CONTINUITY & DIALOGUE

On

STEPHEN McNALLY
COLEEN GRAY

In

"APACHE DRUMS"

With

WILLARD PARKER
ARTHUR SHIELDS
JAMES GRIFFITH
ARMANDO SILVESTRE
GEORGIA BACKUS
CLARENCE MUSE

DECEMBER 5, 1950
CONTINUITY & DIALOGUE

1. PART TITLE
   UNIVERSAL - INTERNATIONAL
   "APACHE DRUMS"
   PART

2. FADE IN - TRADEMARK
   Words over revolving globe read:
   Universal
   International
   ...FADE OUT

3. FADE IN - PICTORIAL ANIMATED MAIN TITLE
   CLOSE UP ON INDIAN DRUMS
   Hands beating drums & with native drumsticks -
   UNIVERSAL - INTERNATIONAL
   Presents
   ...DISSOLVES INTO
   STEPHEN McNALLY
   COLEEN GRAY
   in
   ...DISSOLVES INTO
   APACHE
   DRUMS
   Color By TECHNICOLOR
   ...DISSOLVES INTO
   With
   WILLARD PARKER
   ARTHUR SHIELDS
   JAMES GRIFFITH
   ARMANDO SILVESTRE
   GEORGIA BACWS
   CLARENCE MUSE
   ...DISSOLVES INTO
3. CONTINUED

Screenplay by
DAVID CHANDLER

From "STAND AT SPANISH BOOT"
by HARRY BROWN

...DISSOLVES INTO

Director of Photography
CHARLES P. BOYLE, A.S.C.
Technicolor Color Consultant
WILLIAM FRITZSCH

Music
HANS J. SALTER

...DISSOLVES INTO

Art Direction, BERNARD HERZBRUN
ROBERT CLATWORTHY

Film Editor, MILTON CARRUTH

Set Decorations, RUSSELL A. GAUSMAN
A. ROLAND FIELDS

Sound, LESLIE I. CAREY
GLENN E. ANDERSON

Costumes, BILL THOMAS

Hair Stylist, JOAN ST. OEGGER

Make-Up, BUD WESTMORE

COPYRIGHT MCML BY
UNIVERSAL PICTURES COMPANY, INC.

APPROVED BY MPAA
Certificate No. 14882

THIS PICTURE MADE UNDER
JURISDICTION OF I.A.T.S.E.

AFFILIATED WITH AMERICAN
FEDERATION OF LABOR

Western Electric
RECORDING

...DISSOLVES INTO

Produced by

VAL LEWTON

...DISSOLVES INTO
Directed by
HUGO FREGONESE

...FADE OUT

FADE IN - PICTORIAL ANIMATED FOREWORD
CLOSE UP ON NATIVE DRUMS
Wards of foreword over b.g. shot -

IN 1880
THE DRUMS OF THE MESCALEROS
APACHES CARRIED THE THUNDER
OF CHIEF VICTORIO'S WORDS OVER
THE WATERLESS MOUNTAINS OF
THE SOUTH WEST.

...DISSOLVES INTO
LONG SHOT OF DESERT TO MOUNTAINS

CHIEF VICTORIO'S VOICE - The white men from the North and the white men of Mexico have drawn a line across the middle of the land that feeds us. We cannot go South to eat of the mescal nor North to eat of the pinon.

...DISSOLVES INTO
LONG SHOT ACROSS CANYON TO RUGGED DESERT PEAKS B.G.

CHIEF VICTORIO'S VOICE - The hunger-wolf chews on our strength. Soon the warriors will be too weak to fight. Then the white man will thrust us away from the earth and only the empty sky will know the voices of the Mescaleros.

...DISSOLVES INTO
LONG SHOT RUGGED DESERT COUNTRY

A HUNGRY PEOPLE ROSE TO FIGHT. THEIR FURY FELL UPON SETTLED PLACES WHERE PEACEFUL AMERICANS CARRIED ON TRADE AND WELSH MINERS DUG FOR SILVER, ONE OF THESE PLACES WAS THE TOWN OF SPANISH BOOT.

...FADE OUT
5. **FADE IN - INT. DARKENED CHURCH (DAY)**
   Reverend Griffin opens doors - sweeps doortstep as Chacho comes
   on & crosses street of Spanish
   Boot toward b.g. - he leads burro
   - burro foal follows

6. **PAR SHOT SIDE OF STREET**
   On two miners as they walk along
   under crude porch before building
   - exit around corner - Chacho coming on at side with burro & foal -

   **CHACHO O.S. - Agua! Aguita fresca!**
   (Water!) (Fresh water.) Mice cold
   **(On scene) water2**

7. **MED CLOSE SHOT SIDE OF STREET FROM**
   **UNDER PORCH EXT. SALOON**
   Chacho leading burro forward -
   stops by post, doffs hat as he looks
down & speaks

   **CHACHO - Buenos dias, senor gatito!**
   (Good morning, Mr. Kitten.)

8. **CLOSE HIGH SHOT KITTEN**
   As it runs forward before saloon
doors - stops -

   **KITTEN MEOWS**

   **CHACHO O.S. - Quiere agua? (Do you**
want water?)

9. **CLOSE SHOT CHACHO**
   Looking down - speaks cheerfully -
takes can of milk from burro's rig
   - camera tilts down as he kneels
   & pours milk from can into tin pan
   on ground -

   **CHACHO - No? Quiere leche! (You want**
milk!) (Chuckles) Ven aca, chiquita,
   (Come here, little one,) (Chuckles)

10. **CLOSE HIGH SHOT KITTEN**
    Bounds off scene near camera -

11. **CLOSE SHOT CHACHO**
    Kneeling - pouring milk into pan -
    kitten runs on & drinks milk - runs
    off scene as Chacho reacts to O.S. shots - rises -
12. FULL SHOT INT. SALOON
Man lying dead on floor in b.g. - 
second man is shot by Sam Lecds - 
falls - reaches for gun - Sam kicks 
gun aside - man falls to floor - 
dead - bartender rises from cover 
behind bar -

13. CLOSE SHOT SAM
Looks off - alert - gun ready - 

14. M B FULL SHOT INT. SALOON
Sam standing in corner b.g. holding 
gun ready - two dead men on floor - 
Chacho standing inside swinging 
doors at side near f.g. - is shoved 
aside as two miners enter & hurry to 
dead men - Chacho moves toward b.g. 
as Joe Madden & towns men enter & 
stop - look off to b.g. - Joe moves 
toward Sam as men pull victims up 
MEN TALKING AD LIB

15. CLOSE SHOT CORNER IN SALOON
Sam b.g. motions to lamp on wall 
b.g. as he speaks to Joe - Joe 
turns to Sam - goes toward corner 
- sees -

SAM - If you'll look behind you, you'll 
see it was self defense.

16. CLOSE UP ON BROKEN LAMP
Kerosene dripping from reservoir - 
bullet hole in wall - 

17. CLOSE UP BARTENDER
Speaks earnestly - 

BARTENDER - That's right, Mayor. They 
drew on him!

18. CLOSE SHOT CORNER IN SALOON
Joe turns to Sam - talk - Sam puts 
gun into holster - puts on coat - 
taunting & smug - Joe almost exits 
that camera -

JOE - Well, it looks that way. You're 
clean as far as the law goes, Sam, 
But you're leaving Spanish Boot!

SAM - I'd like to put it up to the good 
citizens here!

(Continued)
JOE - Oh, you're a fast talker, Sam, but the town can't afford to have you around. You win too often.

SAM - I never heard that was a crime.

JOE - We won't go into that. There's one thing though -- you're leaving town!

SAM - That's all right with me. There's no room for a man of my capacities in Spanish Boot. You're gonna be mighty lonesome, Joe.

JOE - You won't be missed.

SAM - Maybe not, but just the same -- you're gonna be mighty lonesome.

JOE - Are you talking about Sally?

SAM - I was just saying you'd be lonesome.

JOE - Just the same, I want you out of here by noon!

19. **CLOSE SHOT GROUP OF MEN**
Backs to camera - Reverend Griffin steps out to meet Joe as Joe comes forward from b.g. - talk - Sam b.g. - exits at side - Griffin detains Joe - speaks urgently - Joe thought-ful - camera pulls back before Joe as he comes forward out of saloon onto street - Griffin follows - man follows Griffin - Joe exits at side

JOE - Good morning, Reverend.

GRiffin - It is a good morning, Joe. You've done a fine day's work before breakfast! Uh - wait a minute!

JOE - Look, Reverend, I've got a fire to tend.

GRiffin - You're Mayor as well as blacksmith, here, Madden!

(Continued)
JOE: Reverend, you Welsh are funny people. Can't you leave well enough alone? I got rid of one bad element.

GRIFFIN: That's a start. Don't you want a good town? Then you've got to prune the sick branches:

JOE: Maybe you're right, Reverend. Let's go.

GRIFFIN: There's place for a dance hall in this hard-working town! The school and the new road could better use the money the young men waste on dancing!

GRIFFIN - Jehu! Summon before us the laughing woman, whose steps take hold on misery whose feet lead down to death.

JEHU: I expect you want to see Mrs. Careless, Reverend.

BETTY CARELESS LAUGHS O.S.
23. **CLOSE PAN** SHOT BETTY
As she crosses among tables to Joe, Griffin, Jehu & men - she speaks - scornful - she dressed in negligee & holding lighted cigarette -

BETTY - I know what you want. The silver mine's doin' pretty good. There aren't any bad Indians around.

24. **CLOSE UP** GRIFFIN, JOE & MEN
Joe uncomfortable -

BETTY O.S. - The town's gettin' rich! Time to reform and --

25. **CLOSE SHOT** BETTY, JEHU, JOE & GRIFFIN
Favoring Betty - undismayed - Griffin aghast & offended -

BETTY -- throw the rascals out!

GRIFFIN - Woman, you --!

BETTY - Gentlemen - I'm 'way ahead of you! Hake me an offer on this joint and I'll take the girls to a real, live town!

GRIFFIN - Woman, thy name is Babylon and Abomination!

BETTY - Don't call me names!

26. **CLOSE UP** GRIFFIN, JOE & MEN
Listening -

BETTY O.S. - Just make an offer on the building.

27. **CLOSE SHOT** BETTY & MEN
She talking - definite - smokes as Joe looks about - speaks -

BETTY - And remember -- I won't take a loss!

JOE - You know, Franks, - this wouldn't be a bad site for a Dry Goods and Notions Shop,

28. **CLOSE UP** GRIFFIN, JOE & MEN
Joe talking - enthused - man agrees

(Continued)
28. (continued)

JOE - Just knock out a couple of display windows through the wall - widen the door - and set up a cash box.

FRANKS - I've thought of it,

BETTY 0.S. - When you make up your minds --

29. CLOSE SHOT BETTY & MEN
She speaks - camera pans on her as she turns away"

BETTY -- let me know. I'll take the girls to Silver Springs.

30. MED LONG SHOT SIDE OF STREET
Camera pans as Sam walks forward from saloon building to door of cafe near f.g. -

31. MED FULL SHOT TOWARD DOOR IN CAFE
Miners at tables, breakfasting - proprietor busy serving men - Sam enters from b.g. & starts forward as proprietor exits at side near f.g. -

32. CLOSE UP OVER TABLE
Miner seated - looks over his shoulder & speaks as Sam passes behind him - Sam puts hat down b.g. & turns to miner - menacing - claps miner on shoulder - miner smiles & speaks quickly - camera pans & tilts down as Sam moves to next table - 2nd miner rising - exits - Sam sits - camera dollies in as Sally comes forward to him from kitchen b.g. & speaks gaily - he looks up at her -

MINER - Hear you're leavin' town, Sam Slick.

SAM - Maybe so, But my name is Leeds -- and my friends call me that! I'd always counted you a friend,

MINER - S-sure, Leeds, sure!

SALLY - Good morning, Sam Slick!
DescriptioX

33. LARGE CLOSE UP SAM
Smiles as he speaks -

SAM - Hah. My name is Leeds and my friends call me so.

34. CLOSE UP SALLY
Coy - smiles - straightens up -
turns/away & then to camera again

SALLY - Oh, I never thought of myself as your friend, What'll you have for breakfast?

SAM O.S. - You know,

SALLY - I'll get it,

SAM O.S. - Wait a minute, Sally. I can feed later.

35. CLOSE UP SAM
Looks down as he speaks -

SAM - I'm uh - leaving Spanish Boot,

36. CLOSE UP SALLY
Looking down - reacts - sobers -

SALLY - I heard about the shooting,

37. CLOSE UP SAM
Looks up quickly - enthused -

speaks -

SAM - Well, there are a lot of other towns, Some are exciting and some are not, We'll try to hit the ones that are --

38. CLOSE UP SALLY
Looks down - unhappy -

SAM O.S. -- if you'll come with me,

39. CLOSE UP SAM
Speaks urgently -

SAM - We've had a lot of fun, Sally - since I've been here.

40. CLOSE UP SALLY
Looking down - speaks somberly -
turns away -

SALLY - We've had a lot of fun,

SAM O.S. - Well?
CLOSE SHOT OVER TABLE
Sally moves quickly away from Sam to kitchen b.g. - Sam rises & starts after her - stops - turns to camera - annoyed - camera pans slightly -

MINERS LAUGH O.S.

CLOSE SHOT OF TABLE FROM END
Miners looking toward camera - quickly resume eating -

CORNER IN CAFE
Sam f.g. glaring off angrily - turns & moves into kitchen b.g. - Sally busy in kitchen -

MED CLOSE SHOT IN KITCHEN
Sally busy b.g. - Sam comes on to her - she turns & comes forward carrying mixing bowl - stirs contents of bowl - Sam comes forward & stands slightly behind her as she talks - camera dollies in close as he moves close to her - she unhappy - exits - camera pans as he moves to her at side - leans close to her -

SALLY - Sam Slick, you know exactly how I feel about you. You're the most excitement - the most most anything I ever had. But I want more than that! -

SAM - If you mean what I think you mean, the Reverend Griffin can say the words before we leave town.

SAM - That wouldn't change things, Sam. I'm thinking about the roses - You know, I'm probably the only girl in the world that ever had a man send two hundred miles for roses for her birthday? Pretty wonderful to think about. But how did you get the money, Sam?

SAM - Why, from Roy Warren, playing Monte, It was on the up and up.

SALLY - Roy didn't think so. You played with him again last night, Now he's dead.

(Continued)
44. (Continued)

**DIALOGUE**

**SAM** - You heard. He drew first. That's got nothing to do with you and me. --

**SALLY** - It's got everything to do with us! They're kicking you out of Spanish Boot, they'll kick you out of the next town. I want no part of it.

45. **CLOSE UP SAM & SALLY**

He f.g.s., back to camera - she turns to him - upset -

**SAM** -- Sally,

**SALLY** - You could be good - and honest,

**SAM** - I saw my father work his heart out on a lathe in Bridgeport. He died young - he died broke.

46. **CLOSE UP SAM & SALLY**

She f.g.s. with back to camera - he turns from her as he speaks, honestly - remembering

**SAM** - Some men are - are makers, they've got to sweat for what they want. I'm a taker, I've got to be one,

**SALLY** - You'll have to go without me,

**SAM** - Yeah - it all adds up kind of dull and tame - like Joe Madden,

47. **CLOSE UP SALLY & SAM**

She facing him & camera as he speaks - she decides - looks away - explains -

**SAM** - He was an honest man, I never want to be one, I'm just honest enough to tell you that, Sally, and still ask you to come with me,

**SALLY** - You'll have to go without me,

**SAM** - Maybe I'm selfish, All I want is what every woman wants; - a home --

48. **CLOSE UP SAM & SALLY**

Favoring him, listening as she speaks - he irked - camera pans as she moves across before him - angry - camera pans as she moves to b.g.

