John P. McCarthy

A JOHN P. MC CARTHY PRODUCTION

"SHADOWS OF CONSCIENCE"

STORY BY

JOHN P. MC CARTHY

AND

FRANCIS POWERS

PERSONALLY DIRECTED

BY

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FOREWORD

Out of the mist of the dim dead years, what pale shape is that which rises to assail our peace of mind ? Is it avenging conscience ?

Fade Out

Fade In

Call it what you will - it is a reality - a relentless power that comes like a grim ghost from the grave to knock persistantly at the door of unpunished guilt - - - - - -

Fade Out

Scene No. 1 Interior Deserted Attic. Moonlight.

Medium Shot - Door of book case opens - Book falls out on desk.

Fade Out

Fade In

Title No. 1 And now let memory cross the dusty span of years to the early eighties, where Jackson's Hole country lay in the heart of the Wyoming Rockies ----

Fade Out

Fade In

Title No. 2 --- where men practised the rougher virtues and primitive vices --- where human life was cheap and the rope's end was the only court of justice.

Fade Out

Fade In

Scene No. 2 Mountain Top.

Long Shot - Range of Mountains.

Fade Out

Fade In

Title No. 3 An outpost of civilization, beset by the great white fury of the North - where the spark of life was kept alive with bad whiskey and the heat of the log fire.

Fade Out

Fade In

Scene No. 3 Exterior Astor House.

Long Shop - Men talking in front of Astor House. Keep moving around trying to keep warm.

Scene No. 4 Interior Astor House.

Long Shot - Old man at piano on left - bar on right - Men at tabel in foreground - Men at pool table in back ground,- woman watching game.

Title No. 4 Though sight had fled from the players eyes, there was magic at the tips of those aged fingers that lit up the brooding shadows of the soul with the sacred flame of memeory OLD BLIND JOE.

Scene No. 5 Interior of Astor House.
Close Up - Old Blind Joe at Piano.

Scene No. 6 Interior Office of Astor House.
Long Shot - Man sitting at desk reading papers.

Title No. 5 Wade Curry - Owner of the Astor House and a power in the settlement.
LANDER STEVENS

Scene No. 7 Interior Office.
Close Up - Curry reading paper,- turns to desk.

Scene No. 8 Exterior Astor House.
Long Shot - Men talking. Two men ride up and dismount.

Scene No. 9 Interior Astor House.
Medium Shot - Indian at stove in foreground.
Men at pool table in background.
Woman standing by watching game.

Scene No. 10 Interior Astor House.
Close Up - Woman watching game.

Scene No. 11 Interior Astor House.
Medium Shot - Men playing pool - start argument.

Scene No. 12 Exterior Astor House.
Medium Shot - Men talking about weather.

Title No. 6 "Its only a mountain wind I tell you!"

Scene No. 13 Exterior Astor House.
Medium Shot - Men talking about blizzard.

Scene No. 14 Exterior Astor House.
Close Up - Man wets his finger and predicts blizzard.

Title No. 7 "Its a blizzard I tell you - and a rip snorter!"

Scene No. 15 Exterior Astor House.
Medium Shot - Men talking about blizzard.

Title No. 8 "I can do more with three fingers inside than you can with one out here."

Scene No. 16 Exterior Astor House.
Medium Shot - Men talking of blizzard - Exit toward hotel.

Scene No. 17 Interior Astor House.
Long Shot - Men come in and two go to bar.

Scene No. 18 Interior Astor House.
Medium Shot - Man playing ppol - Indian knocking at door.

Title No. 9 Pedro - Curry's Halfbreed Servant.
W. BRADLEY WARD

Scene No. 19 Interior Astor House.
Close Up - Indian knocking at door.

Scene No. 20 Interior Office.
Close Up - Curry say:-"Come In!"

Scene No. 21 Interior Astor House.
Pedro at door - hears Curry

Scene No. 22 Interior Office.
Long Shot - Curry gets up goes to door.

Scene No. 23 Interior Astor House.
Medium Shot - Men at stove - Pedro at door in background. Curry enters.

Scene No. 24 Interior Astor House.
Close Up - Pedro hands letter to Curry who starts to read.

Scene No. 25 Insert:

"WADE:

I am ill and alone - praying that you will accord me the justice that all men render helpless woman. For God's sake come to me, Wade, before it is too late.

ALICE.

Scene No. 26 Interior Astor House.

Close Up - Curry reading letter - looks up - then starts to tear letter.

Scene No. 27 Interior Astor House.

Medium Shot - Curry and pedro at door in background - Pedro speaks title:

Title No. 10 Interior Astor House.

"Lady in cabin say - me get answer."

Scene No. 28 Interior Astor House.

Close Up - Pedro talking to Curry - who grabs him by coat.

Scene No. 29 Interior Astor House.

Medium Shot - Pedro at door - Curry knocks Pedro down -

Scene No. 30 Interior Astor House.

Close Up - Curry looking at pedro on floor- speaks title -

Title No. 11 "That will teach you to mind your own business - now go back and tell her if she is lonesome to come down here where she belongs!"

Scene No. 31 Interior Astor House.

Close Up - Curry talking to Pedro - looks up at woman.

Scene No. 32 Interior Astor House.

Close Up - Woman looking at Curry -

Scene No 33 Interior of Astor House.

Close Up - Curry looking at woman - turns looks down at Pedro.

Scene No. 34 Interior of Astor House.

Close Up - Pedro looking at Curry.

Scene No. 35 Interior of Astor House.

Close Up - Curry looking at pedro - looks up at miner.

Scene No. 36 Interior Astor House.

Close Up - Miner looking at Pedro then looks at Curry.

Scene No. 37 Interior Astor House.

Close Up - Curry looking at Miner then looks toward bar.

Scene No. 38 Interior Astor House.

Long Shot - Blind Joe and man in foreground. Curry in background at door - Exit out right.

Scene No. 39 Interior Astor House.

Medium Shot - Curry enteres picks up hat and coat-exit.

Scene No. 40 Interior Astor House.

Long Shot - Blind Joe and men at piano - Curry enters through door -

Scene No. 41 Interior of Astor House.

Close Up - Curry at door looking at men at piano.

Scene No, 42 Interuor Astor House.

Long Shot - Man at piano - Curry exits - out doors.

Fade Out

Scene No. 43 Interior cabin.

Medium Shot - Fade In -

Woman in cabin on couch knitting.

Title No. 12 Alice - Logan's sister -

Who has followed love's rainbow to the end and found --- no pot of gold.

BARBARA TENNANT

Scene No. 44 Interior Alice's cabin.

Close Up - Alice knitting.

Scene No. 45 Exterior Astor House.

Medium Shot. Curry and miner talking - exit.

Scene No. 46 Exterior Astor House.

Long Shot - Stage drives up and people come out door of Astor House.

Scene No. 47 Interior Astor House.

Medium Shot - House door opens and passengers enter - Driver hands letter for Curry.

Scene No. 48 Interior Astor House.

Medium House. Big Indian helps blind man to bar.

Scene No. 49 Exterior Astor House.

Medium Shot - Stage driver shakes hands with Curry -exit.

Scene No. 50 Exterior Astor House.

Long Shot - Stage drives away.

Scene No. 51 Interior Astor House.

Medium Shot - Passenger talking to crowded bar.

Scene No. 52 Exterior Astor House.

Close Up - Curry opens letter and reads.

Scene No. 53 Insert of letter:

Wade Curry,

Astor House.

Am on my way to California with my only child. Will stop over for a divisional settlement of our holdings. Expect to reach Blizzard Pass by sunset Wednesday.

Yours truly,

WM. COBURN.

Scene No. 54 Exterior Astor House.

Close Up - Curry finishes reading letter.

Scene No. 55 Interior Alice's Cabin

Close Up - Alice sitting on couch.

Scene No. 56 Exterior Astor House.

Close Up - Curry thinking of letter.

Scene No. 57 Interior Astor House.

Medium Shot - Passenger talking to crowded bar.

Scene No. 58 Interior Astor House.

Close Up - Men talking to passenger.

Title No. 13 "Who's elected Governor of New York?"

Scene No. 59 Interior Astor House.

Medium Shot - Men talking to passenger.

Scene No. 60 Interior Astor House.
Close Up - Passenger speaks title.

Title No. 14 "Man named Grover - Grover Cleveland!"

Scene No. 61 Interior Astor House.
Medium Shot - Passenger talking to crowd.

Scene No. 62 Exterior Astor House.
Two men come up -- Curry calls them over.

Scene No. 63 Exterior Astor House.
Close Up - Curry talking to two men.
Exit off left.

Scene No. 64 Interior Astor House.
Medium Shot - Passenger talking to crowd at bar.

Scene No. 65 Exterior Office at Astor House.
Medium Shot - Curry and two men enter.

Scene No. 66 Interior Office of Astor House.
Long Shot - Curry and two men enter and sit down.

Scene No. 67 Interior of Astor House.
Medium Shot - Passenger and Crowd at Bar.

Scene No. 68 Interior Office.

Long Shot - Curry reading letter to two men.

Scene No. 69 Interior Office.

Close Up - Curry reading letter looks up.

Scene No. 70 Interior Office.

Close Up - Curry finishing reading letter - looks up.

Scene No. 71 Interior of Office.

Close Up - Man looking at Curry as he tells him of letter.

Scene No. 72 Interior Office.

Close Up Curry Speaks title:

Title No. 15 "If anything should happen to Coburn, I would become the guardian of his child---that would easily be worth a thousand dollars to me."

Scene No. 73 Interior Office.

Close Up - Curry talking - He turns and looks at man on his right.

Scene No. 74 Interior Office.

Close Up - Man nods his head.

Scene No. 75 Interior Office.

Long Shot - Curry looks forward to man on his left- man looking at Curry nods his head.

Scene No. 76 Interior Office.

Long Shot - Curry and men get up - exit off right.

Scene No. 77 Exterior Office.

Medium Shot - Curry and men come out - Curry speaks title:

Title No. 16 "Take the short cut to Blue Rock and then over the range to the top of the trail."

Scene No. 78 Exterior Office.

Close Up - Curry talking to men - they turn and exit.

Scene No. 79 Exterior Office.

Close Up - Curry standing in door watching men -

Fade Out

Title No. 17 From the distant valley of the Mohawk came a lone horseman, in quest of a beloved sister, called by the lure of love far out into the west.

Scene No. 80 In Rocky Canyon

Long Shot - Men riding along trail toward camera.

Title No. 18 Jim Logan -

With a purpose in his soul worthy of a Knight of the Grail.

RUSSELL SIMPSON

Scene No. 81 In Rocky Canyon -

Close Up - Logan standing by horse - looking around.

Scene No. 82 In Rocky Canyon - Logan mounts horse - rides away from camera - Fade Out

Scene No. 83 On Rock.

Long Shot - Curry's henchmen enetr looking for Coburn.

