Gay moves one step right. She moves another step right.	VALDEZ - Move over, please. Little bit more.	25-07 1469-03
172	MGS - Over back of Valdez in right f.g. favoring Tanner and his men strung over the side of the slope in b.g.	TANNER - Any last words?	8-01 1477-04
173	M2S - Gay and Valdez.	VALDEZ - One hundred dollars.	5-11 1482-15
174	M3 UP ANGLE SHOT - Tanner in f.g. center. Davis right center and man in left b.g.	DAVIS - (laughing) Crazy bastard! TANNER - Kill 'im!	7-05 1490-04
175	CS - Undaunted Valdez.		3-11 1493-15
176	M3 UP ANGLE SHOT - Tanner in f.g. center. Davis right center and man in left b.g.	TANNER - El Segundo!	4-06 1498-05
177	CS - Valdez as he eyes dart left to o.s. El Segundo.		1-09 1499-14
178	MCS - El Segundo standing very erect.	EL SEGUNDO - She's not my woman!	2-15 1502-13
179	CS - Reacting Tanner.		3-01 1505-14
180	MCS - Gay as she looks at o.s. Tanner.		2-05 1508-03

181	CS - Tanner as he turns to look at all the men in b.g. surrounding him. No one responding.		6-14	1515-01
182	CS - Reacting Davis as he speaks to o.s. Tanner left. Davis smiles.	DAVIS - I ain't got no gun.	2-12	1517-13
183	CS - Tanner looking at o.s. Valdez right.		2-00	1519-13
184	CS - Valdez waiting.		2-00	1521-13
185	M2S - Thomas in f.g. raises gun and takes aim. Man stands in b.g. right.		2-00	1523-13
186	MGS - Over partially viewed Tanner left f.g. favoring Tomas, Gay, Valdez and El Segundo in center b.g. Tomas turns to look left at Tanner.	EL SEGUNDO - (in Spanish) Tomas, vay a casa. No espara ti. TOMAS (in Spanish) Trabajo pro Senor Tanner? EL SEGUNDO (in Spanish) No mas. Esta libre.	14-15	1538-12
	Tomas starts to move left.			
187	CS - Tanner.	TANNER - What are you sayin'?	1-06	1540-02
188	CS - El Segundo.	EL SEGUNDO - I tell them to go home. I hire them, I fire them!	6-14	1547-00
189	CS - Tanner as he yells turns to b.g.	TANNER - Goddammit, I'm talkin' to all o' you!	8-05	1555-05
190	MGS - Over back of Valdez right f.g. to favor Tanner and men in b.g. center.	TANNER - I'm orderin' you to kill him!	6-08	1561-13
191	VCS - Angry Tanner turns to look at o.s. Valdez.		2-02	1563-15
192	CS - Valdez.		2-01	1566-00
193	CS - Gay.		2-01	1568-01
194	CS - El Segundo.		2-01	1570-02
195	CS - Tanner.		2-13	1572-15
196	MGS - Over side of Tanner left f.g. favoring Gay, Valdez and El Segundo in center b.g.	VALDEZ - Senor Tanner, I have an		

196 CONTINUED:

CONTINUED:

Valdez steps forward a few steps.

idea. You have a gun in your holster.

24-04 1597-03

197 CS - Valdez to o.s. Tanner left.

VALDEZ - You shoot me.

5-10 1602-13

198 CS - Reacting Tanner as he swallows hard.

MUSIC IN

3-12 1606-09

199 CS - Valdez.

2-07 1609-00

200 MGS - Valdez in right f.g. with Tanner and men in center b.g. Men begin to move away from Tanner right and left.

7-10 1616-10

201 MGS - Over side of Tanner left f.g. favoring Valdez, Gay and El Segundo center b.g. El Segundo moves left a few steps.

6-01 1622-11

202 LOW ANGLE UP MCS Tanner just standing looking at o.s. Valdez right.

4-02 1626-13

203 CS - Valdez.

3-04 1630-01

204 CS - Tanner.

3-02 1633-03

205 CS - Gay.

3-12 1636-15

206 FULL SHOT - Valdez right f.g. back to camera. Men strung out on slope as Tanner center b.g. steps back a few paces.

8-11 1645-10

207 MGS - Over side of Tanner left f.g. to El Segundo, Valdez and Gay in center b.g.

5-10 1651-04

208 MS - Uneasy Tanner as he pushes on his gloves.

TANNER - Next time!

13-03 1664-07

209 CS - Valdez.

VALDEZ - No! MUSIC OUT

3-04 1667-11

210 CS - Tanner.

TANNER - I should'a' killed you

three days ago.

11-11 1679-06

211 CS - El Segundo.

EL SEGUNDO - Or gone to Nogales.

2-08 1681-14

212 M2S - Gay in right center with Valdez in f.g. with his palm open to o.s. Tanner.

VALDEZ - Or pay the one hundred dollars.

3-12 1685-10

213 CS - Tanner.

MUSIC IN

9-06 1695-00

214 CS - Valdez standing and
waiting watching o.s. Tanner
left.

9-03 1704-03

215 HIGH DOWN GROUP SHOT - Tanner,
Valdez, Gay, El Segundo and
all the men in FREEZE FRAME
all standing around waiting
to see what will happen.
FADE OUT PICTURE

26-00 1730-03

216 FADE IN:
B.g. BLACK
TITLE ROLLS UP:

Cast

Valdez	Burt Lancaster
Gay Erin	Susan Clark
Diego	Frank Silvera
Frank Tanner	Jon Cypher
R.L. Davis	Richard Jordan
El Segundo	Barton Heyman
Mexican Rider	Hector Elizondo
Malson	Phil Brown
Beaudry	Ralph Brown
Sheriff	Werner Hassleman
Rincon	Lex Monson
Segundo's Girl	Sylvia Paggioli
Carlos	Jose Garcia Garcia
Anita	Maria Montez
Indian Woman	Juanita Penaloza
Rosa	Marta Tuch
Mexican Buyer	Juan Fernandez
First Tracker	Rudy Ugland
Bodyguard	Tony Eppers
Townsmen	Vic Albert
	Per Barclay
	Allen Russell
Point Rider	James Lemp
Young Mexican	Raoul Castro

Interiors Filmed in
Estudios Roma, Madrid

Exteriros Filmed in
Almeria and Gredos, Spain

Film Processed by
Fotofilm Madrid, S.A.

FADE OUT PICTURE

MUSIC OUT

46-08 1776-11

217 B.g. Blue with wide white
band thru center to Rating
Card.

THE
MOTION PICTURE
CODE AND RATING
ADMINISTRATION
HAS RATED
THIS MOTION PICTURE
GP
ALL AGES ADMITTED
PARENTAL GUIDANCE SUGGESTED

REEL FIVE PART A & B

"VALDEZ IS COMING"

PAGE 19

217 CONTINUED:

CONTINUED:

(SEAL)
MOTION PICTURE ASSOCIATION
OF AMERICA

7-14 1784-09

END OF REEL FIVE PART A & B

EXHIBITION REEL FOOTAGE

1772-09

END OF THE PICTURE

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