- Sam crosses to her - angry - accusing - exits - she looks off after him -

**SALLY** -- a place in the town where she lives -- and an honest husband,

**SAM** - Yeah - it all adds up kind of dull and tame - like Joe Madden,

(Continued)
SALLY - Oh, don't be man-stupid! I'm not talking about Joe or anybody else! I'm talking about how I feel! Can't you understand that?!

SAM - Yeah - I'm beginning to understand a lot of things! I didn't see how the cards were stacked, It seems Joe Madden has a lot more reason for getting rid of me than I thought, I'll stick around a while!

...Dissolves into

(CLOSE SHOT IN OPEN BLACKSMITH SHOP
Joe seated at end of forge examining foal's teeth - Chacho watching - burro standing by - men talk - Joe potting foal - looks off -

JOE - Ah, that's healthy a burro colt as I ever did see, Chacho.

CHACHO - He run so much - he jump so much - maybe he's nervous, maybe, huh?

JOE CHUCKLES - No - that's a healthy disease -- a good disease, Ah - a few years'll cure him,
1. PART TITLE

2. MED SHOT SIDE OF STREET EXT. DANCE HALL (DAY)
   Barouche, drawn by two horses, standing before saloon = Jehu & Betty Careless on stoop before door of saloon removing sign = one girl inside building handing out boxes & belongings thru' open window to two girls = put them in barouche

3. CLOSE SHOT IN BLACKSMITH SHOP
   Joe looking off = Chacho tending to burro foal & burro = looks off & turns
   JOE - Would you say it was noon, Chacho?
   CHACHO - The sun is straight up,

4. MED close shot ext. building
   Vaquero standing near tree f.g. strumming guitar - men b.g. watching off

5. close pan srot blonde girl
   As she moves from barouche to girls at window = takes box & exits = camera holds on other two girls, one looking out window, as they smile off

6. MED close shot ext. building
   Vaquero leaning against tree near f.g. as he strums guitar = other men b.g. watching off

7. CLOSE SHOT UNDER PORCH
   Sam leaning against porch post as he watches off = man crosses b.g. with pack mules = Sam looks off = exits past camera
   JOE O.S. - Sam!
8. **SHOOTING ACROSS STREET FROM UNDER ROOF OF BLACKSMITH SHOP**

Joe working f.g. at forge - works bellows pole with right hand - holds horseshoe in tongs in forge coals with left hand - **Sam** coming across street from b.g. to him - man crosses with pack mules & exits - **Sam** & Joe talk - **Sam** nonchalant - moves around behind Joe & stops f.g. - camera dollies in - Joe swings suddenly on **Sam's** jaw - knocks Sam off scene f.g. - furious -

**JOE** - It's past noon, Sam,

**SAM** - I own a watch. But I've changed my mind. I think I'll stay in Spanish Boot.

**JOE** - I don't remember we gave you any choice.

**SAM** - You haven't any charges against me that'll hold-up in court.

**JOE** - My decision that you're no good for this town may not be strictly legal, but it's gonna stand,

**SAM** - It's a convenient decision. Leaves you a nice clear field with Sally. It's just the kind of a decision a pious-mouthed hypocrite would make!

**JOE** - I said you were leavin'!

9. **CLOSE HIGH SHOT SAM**

On ground - turns to camera as he rises on one knee & reaches for gun

10. **INT. BLACKSMITH SHOP**

Joe holds hammer upraised as he moves forward to **Sam** as **Sam** starts to pull gun - **Sam** drops gun to the ground - rises - wipes blood from his mouth & exits sullenly - Joe picks up **Sam's** gun - camera pans & dollies in as he crosses to **Sam** - speaks firmly - camera pans as *Sam* moves out from under blacksmith shop porch & across street toward b.g. - horse-drawn barouche comes on from side & passes **Sam** - barouche carrying Betty & her girls - Jehu driving - camera pans on barouche

(Continued)
10. (Continued) as it rolls along & holds on Joe f.g. - Joe looking off - thoughtful - camera pans & tilts down as he turns & puts Sam's gun down on anvil - hand exits -

JOE - Drop it! Now get up and get out! Look, Sam - this isn't between you and me. It has nothing to do with Sally. You're going just like Betty and her girls because you're no good for the town - and the town has no use for you.

SAM - You wouldn't send me out without my gun.

JOE - The road to Silver Springs is safe enough. The only place that isn't safe for you is panish Boot! Now, if you can hurry up and catch the girls. (Off scene) They'll be good company for you on the road.

MEN & GIRLS AD LIB O.S. & ON SCENE
So long, honey! Good-bye - so long, Good-bye, So long!

..DISSolves INTO

MED LONG SHot OF TRAIL AT EASE OF ROCKY CLIFFS
Sam riding forward -

11. MED CLOSE SHot ON TRAIL
Sam riding forward - camera pans - he stops - looks down & off - exits near camera slowly -

12. MED HIGH SHOT DOWN TO FLOOR OF CANYON & TRAIL
Barouche turned on its side - bodies of Betty & girls strewn about - Jehu at far side of carriage, propped up - Sam rides on from side - dismounts -

13. CLOSE SHot SAM
Coming forward by horse - stops - stares off - stunned - turns away -
14. **MED HIGH SHOT DOWN TO FLOOR OF CANYON & TRAIL**
    Sam starts to remount horse - stops - runs across open space to far end of barouche -
    **JEOH** - Mr. Sam!

15. **CLOSE SHOT JEHU**
    Propped against wheel, lying on ground - Sam kneels into scene by him - takes hold of brim of Jehu's high silk hat -
    **JEOH** - Let it be,

16. **LARGE CLOSE UP JEHU**
    Sam's fingers holding brim of Jehu's hat - hand almost exits as Jehu speaks weakly -
    **JEOH** - They took my hair -- Apaches -- Mescalero Apaches.

17. **CLOSE UP SAM**
    Reacts - looks off & up -
    **SAM** - Mescaleros?!
    **JEOH** O.S. - Yeah, They're back over the border, There's a lot of them.

18. **LONG PAN SHOT UP TO RUGGED CLIFFS**
    **JEOH** O.S. - Mescalero -- hundred -- may-be two hundred. They came down out of the rocks - like ghosts,

19. **CLOSE UP SAM**
    Looking off & up - looks down - horrified -
    **JEOH** O.S. - They're bad -- they say so themselves. Their hearts - are bad.

20. **LARGE CLOSE UP JEHU**
    Speaks with effort -
    **JEOH** - They didn't come hollering -- or whoopin' --.

21. **CLOSE SHOT JEHU & SAM**
    Sam kneeling by Jehu - Jehu grabs Sam's shirt as he pleads - Sam looking about -
    **JEOH** - You -- you'll warn the town, Mr. Sam?
    **SAM** - Sure.
22. LARGE CLOSE UP JEHU
Speaks urgently -

JEHU - You gotta warn the town!

23. CLOSE UP SAM
Looking down - speaks shortly -

SAM - Sure, I'll warn 'em.

24. LARGE CLOSE UP JEHU
Closes his eyes & expires -

25. CLOSE SHOT SAM & JEHU
Sam looks closely at Jehu, & re-
moves Jehu's hand from his shirt -
looks about nervously - starts to
rise -

26. MED CLOSE SHOT ON TRAIL
Sam rising from far end of barouche
b.g. - looks about at the dead girls
- comes forward slowly - stops -
puts hand in empty holster - looks
off & up nervously -

27. LONG PAN SHOT UP TO RUGGED CLIFFS

28. MED CLOSE SHOT ON TRAIL
Sam hurries forward to horse, cam-
era tilting - removes canteen from
saddle & drinks - returns canteen
to saddle - looks about warily &
almost exits at side -

29. MED HIGH SHOT DOWN TO FLOOR OF CAN-
YON & TRAIL
Sam moves around horse & mounts
quickly - rides off scene at side -

...DISSOLVES INTO

LONG SHOT OF TRAIL AT BASE OF CLIFFS
Sam rides on from behind rock near
f.g. - rides toward b.g. (away from
Spanish Boot) -

...DISSOLVES INTO

CLOSE SHOT JOSHUA TREES
Crude sign fastened to tree reads -

SILVER SPRINGS
30. **Med Shot** on Desert near Joshua Trees
   Sam riding forward - camera pans as he turns slightly & rides forward among trees - stops near f.g. - looks about - camera tilts down to horse's feet - they exit -

   ...Dissolves into

   **Long Shot** of Rugged Pass
   Sam rides on from behind low cliff near f.g. & gallops forward - camera pans - he slows & rides along by shale cliff

31. **Close Shot** Sam
   Camera pans slightly as he rides forward & stops - looks off intently - sees -

32. **Med Long Shot** to Rocky Cliff
   Camera pans -

33. **Close Shot** Sam
   Looking off - tries to calm horse as horse snorts nervously - Sam rides forward -

34. **Med Pan Shot** near Base of Shale Cliff
   On Sam as he rides along toward narrow pass -

35. **Long Shot** of Pass
   Camera angles around slowly

36. **Close Shot** Sam
   Camera pans slightly as he rides forward - stops - he & horse nervous - looks about -

37. **Med Long Shot** of Rocky Cliff
   Rock tumbles down steep pass wall

38. **Close Shot** Sam
   Watching off - horse moves nervously - camera pans as horse turns to b.g. & moves away slowly - stops - Sam kicks horse in the flank & horse starts off at a run -

39. **Med Shot** in Pass
   Camera pans as Sam races toward b.g. on horseback - almost exits at side

   ...Dissolves into
CLOSE SHOT SAM(NIGHT)
Squatting close to wall of cliff, smoking cigarette cupped tight between his hands - looks off, startled - puts out cigarette - camera pans & tilts up to his horse as horse moves about nervously - Sam comes on & starts to mount horse

MED SOT TO BASE OF CLIFF
Sam mounting horse in shadows - camera pans as he rides fast toward b.g. - exits -

...DISSOLVES INTO

MED LONG HIGH PAN SHOT DESERT
Sam riding forward in middle distance - camera pans him into stand of Joshua trees -

MED CLOSE SHOT ROCKY CLIFF
Two Indians climbing slowly up gully toward camera - camera pans - Indians stop behind cover of rocks - look off -

MED LONG HIGH SHOT JOSHUA TREES
Sam riding forward among trees -

MED CLOSE SHOT ROCKY CLIFF
Two Indians aim rifles off from cover of rocks -

CLOSE SHOT THIRD INDIAN
Holding rifle ready - aims - looks off suddenly - sees -

MED LONG HIGH PAN SHOT DESERT
Stagecoach coming forward across desert in b.g. -

CLOSE SHOT THIRD INDIAN
Glances off - gives out with coyote yell -

CLOSE SHOT TWO INDIANS
Look off & up -

CLOSE SHOT THIRD INDIAN
Motions off to side meaningly -
49. CLOSE SHOT TWO INDIANS
Turn to side & look off - see -

50. MED LONG HIGH PAN SHOT DESERT
Stagecoach coming forward toward Joshua trees -

51. CLOSE SHOT TWO INDIANS
Aim rifles to side -

52. MED LONG HIGH SHOT JOSHUA TREES
Stage coming forward on road behind trees - camera pans as stage comes forward, passes camera & almost exits at side -

53. CLOSE SHOT TWO INDIANS
Aiming rifles off & down - one fires -

54. MED PAN SHOT DESERT
Sam riding forward in middle distance - camera pans as horse breaks into a run, passes camera & moves toward b.g. -

...Dissolves into

MED SHOT INT. CHURCH (SIDE)
Reverend Griffin standing behind pulpit directing hymn singing -
girl b.g. playing tiny organ -
people seated in church, singing -
camera pans & dollies in close to Joe & Sally seated near b.g. - Sam enters from street b.g. - looks about - hurries forward & sits by Joe - speaks quietly & urgently -
Joe ignores him - irked - both men start to rise -

MEN & WOMEN SING ON & OFF SCENE:
Softly now the light of day
Fades upon my sight away
Free from care, from labor free
Lord, I would commune with Thee
Thou whose all-pervading eye
Naught escapes without within
Pardon each infirmity
Open fault and - -

(Continued)
DIALOGUE

SAM - The Mescalero Indians are over the border! They bushwhacked Betty and her girls in Gamo Pass! They're heading this way! Look, you've got to listen to me! I only came back to warn you! I pretty near didn't make it!

JOE - Come outside!

55. INT. CHURCH FROM REAR
Sam & Joe rising from bench near f.g. - Griffin b.g. leading hymn-
Sally & others turn & watch as Joe & Sam exit f.g. -

MEN & WOMEN SINGING:
-- secret sin.

56. CLOSE SIDE SHOT EXT. CHURCH DOOR
Sam & Joe come out & stop f.g. -
talk - Sam urgent - Joe turns to b.g. & calls - Pedro-Peter steps forward from shadows - talk - members of church come out & stand b.g. -

MEN & WOMEN SING O.S.
Amen.

JOE O.S. - Well, Sam, (comes on) what is it?

SAM - Look - 'I've no reason for coming back here. I tell you the Mescalero's are on the prod! You'd better get set for them!

JOE - Pedro-Peter! Pedro-Peter here is a scout from Fort Cook. Tell him -- where are all the Mescaleros?

PEDRO-PETER - Two days now since troops chase Victorio and all Mescalero fighting men across border to Méjico!

JOE - You helped fight 'em? That's the truth, Sam! There isn't a war party this side of the border big enough to butcher a sheep:
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>57.</td>
<td>CLOSE UP SAM, JOE &amp; PEDRO-PETER</td>
<td>Favoring Sam &amp; Joe as they talk angrily - camera pans as Sam moves across to Sally &amp; group of people near door - pleads - she turns &amp; exits quickly into church - camera pans as Sam turns to Joe &amp; almost shouts - Joe menacing &amp; firm -</td>
</tr>
</tbody>
</table>
|     |             | JOE - Did you really see any Indians?  
Well = did you?! |
|     |             | SM - Yes. Why should I lie to you, Joe? |
|     |             | JOE - That I wouldn't know. But whatever the reason, you're not gonna get away with it! |
|     |             | SAM - Sally tell these people whatever else I do, I don't lie! Well, tell them! I'm not lying! The Indians killed Betty and her girls! |
|     |             | JOE - There must've been an awful lot of Indians to scare you back into town! But we don't want you here! |
|     |             | SAM - I'm not going out again! |
|     |             | JOE - These good citizens will help you on your way! |
| 58. | MED HIGH SHOT EXT. CHURCH | Joe exits as townsman grab Sam |
|     |             | MEN AD LIB - Throw him out," Ride him out on a rail! Yeah! etc. |
| 59. | MED CLOSE SIDE SHOT EXT. CHURCH | Sam struggling as men grab him - other men come on with rail - |
|     |             | MEN SHOUT AD LIB - Get him! |
| 60. | MED HIGH SHOT EXT. CHURCH | Women watching as Sam fights men - they lift him up on rail. - |
|     |             | MEN SHOUT AD LIB |
61. LONG SHOT OF STREET & DESERT FROM UNDER PORCH
Runaway stagecoach racing forward from desert b.g.

MEN SHOUT AD LIB O.S.

62. MED HIGH SHOT EXT. CHURCH
Men have Sam up on rail - some turn & look off - react - two men exit quickly

MEN AD LIB

MAN - Oh, look!

63. LONG SHOT UNDER PORCH
Two men run on from side near f.g. - stop runaway stagecoach as it comes forward - Man grab reins

MEN AD LIB - Whoa! Whoa! Steady! Whoa, there." Hold it! Whoa! Steady, boy! Steady!