Scene No. 84 In Rocky Canyon

Long Shot - Shoot down through trees - Man and little girl riding alongtrail.s

Title No. 19 Into the entrance of Blizzard Pass rode two travelers, unconcious of the keen eyes that watched from the cliffs above.

Scene No. 85 In Rocky Canyon

Medium Shot - Man and little girl looking up.at cliffs.

Title No. 20 William Coburn -

Wade Curry's mining Partner.

NELSON MC DOWELL

Scene No. 86 In Rocky Canyon

Close Up - Coburn looking up at cliffs.

Title No. 21 His daughter Winifred -

To whom Coburn has been both father and mother.

Scene No. 87 In Rocky Canyon

Close Up - Winifred looking up at cliffs - turns to her father.

Scene No. 88 In Rocky Canyon

Long Shot - Curry's henchmen on rocks watching Coburn. Exit.

Scene No. 89 In Rocky Canyon

Long Shot - Shoot down through trees - Coburn and Winifred going alongtrail.

Scene No. 90 In Rocky Canyon.

Long Shot - Curry's henchmen climbing along side of cliff - look up and see Coburn.

Scene No. 91 In Rocky Canyon

Long Shot - Iris - Coburn and Winifred riding toward stream.

Scene No. 92 In Rocky Canyon

Long Shot - Curry's henchmen watching Coburn.

Scene No. 93 In Rocky Canyon

Long Shot - Coburn and Winifred by stream getting off their horses.

Scene No. 94 In Rocky Canyon

Long Shot - Curry's henchmen watching Coburn. (on rocks)

Scene No. 95 In Rocky Canyon

Medium Shot - Coburn walks over to stream - Winifred playing mouth organ - exit.

Scene No. 96 In Rocky Canyon

Close Up - Winifred playing mouth organ.

Scene No. 97 In Rocky Canyon -
Close Up - Coburn at stream - looks up at Winifred.

Scene No. 98 In Rocky Canyon
Medium Shot - Curry's henchmen - one of them raises gun and shoots -

Scene No. 99 In Rocky Canyon
Close Up - Curry shot - falls over in stream -

Scene No. 100 In Rocky Canyon
Close Up - Winifred sees father shot -

Scene No. 101 In Rocky Canyon -
Medium Shot - Coburn laying in stream.

Scene No. 102 In Rocky Canyon
Close Up - Winifred looking at father.

Scene No. 103 In Rocky Canyon
Medium Shot - Logan looking around as he hears shot.

Scene No. 104 In Rocky Canyon
Medium Shot - Coburn in stream tries to raise gun.

Scene No. 105 In Rocky Canyon
Close Up - Winifred starts toward father.

Scene No. 106 In Rocky Canyon
Long Shot - Logan on horse back coming down cliff

Scene No. 107 In Rocky Canyon
Medium Shot - "Winifred trying to pull Coburn from the side of the stream.

Scene No. 108 In Rocky Canyon
Medium Shot - Curry's henchmen leaving rock

Scene No. 109 In Rocky Canyon
Medium Shot - Winifred kissing her father

Scene No. 110 In Rocky Canyon
Close Up - Winifred kissing her father.

Scene No. 111 In Rocky Canyon
Long Shot - Side of cliff - Logan running down side of cliff on foot

Scene No. 112 In Rocky Canyon
Long Shot - Winifred and Coburn - Curry's henchmen enter - Grab Winifred -

Scene No. 113 In Rocky Canyon
Long Shot - Logan trying to get down cliff - watching Curry's henchmen.

Scene No. 114 In Rocky Canyon
Long Shot - Curry's henchmen with Winifred leave stream

Fade Out

Scene No. 115	In Rocky Canyon Medium Shot	Logan enters and hides behind rock.
Scene No. 116	In Rocky Canyon	Curry's henchmen helping girl up rock.
Scene No. 117	In Rocky Canyon Med. Shot	Logan hiding behind rock.
Scene No. 118	In Rocky Canyon Long Shot	Curry's henchmen climbing up rock.
Scene No. 119	In Rocky Canyon Med. Shot	Logan watching Curry's men.
Scene No. 120	In Rocky Canyon Long Shot	Shooting from back of men. Logan exits from rock.
Scene No. 121	In Rocky Canyon Long Shot	Shooting from front of men. Curry knocks man out and shoots other one.
Scene No. 122	In Rocky Canyon Close Up	Logan talking to Winifred.
Scene No. 123	In Rocky Canyon Long Shot	Logan and Winifred exit. Fade Out
Scene No. 124	In Rocky Canyon Med. Shot	Logan and Winifred by side of Coburn as he speaks title:
Title No. 22	"I'm done for, stranger-- protect--my shild---"	
Scene No. 125	In Rocky Canyon Close Up	Coburn speaking title.
Scene No. 126	In Rocky Canyon Med. Shot	Curry's henchmen on rocks bandaging arm.
Scene No. 127	In Rocky Canyon Med. Shot	Logan and Winifred as Coburn dies. Fade Out.
Scene No. 128	In Rocky Canyon Med. Shot	Curry's henchmen on rocks finishing bandaging arm.

Scene No. 129 In Rocky Canyon

Close Up - Logan and Winifred as she is crying for her father - Fade Out

Title No. 23 Fade In

Into the face of the storm carrying its icy death rode Jim Logan with his precious burden.

Fade Out

Scene No. 130 In Rocky Canyon

Medium Shot - Logan carrying Winifred, struggling through blizzard.

Scene No. 131 In Rocky Canyon

Close Up - Curry's henchmen beside fire in the blizzard

Fade Out

Scene No. 132 Interior Astor House

Long Shot - Fade In -

Old man at piano playing.

Groups at tables listening to music.

Title No. 24 Thar warn't no laughin' going on -- when Old Joe played for the boys - the tune was 'Home Sweet Home'-- 'Twas Christmas night and poor Old Joe was blind.

Scene No. 133 Interior Astor House -

Close Up - Old Joe at Piano.

Scene No. 134 Interior Astor House

Medium Shot - Table near bar - Men listening to music.

Scene No. 135 Interior Astor House.

Medium Shot - Table near door

Men listening to music.

Scene No. 136 Interior Astor House

Medium Shot - Men at pool table listening to music.

Scene No. 137 Interior Astor House.

Medium Shot - Old Blind Joe playing -

Negro listening to music.

Scene No. 138 In Rocky Canyon

Close Up - Logan and Winifred in blizzard.

Scene No. 139 Exterior Alice's Cabin

Long Shot -

Pedro enters with arm full of wood.

Scene No. 140 Interior Alice's Cabin

Close Up - Alice looks up at door.

Scene 141 Int. Alice's Cabin O

Long Shot - Pedro enters and goes over to fire-place.

Scene No. 142 Int. Alice's Cabin

Close Up - Alice watching Pedro at fireplace.

Scene No. 143 Int. Alice's Cabin

Long Shot - Pedro at fireplace. Alice watching him.

Scene No. 144 Int. Alice's cabin

Close Up - Alice speaks to Pedro.

Scene No. 145 Int. Alice's Cabin

Close Up - Pedro at fireplace, turns to Alice.

Scene No. 146 Int. Alice's Cabin

Close Up - Alice speaks to Pedro:

Title No. 257 "Did you see Mr. Curry?"

Scene No. 147 Interior Alice's Cabin

Close Up - Alice talking to Pedro:

Scene No. 148 Int. Alice's Cabin

Close Up - Pedro looks down at fire place then speaks to Alice.

Scene No. 149 "No, Miss Alice, me no see him."

Scene No. 150 Int. Alice's cabin

Medium Shot - Pedro at fireplace- Alice watching.

Scene No. 151 Ext. Astor House Fade In

Logan carrying Winifred, comes up to front of Astor House.

Scene No. 152 Int. Astor House

Long Shot - Old Joe Playing - Men listening to music.

Scene No. 154 Int. Astor House

Close Up Old Joe Playing.

Scene No. 155 Ext. Astor House
Med. Shot Logan carrying Winifred eneters, to door.

Scene No. 156 Int. Astor House
Long Shot Old Joe Playing. Men listening to music. Two men go to door.

Scene No. 157 Int. Astor House
Med. Shot Logan as he comes in door.

Scene No. 158 Int. Astor House
Med. Shot Bartender and miner looking at Logan,-

Scene No. 159 Int. Astor House
Close Up Logan looking around room.

Scene No. 160 Int. Astor House.
Long Shot Logan goes over to chair.

Scene No. 161 Int. Astor House
Close Up Old Joe playing piano

Scene No. 162 Int. Astor House.
Close Up Logan and Winifred in front of fire.

Scene No. 163 Int. Astor House.
Med. Shot At Bar - Bartender starts to pour drinks.

Scene No. 164 Int? Astor House
Close Up Logan and winifred.

Scene No. 165 Int. Astor House.

Med. Shot Bartender gives drink to miner, motions toward Logan.

Scene No. 166 Int Astor House

Med. Shot Logan and Winifred before Fire.
Miner comes in with drink.
Logan shakes his head and miner exits.

Scene No. 167 Int. Astor House

Med. Shot At Bar - Miner enters and drinks whiskey himself.

Scene No. 168 Int. Astor House

Close Up Logan and Winifred as she looks around room. - then to Logan.

Scene No 169 Int. Astor House

Close Up Logan watching Winifred with tears in his eyes.

Scene No. 170 Int. Astor House

Close Up Logan and Winifred.

Scene No. 170½ Int. Astor House.

Med. Shot At Bar. Miner looking at Logan- turns toward piano.

SCENE No. 171 Int. Astor House

Med. Shot At Piano. Old Joe playing. Negro listening to music.

Scene No. 172 Int. Astor House

Med. Shot At bar. Miner looking at Old Joe-speaks:

Title No. 26 "Cut out the whiney music -- I'm sick of that funeral tune."

Scene No. 173 Int. Astor House

Med Shot At Bar. Miner finishes speaking, turns to bartender.

Scene No. 174 Int. Astor House.

Med. Shot at Piano. Negro looking at Miner.

Scene No. 175 Int. Astor House.

Med. Shot Men at tabel near bar look up as music stops.

Scene No. 176 Int. Astor House

Med. Shot Negro gets up and speaks to Old Joe.

Scene No. 177 Int. Astor House

Med. Shot Men at table near bar looking at miner?

Scene No. 178 Int. Astor House

Medium Shot At piano - Negro starts singing.

Scene No. 180 Int. Astor House

Med Shot At Bar. Miner asks me at table to have a drink.

Scene No. 181 Int. Astor House
Med. Shot
Man at table near bar get up and go to bar.

Scene No. 182 Int. Astor House.
Close Up Logan and Winifred. Winifred kisses Logam, then looks at woman.

Scene No 183 Int. Astor House.
Close Up Woman talking to Winifred.