64. PART TITLE
UNIVERSAL - INTERNATIONAL "APACHE DRUMS"
END OF PART 2

MS
2. **MED HIGH SHOT EXT. FRONT OF CHURCH (WIGHT)**

   Men turn from Sam on rail & many rush off near f.g. - excited -

3. **CLOSE SHOT SAM (LOW CAMERA)**

   Men's legs rush past close to camera - Sam rises to one knee & looks off - women b.g. -

4. **SHOOTING UNDER PORCH TO STREET**

   Townsmen running on from side to coach which stands st side of street beyond porch - men holding reins of horses -

5. **CLOSE SHOT SAM**

   Looking off - grim - puts on hat - exits at side f.g. -

6. **SHOOTING FROM UNDER PORCH TO STAGE**

   Joe, Pedro - Peter & others standing about coach - Sam comes on near f.g. -

7. **CLOSE HIGH SHOT M.T. SIDE OF STAGE**

   Joe pulls arrow from side of coach - bodies of two girls inside coach are studded with arrows - Man gets into coach - Sam comes on - stops by Joe - talk - Sam grabs Joe's coat - furious - Joe exits - Sam glares off after him -

   **MAN** - Here, give me a hand,

   2nd **MAN** - It's an Apache arrow!

   3rd **MAN** - They were ambushed!

   **JOE** - I guess you were right,

   **SAM** - When this is over, I'll --

(Continued)
7. (Continued)

...

SHOOTING UP TO TOP OF DESERT HILL (NIGHT)
Coyote outlined at top of hill - howls

8. EXT. BLACKSMITH SHOP & CORRAL
Horses whinny nervously from corral - pull at ropes - guard comes on & looks about warily

9. MEDIUM SHOT EXT. BLACKSMITH SHOP
Joe, Griffin, Keon, Bert & other men seated & standing about - talk - worried

MAN - I've heard all the arguments - and I still say we oughta send a messenger to the Fort.

GRiffin - The Mayor has told you why he feels it isn't worth the risk!

2nd MAN - Best to risk one man than to risk the whole town,

JOE - Well, since most of you are in favor of sending word, who would like to take a little ride?

BERT - I'll take that little ride!

JOE - Kinda young, aren't you?

10. CLOSE UP BERT KEON & MR. KEON
Sober - Keon speaks - proud

KEON - The kid can ride.

JOE O.S. - How do you know?

KEON - I oughta know - I'm his pal

11. CLOSE UP GRiffin & JOE
Looking off - Joe warning

JOE - There may be a big war party out there.
12. **CLOSE UP BERT & KEON**
Bert speaks proudly & eagerly -

BERT - Let me ride my own horse and there's not an Indian pony that'll even smell his dust!

13. **CLOSE UP GRIFFIN & JOE**
Looking off - Joe looks over his shoulder -

14. **CLOSE SHOT PEDRO-PETER & TWO MEN**
Pedro-Peter turns & starts to exit b.g. -

15. **MED CLOSE SHOT INT. CAFE**
Sally turns from extinguished wall lamp b.g. - comes forward & blows out lamp on table - camera pans her to Sam, at window, f.g. - he turns & drinks coffee - she hesitant - speaks honestly - moves close to him & touches her breast as she speaks - camera moves in close to the two as he takes her in his arms -

SAM - Oh.

SALLY - Oh, you needn't hurry. Sam -- about what happened in front of the church -- I'm sorry. But I couldn't say anything.

SAM - I suppose not.

SALLY - I'd like to tell you that deep in here I do believe you. But when you tell me to say that you don't lie - I couldn't! What's in here isn't proof!

SAM - That's all right,

SALLY - I was trying to explain that --

SAM - All right -- you said you were sorry.

SALLY - I want you to understand.

SAM - Sure, I understand.
16. LARGE CLOSE UP SALLY & SAM (HIGH)
Favoring her as she looks up at him - talk - she urgent -

SAM - You'd like me to be a good man -
like Joe!

SALLY - I want you to be a good man like
the best of Sam Leeds!

17. CLOSE UP SAM & SALLY
Favoring him as he looks down at
her - talk - he holds her closer
as he speaks -

SALLY - The Sam Leeds that came back to
warn the town that threw him out!

SAM - Oh, why do we have to talk about
all this?

18. LARGE CLOSE UP SALLY & SAM (HIGH)
Favoring her as she looks at him
he speaks softly - kisses her ar-
dently -

SAM - I'm back -- we're here,

19. CLOSE UP SALLY & SAM
As she pulls away from him - dis-
turbed & angry - camera pans as
he follows her to door b.g.s. - she
turns off light & exits - Sam opens
door & starts outside -

SALLY - Oh, you won't listen! Go on -
get out! I've got to lock up!

20. MEDIUM SHOT EXT. CAFE
Sam coming out of cafe - Bert Keon,
leading horse, crosses close to
camera - Sam walks forward - stops
looks about - Pedro-feter comes on

21. CLOSE SHOT SAM
Pedro-Peter comes on & passes Sam
- stops - talk - Sally comes on
in b.g.s. - stops - listens - Pedro-
Peter exits - she comes forward to
Sam - camera dollies in - talk =
irked - she starts past Sam -

SAM - Where's he going?

PEDRO-PETER - To the Fort,
<table>
<thead>
<tr>
<th>NO.</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>21.</td>
<td>(Continued)</td>
</tr>
</tbody>
</table>

**DIALOGUE**

SAM - Do you think the kid can make it?

PEDRO-PETER - Maybe - maybe not. You talk well. Maybe you talk to the Mayor?

SAM - What about?

PEDRO-PETER - The Lieutenant Glidden told me to 'wait for him. Tomorrow he comes here, Why send the boy?

SAM - There's no sense my talking to a Mayor.

PEDRO-PETER - You are a white man,

SAM - There are white men that other white people don't believe,

SALLY - What boy were you talking about?

SAM - Bert Keon,

SALLY - The scout felt he might get killed?

SAM - That's roughly it.

SALLY - And you wouldn't even try to talk to Joe?

SAM - He wouldn't believe me! Why should he? Even you wouldn't tell them I was truthful!

**22. MED CLOSE SHOT ON STREET NEAR CAFE**
Sam watching b.g. as Sally runs forward & exits past camera -

**23. MED SHOT EXT. BLACKSMITH SHOP'**
Joe, Griffin, Keon & other men standing about - Bert on horse - takes message from Joe & rides off near f.g. - Sally runs on from b.g. & stops - looks off -

JOE - Good luck, Bert!

**24. EXT. CHURCH & STREET**
Bert rides on - stops - waves - rides on toward side b.g. -
CLOSE SHOT SALLY & JOE

Hen b.g. - all watching off - anxious - Joe moves close to Sally as he speaks - she disappointed - camera dollies along beside & ahead of them as they walk along - talk - stop - he speaks gently - both react - tense - listen -

JOE - Did you want to say something to Bert?

SALLY - No. Nothing,

JOE - He's a good rider, He'll make it, Oh - uh - could I walk home with you, Sally?

SALLY - Sure, I'm sorry Sam had to come back. I'd hoped if he went to Silver Springs and missed me -- really missed me -- he'd get a job and make good and send for me.

JOE - That can still happen, Sally.

SALLY - Oh, I thought maybe he'd changed when he fought his way back to town. But he hasn't. He's still Sam, And I'm still me -- and I feel just the same way about him. What'll I do, Joe?

JOE - I can't tell you, I was hoping Sam would stay away.

SALLY - It's kind of a pity that I only like bad men and want to make them good,

...DIS SOLVES INTO

CLOSE UP DOWN TO TOP OF MESCALERO DRUM

Many Indian hands beating out rhythm on drum -

...FADE OUT

FADE IN - MED LONG SHOT NEAR TOWN OF SPANISH BOOT & WELL (DAY)

Chacho, Joe, Mrs. Keon & others coming forward across open place to well near f.g. - Chacho leading (Continued)
26. (Continued) burro forward around well to near side - guard, with rifle ready, stops near Joshua tree near well -

27. CLOSE SHOT MRS. KEON & JOE
Coming forward - stop - talk - she worried - proud - Joe gives bucket to her - other women coming forward in b.g. carrying buckets -

MRS. KEON - Shouldn't he be back by now?

JOE - Don't worry about your boy, Mrs. Keon. He's on a good horse and he's a smart lad,

MRS. KEON - Yes, Bert's too smart a boy to be caught by no-account Indians!

28. CLOSE SHOT OVER WELL
Chacho at far side of well - pulls bucket up by rope - looks in bucket - lowers bucket into well again - removes hat - grumbles -

CHACHO - Caramba! Pos'hora que pasa?! (Gosh! Now what's happening?)

29. CLOSE SHOT MRS. KEON & JOE
Looking off - he exits near camera

30. MED CLOSE SHOT TO WELL
Chacho moving around to near side of well - climbs down into well on ladder - Joe & two other men come on & book down into well

31. CLOSE UP AT WELL
Joe & two men looking down into well - Chacho climbs up ladder into scene - speaks - agitated - Joe exits at side as Chacho looks down into well again

CHACHO - Please take the Senora Keon away!

32. MED CLOSE SHOT GROUP OF WOMEN
Mrs. Keon comes forward, dropping bucket - Joe rushes on from camera & grabs her - pleads - she moans - two women lead her away toward town in b.g. - Joe exits f.g. - (Continued)
JOE - Please - please, Mrs. Keon! Please!

MRS. KEON GASPS

JOE - Both of you!

MRS. KEON - Oh, no!

JOE - Please!

MRS. KEON (Sobs) - Oh, no! No!

CLOSE UP AT WELL
Two men watching as Chacho, at top
of ladder in well, pulls rope down

...DISSOLVES INTO

VIEW OF STREET INSPANISH BOOT
Pedro-feter standing under roof of
building at far side of street -
Chacho leading burro forward - stops
by dead tree near f.g. & pours jug
of water around base of tree - he
& Pedro-Peter talk - man leading
mules across in b.g. - Sam comes
on under porch behind Pedro-Peter

CHACHO - The people will not drink the
water, You see, the Mescaleros put
the dead boy In the well. Who knows?
Maybe it will bring the trees
back to life,

CLOSE SHOT PEDRO-PETER
speaks as Sam stops by him - both
Book off - talk - exit at side -

PEDRO-PETER - Puede ser. (Maybe)

SAM - Are you thirsty?

PEDRO-PETER - But it is the law of the
Apache! No touch the dead -- no
touch the things that touch the dead,

SAM - Come on in and I'll get you a beer,

PEDRO-PETER - White man have law: No
beer - no whiskey for Indians,

SAM - That law doesn't obtain now that
you can't get drinking water, Come
on,
35. **INT. CAFE**
   Townsmen seated about at tables - man serves mugs of beer to men - Sally comes out of kitchen b.g. carrying several mugs of beer - puts them on table - looks off -

36. **MED CLOSE SHOT INT. DOOR OF CAFE**
   Sam entering, followed by Pedro - Peter - camera pans as they move along at far side of table - men seated at table, watching them - Sally turns to Sam as he sits - talk - she puts two mugs of beer on table & exits - Sam gives mug of beer to Pedro - Peter when Pedro - Peter refuses to sit at table by him - Pedro - Peter drinks - Sam looks about defiantly at men - gives his mug of beer to Pedro - Peter -

   **SAM** - Two beers, huh, Sally?

   **SALLY** - You know it's against the law to sell or give liquor to an Indian!

   **SAM** - But you're selling it to me! Sit down, Go on. I just had one a little while ago,

37. **MED SHOT TO DOOR**
   Men at table f.g. turn & watch Griffin & Keon as they enter - Griffin stops near table - looks off - grim -

38. **CLOSE SHOT IN CAFE**
   Sam & other men seated at table - looking off - Pedro - Peter standing by Sam - puts down mug of beer - camera pans as he crosses behind table & exits - camera holds on Keon & Griffin - talk - Sally & Keon exit at side - men talk -

   **KEON** - Any you men got water? We're scoutin' water for the kids and the women,

   **SALLY** - I've got some water in the kitchen. Water from yesterday,

   **KEON** - Thank you, miss,

   (Continued)
SALLY - Come along, Mr. Keon.

MAN - We should be making plans to get water.

GRIFFIN - It has been discussed. The Mayor has decided to wait for the patrol.

GRIFFIN - The decision to send young Keon to the Port was made by all of us!

GRIFFIN O.S. - Not just by Joe Madden! Now it is our decision - and his - that we wait.

SAM - If there were ten real men here, I'd volunteer to take them out for water!

RANCHER - I've got a stake wagon and a team. If they went, I'd go with 'em!

SAM - Well, that's one man!

GRIFFIN - You've no right to do this, Leeds!

SAM - I don't like women and children going thirsty, Reverend Griffin!

2nd MAN - Count me in!

SAM - That's two men, Who else? Well - looks like we got up a party! Get your rig hitched up, huh?

(Continued)
41. (Continued)

**DIALOGUE**

**GRiffin** - You're taking these men to their death!

**Sam** - Well, they volunteered. All right, men -- let's get going, huh?

**Griffin** - Joe Madden may have something to say about this!

42. **CLOSE UP SALLY**

Looking off - tense - exits near camera -

43. **CLOSE UP SAM**

Looking off - Sally comes on to him from side - talk - he flippant - she stops him as he moves away - she accusing & bitter - he exits past camera - she looks off -

**Sally** - Do you know what you're doing, Sam?

**Sam** - Getting water.

**Sally** - Because of the women and children?

**Sam** - That's right,

**Sally** - You didn't worry very much about Bert Keon last night. He was just a kid,

**Sam** - This is different,

**Sally** - I wish I could believe that!

Except that I know you, and this looks like a very good chance for Sam Leeds to show up the Mayor -- the Mayor who drove him out of town -- and wouldn't believe him when he came back,

**Sam** - You really know me, don't you, Sally?

...DISSOLVES INTO

44. **LONG SHOT UNDER PORCH TO STREET**

**Near edge of town**

Horse-drawn wagon & mounted men coming around corner of building near b.g. -
45. **MED CLOSE SHOT SIDE OF STREET**
   Joe' & Griffin before building near
   f.g. - Pedro - Peter beyond them -
   camera pans as they move out to
   **middle of street** - two horsmen
   riding on in b.g. - exit at side

46. **PART TITLE**
    UNIVERSAL - INTERNATIONAL
    "APACHE DRUMS"
    END OF PART
    3

MS
CONTINUITY & DIALOGUE

1. PARTTITLE

UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"

PART

2. MED LONG SHOT PAST PORCH OF BUILDING TO STREET (DAY)

Camera pans as Sam rides ahead of wagon down street - they stop in front of Joe & Rev. Griffin -

3. CLOSE SHOT JOE & GRIFFIN

Pedro-Peter stands b.g. holding rifle -

JOE - This isn't a very smart move, boys. You'll have to go to Boyd Canyon for water.

4. CLOSE SHOT SAM

Mounted - sneers -

JOE O.S. - And they'll bushwhack you there surely.

SAM - We want water for the women and kids.

5. CLOSE SHOT JOE, GRIFFIN & PEDRO-PETER

Camera pans Joe to Sam - talk - Joe angry - Sam smug - camera pans to include some of townspeople mounted b.g. -

JOE - If you'd asked the women and kids, maybe they'd tell you they'd rather have live husbands and fathers, than a promise of water they'll never get.

SAM - I told the boys you'd say that. Our minds are made up.

JOE - So your minds are made up, eh, boys?

MEN AD LIB - That's right. Yeah, Sure are. You betcha!