Scene No. 184 Int. Astor House.
Close Up Logan and Winifred.

Scene No. 185 Int. Astor House.
Med. Shot Woman gets up tells man to take care of Logan's horses, then exits off right.

Scene No. 186 Int. Astor House.
Med. Shot Old Blind Joe Playing. Negro singing.

Scene No. 187 Int. Astor House
Med. Shot Logan gets up - Winifred starts warming her hands at fire.

Scene No. 188 Int. Astor House.
Med. Shot Woman walks through carrying cups of coffee.

Scene No. 189 Int. Astor House.
Med. Shot Logan and winifred - Woman enters and gives them the coffee.

Scene No. 190 Int. Alice's cabin
Close Up Pedro giving drink to Alice.

Scene No. 191 Int. Astor House.
Med. Shott Woman takes Winifred - turms and speaks to Logan. Exit.

Scene No. 192 Int. Alice's Cabin
Close Up Alice talking to pedro.

Scene No. 193 Int. Astor House.
Medium Stot - At Bar - Logan speaks to Bartender.

Title No. 194 "Where can I find Mr. and Mrs. Curry?"

Scene No. 195 Int. Astor House
Medium Shot - At Bar- Logan talking to bartender.

Scene No. 196 Int. Astor House
Medium Shot - Lieutenant looks around toward Logan,

Scene No. 197 Int. Astor House.
Close Upt- - At end of Bar- Miner looking at Logan.

Scene No. 198 Int. Astor House.
Med. Shot - At Bar. Bartender speaks to Logan.

Title No. 27 "Did you say Mrs. Curry?"

Scene No. 199 Int. Astor House
Med. Shot at Bar - Logan listening to bartender, turns and looks at miner.

Scene No. 200 Int. Astor House.
Close Up - At end of bar. Miner laughing as he looks at Logan.

Scene No. 201 Int. Astor House
Med. Shot- At Bar. Logan looking at Miner. Turns and looks at other men at bar, then back at miner.

Scene No. 202 Int. Astor House.
Close Up- Miner looking at Logan.

Scene No. 203 Int. Astor House.
Medium Shot. At Bar. Logan looking at miner, speaks:

Title No. 28 "Yes, I said Mrs. Curry."

Scene No. 204 Int. Astor House
Medium Shot. At Bar. Logan speaking to miner, turns and looks towards end of bar.

Scene 205	Int. Astor House.	
	Close Up -	Lieutenant speaks to Logan.
Scene No. 206	Int. Astor House.	
	Med. Shop.	Men at bar turn and look at Lieut.
Scene No. 207	Int. Astor House.	
	Long Shot	Men at bar. Lieut. walks up to Logan and speaks:
Title No. 29	"Friend, I'll show you the way to Mrs. Curry's cabin.	
Scene No. 208	Int. Astor House.	
	Close Upt	Logan and Lieut. Lieut. talking toL to Logan, looking around at other men.
Scene No. 209	Int. Astor House.	
	Long Shot	Logan, Lieut. and men at bar. Lieut. points towards door and exits with Logan
Scene No. 210	Ext. Astor House.	
	Med. Shot	Lieut. & Logan come out. Lieut. shows Logan way to Alice's cabin, enters Astor House - Fade Out.
Scene No. 211	Ext. Alice's cabin	
	Long Shot	Pedro comes out of cabin, sees Logan, hides behind trees.
Scene No. 212	ExT. Alice's Cabin	
	Close Up	Pedro behind trees watching Logan.
Scene No. 213	ExT. Alice's cabin	
	Long Shot	Logan goes up to door of cabin.
Scene No. 214	Int. Alice's cabin	
	Close Up	Alice looks up as she hears Logan.
Scene No. 215	Int. Alice's Cabin	
	Long Shot	Alice looking at door. Logan enters
Scene No. 216	Int. Alice's cabin	
	Close Up	Alice as she sees Logan.
Scene No. 217	Int. Alice's Cabin	Close Up- Logan at door looking at Alice.

Scene No. 218 Int. Alice's Cabin
Close Up Alice as she calls Jim.

Scene No. 219 Int. Alice's Cabin
Long Shot Logan goes over to Alice.

Scene No. 220 Int. Alice's Cabin
Medium Shot Logan with Alice in his arms.

Scene No. 221 Int. Alice's Cabin
Close Upt Pedro looking in window- smiling.

Scene No. 222 Int. Alice's Cabin
Med. Shot Alice in Logan's arms. Logan asks Alice what she is doing in this place. Alice speaks:

Title No. 3023 "He urged an immediate marriage, saying business made made it necessary for him to come West."

Scene No. 223 Int. Alice's Cabin
Med. Shot Alice talking to Logan. Fade Out.

Scene No. 224 Ext. Ohio Home
Long Shot Curry and Alice coming down the steps, stop at bottom.

Scene No. 225 Ext. Ohio Home
Med Shot Curry and Alice. Curry puts arms arou nd Alice and kisses her.

Scene No. 226 Ext. Ohio Home
Close Up Curry watching Alice's face as he kisses her hand.

Scene No. 227 Ext. Ohio's Home
Med. Shot Curry and Alice.

Scene No. 228 Ext. Ohio Home
Long Shot Curry picks up suit cases and exits with Alice - Fade Out

Scene No. 229 Int. Alice's Cabin - Fade In -
Med. Shop Alice talking to Logan.

Title No. 30 "He placed me here in this cabin like a discarded plaything. That is my place in the settlement--he has never acknowledged me as his wife."

Scene No.230 Int. Alice's Cabin
Med. Shot Alice finishes talking- Logan kisses her.

Scene No. 231 Int. Alice's cabin
Close up At Window - Pedro watching Logan and Alice turns and exits.

Scene No. 232 Int. Alice's Cabin
Med. Shot Alice in logan's arms as he speaks:

Title No. 31 Int. Alice's Cabin
Med. Shot Logan talking. Alice points toward fireplace.

Scene No. 234 Int. Alice's cabin
Long Shot Logan goes over to fireplace.

Scene No. 235 Int. Alice's Cabin
Close Up Alice watching Logan.

Scene No. 236 Int. Alice's Cabin
Close Up Logan turns around with certificate. starts reading, then looks up.

Scene No. 237 Int. Alice's cabin
Close Up Alice watching Logan-calls to him.

Scene Bo. 238 Int. Alice's Cabin
Long Shot Alice looking at Logan with marriage certificate, who walks over abd sits down beside her.

Scene No. 239 Int. Alice's Cabin
Close Up Logan sits down beside Alice with worried look on his face.

REEL THREE

Scene No. 240 InT. Astor House.
Med. Shot At Bar. Bartender talking to Curry.

Title No. 32 "Say, Wade, a stranger blew in here looking for Mr. and Mrs. Curry."

Scenen No. 241 Int. Astor House
Med. Shot At Bar. Bartender yalking to Curry.

Scene No. 242 Int. Astor House.
Close Up Lieuteneant watching Curry.

Scene No. 243 Int. Astor House.
Med. Shot At Bar. Bartender talking to Curry.

Title No. 33 "The Lieutenant told him where to go."

Scene No. 244 Int. Astor House.
Med. Shot At Bar. Bartender talking to Curry, who turns around and looks at Lieutenant.

Scene No. 245 Int Astor House.
Close Up Lieutenant looking at Curry.

Scene No. 246 Int. Astor House.
Med. Shot At Bar. Curry looking at Lieut, turns toward bar and then exits.

Scene No. 247 Int. Alice's Cabin
Long Shot Logan and Alice. Logan with certificate in his hand turns and speaks to Alice:

Title No. 34 "Alice -- this marriage certificate is a forgery."

Scene No. 247 Int. Alice's Cabin
Med. Shot Logan talking to Alice as he takes her in his arms.

Scene No. 248 Ext. Alice's Cabin
Long Shot Curry enters and goes to door.

Scene No. 249 Int. Alice's Cabin
Long Shot Curry enters.

Scene No. 250 Int. Alice's Cabin
Med. Shot Logan and Alice looking at Curry.

Scene No. 251 Int. Alice's Cabin
Close Up Curry looking at Logan.

Scene No. 252 Int. Alice's Cabin
Long Shot Curry taking off coat as he watches Logan.

Scene No. 253 Int. Alice's Cabin
Close Up Curry looking at Logang speaks:

Title No. 35 "If You're the man that's looking for wade Curry, who are you and what do you want?"

Scene No. 254 Int. Alice's cabin
Close Up- Curry watching Logan.

Scene No. 255 Int. Alice's Cabin
Long Shot Logan gets up walks over to Curry.

Scene No. 256 Int. Alice's cabin
Medium Shot. Logan speaks to Curry.

Title No. 36 "Wade Curry, my name's Jim Logan."

Scene No. 257 Int. Alice's cabin
Close Up Logan speaking to Curry as he drops his eyes.

Scene No. 258 Int. Alice's Cabin
Med. Shot Logan holds marriage certificate up to Curry and speaks:

Title No. 37 "You tricked my sister."

Scene No. 259 Int. Alice's cabin
Medium Shot Logan holding certificate out to Curry.

Scene 260 Int. Alice's Cabin
Close Up Curry looking at Marriage certificate.

Scene No. 261 Int. Alice's Cabin
Med. Shot Curry looking at Logan speaks:

Title No. 38 "What is mine, is mine."

Scene No. 262 Int. Alice's Cabin
Med. Shot Curry with smile on his face speaking to Logan.

Scene No. 263 Int. Alice's Cabin
Medium Shot Logan hits Curry, knocking him over against door.

Scene No. 264 Int. Alice's Cabin
Close Up Curry getting up reaches for gun.

Scene No. 265 Int. Alice's Cabin
Close Up Alice yells as she sees Curry reach for gun.

Scene No. 266 Int. Alice's Cabin
Med. Shot Logan takes gun away from Curry.

Scene No. 267 Int. Alice's Cabin
Close Up Alice watching Logan and Curry.

Scene No. 268 Int. Alice's Cabin
Medium Shot Curry watching Logan as he throws gun on floor.

Scene No. 269 Int. Alice's Cabin
Med. Shot Curry jumps at Logan.

Scene No. 270 Int Alice's Cabin
Close Up Alice watching Logan and Curry.

Scene No. 271 Int. Alice's Cabin
Long shot Logan hits Curry, knocking him into chair.

Scene No. 272 Int. Alice's Cabin
Close Up Alice watching Logan and Curry.

Scene No. 273 Int. Alice's cabin
Long Shot Curry getsup out of chair, hits Logan, knocking him over by fireplace.

Scene No. 274 Int Alice's Cabin
Close Up Alice watching fight.

Scene No. 275 Int. Alice's Cabin
Long Shot Curry runs and jumps for Logan's face.

Scene No. 276 Int. Alice's cabin
Close Up Logan's face as he turns over as Curry's Feet come in.