Camera pans & dollies as Joe crosses to Pedro-Peter - Cakes rifle - cocks it -

JOE - That leaves me no choice.
6. **CLOSE SHOT SAM**  
   Others b.g. -

7. **CLOSE SHOT JOE, GRIFFIN & PEDRO-PETER**  
   Griffin plads with Joe

   **GRIFFIN** - If they're determined to get killed, there's nothing you can do. You don't want blood on your hands.

8. **CLOSE SHOT SAM**  
   Mounted - others mounted b.g. -

9. **CLOSE SHOT JOE & OTHERS**  
   He lowers the gun - camera pans & dollies as he crosses to Sam - hands Sam the rifle - exits - Pedro-Peter comes on f.g. - hands Sam bandoleer with few cartridges for rifle - Pedro-Peter exits f.g. as Sam spurs his horse - he exits side -

   **JOE** - Here - if you're going, **take** a decent gun.

   **SAM** - Thanks,

10. **MED LONG SHOT EXT. STREET IN SPANISH BOOT**  
    Sam rides ahead to b.g. followed by others citizens in wagon & on horseback - they exit in cloud of dust -

    ...DISSOLVES INTO

    **LONG SHOT** OW ROCKY HILLSIDE (DAY)  
    Sam & party ride across toward f.g. - camera pans - Sam rides around to b.g. as others come forward -

    **MAN CALLS** - Hey, Sam! Look who's in the wagon.

11. **MED CLOSE MOVING SHOT IN WAGON**  
    Rev. Griffin seated in back of wagon - Sam & others riding b.g. - talk - Griffin holds revolver - Sam rides off to f.g. exiting -

    **SAM** - What are you doing here?

    **GRIFFIN** - Might need another man,
11. (Continued)

SAM - I thought you were against the whole idea.

GRiffin - I am I warn you again to turn back before the Indians ambush you.

SAM - We've come this far. I guess we can make it the rest of the way. But we'll be glad of your help with the water barrels, Reverend.

...Dissolves into

Med Long shot by stream in boyd canyon (day)
Sam and water party ride on from side - camera pans as they move to b.g. -

12. Med Long shot Sam & others
Riding to f.g. - halt - some dismount - run forward to water - others dismount and hurry forward - drink -

Driver - Whoa!
SAM - Take a good drink, boys. Then we'll fill the barrels.

13. Med shot men at river's edge
Drinking -

14. Med shot Griffin & Sam
Others b.g. - drinking - washing faces - Griffin stands up - alert - draws revolver - he and Sam look off upward as they hear bird call -
SAM goes to b.g. - gives instructions to other men - Griffin remains near camera - looking about -

SAM - Well the only faces I see aren't Injuns.

GRiffin - Indians are the devil's children. Their eyes are as sharp as his. They know you are here.

SAM - They must be lookin' the other way, eh? All right, boys, let's fill the barrels. Keep a sharp eye out, now, for those Injuns.

...Dissolves into

Med long shot ext. street in spanish boot (day)
Camera pans on small boy riding a stick horse and playing Indian - he runs -- (Continued)
14. (Continued) --around to f.g. & across to b.g. to house --

**BOY SHOUTS** - Injuns! Injuns! Injuns! Really Injuns!

15. **MED LONG SHOT** BAND OF ARMY CAVALRYMEN
   Riding to f.g. from back of church - two Indian guides ride back of Lt, Glidden -

16. **MED LONG SHOT** EXT. HOUSE
   Joe comes out to street - camera pans as he walks across deserted street -

17. **MED SHOT** CAVALRY
   Riding slowly forward -

18. **MED SHOT** JOE
   Camera pans as he walks out to meet the horsemen riding forward -

19. **CLOSE SHOT** JOE
   Looks off - smiles -

20. **MED LONG SHOT** GLIDDEN
   Leading band - two Apache Indian scouts ride just back of him - Glidden holds up hand for party to halt - he dismounts & moves forward as Joe comes on - they shake hands - talk - Glidden brushes dust-laden uniform - starts to remove glove -

   **JOE O.S.** - Well, we're (ON SCENE) certainly glad to see you, Lieutenant Glidden.

   **GLIDDEN** - Trouble?

   **JOE** - Well some. A man reported a big war party. We tried to get word to the fort but our messenger was killed.

   **GLIDDEN** - You can count yourself fortunate you only lost one man. Victorio is back across the border with two hundred braves.

21. **CLOSE SHOT** THE TWO
   Favoring Joe -

   (Continued)
JOE - Some of the men were a little doubtful when you'd ride in so - they went out for water.

JOE - I suppose they're safe enough,

GLIDDEN - I don't know. I've learned not to underestimate the Apaches. They can move as fast on foot as on horse, find water anywhere, and survive on a diet of prairie juice, rattlesnake and lizard, Uh - they could be anywhere. Where did your men go?

JOE - Boyd Canyon.

GLIDDEN - Boyd Canyon! Well we'd better get out there and convoy them back.

JOE - Wait for me and I'll ride with you,

GLIDDEN - All right.

SAM - I like your notion, Reverend, that Apaches are just evils the Lord created to try honest men.

SAM 0.S. - I'm safe - I'm not an honest man,

GRIFFIN - You'll do well to boast of something better than your lack of honesty,
28. **CLOSE TRAVELLING SHOT SAM**

Laughs - boasts -

**SAM** - I could boast how easy it was to go out and get the water when the Mayor was too scared to stir out of town.

29. **CLOSE TRAVELLING SHOT GRIFFIN & DRIVER ON WAGON**

Griffin scolds -

**GRIFFIN** - Yes, you would make such a boast. It may be your only reason for coming out here.

30. **CLOSE TRAVELLING SHOT SAM**

Riding forward - smiles -

31. **LONG SHOT ACROSS OPEN FLAT COUNTRY TO INDIANS**

Riding fast to f.g. - camera pans fast to water party - men riding at rear of the caravan - one man looks back -

32. **CLOSE TRAVELLING SHOT SAM**

Riding forward - others riding forward b.g. - **Sam** turns head quickly to b.g. -

**MAN SHOUTS O.S.** - Apaches!

33. **CLOSE TRAVELLING SHOT GRIFFIN & DRIVER ON WAGON**

Look to b.g. - alarmed -

34. **LONG SHOT APACHES**

Riding fast forward -

35. **CLOSE SHOT SAM**

Shouts off to side - turns horse -

**SAM SHOUTS** - Whip those horses!

**INDIANS O.S.** YIP

36. **CLOSE SHOT GRIFFIN & DRIVER**

Move fast out of scene - other riders cross in front of camera -

**DRIVER** - Get up!

37. **MED CLOSE SHOT SAM**

Riding to rear of water party - others exit - **Sam** exits f.g. -

**SAM SHOUTS** - Mescaleros!

38. **LONG SHOT INDIANS**

Riding fast to f.g. -

**INDIANS YIPPING**
39. **MED LONG PAN SHOT ON WAGON**
   Racing to f.g. - riders following close behind - Sam's horse steps in hole - Sam is thrown off - INDIANS O.S. YIPPING

40. **MED CLOSE PAN SHOT GRIFFIN & DRIVER**
    On wagon - Griffin jumps off wagon - he regains his feet - waves madly to others to continue to b.g. - he runs to f.g. -
    INDIANS O.S. YIPPING
    GRIFFIN SHOUTS - Go on! Go on!

41. **MED SHOT SAM**
    Camera pans as he gets up & runs across to clump of bushes - stands looking around - darts across to pick up gun & rushes to f.g. in dust cloud - leaps forward into small depression - aims gun forward as Griffin runs up from b.g. & joins Sam -
    INDIANS O.S. YIPPING

42. **CLOSE UP SAM**
    Griffin comes on to scene - they aim guns off to f.g. -

43. **LONG SHOT TO INDIANS**
    Sam & Griffin near camera, lying in shelter of bushes - aiming guns toward Indians b.g. -
    INDIANS YIPPING

44. **MED CLOSE ETGH SHOT SAM & GRIFFIN**
    Fire guns

45. **MED PAN SHOT ON INDIANS**
    Riding fast across to f.g. - some exit - camera tilts down as one Indian is shot from horse - falls & rolls on ground -

46. **MED SHOT SAM & GRIFFIN**
    Aiming & firing at Indians b.g. as they ride hard in pursuit of the water party - Indians slow pace uncertainly, then change course & race across country, by-passing Sam & Griffin -
    INDIANS YIPPING AD LIB
    CHIEF SHOUTS AD LIB TO INDIAN RIDERS
47. **MED SHOT OF INDIANS**
   As they ride one by one, across scene & exit -

48. **MED CLOSE HIGH SHOT SAM & GRIFFIN**
   Firing off -

49. **MED PAN SHOT INDIAN RIDER**
   Falls from horse - other Indians ride past -
   INDIANS YIPPING AD LIB O.S.

50. **MED CLOSE HIGH SHOT SAM & GRIFFIN**
   Firing guns

51. **MED SHOT INDIANS**
   Racing past in the dust -

52. **MED CLOSE HIGH SHOT SAM & GRIFFIN**
   Firing guns

53. **MED SHOT INDIANS**
   Riding past in dust -

54. **MED CLOSE SHOT SAM & GRIFFIN**
   Firing -

55. **MED SHOT INDIANS**
   Racing past -

56. **MED CLOSE SHOT SAM & GRIFFIN**
   Sam speaks - Griffin turns revolver around & grasps it by barrel to use as a club - bullets strike the dirt near the two - Sam aims off - fires -
   INDIANS O.S. YIPPING AD LIB
   SAM - Three shots left, How's it with you?

57. **LONG SHOT TO INDIANS**
   Camera pans as they race across open country - chief signals them to stop -

58. **MED CLOSE HIGH SHOT SAM & GRIFFIN**
   Sam cocks gun - starts to shoot - Griffin checks him - speaks - points off -
   INDIANS O.S. YIPPING AD LIB
   GRIFFIN - Wait! Hold your fire. If we're going to die, get that one - aim at the chief.

(Continued)
58. (Continued)

**INDIAN O.S. SHOUTS COMMAND**

**SAM** - The one in the purple shirt, huh?

59. **LONG SHOT TO INDIANS**
Racing straight toward camera -

60. **MED CLOSE HIGH SHOT SAM & GRIFFIN**
Sam aims carefully - fires -

61. **MED LONG SHOT INDIANS**
Riding hard to f.g. -

62. **MED CLOSE HIGH SHOT SAM & GRIFFIN**
Sam fires again

63. **MED SHOT INDIANS**
Riding to f.g. - chief is shot - others' slacken speed - rein up - Indians mill around their wounded chief - he slumps - is supported by others -

**TALKING AD LIB AMONG INDIANS**

64. **MED CLOSE SHOT SAM & GRIFFIN**
Looking off - tense -

65. **MED SHOT INDIANS**
Ride off to b.g. -

**INDIANS WAILING MOURNFUL CHANT**

66. **MED SHOT SAM & GRIFFIN**
Stand & look off to f.g. -

**INDIANS O.S. WAILING**

67. **MED LONG SHOT INDIANS**
Slowly riding to b.g.

**INDIANS WAIL**

68. **CLOSE UP SAM & GRIFFIN**
Look off - talk - Sam looks sharply at Griffin - looks off - speaks -

**INDIANS O.S. WAILING**

**SAM** - You must've been prayin', Reverend,

**GRIFFIN** - I've had little to do with Indians, but I've heard much, and none to tell me they would ride away from two defenseless men.

(Continued)
68. (Continued)

SAM - I winged the Chief.

GRIFFIN - I give the credit and praise unto God.

SAM - May be.

69. MED SHOT THE TWO
They start off to b.g. - casting glances over shoulders to f.g.

INDIANS O.S. WAILING

70. LONG SHOT INDIANS
Moving slowly to b.g. -

INDIANS WAILING

...DISSOLVES INTO

MED LONG SHOT EXT. DESERT (AFTERNOON)
Sam & Griffin walking toward

Sam & Griffin stagers - as they
approach camera - stop - talk -
camera tilts down as they sit on
ground - camera dollies in closer -
Griffin wipes face with bandana -
licks his dry lips - they talk -
Sam offers to shake hands - Griffin
pushes Sam's proffered hand away -
speaks disdainfully - camera tilts
up as Sam stands - camera dollies
back as Griffin starts to get up -
Sam helps the older man to his feet -
camera tilts down & pans on the
two men's legs as they wearily
trudge on over the sand to b.g. -
both men come into full view as they
move farther to b.g.

SAM - You look tired, Reverend. Let's take a spell.

GRIFFIN - When I was a lad in Wales, I would never have believed that I would sit in the middle of the Great American Desert with a common gambler sitting beside me, and the cries of Indians still ringing in my ears.

SAM - If anybody told me yesterday I'd be sitting side-by-side with a preacher, I'd never have believed it. Thanks for staying. I might not have gotten out of it alone.
70. (continued)

GRiffin - I stayed behind for the sake of the others,

Sam - Look, Reverend, you give a dog a bad name and everybody throws a stone at him, Sure I gamble - I - I drink too. I killed a man who was trying to kill me. This - this is a rough country. You've got to take care of yourself,

GRiffin - You don't work. You mock those who do. You care nothing for your fellow men. This is what makes your whole life an offense - even to Sally who loves you.

Sam - There are some very choice words to tell you what I think of all that - I won't waste them on the desert. Come on!

71. SHOOTING UP TO SKY AT BUZZARDS
Circling -

72. PART TITLE
UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"
END OF PART
DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE

UNIVERSAL - INTERNATIONAL
"APACHES DRUMS"

PART 5

2. LONG SHOT EXT. DESERT (DAY)
Camera pans as Sam & Griffin
walk across - Sam waits for Griffin -
they continue together -

3. SHOOTING UP TO SKY
Vultures circling -

4. MED DOLLY SHOT ON DESERT
Sam & Griffin walking to f.g. -
come close to camera - stop -
look off sharply - react -

5. MED SHOT SAM & GRIFFIN
Backs to camera - locking to b.g. -
horsemen riding to f.g.

6. CLOSE UP GRIFFIN & SAM
Looking off to f.g. - speak -
Sam looks around to b.g. & back
to Griffin -

GRIFFIN - Another band of Mescaleros.

SAM - Might be - might be the same bunch
comin' back,

GRIFFIN - The devil's creatures', -play
ing cat-and-mouse to torture us.

SAM - No bullets - no protection - not
even anything worth taking a last
look at.

GRIFFIN - It's God's earth, man. You
wouldn't reject it in the hour of
your death.

SAM - Are you going to pray?

GRIFFIN - I have spoken to Him all my
life.
7. CLOSE UP THE TWO
Favoring Sam - talk - camera
pans as Sam crosses back of
Griffin - crosses back - speaks
bitterly - Sam starts to cross
behind Griffin - Griffin reacts -
jerks Sam around as they look
off -

SAM - You feel it's my fault that you're
out here, huh?

GRIGGIN - I put no blame on you now.

SAM - Well if it'd make you feel any
better, you were right.

GRIGGIN - About what?

SAM - I never really cared about the
town needin' water, I just wanted to
show what a smart fellow I was, I
wanted Sally to see that - and make
a fool out of Joe. Now I only wish
I could tell her I was wrong...about
a lot of things.

GRIGGIN - She will know,

SAM - Well I guess the winning hand
always comes up after the game's
been played. That's the way it al-
ways happens.

GRIGGIN - Look!

8. LONG SHOT ACROSS DESERT TO
HORSEMEN
Riding fast to f.g. -

9. CLOSE UP SAM & GRIFFIN
React as they look off to f.g. -
happy - Sam hugs Griffin - they
exit f.g. -

GRIGGIN - Soldiers!