Scene No. 277 Int. Alice's cabin
Long Shot Logan and Curry fighting. Curry holding Logan and hitting him in the face.

Scene No. 278 Int. Alice's cabin
Close Up Alice watching fight.

Scene No. 279 Int. Alice's Cabin
Close Up Logan hits Curry on chin.

Scene No. 280 Int. Alice's cabin
Medium Shot Curry lights in chair. Logan watches Him.

Scene No. 281 Int. Alice's cabin
Close Up Logan watching Curry.

Scene No. 282 Int. Alice's cabin
Medium Shot Curry gets out of chair, starts toward door.

Scene No. 283 Int. Alice's cabin
Close Up Curry hits Logan.

Scene No. 284 Int. Alice's Cabin
Medium Shot Logan lights on couch beside Alice.

Scene No. 285 Int. Alice's Cabin
Close Up Curry watching Logan.

Scene No. 286 Int. Alice's cabin
Medium Shot Logan gets up from couch and starts for Curry.

Scene No. 287 Int Alice's Cabin
Med. Shot Logan and Curry fighting.

Scene No. 289 Int. Alice's Cabin
Close Up Alice watching fight.

Scene No. 299 Int. Alice's Cabin
Long Shot Logan and Curry fighting.

Scene No. 300 Int. Alice's Cabin
Close Up Alice watching fight.

Scene No.301 Int. Alice's Cabin
Close Up Logan and Curry fighting.
Curry gets Logan's gun.

Scene No. 302 Int. Alice's Cabin
Long Shot Logan hits Curry, knocking him down.

Scene No. 303 Int. Alice's Cabin
Close Up Curry on floor, with Logan's gun.

Scene No. 304 InT. Alice's Cabin
Close Up Alice as she sees Curry with gun.

Scene No. 305 Int. Alice's Cabin
Close Up Curry starts to point gun at Logan.

Scene No. 306 Int. Alice's Cabin
Med. Shot Logan looking at Curry. Alice runs up.

Scene No. 307 Int Alice's Cabin
Close up Curry shoots.

Scene No. 308 In Alice's Cabin
Close Up Alice gets shot, falls in Logan's arms.

Scene No. 309 Int. Alice's Cabin
Close Up Curry as he sees what he has done.

Scene No. 310 Int. Alice's Cabin
Close Up Alice kissing Logan.

Scene No. 311 In Alice's Cabin
Close Up Curry watching Logan and Alice.

Scene No. 314	Int. Alice's Cabin Close Up	Logan slowly turns and looks at Curry
Scene No. 315	Int. Alice's Cabin Close Up	Curry watching Logan.
Scene No. 316	Int. Alice's cabin Close Up	Logan and Alice - Logan calling Curry a murderer, etc.
Scene No. 317	Int. Alice's Cabin Long Shot	Curry gets up, goes over and gets hat and coat, comes back to door, sees his own gun.
Scene No. 318	Int. Alice's Cabin Close Up	Curry exchanging Logan's gun for his own.
Scene No. 319	Int. Alice's Cabin Close Up	Logan watching Curry.
Scene No. 320	Int. Alice's cabin Close Up	Curry as he gets his own gun.
Scene No. 321	Int. Alice's cabin Long Shot	Curry watching Logan, gets up starts outdoors.
Scene No. 322	Int. Alice's Cabin	Curry comes out strats to exit.
Scene No. 323	Int. Alice's cabin Close Up	Logan puts Alice on Couch. Alice talking to Logan as she is dying. Fade OUt
Scene No. 324	Int. Astor House. Long Shot	Curry asking bartender for a drink. Crowd rushing up.
Scene No. 325	Int. Alice's Cabin Long Shot	Logan picks up gun, starts to exit.
Scene No. 326	Int. Astor House. Medium Shot	Curry telling crowd of fight.
Title No. 39	"--and he deliberately shot and killed Alice."	

Scene No. 327 Int. Astor House.
Med. Shot Curry talking to Crowd.

Scene No. 328 Int. Astor House
Close Up Pedro watching Curry

Scene No. 329 InT. Astor House
Med. Shot Curry talking of fight.

Scene No. 330 Int. Astor House
Close Up Lieut. asks Curry if Alice is his wife.

Scene No. 331 Int. Astor House
Close Up Curry looking at Lieut.- speaks:

Title No. 40 "No, she is not my wife."

Scene No. 332 Int. Astor House.
Close Up Curry talking.

Title No. 41 "When I found her she was ill, having been deserted by her sweetheart---the man now up in the cabin."

Scene No. 333 Int. Astor House
Close Up Curry talking to crowd.

Scene No. 334 Ext. Astor House
Long Shot Curry's henchmen ride up and dismount.

Scene No. 335 Int. Astor House
Long Shot Curry talking to crowd. One of Curry's men enter, asking Curry what the trouble is.

Scene No. 336 Int. Astor House
Close Up Pedro sneaking out of crowd.

Scene No.337 Int. Astor House
Med. Shot Curry talking to one of his henchmen.

Scene No. 338 Int. Astor House. Close Up Curry looking up.

Scene No. 338 Int. Astor House. Mad. Shot. Curry talking to crowd.

Title No. 42 "Boys you're not going to let him get away with it, are you?

Scene No. 339 Int Astor House
Close Up Curry looking around at crowd.

Scene No. 340 Ext. Alice's Cabin

Medium Shot Logan slowly turns away from door and starts to exit.

Scene No. 341 Ext. Alice's Cabin
Long Shot Logan walks past camera and exits.

Scene No. 342 Int Astor House

Long Shot Men look at door in rear of Astor House.

Scene No 343 Int. Astor House

Close Up Curry's other henchman enters, turns and looks at crowd.

Scene No. 344 Int. Astor House

Long Shot Crowd turn and look toward main dorr of Astor House.

Scene No. 345 Int. Astor House

Medium Shot Curry and men looking at door.

Scene No. 346 Int. Astor House

Medium Shot Logan enters door and walks up to forground.

Scene No. 347 Int. Astor House

Long Shot Logan facing crowd. Curry speaks to crowd.

Title No. 43 "There he is now -- the man who shot Alice."

Scene No. 348 Int. Astor House

Medium Shot Curry and men watching Logan.

Scene No. 349 Int. Astor House

Close Up Logan looking at Curry, says:"You lie."

Scene No. 350 Int. Astor House

Close Up Curry's two henchmen, one speaks:

Title No. 44 "And that theres the man what shot Bill Coburn in Blizzard Pass.

Scene No. 351. Int. Astor house. Close up. Curry's henchmen watching Logan.

Scene No. 352. Int. Astor house. Close up. Logan watching Curry's henchman, says: "You dirty dog."

Scene No. 353, Int. Astor house. Long shot. Lieutenant pushes crowd back.

Scene No. 354. Int. Astor house. Close up. Lieutenant pushing crowd back, turns to Curry.

Title No. 45. "I'm one of those here who don't believe your story."

Scene No. 355. Int. Astor house. Close up. Lieutenant talking to Curry, who now speaks:

Title No. 46. "He's guilty -- and I'll prove it."

Scene No. 356. Int. Astor house. Close up. Curry talking to Lieutenant.

Scene No. 357. Int. Astor house. Close up. Logan watching Curry and Lieutenant.

Scene No. 358. Int. Astor house. Close up. Curry giving gun to Lieutenant.

Scene No. 359. Ext. Astor house. Close up. Pedro at window watching crowd inside.

Scene No. 360. Int. Astor house. Close up; Lieutenant examining gun. Curry watching him.

Scene No. 361. Int. Astor house. Close up. Logan reaching for gun.

Scene No. 362. Int. Astor house. Close up. Lieutenant examining gun. Curry speaks:

Title No. 47. "Now -- make him show his gun."

Scene No. 363. Int. Astor house. Close up. Curry, talking to Lieutenant, turns toward Logan.

Scene No. 364. Int. Astor house. Close up. Logan covers Curry and crowd with gun.

Scene No. 365. Int. Astor house.. Close up. Curry and crowd putting hands up.

Scene No. 366. Int. Astor house. ~~Sixxxxxx~~ Medium shot. Logan with gun telling crowd to get over in center of room.

Scene No. 367. Int. Astor house. Close up. Logan calls for Winifred.

Scene No. 368 Int. Astor house./ Bedroom. Close up. Woman with Winifred as she hears Logan calling.

Scene No. 369. Int. Astor house. Close up. Logan calling Winifred.

Scene No. 370. Int. Astor house. Bedroom. Long shot. Winifred hears Logan calling, runs out.

Scene No. 371. Int. Astor house. Medium shot. Logan watching crowd with gun, calling for Winifred.

Scene No. 372. Int. Astor house. Medium shot. Curry and crowd with hands up, watching Logan.

Scene No. 373. Int. Astor house. Stairway. Medium shot. Winifred comes down, sees crowd and Logan.

Scene No. 374. Int. Astor house. Medium shot. Logan watching crowd. Winifred enters. Logan speaks to her.

Title No. 48. "Winifred -- don't be afraid, dear -- wait for me outside."

Scene No. 375. Int. Astor house. Medium shot. Logan ~~xxxxxxxxxx~~ backs towards door.

Scene No. 376. Int. Astor house. Medium shot. Curry and crowd watching Logan at door.

Scene No. 377. Int. Astor house. Medium shot. Logan opens door. Winifred goes out.

Scene No. 378. Ext. Astor house. Medium shot. Winifred comes out door. Pedro rushes in and grabs her.

Scene No. 379. Ext. Astor house. Close up. Pedro and Winifred.

Scene No. 380. Ext. Astor house. Medium shot. Pedro takes Winifred and exits.

Scene No. 381. Int. Astor house. Medium shot. Logan at door, exits.

Scene No. 382. Ext. Astor house. Medium shot. Logan comes out. Pedro runs in, picks up bar.

Scene No. 383. Ext. Astor house. Close up Pedro putting bar through door, turns to Logan.

Scene No. 384. Ext. Astor house. Close up Winifred calling for Logan.

Scene No. 385. Ext. Astor house. Medium shot. Pedro pointing to horse, exits with Logan.

Scene No. 386. Int. Astor house. Medium shot. Crowd rushing to door.

Scene No. 387. Ext. Astor house. Long shot. Logan getting on horse. Pedro holding Winifred.

Scene No. 388. Int. Astor house. Medium shot. Crowd trying to break through door.

Scene No. 389. Ext. Astor house. Close up. Logan and Winifred. Pedro telling them the direction to take.

Scene No. 390. Int. Astor house. Medium shot. Men trying to break through door.

Scene No. 391. Ext. Astor house. Medium shot. Pedro watching Logan trying to make his way through blizzard.

Scene No. 392. Int. Astor house. Medium shot. Crowd at door. Curry points to rear of Astor house.

Scene No. 393. Ext. Astor house. Close up. Pedro watching Logan in blizzard.

Scene No. 394. Long shot. Logan and Winifred on horse in blizzard. Logan looks back, then urges horse to go on.

Scene No. 395. Ext. Astor house. Close up. Pedro watching Logan and Winifred, makes sign of cross. Fade Out.

Scene No. 396. Long shot. Logan and Winifred on horse riding through blizzard. Fade Out.

Scene No. 397. Int. Astor house. Long shot. Fade In. Curry, his two henchmen, and men at bar. Henchmen speak:

Title No. 49. "But he'll never get through this blizzard alive."

Scene No. 398. Int. Astor house. Medium shot. Henchman talking to Curry. Fade Out.

Title No. 50.

Scene No. 399. Int. office of Astor house. Medium shot. Curry asleep in chair, wakes up, sees vision of Alice. Fade Out.

REEL FOUR

Title No. 51. Fade In.

In a treasured land of the far west, Logan, under the name of Sherman, sees prosperity. After ten years, the man from Mohawk Valley is an important land and cattle owner in a new and sun-blessed region.

Scene No. 400 Long shot. Fade In. Shooting down on ranch and surrounding country.

Scene No. 401 Ext. ranch house. Medium shot. Sherman and his foreman talking.

Title No. 52. Ed Burns, foreman.

Scene No. 402 Ext. ranch house. Close up foreman talking to Sherman.

Scene No. 403 Ext. ranch house. Close up. Sherman turns to foreman and starts talking.

Scene No. 404 Ext. ranch house. Medium shot. Sherman talking to foreman.

Scene No. 405 Road. Fat riding along on horse toward camera.

Title No. 53 Sutter Fremont, a product of a warm and generous climate.

HILLARD KARR.

Scene No. 406 Road. Medium shot. Fat on horse crossing bridge.

Scene No. 407 Ext. ranch house. Medium shot. Sherman and foreman look up and see Fat.

Scene No. 408 Road. Iris. Long shot. Fat riding toward camera.

Scene No. 409 Ext. Ranch house. Medium shot. Sherman and foreman laughing and talking about Fat.

Scene No. 410 Ext. ranch house. Long shot. Sherman and foreman watching Fat. Cowboy enters and sits down.

Scene No. 411 Road. Iris. Long shot. Fat riding toward camera.

Scene No. 412 Ext. ranch house. Long shot. Sherman and foreman watching Fat. Cowboy turns and speaks to Sherman.

Title No. 54 "Mr. Sherman -- its cruelty to animals -- you ought to make him walk."

Scene No. 413 Ext. ranch house. Close up cowboy talking to Sherman.

Scene No. 414 Ext. bunk house. Long shot. Cowboys look up, see Fat ride in.

Scene No. 415 Ext. bunk house. Medium shot. Cowboys trying to help Fat off of horse, making fun of him.

Scene No. 416 Ext. bunk house. Close up Fat talking to cowboys.

Title No. 55 "I got a letter from the boss -- from Winifred."

Scene No. 417 Ext. bunk house. Medium shot. Fat finishes talking, starts out.

Scene No. 418 Ext. bunk house. Long shot. Fat running toward ranch house, cowboys following.

Scene No. 419 Ext. front of ranch house. Long shot. Sherman, foreman and cowboy talking. Fat runs in.

Scene No. 420 Ext. front of ranch house. Close up Fat out of breath, trying to find letter.

Scene No. 421 Ext. front of ranch house. Medium shot. Cowboys come in as Fat hands letter to Sherman.

Title No. 56 "Mr. Sherman -- it's from Winifred."

Scene No. 422 Ext. front of ranch house. Medium shot. Sherman opens letter, starts to read.

Scene No. 423 Insert: Dear Daddy Jim:

Just graduated. Happy and anxious to get home to you. Come or send escort. Bring my horse, Mohawk. Love and kisses.

Winifred.

Convent of the Mission Santa Dolores,
California.

Scene No. 424 Ext. ranch house. Close up Sherman reading letter, looks up, thinking of Winifred.

Scene No. 425 Ext. ranch house. Close up Fat looking at Sherman, turns and looks over towards cowboys.

Scene No. 426 Ext. ranch house. Medium shot. Fat motioning to cowboy to say something to Sherman.

Scene No. 427 Ext. ranch house. Close up Sherman thinking of Winifred.

Scene No. 428 Ext. ranch house. Close up. Cowboys tell Fat to ask Sherman about letter.

Scene No. 429 Ext. ranch house. Medium shot. Fat steps up in front of Sherman.

Scene No. 430 Ext. ranch house. Close up. Fat asks Sherman what Winifred said.

Scene No. 431 Ext. ranch house. Medium shot. Sherman looks at Fat, then at cowboys, then starts reading letter.

Scene No. 432 Ext. ranch house. Close up. Fat speaks to Sherman.

Title No. 57 "Mr. Sherman, I'm just dying to be that there escort."

Scene No. 433 Ext. ranch house. Close up. Fat talking to Sherman.

Scene No. 434 Ext. ranch house. Medium shot. Fat talking to Sherman. Cowboy stops him, saying:

Title No. 58 "Mr. Sherman, we all would like to join him on that escort thing."

Scene No. 435 Ext. ranch house. Medium shot. Cowboy talking to Sherman and arguing with Fat.

Scene No. 436 Ext. ranch house. Close up Sherman watching Fat and cowboy, tells them to stop argument.

Title No. 59 "I don't want the dead or dying on this job, if you hurry you can have her back here by sunset. Joe, saddle Mohawk."

Scene No. 437 Ext. ranch house. Medium shot. Cowboys listening to Sherman as he finishes talking. Turn andrun to barn. Fade Out.

Scene No. 438 Long shot. Fade In. Shooting through trees. Mission of Santa Dolores. Fade Out.

Scene No. 439 Archway in garden of Mission. Long shot. Sister and Winifred walk up to bench and sit down.

Scene No. 440 Mission grounds. Medium shot. Sister and Winifred sitting on bench. Sister talking to Winifred.

Title No. 60 Winifred Sherman -- Gertrude Olmstead.

Scene No. 441 Garden of Mission. Close up Winifred listening to sister, turns and answers question.

Scene No. 442 Garden of Mission. Medium shot. Sister talking to Winifred.

Scene No. 443 Garden of Mission. Close up Winifred saying "Yes, Mother."

Scene No. 444 Garden of Mission. Medium shot. Sister talking to Winifred. Fade Out.

Scene No. 445 Western street. Long shot. Fade In. Hotel on left. Two men standing at rail talking.

Scene No. 446 Western street. Hotel porch. Medium shot. Wade Curry looking up and down the street.

Title No. 61 Out of the tempest of a blizzard country, into a land of sunlight, comes Wade Curry, for a purpose other than his health.

Scene No. 447 Western street. Hotel porch. Close up Curry looking down the street, pulls out watch.

Scene No. 448 Western street. Long shot. Hotel. Curry goes inside.

Scene No. 449 Western street. Medium shot. Three men at rail talking.

Scene No. 450 Western street. Close up Sheriff laughing.

Scene No. 451 Western street. Long shot. Fat and cowboys ride up, dismount and run toward hotel.

Scene No. 452 Western street. Medium shot. Bazaar on hotel porch. Fat and cowboys run in, followed by Sheriff.

Scene No. 453 Western street. Close up. Fat and cowboys buying presents. Sheriff watching. Fade Out.

Scene No. 454 Mission garden. Medium shot. Sister talking to Winifred.

Scene No. 455 Western street. Long shot. Fat telling cowboys of what he will say to Sister.

Title No. 63 "There's the Sisters right there."

Scene No. 456 Western street. Long shot. Fat telling cowboys about Sisters. Curry comes out of door in background.

Scene No. 457 Western street. Medium shot. Fat making his speech. Curry in background watching.

Title No. 63 "My dear, dear Sisters."

Scene No. 458 Western street. Medium shot. Fat talking to cowboys about Sisters. Curry watching them.

Title No. 64 "We are here as official escort."

Scene No. 459 Western street. Medium shot. Fat talking to cowboys about Sisters.

Scene No. 460 Western street. Close up Curry laughing as he hears Fat.

Scene No. 461 Western street. Medium shot. Fat talking. Curry in background.

Title No. 65 "For Winifred Coburn Sherman."

Scene No. 462 Western street. Medium shot. Fat finishes talking.

Scene No. 463 Western street. Close up Curry with puzzled look on his face.

Scene No. 464 Western street. Medium shot. Cowboys bawling out Fat.

Title No. 66 "The very idea of saying 'My dear, dear Sister'."

Scene No. 465 Western street. Medium shot. Cowboys bawling out Fat.

Scene No. 466 Western street. Close up. Curry with puzzled look on his face, watching cowboys.

Scene No. 467 Western street. Medium shot. Fat and cowboys arguing as they leave porch. Curry watching them.

Scene No. 468 Western street. Medium shot in front of hotel. Cowboys come through. Curry watching.

Scene No. 469 Western street. Close up Curry watching cowboys. Fade Out.

Scene No. 470 Ext. Mission. Long shot. Fat and cowboys ride in, come up to gate.

Scene No. 471 Ext. Mission. Medium shot. Fat and cowboys looking around, pulls rope. Sister comes out, talks to cowboys. They all enter. Fade Out.

Scene No. 472 Walk in convent garden. Fade In. Long shot. Cowboys waiting. Two Sisters enter, talk to cowboys. Shorty steps forward, speaks to Sister.

Title No. 67 "We were sent here for Miss Winifred Sherman, by her father, Jim Sherman."

Scene No. 473 Walk in convent garden. Medium shot. Shorty talking to Sisters, who turn and start to leave.

Scene No. 474 Walk in convent garden. Long shot. Sisters leaving. COwboys watching them. Fade Out.

Scene No. 475 Steps in Mission garden. Long shot. Fade In. Two Sisters with Winifred and girl stop at steps.

Scene No. 476 Steps in Mission garden.. Medium shot. Two Sisters talking to Winifred, admiring costume.

Scene No. 477 Walk in convent garden. Long shot. Cowboys waiting for Winifred.

Scene No. 478 Steps in convent garden. Long shot. Winifred and Sisters walking down steps towards camera.

Scene No. 479 Walk in convent garden. Long shot. Cowboys waiting. Winifred and Sisters enter.

Scene No. 480 Walk in convent garden. Medium shot. Winifred shaking hands with cowboys. They all start to leave. Fade Out.

Scene No. 481 Road. Long shot. Fade In. Winifred and cowboys ride up and past camera. Fade Out.

Scene No. 482 Ext. ranch house. Close up Sherman reading book. Looks up, sees Winifred and cowboys.

Scene No. 483 Road. Iris. Long shot. Winifred and cowboys riding toward camera.

Scene No. 484 Ext. ranch house. Close up Sherman excited as he sees Winifred.

Scene No. 485 Ext. ranch house. Long shot. Sherman calls servants. All exit.