SAM - Yes - they're soldiers, (LAUGHS)
Soldiers!

10. MED LONG SHOT SAM & GRIFFIN
Running to b.g. toward soldiers
riding forward -
11. MED SHOT GLIDDEN & MOUNTED SOLDIERS
Glidden signals halt - he dismounts -
camera pans as he crosses & meets
Sam & Griffin hurrying to him -
Glidden hands water bottle to Sam -
Sam presses it upon Griffin - another
soldier cones on & hands canteen to
Sam - soldier exits - Sam & Griffin
drink - talk -

SAM - Water- here -

GRiffin - Oh, thanks.

GLIDDEN - Take it easy. I was surprised
to see you fellows with hair on your
heads, but then the Apaches have a
saying, "Never trust the eyes of a
man who is running away."

GRiffin - What do you mean?

12. MED CLOSE SHOT GLIDDEN, GRIFFIN
& Sam
Sam back to camera f.g. - drinks -
Glidden points off to man on horse
b.g. -

GLIDDEN - Well that fellow told me you
stayed behind to fight a rear guard
action against a big party of braves.

13. LARGE CLOSE UP SAM
Canteen to mouth - lowers the
canteen - speaks - drinks again -

SAM - Well they were moving pretty fast
but I - I'd say there were thirty of
them.

GLIDDEN O.S. - And you're here!

GRiffin O.S. - Sam shot the chief --

14. MED CLOSE SHOT GLIDDEN, GRIFFIN
& SAM
Sam back to camera, f.g. - Joe
comes on side - talk -

GRiffin --and then they rode away.

GLIDDEN - He was a big Indian? In a
purple shirt?

SAM - That's right.

GLIDDEN CHUCKLES - Your town is safe,
Mayor. This man seems to have --
GLIDDEN (CONT'D) -- killed or wounded Victoria. They won't attack if he's dead. They'll spend time mourning. Victoria's the very soul of the Mescaleros - their prophet, priest and war chief all in one. If you were one of my men, I'd have you up for promotion.

JOE - Since he's one of mine, Lieutenant, I'd like to say that he did a fine thing to stay behind and fight --

JOE O.S. -- and let the others get a running start, a fine thing.

SAM - Uh - I don't figure it that wag, Joe.

JOE - And now Lieutenant, you'll oblige me by arresting this man,

GLIDDEN - Why? What for?

JOE - For disobeying my orders and risking the lives of ten men.

GLIDDEN - I'm afraid you're asking me to go beyond my authority. The United States Army is only concerned with Federal Law,

JOE - Then you have no option but to arrest this man, As Mayor I'm preferring charges against Sam Leeds --

JOE O.S. -- for giving liquor to an Indian.

SAM - But I only bought Pedro-Peter a beer!

GLIDDEN & GRIFFIN

GRiffIN - The man was thirsty - the water was polluted.
NO.  DESCRIPTION  
19.  CLOSE UP JOE  
    Speaks - unmoved -

20.  CLOSE UP GLIDDEN & GRIFFIN  
    Talk -

21.  MED CLOSE SHOT THE FOUR  
    Griffin defends Sam as he speaks to Joe -

22.  CLOSE UP GLIDDEN & GRIFFIN  
    Griffin speaks vehemently -

23.  CLOSE UP SAM  
    Speaks -

24.  MED CLOSE SHOT THE FOUR  
    Talk - Joe leaves in a huff -
    Glidden exits b.g. -

DIALOGUE  

REEL FIVE  PAGE 5

JOE - There's no exception to the law, is there, Lieutenant?

GEIDDEN - I'm afraid not.

GRIFFIN - I know there's some bad blood and some rivalry between you and this man, Joe,-

GRIFFIN --I'd ask you to think on that before you make up your mind.

JOE - I don't want to do it, Reverend, but I have to. The next time this man goes against town authority, we may not be so lucky,

GRIFFIN - Sam Leeds and I have fought together--

GRIFFIN --we saw death ride up to us, I feel I know this man - there's good in him - the kind of good that will help the town you love so much, Joe Madden.

SAM - It's all right, Reverend. I probably have it coming to me.

GLIDDEN - You realize that men have been given as much as twenty gears in Federal Prison for giving liquor to an Indian. You're sure...?

JOE - I'm sure.

GLIDDEN - Well then, Mr. Leeds, against my wishes, I have to put you under arrest.
25. CLOSE UP SAM

,..FADE OUT

26. FADE IN - LONG SHOT EXT. CEMETERY IN.
SPANISH BOOT (DAY)
Funeral party gathered around graves -
soldiers lined up b.g. -
GLIDDEN - Present - arms!

27. CLOSE UP ON SAM'S HANDS
Handcuffed to rail at bar - he
leans into scene to puff at cig-
arette held in fingers - camera
tilts up as he straightens - looks
off -

28. MED SHOT IMT. SALOON
Sam handcuffed to bar rail - Indian
guards stand b.g. - Sally crosses
to Sam as camera dollies in closer -
they talk - camera pans as Sally
crosses behind bar - takes bottle of
liquor - pours drink & holds it to
Sam's lips -

SALLY - Lieutenant Glidden said you'd
be going within the hour, I thought
I'd say good-bye. Let me buy you a
farewell drink.

SAM - What are they doing now?

SALLY - Burying Betty and the girls.
They're giving Bert Xeon a military
funeral, figuring he died like a
soldier.

29. CLOSE SHOT SALLY & SAM
She holds glass to his lips -
he drinks liquor - she stands
back to camera - they talk -
serious -

SAM - Thanks. I may be gone a long
time, Sally. It's kind of funny, but
out there on the desert I - I saw
things clear. Too late. I've cheat-
ed all my life and gotten away with
it, --

30. CLOSE SHOT SALLY PAST SAM
Talk -

SAM --and now, when I want to do right,
they arrest me for a kindness,

SALLY - I don't think it will be too
long.

(Continued)
30. (Continued)

31. **CLOSE SHOT SAM PAST SALLY**
   *Talk* - serious - both look off to side -

32. **LONG SHOT EXT. CEMETERY & FUNERAL PARTY**

33. **SHOOTING ALONG ROW OF SOLDIERS**
   Glidden stands at side - bugler b.g. plays Taps -

34. **L.O. ANGLE SHOT TO PALLBEARERS BY GRAVE**
   Beads bowed - Joe & Griffin b.g.; men f.g. holding coffin by ropes -

35. **M ED SHOT PEDRO-PETER**
   Lifts rifle - cautious -

36. **M ED SHOT ROW OF SOLDIERS**
   Glidden b.g. gives orders - soldiers lower rifles - step back - cock guns - aim - fire into sky - 'first soldier crumples to earth with Mescalero arrow in his back - other soldiers become alerted - turn - some fire off to side - others are stricken by Indian arrows - people b.g. run in panic -

   **GLIDDEN** - Order - arms! Ready! Aim! Fire!

   **SCREAMING AD LIB**

**MED LONG SHOT EXT. DESERT**
Mescalero Indians shooting arrows & guns to f.g. from cover of brush -

**MED SHOT CROUCHED SOLDIERS**
Firing off - townsment with them firing off - some fall dead to ground -

39. **MED CLOSE SHOT AT SALOON DOORS**
   They are pushed open from inside & two Indian guards rush into view --(Continued)
39. (Continued) --holding guns ready -
   Sam handcuffed to bar rail b.g. -
   Sally behind counter - she starts out - 

40. **MED SHOT MESCALEROS**
   Firing off to side -

41. **MED SHOT SOLDIERS & TOWNSMEN**
   Firing off - people b.g. rushing to
   b.g. for cover - Glidden commanding
   the group -

   GLIDDEN - Fall back!

42. **MED CLOSE SHOT AT SALOON DOORS**
   Two Indian guards f.g. - Sally
   tries to free Sam at rail b.g. -
   one Indian exits f.g. -

43. **MED SHOT EXT. BUILDING**
   Two Indians firing off -

44. **MED CLOSE SHOT EXT. SALOON**
   Indian rushes forward - is shot -

45. **MED SHOT INT. SALOON**
   Indian falls inside doors as he is
   shot - Sally & Sam at rail - she
   tries to free him -

46. **MED LONG SHOT M.T. DESERT**
   Townspeople running across scene in
   terror - horse races **past camera**
   PEOPLE YELLING & SCREAMING AD LIB

47. **MED SHOT IN BLACKSMITH SHOP**
   Indian fires off to side -

48. **MED LONG SHOT PEOPLE ON DESERT**
   Running for safety - some fall -

49. **MED CLOSE SHOT MESCALEROS**
   Firing guns from cover of brush
   on desert - one rushes off, exiting -

50. **MED SHOT JOE**
   Running across open glace - exits -
   Mescalelos racing forward from b.g.

1. **MED CLOSE SHOT INDIANS**
   Firing guns from cover of brush -
   One f.g. shoots arrow -

52. **MED SHOT EXT. DESERT**
   Man drives wagon fast to f.g. - exits -
   riderless horses race forward - exit -
53. MED SHOT EXT. SIDE OF BUILDING
Mescaleros fire guns off -

54. CLOSE SHOT SAM & SALLY AT BAR RAIL
They tug at rail - Sam strives to free himself - he urges her -

SALLY - No, Sam, I won't leave you.

SAM - Please! Please! Run!

SALLY - No - I won't leave you.

SAM - Oh Sally you can't help me. It won't do any good having you get killed. So be reasonable for my sake, Run!

SALLY HALF-SCREW43 - No! Sam! I won't leave you.

55. MED LONG SHOT ON DESERT
Joe & townspeople & some soldiers firing at Mescaleros riding forward -
Glidden stands in middle distance - he fires at Indians as they race past - some Indians are shot down -

INDIANS YIP AD LIB

56. MED CLOSE SHOT MESCALEROS
Fire off from behind brush -

57. MED LONG SHOT MESCALERO
Mounted - camera pans as he rides across - stabs Glidden with arrow -
Indian exits - Glidden falls - Joe & Pedro-Peter rush on to him - Griffin rushes on scene - fires gun o.s. at Indian - runs across to Glidden - Joe & Pedro-Peter start to carry Glidden toward camera -

58. CLOSE SHOT SALLY & SAM AT BAR RAIL
Tugging fiercely to free Sam -
Sally runs to b.g. - comes forward with gun - they use gun as crow-bar to force bar rail loose -

SAM - Get the gun,

SALLY - Oh.

SAM - Here - put it here. No - no - the barrel.
59. MED LONG SHOT EXT. HITCHING RAIL
Townpeople rushing for safety -
Man f.g. firing off to b.g. -
Women rushing across b.g. -

WOMEN SCREAM

60. MED SHOT MESCALEROS BY JOSHUA PLANTS
Firing guns off to side -

61. MED SHOT IN BLACKSMITH SHOP
Indian fires to side -

62. MED LONG SHOT EXT. STREET BY HITCHING RAIL
Mrs. Keon rushes across as Keon is shot down - women & others rushing toward church b.g. -

MRS. KEON SCREAMS

63. MED SHOT SALLY & SAM INT. SALOON
By using barrel of gun as lever, they break Sam's handcuffed hands free from rail - with his hands still shackled together, he dashes across to doors -

64. MED CLOSE SHOT MT. SALOON
Sam bursts forth thru doors to f.g. - looks off - around

65. MED SHOT EXT. DESERT
Soldiers running away from pursuing Mescaleros -

INDIANS YIP AD LIB

66. MED CLOSE SHOT SAM AT SALOON DOORS
Dashes back into saloon

67. MED SHOT SAM & SALLY IWT. SALOON
He picks up gun - tosses it down - goes to b.g. - picks up piece of rail - he & Sally start for the doors -

SAM - Come on.

68. MED CLOSE SHOT EXT. SALOON
Sam & Sally rush forward thru doors -

INDIANS 0.S. YIPPING AD LIB

69. MED LONG SHOT OW DESERT
Mescaleros riding fast across scene -

INDIANS YIPPING
70. MED CLOSE SHOT SAM & SALLY
He holds broken piece of bar rail

71. LONG SHOT TO PEOPLE AT CHURCH
Pouring into church for protection -
Indians riding fast by corner of church at side -
INDIANS YIP AD LIB

72. MED CLOSE SHOT SAM & SALLY
Exit fast to side -
SAM - Go on!
INDIANS O.S. YIPPING AD LIB

73. LCRG SHOT EXT. DESERT
Indians riding forward -

74. MED LONG PAN SHOT SAM & SALLY
Racing across open place toward o.s. church - Indian rides on toward them - Sally dashes on & exits - Sam swings portion of rail - knocks Indian from horse - camera pans as Sam races across toward church -
INDIANS YIPPING O.S. & ON SCENE

75. SHOOTING FROM INSIDE CHURCH
THRU OPEN DOORS
Sally rushes forward, followed by Sam - as they reach safety, men at doors close them & bar them -

76. MED SHOT INT. CHURCH
Chacho b.g. with his burro - the wounded Glidden is propped up on two church benches - people are muddled together - terrorized - camera pans across, past Mrs. Keon & others, to Sally standing by Sam - he still holds rail from bar - hands still handcuffed - he tosses down bar rail - looks at handcuffs -
CHILDREN & WOMEN SOBBING

77. MED SHOT JOE & GRIFFIN AT DOORS
They look to f.g. as hear rail dropped -

78. CLOSE SHOT SAM & SALLY
Sam holds up hands - speaks -
SAM - What about these?
NO.  DESCRIPTION  DIALOGUE  REEL FIVE  PAGE 12

79.  MED  SHOT  JOE  &  GRIFFIN  AT  DOORS  
Joe  walks  forward  -  speaks  -

JOE  -  You're  Lieutenant  Glidden's  prisoner.

80.  CLOSE  SHOT  SAM  &  SALLY  
He  starts  to  exit  f.g.  -

SAM  -  But  I  can't  fight  with  these  on,  
You'll  need  every  man  you  can  get.

81.  MED  CLOSE  SHOT  JOE  &  GRIFFIN  
Sam  comes  on  past  camera  -  talk  
-  Sam  exits  side  -  Joe  exits  -  
Griffin  starts  to  follow  -

JOE  -  We're  safe  enough,  The  walls  are  
four  feet  thick.  The  doors  are  old  
but  they're  oak...,

GLIDDEN  O.S.  -  Bring  the  man  here-

82.  CLOSE  SHOT  WOUNDED  GLIDDEN  
Pedro  -  Peter  stands  by  him  -  Chacho  
b.g.  with  burro  -  Sam  &  Joe  come  
on  -  Pedro  -  Peter  takes  keys  from  
Glidden's  pocket  -  unlocks  Sam's  
handcuffs  -  Griffin  comes  on  -  
would  -  Glidden  speaks  -

GLIDDEN  -  The  key's  in  my  pocket.  
You  aren't  safe.  This  is  a  hard  
place  to  defend.  Look!  The  windows  
are  too  high.

83.  SHOOTING  UP  TO  HIGH  WINDOWS  
Camerapans  along  past  windows  
to  others  windows  -

GLIDDEN  O.S.  -  You  can't  fire  out  but  
they  can  scale  the  walls  --

84.  LARGE  CLOSE  UP  GLIDDEN  
Locks  off  as  he  speaks  -

GLIDDEN  --  there're  too  many  windows  
and  too  few  of  us.

85.  LARGE  CLOSE  UP  SAM  
Looks  around  -  alarmed  -

GLIDDEN  O.S.  -  There's  no  food  -  no  
water.

86.  CLOSE  UP  JOE  
Looking  down  &  to  side  -

GLIDDEN  O.S.  -  No  bandages,
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>87.</td>
<td>CLOSE UP GRIFFIN</td>
<td>GLIDDEN O.S. - The fighting men - the braves --</td>
</tr>
<tr>
<td></td>
<td>Looks around - distressed -</td>
<td></td>
</tr>
<tr>
<td>88.</td>
<td>SHOOTING UP TO HIGH WINDOW</td>
<td>GLIDDEN O.S. --of the Mescalero - huh - they'll come thru the windows.</td>
</tr>
<tr>
<td></td>
<td>Camera pans to other high windows</td>
<td></td>
</tr>
</tbody>
</table>

...Dissolves into

MED FULL SHOT INT. CHURCH
People huddled together b.g. -
man standing on bench f.g. on guard -
holds gun ready - slowly turns
around watching O.S. high windows -

89. PART TITLE                UNIVERSAL - INTERNATIONAL
    "APACHE DRUMS"
    END OF PART

RCS
PICTURE NO. 1650
DIRECTOR-FREGONIÉSE
REEL SIX PAGE 1

NO. DESCRIPTION DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE UNIVERSAL - INTERNATIONAL
 "APACHE DRUMS"
 PART

2. MED CLOSE SHOT INT. CHURCH
 Glidden lying on improvised bed -
 Pedro - Peter steps to him - Mexican
girl comes on with lighted candle -
 Pedro - Peter looks at watch - talk -

GLIDDEN - Pedro - Peter - what time is it?

PEDRO-PETER - The big stick and the
little stick point to the west,

GLIDDEN - Quarter to nine.

3. MED SHOT SALLY & SAM BY ORGAN
Sam looks off to f.g. -

TALKING AD LIB O.S.

4. MED CLOSE SHOT AT WALL UNDER WINDOW
Men piling benches up as scaffolding

5. CLOSE SHOT MEN AT WALL & BENCHES
Joe speaks to others - Chacho runs
forward & hands his belt to Joe -

JOE - Let's use our belts, men.

CHACHO - Here's mine,

MAN - I always felt it was a good Amer-
ican custom - wearing two belts.
One for your pants and one for your
pistol.

6. MED CLOSE SHOT CHACHO
Steps to his burro - holds up his
Bagging pants - starts to remove
cinch strap -

CHACHO - I need a belt - you wear no
pants.

7. CLOSE HIGH SHOT JOE & MEN AT WALL
Making scaffold- tying with their
belts -

JOE - Oh Roy - you're pretty light -
8. **CLOSE SHOT MEN AT WALL**
Roy holding lamp for others to see by - he lets lamp swing back - hops forward & climbs up -

ROY - scramble up here while we hold it.

9. **CLOSE SHOT ROY**
Climbing up on top of scaffolding - camera tilts up as he tests it - he slowly stands up & peers out window to b.g. - Indian suddenly rises into view & swings at Roy with knife - Roy jumps back out of scene -

ROY - It works pretty good,
JOE O.S. - Careful, Roy.

INDIAN YELLS -

10. **LONG SHOT TO SCAFFOLDING BY WINDOW**
As Indian swings at Roy he dodges - scaffolding falls with Roy to floor - man fires at Indian -

INDIAN YELLS

11. **MED SHOT END IN CHURCH**
Mrs. Keon seated side - numb - Griffin standing - Sally & Sam b.g. - women seated by wall - all react as Sam fires off -

12. **MED CLOSE SHOT UP TO INDIAN AT WINDOW**
He exits as he is fired at -

13. **MED LONG SHOT ALONG WALL IN CHURCH**
Men start to lift the stack of benches again -

WOMAN SOBS O.S.

14. **MED SHOT END IN CHURCH**
Mrs. Keon, Griffin, women, Sally & Sam seated & standing - looking off - tense -

15. **MED CLOSE SHOT WOMEN & CHILDREN**
Huddled in fear - Griffin & Mrs. Keon b.g. -

16. **CLOSE SHOT SAM & SALLY**
He holds gun ready - looks up -

WOMEN & CHILDREN O.S. SOBBING
NO. DESCRIPTION DIALOGUE REEL SIX PAGE 3

17. MED CLOSE SHOT WOMEN & CHILDREN  
Huddled on benches - Griffin & Mrs. Keon b.g.  
CHILDREN CRYING

18. CLOSE SHOT SAM & SALLY  
He speaks to her - starts to exit -  

SAM - I've no knack at carpentry, but here's a job I can do.  
CHILDREN O.S. CRYING  
SAM - Watch this, Magic!

19. MED SHOT END IN CHURCH  
Sam comes forward to women with children -  
CHILDREN CRYING

20. MED CLOSE SHOT WOMEN & CHILDREN  
Sam & Sally come on - he stoops by children - speaks - does magic tricks for them - they are entertained - smile - diverted - camera pans as he stands up - speaks to Sally - she reluctant - he urges - camera pans as she crosses & stoops down before the little tots - sings - children sing with her -  
CHILDREN SOBBING

SAM - Say, there wouldn't be any Indians around if you kids didn't have nickels in your ears. Here, look. See? Where'd they go? You've got one right there! (CHUCKLES) Where'd the other one go? Oh, you've got one there. Well, the magician opened the act. Now it's time for the lady soprano.

SALLY - Oh - I can't sing. I wouldn't know what to sing.

SAM - I don't know anything about magician's tricks either. Go on - anything will do.

SALLY - Do you know this song?  
(SINGS) ORANGES AND LEMONS  
SAY THE BELLS OF  
CHILDREN & SALLY SING:  
-- SAINT CLEMENS  

(Continued)
20. (continued)

SALLY & CHILDREN SINGING (CONTD)
YOU歐 ME FIVE FATHOMS
SAY THE BELLS OF SAINT MARTINS
WHEN WILL YOU PAY ME
SAY THE BELLS OF OLD BAILEY
I DO NOT KNOW
SAYS THE GREAT BELL OF BOW
HERE COMES A CANDLE TO LIGHT YOU TO BED

21. MED SHOT IN CHURCH
Joe strides forward to Bob standing on guard on bench in center of room - Joe speaks harshly to Bob - Sam comes on side - Bob exits - Sam takes place as guard on bench - Joe goes b.g. to help men there pick up fallen scaffolding

JOE - What's the matter with you, Sob? Why didn't you yell out when you saw the Apache?

BOB - Well I couldn't see him, Joe. The kid hid the Indian from my view.

SAM - I'll relieve Bob a while. A fellow's eyes get tired doing this.

22. MED CLOSE SHOT MEXICAN GIRL BY WALL
Looking off - camera pans to Pedro-Peter standing against wall - holding gun -

23. CLOSE SHOT GRIFFIN
Standing by wall - holding gun - tense - exits f.g.

24. CLOSE SHOT GLIDDEN
Sitting on end of bench - Griffin steps up to him - Mexican girl & Pedro-Peter b.g. -

25. CLOSE SHOT GRIFFIN & GLIDDEN
Griffin picks up pair of handcuffs - speaks to Glidden -

GRiffin - We chain watch dogs in Wales. Even a dog will turn on its master to protect another dog.

26. CLOSE UP PEDRO-PETER
GRiffin 0, S. - That man's an Apache.
27. **MED SHOT GLIDDEN & GRIFFIN**

Pedro-Peter & Mexican girl b.g.

Glidden hands the pair of handcuffs to Pedro-Peter & turns scornfully

to Griffin - camera pans as Pedro-Peter steps back against wall

Griffin exits side -

**GLIDDEN** - Pedro-Peter. These handcuffs are government property. You are a soldier of the government - take charge of them.

**GRIFFIN** - You may regret this.

**...DISSOLVES INTO**

**CLOSE SHOT ON TABLE & CANDLES**

Burned very low - camera pans to high shot of Pedro-Peter - head bent down - he lifts head - looks off - camera tilts up to Glidden wounded - leaning against back of bench -

**APACHE DRUMS O.S.**

**PEDRO-PETER** - They begin,

28. **MED SHOT WOMEN & CHILDREN**

Mrs. Keon f.g. - Sally seated by Griffin standing - talk -

**INDIANS O.S. ChANTING**

**SALLY** - Sounds like dance music.

**GRIFFIN** - It's the vile music of the heathen.

29. **MED SHOT SAM & JOE**

Other men b.g. - Sam on bench in center of floor - gun in hand - Sam steps down - Joe takes place as guard - Sam exits side -

**SAM** - Our guests seem to be having a ball outside,

**JOE** - You've had enough. Take a spell,

**INDIANS O.S. CHANTING & YELLING AD LIB**

30. **MED CLOSE SHOT GLIDDEN & PEDRO-PETER**

Sam come on f.g. - feels Glidden's head -

Sam sits down by Glidden - weary -

**talk** -

(Continued)
30. (continued)

INDIANS O.S. CHANTING AD LIB

GLIDDEN - Any water?

SAM - Not a drop.

GLIDDEN - I'm not really thirsty - it's just the music.

SAM - Yeah, I guess you might call it that.

PEDRO-PETER - It is the music of drinking.

GLIDDEN - It's the tune for the tis-vine
Apache whiskey that makes them brave.

SAM - I've heard of it.

GLIDDEN - You'll know more about it after tonight. You didn't kill Victoria.

31. LARGE, CLOSE UP GLIDDEN

32. LARGE CLOSE UP SAM

Looks up & off -

33. LARGE CLOSE UP GLIDDEN

34. LARGE CLOSE UP SAM

Slowly looks around -

35. CLOSE SHOT GLIDDEN & SAM

Griffin b.g. - talk - Griffin sits down near others -

(Continued)
NO. DESCRIPTION

35. (Continued)

36. LARGE CLOSE UP PEDRO-PETER
Grim - looks off to side -

37. CLOSE SHOT GLIDDEN, SAM & GRIFFIN
Talk -

38. LARGE CLOSE UP PEDRO-PETER
Speaks -

39. CLOSE SHOT GLIDDEN, SAM & GRIFFIN
Sam exits f.g. -

40. LOW ANGLE CLOSE SHOT JOE
Sam comes on side below -
camera tilts down as Joe squats
to speak with Sam - they con-
stantly watch off to f.g. as they
talk - camera pans slightly as
they move toward b.g. - stop -
talk - look off to f.g. - see -

(continued)

DIALOGUE

GRiffin (CONT'D) -- only an excuse to
kill.

GLIDDEN - No - no you don't know them.
The Apaches are a dying race.

GLIDDEN O.S. - Their women are barren.
There are no children in their
hogans, and now Victorio's given
them hope.

GLIDDEN - Songs to sing - music to dance
to and a belief that if they kill and
die, they can have a thousand sons.
Warrior sons to fight us - ghost
warriors.

PEDRO-PETER O.S. - The young Apaches--

INDIANS O.S. CHANTING

PEDRO-PETER -- drink the tis-vin for not
to feel pain - not the pain of a
wound, not even the pain of dying.
They will come to kill you -

PEDRO-PETER O.S. -- and to die.

INDIANS O.S. CHANTING.

SAM - I'd better tell Joe Madden.
INDIANS O.S. CHANTING

SAM - Joe - the - uh - lieutenant says this is some kind of a religious Tom Foolery. They're trying to get themselves killed - just to breed ghost warriors - something like that.

JOE - I've heard about it.

SAM - Yeah - we've got to listen to the music. When it changes - that's when they come thru the windows.

JOE - I better tell the rest - you take my place.

SAM - Yeah - oh - wait - I'll take your place, but I don't want you to take mine.

41. MED CLOSE SHOT SALLY
Seated on bench, holding child's head in her lap - another child lying asleep on bench near - woman & child b.g.

42. MED CLOSE SHOT JOE & SAM
Looking to f.g. - speak good-naturedly - camera pans as Sam exits & Joe crosses to townspeople standing & sitting near wall - men draw guns - Joe exits -

INDIANS O.S. CHANTING

JOE - Let's forget that for now.

SAM - All right - for now.

43. MED CLOSE SHOT GLIDDEN
Wounded - propped up on two benches - Pedro-Peter f.g. - Griffin by Glidden - Pedro-Peter puts rifle down - camera tilts up as he stands - takes out knife - Glidden speaks to him - Pedro-Peter speaks -

INDIANS O.S. GHANTIWG -

GLIDDEN - Does the friend of the Army talk with the forked tongue of a liar - are his words like ashes that the wind can blow them away?

PEDRO-PETER - I put my hand on the white

GRIFFIN - What is an oath to an Indian?

GLIDDEN - A great deal more than to most white men.

44. MED CLOSE SHOT MRS. KEON, SALLY & OTHER WOMEN
Seated on benches - Mrs. Keon
takes sleeping child from Sally - Sally exits f.g. -

INDIANS O.S. CHANTING

SALLY - Mrs. Keon.

45. MED CLOSE SHOT SAM
Standing up on bench as guard - Sally comes on scene side - camera tilts down as Sam squats to talk to Sally - camera dollies up close - others b.g. - Sally turns away - Sam lifts her chin with his hand - she smiles weakly - clasps his hand - she exits -

SALLY - What's going on, Sam? What does the music mean?

SAM - It's going to be a long night. When things start you - you better get the kids away from the windows,

INDIANS O.S. CHANTING

SAM - And take care of yourself, Sally, You're the last one I'd want anything to happen to -- except myself. That's my girl.

46. MED CLOSE SHOT GLIDDEN & GRIFFIN
Joe comes on side - Pedro-Peter stands at side, back to camera - Joe looks at Glidden's wound - they all react as they hear sudden change in o.s. music - Joe draws revolver -

INDIANS O.S. CHANTING

GLIDDEN - That's it - that's it!
47. SHOOTING UP TO HIGH WINDOW
Indian leaps into view - shrieks - starts to leap down -

INDIAN YELLS

48. FULL SHOT INT. CHURCH
Indians leap in thru high windows -
lights go out - men fire at Indians -

INDIANS YELL AD LIB

JOE SHOUTS THRU DARKNESS - Hold your fire!

49. MED SHOT IN DARKNESS OF JOE
Lights match - Griffin stands at side - another man b.g. -
camera tilts down as Joe comes forward & examines fallen Indian -
camera pans as Joe crosses to Mexican woman & child - he pats her on shoulder, comfortably -

CHILDREN O.S. SOBBING

CHILD ON SCENE CRYING

50. PART TITLE
UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"

END OF PART 6
2. **CORNER INT. CHURCH (NIGHT)**
Man strikes match & holds it up - looks about - Chacho stands behind donkey & looks about -

**CRYING AD LIB O.S.**

3. **CLOSE HIGH SHOT JOE & PEDRO-PETER**
Kneeling by dead Indian warrior - look about - Joe holding lighted match - rises - camera tilts up & pans him to Sam - talk - grim - camera pans as Joe moves past Sam to Sally & others b.g. - Sally standing by Mrs. Keon - Mrs. Keon seated - Joe hands lighted candles to Sally & Mrs. Keon - all listen intently -

**CRYING AD LIB O.S.**

**SAM** - We can't fight in the dark, Joe!

**JOE** - We better keep the kids away from the candles!

**SAM** - Yeah - but that's not good enough! We ought to have the whole place lit up!

**JOE** - How can you fight and hold a candle at the same time?

**SAM** - Well, let the women hold the candles*

**SALLY** - I'll take one!

**MRS. KEON** - I don't want to hold no light! Just give me a gun!

**JOE** - You carry a light. One for you. Mrs. Keon,

**INDIANS CHANTING O.S.**
4. **CLOSE SHOT LT, GLIDDEN**
   Propped up - listening - Griffin
   hurries on to him - speaks as Pedro-
   Peter comes on, crosses & exits
   f.g. & reappears b.g. beside Glid-
   den - Pedro-Peter touches Glidden's
   shoulder gently - grateful -

   INDIANS CHANTING O.S.