Scene No. 486 Road leading to ranch. Long shot. Winifred and cowboys riding towards camera.

Scene No. 487 Ext. ranch house. Long shot. Sherman and servants waiting for Winifred and cowboys.

Scene No. 488 Road leading to ranch. Long shot. Winifred and cowboys riding past camera.

Scene No. 489 Ext. ranch house. Close up Sherman as he sees Winifred.

Scene No. 490 Ext. ranch house. Long shot /Sherman and servants in background. Winifred and cowboys ride up.

Scene No. 491 Ext. ranch house. Close up Sherman looking at Winifred.

Scene No. 492 Ext. ranch house. Close up. Winifred on horse, holds arms out to Sherman.

Scene No. 493 Ext. ranch house. Close up Sherman looking at Winifred. Takes off hat.

Scene No. 494 Ext. ranch house. Close up Winifred holding arms out to Sherman.

Scene No. 495 Ext. ranch house. Medium shot. Winifred on horse. Sherman enters, takes her in his arms, starts out.

Scene No. 496 Ext. ranch house. Long shot. Winifred and Sherman going toward ranch house. Cowboys start to leave.

Scene No. 497 Ext. ranch house. Porch. Long shot. Sherman,carrying Winifred, comes in, lets her down.

Scene No. 498 Ext. ranch house. Porch. Medium shot. Shooting from door. Sherman telling Winifred of surprise he has for her, start for door. Tells her to close her eyes.

Scene No. 499 Int. ranch house. Long shot. Room all decorated. Sherman and Winifred enter. He leads her up to table.

Scene No. 500 Int. ranch house. Medium shot. Sherman tells Winifred to open her eyes. She looks around room and then to table with surprised look.

Scene No. 501 Int. ranch house. Long shot. Winifred looking around room. Runs over to side of table.

Scene No. 502 Int. ranch house. Close up Winifred looking at table as she takes off gloves.

Scene No. 503 Int. ranch house. Close up Sherman watching Winifred.

Scene No. 504 Int. ranch house. Close up Winifred looking around room.

Scene No. 505 Int. ranch house. Close up Sherman watching Winifred.

Scene No. 506 Int. ranch house. Close up Winifred looking at table, drops her gloves, turns to Sherman.

Scene No. 507 Int. ranch house. Long shot. Winifred runs to Sherman, jumps in his arms.

Scene No. 508 Int. ranch house. Medium shot. Winifred in Sherman's arms. He tells her of present he has for her.

Scene No. 509 Int. ranch house. Long shot. Sherman and Winifred come over to table. Sherman starts to open package.

Scene No. 510 Int. ranch house. Medium shot. Sherman opening package, takes out dress. Winifred takes dress and holds it before her.

Scene No. 511 Int. ranch house. Close up Winifred holding dress up looking in mirror, then kisses dress.

Scene No. 512 Int. ranch house. Close up Sherman watching Winifred.

Scene No. 513 Int. ranch house. Close up. Winifred with tears in her eyes, looks up at Sherman.

Scene No. 514 Int. ranch house. Medium shot. Winifred kisses Sherman, then tells him.

Title No. 68 "Daddy Jim, you haven't noticed my surprise."

Scene No. 515 Int. ranch house. Medium shot. Winifred walks over to table, starts to pose. Fade Out.

Scene No. 516 Insert: Fade In picture of Alice, wearing the same costume as Winifred has on. Iris down to writing, which says:

"To my only sweetheart, Jim. Alice."

Fade Out.

Scene No. 517 Int. ranch house. Close up. Fade In. Winifred repeating what she read on photograph.

Scene No. 518 Int. ranch house. Close up Sherman staring at Winifred.

Scene No. 519 Int. ranch house. Close up Winifred, smile on her face as she turns to Sherman.

Scene No. 520 Int. ranch house. Close up Sherman with tears in his eyes, staring at Winifred.

Scene No. 521 Int. ranch house. Close up Winifred as she sees look on Sherman's face.

Scene No. 522. Int. ranch house. Medium shot. Sherman staring at Winifred. She asks him what she has done. Sherman then takes Winifred in his arms.

REEL FIVE

Scene No. 523 Road leading to ranch. Long shot. Visitors driving up in carriage.

Scene No. 524 Int. ranch house. Close up Sherman and Winifred, as he hears visitors drive up.

Scene No. 525 Ext. ranch house. Long shot. Visitors drive up and stop. Servant starts toward them.

Scene No. 526 Int. ranch house. Medium shot. Winifred picks up Sherman's hat. They both exit.

Scene No. 527 Ext. ranch house. Medium shot. Visitors getting out of carriage.

Scene No. 528 Ext. ranch house. Long shot. Sherman and Winifred come out of door and stop.

Scene No. 529 Ext. ranch house. Close up Winifred and Sherman as they see visitors, then exit.

Scene No. 530 Ext. ranch house. Medium shot. Visitors beside carriage. Sherman and Winifred enter, greeting visitors. They all exit. Fade Out.

Scene No. 531 Fade In. Ext. bunk house. Medium shot. Cowboys all dressed up, shining shoes.

Scene No. 532 Int. bunk house. Medium shot. Fat putting perfume on his clothes, starts towards door.

Scene No. 533 Ext. bunk house. Medium shot. Fat comes out.

Scene No. 534 Ext. bunk house. Close up foreman as he smells perfume.

Scene No. 535 Ext. bunk house. Medium shot. Foreman asks cowboy if he has perfume on him, turns, smells perfume on Fat and speaks:

Title No. 69 "You can't go in there and disgrace us with that stuff on you."

Scene No. 536 Ext. bunk house. Medium shot. Foreman bawling Fat out. Other cowboy steps in.

Scene No. 537 Ext. bunk house. Close up cowboy bawling out Fat.

Scene No. 538 Ext. bunk house. Medium shot. Cowboys bawling out Fat. He tells them they are jealous, starts to leave. Fade Out.

Title No. 70

Scene No. 539 Int. lawyer's office. Long shot. Fade In. Cheap office. Man sitting at desk with back to camera.

Title No. 71

Scene No. 540 Int. lawyer Craft's office. Close up. Craft turns toward camera, starts looking over papers. Fade Out.

Fade In.

Scene No. 541 Int. ranch house. Long shot./ Dinner party. Sherman and Winifred at end of table in background, facing camera.

Scene No. 542 Int. ranch house. Close up. Two servants playing music.

Scene No. 543 Int. ranch house. Medium shot. Dinner table. Everyone eating. Sherman turns and talks to Winifred, who then turns to Fat.

Scene No. 544 Int. ranch house. Close up Winifred asking Fat to pass the cream.

Scene No. 545 Int. ranch house. Close up Winifred and Fat as he ~~gives her the~~ pours cream for her.

Scene No. 546 Int. ranch house. Close up Winifred smiling at Fat.

Scene No. 547 Int. ranch house. Close up. Winnifred asks Fat to pass her the sugar.

Scene No. 548 Int. ranch house. Close up. Foreman and old maid look up, see Fat reaching for sugar.

Scene No. 549 Int. ranch house. Medium shot. Foreman bawling out Fat for reaching after sugar.

Scene No. 550 Int. ranch house. Close up Winifred and Fat as he tells foreman he got the sugar for Winifred.

Scene No. 551 Int. ranch house. Close up cowboy and girl. He passes her a dish. She shakes her head.

Scene No. 552 Int. ranch house. Close up. Old maid talking to foreman, turns around. Foreman starts to eat as she starts talking again.

Scene No. 553 Int. ranch house. Close up. Sherman and Winifred talking to each other.

Scene No. 554 Int. ranch house. Close up. Cowboy looks up to Winifred.

Scene No. 555 Int. ranch house. Close up. Winifred smilihg at the cowboy.

Scene No. 556 Int. ranch house. Close up. Cowboy looks away as he sees Winifred.

Scene No. 557 Int. ranch house. Close up. Winifred smiling at cowboy.

Scene No. 558 Int. ranch house. Close up. Cowboy looks up toward Winifred again.

Scene No. 559 Int. ranch house. Medium shot. Sherman and Winifred as she looks around table, smiling. Talks to Fat, starts eating.

Scene No. 560 Int. ranch house. Long shot. Everyone eating. Fade Out.

Scene No. 561 Int. Craft's office. Long shot. Fade In. Craft shaking hands with Curry. Both sit down, start talking. Fade Out.

Scene No. 562 Int. ranch house. Long shot. Fade In. Everyone dancing. Sherman and foreman standing by fireplace watching dancers.

Scene No. 563 Int. ranch house. Close up. Sherman and foreman watching dancers, laugh as they see Fat with Winifred.

Scene No. 564 Int. ranch house. Close up. Fat and Winifred dancing. She smells perfume.

Title No. 72 "It smells like the flowers in Spring."

Scene No. 565 Int. ranch house. Close up. Fat and Winifred. Fat speaks:

Title No. 73 " My maw give me that."

Scene No. 566 Int. ranch house. Close up. Fat and Winifred dancing.

Scene No. 567 Int. ranch house. Long shot. Everyone dancing.

Scene No. 568 Int. Craft's office. Medium shot. Craft turns to Curry and speaks:

Title No. 74 "If you can bring me legal record of your early partnership with Coburn, I can make Sherman produce evidence that he is the girl's legal guardian, or drive him out of the state."

Scene No. 569 Int. Craft's office. Curry turns to Craft, starts to speak:

Title No. 75 "I can bring you evidence of such a character that the state will never let him get away alive."

Scene No. 570 Int. Craft's office. Medium shot. Curry talking to Craft.

Scene No. 571 Int. ranch house. Medium shot. Dancing stops. Pat and Winifred and others come over to Sherman. Shorty asks Winifred for the next dance. Old maid takes foreman with her. All start drinking lemonade. Fade out.

Scene No. 572 Int. Craft's office. Medium shot. Fade In. Craft and Curry trying to think of some way for a ~~frameup~~ frameup. Craft turns to Curry.

Title No. 76 "The fiesta. I'll make her queen."

Scene No. 573 Int. Craft's office. Medium shot. Craft talking to Curry.

Title No. 77 "I'll bring her here and introduce her to you as Mr. --"

Scene No. 574 Int. Craft's office. Medium shot. Curry turns to Craft and speaks:

Title No. 78 "As Mr. Rolf."

Scene No. 575 Int. Craft's office. Medium shot. Craft and Curry talking. Fade Out.

Scene No. 576 Int. ranch house. Long shot. Fade In. Guests leaving. Sherman and Winifred walk toward door.

Scene No. 577 Ext. ranch house. Shooting through door. Medium shot. Sherman and Winifred walk up to door. Fade Out.

Title No. 79 Some days later Winifred receives a letter from the secretary of the fiesta committee.

Scene No. 578 Porch of ranch house. Medium shot. Foreman handing Winifred letter. He goes out as she starts to tear letter open.

Scene No. 579 Porch of ranch house. Close up. Winifred starts to read letter.

Scene No. 580 Insert:

Miss Winifred Sherman.

Dear Miss Sherman:

If convenient for you, I wish you would call at my office preparatory to arranging matters for our coming floral parade. Your name has been entered and backed as the leading candidate for Queen of the coming fiesta.

Respectfully yours,

Judson Craft,
Attorney-at-law.
Dolores, California.

Scene No. 581 Porch of ranch house. Close up Winifred as she finishes reading letter. Starts to leave.

Scene No. 582 Ext. blacksmith shop. Medium shot. Sherman and cowboys shoeing horse. Winifred comes in, shows letter to Sherman.

Scene No. 583 Ext. blacksmith shop. Close up Sherman reading letter. Winifred speaks:

Title No. 80 "May I ride over there and see about it?"

Scene No. 584 Ext. ~~xxxxxxxxxx~~ blacksmith shop. Close up. Sherman and Winifred as he tells her she can go.

Scene No. 585 Ext. blacksmith shop. Long shot. Sherman tells foreman to get Winifred's horse. Fade Out.

Scene No. 586 Long shot of valley. Winifred and foreman riding away from camera. Fade Out.

Scene No. 587 Int. Craft's office. Long shot. Fade In. Craft and Rolf looking over papers.

Scene No. 588 Western street, in front of Craft's office. Long shot. Winifred and foreman ride up.

Scene No. 589 Int. Craft'soffice. Medium shot. Craft and Rolf look up as they hear Winifred and foreman.

Scene No. 590 Western street. Porch of Craft's office. Medium shot. Winifred walks up, looks back at foreman.

Scene No. 591 Int. Craft's office. Long shot. Craft and Rolf get up from desk, wait for Winifred and foreman as they enter.

Scene No. 592 Western street. Porch of Craft's office. Medium shot. Winifred and foreman start toward door.

Scene No. 593 Int. Craft's office. Medium shot. Winifred and foreman come in. Foreman introduces Winifredto Craft, who in turn introduces her to Rolf.

Title No. 81 "Meet Mr. Jacob Rolf, recently arrived from Marion, Ohio."

Scene No. 594 Int. Craft's office. Medium shot. Rolf and Winifred talking.

Title No. 82 "Marion, Ohio. I was born there."

Scene No. 595 Int. Craft's office. Medium shot. Rolf and Winifred talking.

Scene No. 596 Int. Craft's office. Long shot. Craft brings chair over. Foreman leaves. The rest sit down. Rolf starts talking to Winifred.

Scene No. 597 Int. Craft's office. Close up Craft watching Winifred and Rolf.

Scene No. 598 Int. Craft's office. Close up Winifred looking at Rolf.

Scene No. 599 Int. Carft's office. Medium shot. Rolf and Winifred talking. They turn to Craft.

Scene No. 600 Int. Craft's office. Close up Craft talking to Winifred.

Title No. 83 "Mr. Curry was an old friend of your father's, and for that reason, he has determined that the daughter of Joseph Coburn shall be the queen of the next fiesta."

Scene No. 601 Int. Craft's office. Medium shot. Craft talking to Winifred.

Scene No. 602 Int. Craft's office. Medium shot. Winifredturns to Rolf.

Scene No. 603 Int. Craft's office. Close up. Winifred thanking Mr. ~~Ralph~~ Rolf.

Scene No. 604 Int. Craft's office. Medium shot. Winifred and Rolf talking.

Title No. 84 "I'm going to ask the daughter of my old friend not to mention our plans or our little talk here in the office to anyone for a few days at least."

Scene No. 605 Int. Craft's office. Medium shot. ~~xCraftxx~~ Rolf talking to Winifred.

Scene No. 606 Int. Craft's office. Close up Craft watching Winifred and Rolf.

Scene No. 607 Int. Craft's office. Medium shot. Craft starts talking to Winifred.

Scene No. 608 Int. Craft's office. Long shot. Winifred gets up. Winifred and Craft go out. Rolf closes door. Fade Out.

Title No. 85
~~Scene No.~~

Scene No. 609 Woods. Long shot. Winifred walking along beside horse picking flowers, comes to foreground, looks up.

Scene No. 610 Woods. Close up. Winifred looking up at birds.

Scene No. 611 Woods. Long shot. Winifred leading horse, goes out. Fade Out.

Scene No. 612 In field. Medium shot. Rolf looking around surrounding country, turns around, starts away from camera. Fade Out.

Scene No. 613 Stream. Long shot. Fade In. Winifred, with armful of flowers, sits down beside stream.

Scene No. 614 Stream. Close up. Winifred with flowers. Fade Out.

Scene No. 615 Near stream. Long shot. Shooting through thee. Rolf rides up and stops.

Scene No. 616 Near stream. Medium shot. Rolf looking around, sees Winifred.

Scene No. 617 Stream. Iris. Long shot. Winifred, with ~~xxxxxx~~ shoes off, feet in stream.

Scene No. 618 Near stream. Medium shot. Rolf looking at Winifred.

Scene No. 619 Near stream. Long shot. Rolf looking at Winifred, goes out right.

Scene No. 620 Stream. Medium shot. Winifred, with stick in her hand, playing with fish.

REEL SIX

Scene No. 621 Near stream. Long shot. Rolf rides up, starts to get off of horse.

Scene No. 622 Stream. Close up. Winifred looking down into stream as if dreaming.

Scene No. 623 Near stream. Close up. Rolf watching Winifred. Takes off hat.

Scene No. 624 Stream. Close up. Winifred looking into stream.

Scene No. 625 Near stream. Close up. Rolf watching Winifred, exits.

Scene No. 626 Stream. Long shot. Winifred with feet in stream. Rolf comes up, ~~winds~~ sits down beside Winifred.

Scene No. 627 Stream. Close up. Rolf looking at Winifred, turns and looks toward camera, speaks:

Title No. 86 "The surprises of a ~~beautiful~~ ride through this beautiful country makes one lose a sense of direction -- but meeting you is a pleasure that compensates for being lost."

Scene No. 628 Stream. Medium shot. Rolf talking to Winifred. She shows him flowers she has picked.

Scene No. 629 Sherman's ranch. Long shot. Sherman and cowboys surrounding herd of horses.

Scene No. 630 Stream. Close up. Rolf puts flower in Winifred's hair, then speaks:

Title No. 87 "That reminds me, the fiesta committee."

Scene No. 631 Stream. Close up. Rolf talking to Winifred.

Title No. 88 "Your highness will be good enough to call at Mr. Craft's office tomorror and receive your orders of coronation."

Scene No. 632 Stream. Close up. Rolf kissing Winifred's hand. She then asks him the time, then starts to put on boots.

Scene No. 633 Stream. Close up Rolf, with smile on his face, looking up towards trees.

Scene No. 634 Stream. Close up. Winifred pulling on boots.

Scene No. 635 Stream. Medium shot. Winifred finishes putting on boots. She and Rolf start to get up.

Scene No. 636 Stream. Long shot. Rolf and Winifred get up and start walking across stream.

Scene No. 637 Sherman's ranch. Long shot. Sherman and cowboys following horses down valley.

Scene No. 638 Near stream. Long shot. Rolf and Winifred enter. He helps her on horse.

Scene No. 639 Near stream. Medium shot. Rolf hands Winifred whip, then kisses her hand. Winifred leaves. Fade Out.

Title No. 89 The culminating hour in Curry's plan to launch the ten year old charge of murder against Logan, arrives when Sheriff Bowers calls next day at Craft's office to examine Documentary evidence against Jim Sherman.

Scene No. 640 Int. Craft's office. Medium shot. Sheriff Bowers reading papers. Rolf and Craft watching him.

Scene No. 641 Ext. ranch house. Long shot. Winifred and foreman riding away from camera. Winifred waves to Sherman. Fade Out

Scene No. 642 Int. Craft's office. Medium shot. Fade In. Sheriff talking to Rolf and Craft.

Title No. 90 "You and Rolf be prepared to back up these charges. I'll go over to the ranch and make the arrest."

Scene No. 643 Int. Craft's office. Medium shot. Sheriff Bowers talking to Rolf and Craft.

Scene No. 644 Western street in front of Craft's office. Long shot. Winifred starts for office. Foreman standing by horse.

Scene No. 645 Int. Craft's office. Medium shot. Rolf talking to Sheriff Bowers.

Title No. 91 "He's guilty of murder -- Do your duty."

Scene No. 646 Int. Craft's office. Long shot. Rolf talking to Sheriff Bowers. Door opens and Winifred enters.

Scene No. 647 Int. Craft's office. Close up Winifred listening to Rolf and Sheriff.

Scene No. 648 Int. Craft's office. Long shot. Sheriff talking to Rolf. Winifred standing in background at door listening.

Title No. 92 "It's my official duty to serve the warrant -- but I do not believe Jim Sherman guilty."

Scene No. 649 Int. Craft's office. Long shot. Sheriff talking to Rolf. Winifred in background.

Scene No. 650 Int. Craft's office. Close up Winifred listening to Sheriff.

Scene No. 651 Int. Craft's office. Long shot. Rolf sees Winifred. Sheriff turns around, sees Winifred, takes off his hat. Winifred walks up to Rolf.

Scene No. 652 Int. Craft's office. Close up Rolf and Winifred. She speaks to Rolf.

Title No. 93 "What were you saying about my Daddy?"

Scene No. 653 Int. Craft's office. Close up Rolf and Winifred. Rolf starts to tell her of the charge, then changes his mind. Winifred turns toward Sheriff.

Scene No. 654 Int. Craft's off ice. Close up Winifred and Sheriff as he starts to tell her:

Title No. 94 "I have a warrant here for your daddy's arrest on a charge of murder."

Scene No. 655 Int. Craft's office. Close up. Sheriff talking to Winifred.

Scene No. 656 Int. Craft's office. Close up. Rolf watching Sheriff and Winifred.

Scene No. 657 Int. Craft's office. Close up. Sheriff turns, looks toward Rolf. Winifred slowly bows her head.

Scene No. 658 Int. Craft's office. Close up Rolf watching Winifred.

Scene No. 659 Int. Craft's office. Close up Winifred crying. Looks up at Sheriff.

Scene No. 660 Int. Craft's office. Close up. Winifred asks Sheriff to tell foreman to come in.

Scene No. 661 Int. Craft's office. Close up. Winifred staring at Rolf.

Scene No. 662 Int. Craft's office. Close up. Rolf talking to Winifred, trying to smooth things over, ~~xxxxxxxxxxxxxxxxxxxxxx~~

Scene No. 663 Ext. Craft's office. Western street. Close up. Sheriff tells foreman he is wanted inside. Foreman exits.

Scene No. 664 Int. Craft's office. Close up. Rolf and Winifred looking towards door.

Scene No. 665 Int. Craft's office. Close up foreman looking at Rolf and Winifred.