   GRIFFIN - Your man did well, Like other-
   beasts, an Indian can see in the dark,

   GLIDDEN - He can't see in the dark any
   more than you can! He used his head
   - his good human intelligence! You
   did well,

   PEDRO-PETER - For my friend,

5. **CLOSE SHOT WOMAN**
   Holding candle - another woman
   comes on to her with lighted can-
   dle - lights candle for 1st woman
   - crosses & exits -

   INDIANS CHANTING O.S.

6. **MED FULL SHOT SIDE IN CHURCH**
   Two men carrying dead Indian for-
   ward - exit - Sally & other women
   near b.g., lighting candles - woman
   moves away - Sally turns to Joe &
   Sam near her - all listening -
   tense -

   INDIAN CHANTING STOPS

7. **CLOSE SHOT GLIDDEN, GRIFFIN & PEDRO-
   PETER**
   Griffin & Pedro-Peter move around
   behind Glidden - tense - listen -

8. **CLOSE SHOT IN CHURCH**
   Sally f.g. holding candle - Joe &
   Sam behind her - listening - tense
   - Sam has rifle - Joe has gun -
   look off & up -

9. **CLOSE SHOT IWT. WINDOW (LOW)**
   As warrior leaps into window from
   outside - yells & jumps over cam-
   era - he holds tomahawk -

   INDIAN YELLS -
10. MED SHOT IN CHURCH
   Women holding candles high - men
   ready with guns - fire on Indian
   as he leaps from window b.g. - man
   near f.g. turns & fires off & up
   - Sam & Joe run across & exit -
   Indian jumps into scene over cam-
   era & attacks man f.g. - Pedro-
   Peter in far b.g. rushes to fight
   Indian near b.g. -
   YELLING AD LIB OF INDIANS

11. MED SHOT IN CHURCH
   Glidden watching from b.g. as Pedro-
   Peter & warrior fight f.g. - woman
   b.g. holding candle -
   YELLING AD LIB

12. MED SHOT IN CHURCH
   Indian throws man to floor f.g. &
   gets ready to attack him with toma-
   hawk - two men run on & grapple
   with Indian - women b.g. holding
   candles -
   YELLING AD LIB

13. CLOSE SHOT GLIDDEN & GRIFFIN
   Glidden watching off dazedly -
   Griffin moves forward & stops -

14. MED SHOT IN CHURCH
   Griffin & Glidden watching from
   b.g. as Pedro-Peter & warrior fight
   in f.g. - fall to floor - camera
   pans as they roll over
   YELLING AD LIB O.S.

15. MED SHOT IN CHURCH
   Two men & warrior fighting f.g. -
   man pistol-whips Indian - Pedro-
   Peter fighting Indian b.g. - men
   & women watching -
   YELLING AD LIB

16. CLOSE SHOT GLIDDEN & GRIFFIN
   Watching off - tense - Glidden
   trying to pull sword from scabbard

17. MED SHOT IN CHURCH
   Pedro-Peter fighting warrior f.g.
   - Pedro-Peter rises, holding knife
   up - Glidden & Griffin b.g. -
   YELLING O.S.
18.  CLOSE SHOT SALLY
    holding lighted candle high -
    watching off - horrified -
    WOMAN YELLS O.S.

19.  MED SHOT IN CHURCH
    Warrior recovers & knocks Pedro-
    Peter backward onto floor - warrior
    raises knife & is hit by o.s. shot
    - women b.g. cowering in fright as
    they hold candles high - Glidden &
    Griffin b.g. -
    YELLING O.S.

20.  MED CLOSE SHOT SIDE IN CHURCH
    Women watching off in horror as
    Sam fires twice as he moves forward
    - Joe b.g. -

21.  MED SHOT IN CHURCH
    Warrior standing over Pedro-Peter
    is hit again - falls backward on
    floor - camera pans -

22.  MED CLOSE SHOT SIDE IN CHURCH
    Girls cowering as Sam exits f.g.
    - Joe runs forward -

23.  MED SHOT IN CHURCH
    Pedro-Peter lying on floor - Sam
    runs on from side to him - Griffin
    runs forward from b.g. - both kneel
    by Pedro-Peter - Joe runs on &
    bends over scout - start to pick
    him up -

24.  MED SHOT UP TO HIGH WINDOW IN CHURCH
    Warrior appears in window - yells
    - camera tilts down as he jumps
    forward to floor - lands near Joe
    - they fight - fall to floor - Joe
    throws Indian forward & over his
    head as he lies on back - Indian
    exits near camera - Joe rises
    quickly, pulls gun & fires down
    toward camera - Sam & Griffin b.g.
    by Pedro-Peter - watching -
    INDIAN YELLS
    WOMEN YELL

25.  CLOSE UP JOE
    His face grim as he fires off
    twice - tired - looks off & up -
    CRYING & YELLING O.S.
26. **CLOSE UP DOWN TO MESCALERO DRUMS**

Indian hands beating out rhythm on drums.

...DISSOLVES INTO

**CLOSE UP DOWN TO FLOOR IN CHURCH**

Broken tomahawk lying on floor - camera tilts up & pans to Mrs. Keon seated f.g. - staring off - brooding - sits up as little girl comes on - speaks gently to little girl - camera pulls back bringing Chacho & burro into scene - he speaks - exits near f.g. -

LITTLE GIRL 0.3. - I'm thirsty. (Comes on) I'm awful thirsty.

MRS. KEON - You'll have to be patient. You'll have to be still. When morning comes, there'll be water.

LITTLE GIRL - I'm thirsty. I'm ever so thirsty.

CHACHO - You cry like a little kitty-cat. You want a milk? My burro give you milk,

**INDIANS CHANTING O.S.**

27. **CLOSE HIGH SHOT IN CHURCH**

Man, wounded, lying on bench - woman tending man - Roy standing at end of bench - loads gun - Joe comes on - kneels by man - Griffin b.g. watching - Joe rises - camera pans him to two tired men - talk - Griffin comes on -

**INDIANS CHANTING O.S.**

JOE - We can keep 'em out, boys! Our troops'll be here in the morning* Just a few more hours.

1st MAN - It's that racket! Those drums!

**GRiffin** - Be of good faith, man!

28. **MED SHOT SIDE IN CHURCH**

Sam & other man standing - camera pans on Sam as he crosses to Joe, Griffin & two men - speaks with spirit - Joe agrees - Griffin sits (Continued)
NO. DESCRIPTION
28.  (Continued)

DIALOGUE  REEL SEVEN  PAGE 6

INDIANS CHANTING O.S.

SAM - If you don't like the Apache noise, make some of your own.

JOE - That's right! You're a Welshman, Reverend. Never heard of a Welshman that didn't have a song for every occasion.

GRiffin - I have no voice for singing alone, Joe.

SAM - Well, we'll all sing! Just name the tune!

29.  CLOSE UP GRIFFIN
Seated - looking up - camera tilts up with him as he rises - speaks with spirit - starts to sing -

GRiffin - I'll give you a fighting song! "The Men of Harlech!"

INDIANS CHANTING O.S.

GRIFFIN SINGS IN WELSH DIALECT
(Words of song and translation at end of song, Scene #33)

30.  CLOSE UP TWO MEN
Singing with spirit -

MEN & O.S. MEN SING IN WELSH

31.  CLOSE UP MAN (LOW CAMERA)
Singing

MAN & O.S. MEN & WOMEN SING IN WELSH

32.  CLOSE UP TWO MEN
Singing -

MEN & O.S. MEN & WOMEN SING IN WELSH

33.  CLOSE SHOT SALLY
Singing - tense -

SALLY & 3.3. MEN & WOMEN SING IN WELSH

BELOW ARE WELSH LYRICS & TRANSLATION FOR ENTIRE SONG:

VERSE:

WEH LE GOEL-KERTH GOEN UN FLAMIO
AL THAV-OD-I-EE TAM UN BLOTHIO
AR IR DEW-RION TEIOD I DARROW
EEN WAITHE ET ON EEN

(Continued)
33. (Continued)

CHORUS:
AR VON BITH NI-OR-VITH
CON-IR IN DRA-GI-GOO WITH
KUMRI VITH VEL KUMRI VEE
UN GLOD-EES UN MISZH GOOLED-I'TH
GWIN OL I NI'R GOEL KERTH AKEW
TROS W-EN EES I KUMRO'N MARROW
AN NI BIN ITR SITH UN GALLEW
AM I DEW-R AV DIN

TRANSLATION:
MEN OF HARLECH! IN THE HOLLOW
DO YE HEAR LIKE RUSHING BILLOW
WAVE ON WAVE THAT SAXON SPEARMEN BATTLE'S
DISTANT SOUND?
'TIS THE TRAMP OF SAXON POEMEN, SAXON
SPEARMEN, SAXON BOWMEN
BE THEY KNIGHTS OR HINDS OR YEOMEN
THEY SHALL BITE THE GROUND
LOSE THE FOLDS ASUNDER
FLAG WE CONQUER UNDER!
THE FLACID SKY NOW BRIGHT ON HIGH
SHALL LAUNCH IT'S BOLTS IN THUNDER!
ONWARD! 'TIS OUR COUNTRY NEEDS US
HE IS BRAVEST HE WHO LEADS US!
HONOR'S SELF NOW PROUDLY LEADS US!
FREEDOM, GOD AND RIGHT!

...DISSOLVES INTO

CLOSE SHOT MESCALERO DRUMS
As Indian sticks beat on them in
fast rhythm -

34. CLOSE SHOT IN CHURCH
Sally seated - Joe standing by -
tense - watch off warily - talk

SALLY - There goes the town of Spanish
Boot.

JOE - Only the buildings,

35. ME33 CLOSE SHOT EM) IN CHURCH
Griffin & Sam ministering to the
injured Glidden - Pedro-Peter sit-
ing at edge of platform, holding
his wound -

36. CLOSE SHOT IN CHURCH
Sally seated - Joe standing by -
talk - he exits near camera -

(Continued)
NO. DESCRIPTION

36. (Continued)

DIALOGUE REEL SEVEN PAGE 8

JOE - Sally, I've been thinking about Sam -- Sam and me. He's done fine tonight. In a bad spot like this, he's the best help a man could have.

SALLY - Sometimes it's easier to be brave than honest, Joe.

JOE - I was wrong making charges against him. I'll fix that up.

SALLY - I've grown to expect goodness from you. I hope Sam sees it that way, too.

37. MED CLOSE SHOT END IN CHURCH
Griffin & Sam tending Glidden - Pedro-Peter seated at edge of platform - Joe comes on from camera to
Sam - all tense & listen - alert - Sam raises rifle - ready - Joe
holds gun ready - look about -

38. CLOSE SHOT INT. HIGH WINDOW (LOW)
Warrior appears in window holding before him white cloth tied to pole in token of peace -

39. MED CLOSE SHOT END IN CHURCH
Sam watching off - quickly raises rifle - Griffin, Joe & Pedro-Peter -
look off - Joe speaks quickly -

INDIAN O.S. - No shoot! No shoot!

JOE - Don't fire! Let him talk!

40. CLOSE SHOT INT. HIGH WINDOW (LOW)
Indian moves forward on sill & speaks -

INDIAN - Hay alguien aqui que puede curar vidas? (Is there anyone here who can cure lives?)

41. CLOSE SHOT GROUP
Pedro-Peter f.g. - Griffin & Sam
standing by Glidden - Glidden sits up - Joe comes on - talk - Sam
speaks to Pedro-Peter - Pedro-Peter looks off & calls in Spanish

JOE - What did he say?

(Continued)
41. (continued)

GLIDDEN - He wants to know if there is a doctor here,

GRIFFIN' - I wish there was!

SAM - Pedro-Peter = ask him why he wants a doctor,

PEDRO-PETER - Para que quieren doctor? (Why do they want a doctor?)

42. CLOSE SHOT INT. HIGH WINDOW (LOW)
Indian calls down from window -

INDIAN - Nuestro jefe, Victorio, esta herido. Deje que su doctor lo cure y todos nosotros los Mescaleros nos iremos. (Our chief, Victorio, is sick. Let your doctor cure him and all us Mescaleros will leave.)

43. CLOSE SHOT GROUP
Griffin, Joe & Sam standing about
Glidden - Pedro-Peter f.g. - talk

GLIDDEN - He says Victorio is hurt. If we have a doctor who can fix him up, they'll go away and leave us alone,

JOE - Would be all right if we had one!

SAM - Wait a bit. How good is their word?

GLIDDEN - Good.

SAM - Tell him the doctor wants to know what happens if Victorio dies,

PEDRO-PETER - Que haces si Victorio muere? (What will you do if Victorio dies?)

44. CLOSE SHOT INT. HIGH WINDOW (LOW)
Indian speaks

INDIAN - Todos vosotros mueren tambien. (All of you will die, too!)

45. CLOSE SHOT GROUP
Talk - Sam leans closer to Glidden

GLIDDEN - He says they'll kill us all.

(Continued)
JOE - Well, what's the difference? Isn't that what they're trying to do?

GLIDDEN - When they really want to take the church, they'll attack in force. You haven't a chance.

SAM - If Victorio stayed alive till morning the troops would be here -- we'd be safe. A smart fellow could make them believe he was a doctor. Uh - come to think of it, I've always wanted to be a doctor!

JOE - You can't help Victorio!

SAM - I didn't say I could! I'm just stalling.

JOE - I've got a knack at healing. I know something about it.

SAM - Look, you're a great horse doctor, Joe, but this --

JOE - There isn't too much difference between a horse and a human! At least I know how to get started! You wouldn't even know that!

SAM - But you're the Mayor! You're needed here!

JOE - I'll make you my deputy!

PEDRO-PETER - Nuestro doctor va a curar a Victorio, (Our doctor goes to cure Victorio,)
NO. DESCRIPTION DIALOGUE REEL SEVEN PAGE 11

48. close shot int. high window (low)
   Indian warrior turns & exits from sight outside window -

49. close shot group
   Glidden lying on bench - Joe removes gun belt & lays it across Glidden - exits - Sam exits
   JOE - Maybe you can use this with your good hand,

50. med shot end in church
   Two men remove wooden bar as Joe & Sam come on from f.g. - camera dol-
   lies after them - they open door & look out at burning buildings b.g.
   - talk - Indian warriors waiting
   b.g. - Joe exits outside - stops as Sally runs on from camera &
   calls - she steps back as Joe con-
   tinues toward Indians - Sam shuts
doors - camera pulls back as two men
   replace wooden bar across door -
   JOE - Remember, you're my deputy. Do a.
good job.
   SAM - I'd rather play sick nurse to Vic-
torio! You may be a better doctor,
but I'm a better bluffer!
   SALLY - Joe! Good luck!
   ...
   dissolves into
   med close shot up to windows int.
   church (dawn)
   Camera tilts down & pans bringing Sally & Sam into scene -'waiting -
   Sam b.g. near Glidden & Pedro-Peter
   - camera dollies in to the men as
   they talk - Sam looks at watch -
   Sam stands - all react - startled
   - camera pans as he runs off scene
   near camera - Griffin & Sally sit-
ing by wall b.g. - react - rise -
   he exits -
   SAM - Yeah - Joe must be givin' that In-
dian quite a treatment! When do you
think Colonel Haven and his troops
might get here?

(Continued)
50. (Continued)

GLIDDEN - Maybe eight - maybe nine o'clock. If Victorio dies there's nothing we can do - nothing.

SAM - Well, we've fought them off all night.

GLIDDEN - Oh, they weren't trying! When they hit that door, we're finished! They can break it or they can burn it, Then it's all over.

SAM - Well, I only hope Joe is a good human doctor - or that Indian is a good horse!

JOE'S VOICE - Sam! Sam!

51. MED HIGH SHOT INT. CHURCH TO DOORS
   (CRANE)
   Two men removing wooden bar from door as other man stands ready with rifle - Sam & Griffin & Sally run on - Sam unfastens hasp - stops - camera cranes down close - Sam suddenly opens door - Joe standing outside doors, hands tied behind him - Indians standing behind him holding lances ready

   JOE'S VOICE - Don't open! Don't open the door! (On scene) Close --

52. MED CLOSE SHOT EXT. CHURCH DOORS
   Sam & others in doorway b.g., facing camera - Joe standing near f.g., back to camera - Indian plunges lance into Joe's back

   JOE - the door!

3 CLOSE HIGH CRANE SHOT INT. DOORS
   Sam, Sally, Griffin & man f.g., looking out at Joe b.g. as he reacts to wound - he pitches forward thru' doorway into church & falls below camera - Sam & man fire at Indians a3 they run toward b.g. - Sally & Griffin exit at side f.g.

   SALLY SCREAMS

   INDIANS YELL AD LIB
54. MED CLOSE SHOT EXT, CHURCH DOORS
   Sam & men exit inside church -
   door is slammed shut -
   INDIANS YELLING O.S.

55. PART TITLE
    UNIVERSAL - INTERNATIONAL
    "APACHE DRUMS"
    END OF PART
    7
1. PART TITLE
   UNIVERSAL - INTERNATIONAL
   "APACHE DRUMS"
   PART 8

2. MEDIUM SHOT CORNER IN CHURCH
   Men carry Joe forward & put him on bench - Griffin & Sam come forward - Sally comes on at side & kneels by Joe - others gather around - Griffin feels Joe's heart - straightens - speaks softly - Sally folds Joe's arm - suddenly all break into action as shots are fired - Sally rushes to wall - men fire thru barricaded door of church b.g.
   Griffin exits f.g. -

   INDIANS O.S. CHANTING

   GRIFFIN - If I live to bury Joe Madden, I'll say only four words over his grave - "This was a man."

3. CLOSE UP SAM & SALLY
   Ee holds gun ready - they look to f.g. - tense - talk - Sam exits f.g. - camera pans slightly as Sally looks off -

   INDIANS O.S. CHANTING

   SALLY - That means Victorio is dead.
   SAM - Yeah.
   SALLY - There's no hope, is there?
   SAM - Well you never know how the cards will fall,
   SALLY - I think you know. Have you told the others?
   SAM - I can't think what to tell them - or even if I should.
   SALLY - If you yourself didn't know, Sam, what would you want to know?
   SAM - The truth.
   SALLY - So do other people.
<table>
<thead>
<tr>
<th>NO.</th>
<th>DESCRIPTION</th>
<th>DIALOGUE</th>
</tr>
</thead>
</table>
| 4. | **MED SHOT SIDE IN CHURCH**  
W o m n and c h i l d r e n s e a t e d -  
M r s . K e o n s i t s n e a r f . g . l o o k-  
ing to f . g . - w o m a n w i t h c h i l d  
s i t s n e a r - S a m c o m e s o n -  
G r i f f i n b . g . c o m e s f o r w a r d -  
S a m s p e a k s q u i e t l y t o G r i f f i n -  
G r i f f i n g o e s t o b . g . - M r s . K e o n  
f . g . k n e e l s & p r a y s - S a m e x i t s -  
G r i f f i n c o m e s f o r w a r d t o c o m f o r t  
women near camera - he kneels &  
prays -  

**INDIANS WAILING**  
R e v e r e n d -  
S A M - /T h e r e i s n ' t a c h a n c e . Y o u ' d b e t-  
ter p r e p a r e t h e p e o p l e ,  
G R I F F I N - I w i l l .  
W O M A N S O B S  |
| 5. | **MED SHOT PEDRO-PETER**  
G l i d d e n w o u n d e d , s i t s i n c h a i r  
b . g . - c a m e r a p a n s o n P e d r o - P e t e r  
as he crosses - looks up - kneels -  

**INDIANS O.S. WAILING** |
| 6. | **MED SHOT GRIFFIN & MRS. KEON**  
Kneeling - others b.g. -  

W O M A N S O B S  
**INDIANS O.S. CHANTING** |
| 7. | **MED CLOSE SHOT PEDRO-PETER**  
Kneeling - scoops up handful of  
sand - extends his **arms upward**  
with the **sand** -  |
| 8. | **MED SHOT GRIFFIN, MRS. KEON &**  
W O M A N W I T H S M A L L C H I L D  
Others b.g. - Griffin exits side -  |
| 9. | **MED CLOSE SHOT PEDRO-PETER**  
O f f e r i n g h a n d f u l o f s a n d i n h i s  
prayer - G l i d d e n b . g . - G r i f f i n  
eters - c a m e r a t i l t s d o w n a s h e  
kneels by the Indian & joins in  
prayer -  

W O W O . S . S O B S  
**INDIANS O.S. WAILING** |
| 10. | **MED SHOT ROY & DAY BY DOORS**  
R o y n o t i c e s s m o k e c o m i n g u n d e r  
doors - reacts - points to smoke -  
(Continued) |
(Continued)

10. (Continued)

11. MED CLOSE SHOT GRIFFIN & PEDRO - PETER
   Kneeling - Glidden b.g. -

12. MED SHOT SIDE IN CHURCH
   Sam comes forward past other men - Sally b.g. -

13. MED SHOT ROY & DAN BY DOORS
    Doors are burning -

14. MED SHOT SAM & OTHERS
    Others move b.g. as Sam cocks gun -

15. MED CLOSE SHOT MRS. KEOH
    Others b.g. - She sits in bench -

16. BIGK SHOT DOWN TO ROY & DAN
    AT CHURCH DOORS
    Fire is eating away portion of door -

17. CLOSE SHOT GLIDDEN
    Holds gun in holster - alert - removes gun - aims -

18. HIGH SHOT TO DOORS
    Roy & Dan standing near - others at side - fire burns
    more rapidly - panel in door breaks out -

19. CLOSE SHOT SAM
    Holding gun ready - Bob b.g. - Sally at side b.g. -

20. HIGH SHOT TO BURNING DOORS -

21. CLOSE SHOT SAM & BOB
    Sally b.g. - rubs her head - Sob runs off to side - Sally
    rushes to b.g. - Sam exits f.g. -

(Continued)
21. (Continued)  

SAM - We can keep them out - get wood!
  Keep that doorway burning.

22. MED SHOT BY DOORWAY
Men rush about putting anything
that will burn against the burn-
ing doors -

INDIANS O.S. YELLING

23. MED CLOSE SHOT PEDRO-PETER
Tries to lift wooden bench -

24. LONG SHOT TO BURNING DOORS
Men are stacking up benches, etc.
to increase the fire

25. MED CLOSE SHOT PEDRO-PETER
Man rushes on past camera - takes
bench - exits -

26. MED LONG SHOT NEAR DOORS
Sam & men rush forward - break up
O.S. wood -

SAM Come on! Come on! We need more.

27. CLOSE SHOT INDIAN DRUMS
Indians partly in scene beating
drums -

28. MED CLOSE SHOT INT. CHURCH
Men rush on f.g. take benches O.S.
Women b.g. -

29. MED CLOSE SHOT GRIFFIN
Pulling lectern from platform -
he exits with it - Glidden, wounded
b.g. - women b.g.

30. MED LONG SHOT MEN AT DOORS
Adding more wood to the fire -

31. CLOSE UP DOWN TO INDIAN HANDS
Beating on drum -

INDIANS YELLING O.S.

32. FULL SHOT INT. CHURCH
Sam & men rush on scene - madly
break up church pews - women b.g. -
Sam starts to rush off at side -

33. MED LONG SHOT DOORS
Blazing furiously - Sam rushes on
from f.g. - Griffin drags the
lectern across to the fire -

INDIANS YELLING O.S.
34. **CLOSE SHOT INDIAN DRUMS**
   Indians partly in scene beating on drums.

35. **CLOSE UP DOWN TO INDIANS' HANDS**
   Beating on drum.

36. **MED SHOT UP TO CHURCH WINDOW**
   Indian creeps into view.

37. **MED CLOSE SHOT GLIDDEN**
   Looks off - fires.

38. **MED SHOT UP TO INDIAN**
   Is shot - falls out of scene to b.g. -

39. **MED SHOT AT BURNING DOORS**
   Sam f.g. fires gun upward & off.

40. **FULL SHOT IN CHURCH**
   Indians leap into scene from high windows - Sam & another man exit side - women b.g.

41. **MED CLOSE SHOT GLIDDEN**

42. **MED SHOT INDIAN**
   Running forward in church -
   Glidden b.g. shoots Indian - camera pans as Indian falls.

43. **MED SHOT UP TO CHURCH WINDOW**
   Indians leap down & exit.

44. **MED CLOSE SHOT PEDRO-PETER**
   Leaning against wall - wounded -
   shoots rifle with one hand.

45. **FULL SHOT INT. CHURCH**
   Indians leap into scene - men fire at them - one Indian falls -
   another runs forward.

46. **MED SHOT SAM BY BURNING DOORS**
   Fires off to side.

47. **FULL SHOT INT. CHURCH**
   Second Indian falls - women & children huddled b.g.

48. **CLOSE UP DOWN TO INDIANS' HANDS**
   Beating on drum.

**DESCRIPTION**

- **CLOSE SHOT INDIAN DRUMS**

- **MED SHOT UP TO CHURCH WINDOW**

- **MED CLOSE SHOT GLIDDEN**

- **MED SHOT AT BURNING DOORS**

- **FULL SHOT IN CHURCH**

- **MED SHOT PEDRO-PETER**

- **FULL SHOT INT. CHURCH**

**DIALOGUE**

- **INDIANS YELLING O.S.**

- **WOMEN O.S. SCREAM**

- **HAND -**
NO. Description Dialogue

49. **CLOSE SHOT INDIANS**
Partly in scene - beating drums

50. **MED LONG SHOT TO BURNING CHURCH DOORS**
Women in corner b.g. - Sam at other side - **gun in hand** - the pile of burning wood stacked against the doors, crashes as it burns - Sam calls out to f.g. - Indians **are** seen b.g. firing guns - **men** rush on past camera & put more wood on fire - Sam fires off to b.g. thru doors -  

**SAM** - More wood - more wood! Come on!  
**INDIANS YELLING O.S.**

51. **MED CLOSE SEOT PEDRO-PETER**
Men dashing across scene in front of **camera** - they return with church **pews** -

**INDIANS O.S. YELLING**

52. **MED SHOT AT BURNED DOORS**
**Horde of Indians seen outside b.g.** -

53. **MED LONG SHOT INT. CHURCH**
Sam & others b.g. firing off as **men** rush on from side with more wood for the fire at the door - one **man** is wounded - Sam & Griffin drag him to f.g. -  

**INDIANS O.S. YELLING**

**SAM** - Get back! Get back!

54. **MED SHOT BURNED CHURCH DOORS**
Indians seen past the flames b.g. -

55. **MED CLOSE SEOT SAM BY THE FIRE**
Shoots off to b.g.

56. **MED SHOT WOMEN BY WALL**
Children huddled close -

57. **MED SHOT BURNING DOORS**
Indians b.g.

58. **CLOSE SHOT SALLY & WOMAN & CHILD**
React -

59. **MED SHOT AT DOORS**
Indians b.g. firing to f.g.  
**INDIANS YELLING**
60. **MED LONG SHOT CORNER IN CHURCH**
   Two men b.g. - man rushes on from side - throws wood on fire - is shot - falls forward - man rushes forward to him -

61. **MED SHOT CORNER IN CHURCH BY DOORS**
   Sam & another rush on to man by doors -

62. **MED SHOT FIRE AT DOORWAY**
   Indians b.g. firing to f.g.

63. **MED SHOT SAM & OTHER MEN AT DOOR**
   Looking off - Sam rushes off - exits at side - others exit -
   
   **SAM** - Here - rip up the floor!
   
   **INDIANS O.S. YELLING**

64. **MED SHOT WOMEN IN CORNER OF CHURCH**
   Some dash across f.g. - exit -
   .. up - man rush on - P C up - floor - women cross b.g. exiting -

65. **MED SHOT CLOSE; SHOT GLIDDEN**
   Standing against wall - watches as able-bodied men work f.g. - camera pans to Sam - he reacts - hears o.s. bugle -

66. **CLOSE UP GRIFFIN**
   Sally b.g. - they straighten - react as hear o.s. bugle -

67. **CLOSE UP GLIDDEN**

68. **CLOSE UP SAM**
   Hurries forward - almost exits -

69. **CLOSE UP GRIFFIN**
   Sally b.g. - smile - she exits f.g. - Mrs. Keon stands into scene b.g. - b.g. - Griffin exits f.g. -

70. **FULL SHOT INT. CHURCH**
   Sam & Griffin moving forward as others stand looking hopefully forward thru smoke -

71. **MED SHOT AT BURNING DOORWAY**
   Indians b.g. running across to side -
**NO.** DESCRIPITION

**DIALOGUE**

**REEL EIGHT PAGE 8**

72. **FULL SHOT INT. CHURCH**
Sam, Sally & Griffin
rush forward - others slowly
move forward - look off -

73. **MED SHOT BURNING DOORWAY**
Indians have gone - United States
cavalry rides on & past in pursuit
of the Mescaleros -

74. **MED SHOT SAM & SALLY**
Others b.g. - Sam exits f.g. -
others run after him -

75. **SHOOTING THRU BURNED DOORWAY**
Cavalry riding by b.g. - firing off -

76. **MED LONG SHOT EXT. BURNING CHURCH DOORS**
Sam & other men come forward from
inside church - kick aside burning
wood - clear away church entrance -
Sam hurries forward - Sally comes forward to him - Griffin walks forward,
Sally embraces Sam - they exit f.g. -
as others of the entrapped townspeople
stream out of the church - some exit
scene -

77. **MED SHOT EXT. BURNED DOORWAY**
Burro f.g. - men b.g. helping children
across pile of ashes - camera pans on
burro as it trots across & runs back
into church -

78. **MED CLOSE PAN SHOT ON BURRO IN CHURCH**
It trots across to where Chacho is standing
by the burro's mother - young burro
immediately starts nursing as the mother
animal looks around fondly at her offspring -

79. **MED LONG SHOT CHACO & ANIMALS IN CHURCH**
Small burro enjoying healthy meal -

...FADE OUT

80. **FADE IN - PICTORIAL END TITLE**
CLOSE UP DOWN TO APACHE DRUMS
Words superimposed over scene -

THE END

A
UNIVERSAL-INTERNATIONAL PICTURE

...FADE OUT
81. **FADE IN - PICTORIAL CAST CARD**

The Players
Sam Leeds, STEPHEN McNALLY
Sally, COLEEN GRAY
Joe Madden, WILLARD PARKER
Reverend Griffin, ARTHUR SHIELDS
Lt. Glidden, JAMES GRIFFITH
Tedro-Peter, ARMANDO SILVESTRE

...DISSolves INTO

Mrs. Keon, GEORGIA BACKUS
Jehu, CLARENCE MILE
Betty Careless, RUTHELM STAEVENS
Bert Keon, JAMES BEST
Chacho, CHINTO GUZMAN
Mr. Keon, RAY BENNETT

...FADE OUT

82. **PART TITLE**

UNIVERSAL - INTERNATIONAL
"APACHE DRUMS"
END OF PART

RCS