Scene No. 666 Int. Craft's office. Close up. Rolf looking at foreman.

Scene No. 667 Int. Craft's office. Medium shot. Foreman at door. Winifred comes in, asks foreman to take her home, exit outdoors.

Scene No. 668 Int. Craft's office. Close up Rolf as he slowly drops his eyes. Fade Out.

Scene No. 669 Int. living room at ranch. Long shot. Fade In. Sherman, followed by Fat, comes in. Sherman shows Fat bottle.

Scene No. 670 Ext. ranch house. Long shot. Sheriff rides up, calls servant.

Scene No. 671 Int. ranch house. Close up. Sherman telling Fat about bottle. Fat exits.

Scene No. 672 Ext. ranch house. Long shot. Sheriff starts towards house, servant holding his horse.

Scene No. 673 Int. ranch house. Close up Sherman fixing flowers.

Scene No. 674 Int. ranch house. Close up at door. Sheriff enters.

Scene No. 675 Int. ranch house. Close up. Sherman turns, sees Sheriff.

Scene No. 676 Int. ranch house. Close up. Sheriff speaks to Sherman.

Scene No. 677 Int. ranch house. Close up. Sherman speaks to Sheriff.

Scene No. 678 Int. ranch house. Long shot. Sheriff walks up to Sherman, who tells him to sit down. Sherman gives him cigar.

Scene No. 679 Int. ranch house. Medium shot. Sheriff putting cigar in pocket as Sherman starts to give him light, then looks at Sheriff.

Scene No. 680 Int. ranch house. Close up Sheriff's face.

Scene No. 681 Int. ranch house. Close up. Sherman asks Sheriff what's the matter.

Scene No. 682 Int. ranch house. Medium shot. Sheriff starts to take warrant out of his pocket as he speaks to Sherman:

Title No. 95 "Jim, I have a warrant here for your arrest."

Scene No. 683 Int. ranch house. Medium shot. Sheriff looks at warrant, then back to Sherman, who asks him on what charge. Sheriff ~~xxxxxxxxxxxx~~ looks at warrant and speaks to Sherman:

Title No. 96 "On the charge of murder in Wyoming ten years ago."

Scene No. 684 Int. ranch house. Medium shot. Sheriff telling Sherman of charge. Sherman has bewildered look on his face.

Scene No. 685 Int. ranch house. Close up. Sherman staring.

Scene No. 686 Int. ranch house. Medium shot. Sheriff looking at Sherman, looks down at warrant, starts to hand it to Sherman.

Scene No. 687 Int. ranch house. Close up Sherman. Looks down at warrant, then at Sheriff.

Scene No. 688 Int. ranch house. Close up Sheriff looking at Sherman.

Scene No. 689 Int. ranch house. Close up. Sherman looking at Sheriff, then down to warrant, then speaks to Sheriff:

Title No. 97 "Who makes the charge?"

Scene No. 690 Int. ranch house. Close up Sherman as he finishes talking.

Scene No. 691 Int. ranch house. Medium shot. Sheriff starts to speak to Sherman.

Title No. 98 "Lawyer Craft is representing the charge made by a stranger mixed up in this fiesta."

Scene No. 692 Int. ranch house. Medium shot. Sheriff talking to Sherman.

Title No. 99 "Craft told me this morning that this man was a mining partner of Winifred's dead father."

Scene No. 693 Int. ranch house. Medium shot. Sheriff talking to Sherman, who realizes the man is Wade Curry.

Scene No. 694 Int. ranch house. Close up Sherman as he says Wade Curry.

Scene No. 695 Int. ranch house. Medium shot. Sheriff andSherman stand up. Sheriff talking to Sherman.

Title No. 100 "Think it over and prepare yourself, Jim, and ride in sometime tomorrow."

Scene No. 696 Int. ranch house. Medium shot. Sherman starts talking to Sheriff.

Title No. 101 "No, Sheriff -- I'm coming in tonight at eight o'clock, but I want you to make this fellow believe I'm on the range and won't be back for two days. Have Judge Evans and some of the others at the Casa Grande tonight. Get this fellow Rolf and Craft there on some pretense."

Scene No. 697 Int. ranch house. Medium shot. Sherman finishes talking. They shake hands.

Scene No. 698 Int. ranch house. Long shot. Sheriff starts toward door. Sherman sits down.

Medium shot.

Scene No. 699 Int. ranch house at door./ Sheriff stops. Winifred enters, looks at Sheriff's star, then to Sherman.

Scene No. 700 Int. ranch house. Close up. Winifred crying looking at Sherman.

Scene No. 701 Int. ranch house. Long shot. Sheriff goes out. Winifred walks over, kneels down by Sherman. He takes her in his arms.

Scene No. 702 Int. ranch house. Close up Winifred talking to Sherman. Sherman speaks to Winifred.

Title No. 102 "While they were making you Queen of the fiesta -- you were meeting the greatest enemy of Jim Sherman -- the man who caused me the bitterest hours of my life."

Scene No. 703 Int. ranch house. Close up Sherman talking to Winifred. Winifred looks up and starts talking to Sherman.

Title No. 103 "I have given up the fiesta, and I want to be as near you as the Lady Alice -- as near my Daddy as when he carried me through the storm in Blizzard Pass ten years ago."

Scene No. 704 Int. ranch house. Close up Winifred talking to Sherman. Fade Out.

Scene No. 705 Int. Casa Grande. Long shot. Fade In. Bar on left. Roulette table on right. Dance hall in background. Rolf and Craft seated at table near bar.

Scene No. 706 Int. Casa Grande. Close up Rolf and Craft. Bartender places drinks before them. They start to drink.

Scene No. 707 Int. Casa Grande. Medium shot. Crowd at gambling table.

Scene No. 708 Int. Casa Grande. Close up Rolf and Craft start to drink, look up.

Scene No. 709 Int. Casa Grande. Long shot. Two Sheriffs entet, going toward bar.

Scene No. 710 Int. Casa Grande. Close up Rolf and Craft watching Sheriff. Rolf nods to Craft.

Scene No. 711 Int. Casa Grande. Medium shot. Girl talking to owner. Sheriff comes up, starts talking to owner, looks toward Rolf.

Scene No. 712 Int. Casa Grande. Close up Rolf talking to Craft and laughing.

Scene No. 713 Int. Casa Grande. Medium shot. Sheriff looking at Rolf and Craft, turns and starts talking to owner.

REEL SEVEN

Scene No. 714 Int. Casa Grande. Medium shot. Two Sheriffs, owner and Judge at table talking. Sheriff Bowers looks over to Rolf and Craft.

Scene No. 715 Int. Casa Grande. Close up Rolf and Craft at table talking.

Scene No. 716 Int. Casa Grande. Close up Sheriff Bowers looking at Rolf and Craft, then looks at watch.

Scene No. 717 Ext. Casa Grande. Long shot. Sherman, Winifred and cowboys ride up to front of Casa Grande.

Scene No. 718 Ext. Casa Grande. Medium shot. Sheriff Bowers talking to other men at table.

Scene No. 719 Ext. Casa Grande. Medium shot. Sherman and Winifred start up steps of Casa Grande, cowboys following.

Scene No. 720 Int. Casa Grande. Medium shot. Sheriff Bowers at table looks up and sees Sherman, Winifred and cowboys.

Scene No. 721 Int. Casa Grande. Long shot. Sherman, Winifred and cowboys come in.

Scene No. 722 Int. Casa Grande. Medium shot at table. Owner stands up, says: "Hello, Jim Sherman."

Scene No. 723 Int. Casa Grande. Close up Rolf and Craft look up, see Sherman, Winifred and cowboys.

Scene No. 724 Int. Casa Grande. Medium shot. Crowd at gambling table look around as they hear Jim Sherman's name.

Scene No. 725 Int. Casa Grande. Long shot. Sherman walking towards center of room. Winifred and cowboys standing on right watching.

Scene No. 726 Int. Casa Grande. Close up. Rolf looking at Sherman.

Scene No. 727 Int. Casa Grande. Medium shot. Rolf stands up. Sherman enters, turns, looks around at Rolf.

Scene No. 728 Int. Casa Grande. Close up Rolf looking at Sherman.

Scene No. 729 Int. Casa Grande. Medium shot. Winifred and cowboys watching Sherman and Rolf.

Scene No. 730 Int. Casa Grande. Medium shot. Sherman taking off gloves. Rolf watching him. Crowd in background watching. ~~Rolf~~ Sherman turns around, facing Judge.

Scene No. 731 Int. Casa Grande. Close up Sherman speaking to Judge.

Title No. 104 "I am here on a charge of murder -- accused by that man."

Scene No. 732 Int. Casa Grande. Medium shot. Sherman points to Rolf.

Scene No. 733 Int. Casa Grande. Close up Rolf watching Sherman.

Scene No. 734 Int. Casa Grande. Close up. Sherman and Judge, owner and crowd in background. Sherman speaks to Judge.

Title No. 105 "If your Honor will permit, I would like to arrange in my own way a sort of a stage setting to make clear a certain story I wish to relate to all my friends gathered here."

Scene No. 735 Int. Casa Grande. Close up. Sherman talking to Judge. Owner and crowd in background.

Scene No. 736 Int. Casa Grande. Close up Rolf pointing and speaking to Judge.

Title No. 106 "It is your duty to serve that warrant."

Scene No. 737 Int. Casa Grande. Medium shot. Rolf talking to Judge, who walks over, points to chair.

Title No. 107 "I am running this Court. Sit down."

Scene No. 738 Int. Casa Grande. Medium shot. Judge talking to Rolf. Crowd watching.

Scene No. 739 Int. Casa Grande. Close up Rolf. He says: "Just as you please, Judge." Turns and looks towards Winifred.

Scene No. 740 Int. Casa Grande. Close up Winifred looking at Rolf.

Scene No. 741 Int. Casa Grande. Close up Rolf. Takes hat off as he sees Winifred.

Scene No. 742 Int. Casa Grande. Close up Winifred looking at Rolf.

Scene No. 743 Int. Casa Grande. Close up Rolf looking at Winifred. Sits down.

Scene No. 744 Int. Casa Grande. Medium shot. Sherman and Judge watching Rolf. ~~Sherman turns and speaks to Judge~~ Judge speaks to Sherman.

Title No. 108 "All right, Jim Sherman -- tell your story in your own way."

Scene No. 745 Int. Casa Grande. Close up Sherman and Judge. Sherman calls owner over, speaks to him:

Title No. 109 "Stop the dancing."

Scene No. 746 Int. Casa Grande. Close up. Owner starts toward dance hall. Sheriff starts to move table.

Scene No. 747 Int. Casa Grande. Long shot. Sheriff moves table over. Crowd watching.

Scene No. 748 Int. Casa Grande. Medium shot. Sherman looking around room. Owner comes in. Sherman speaks to owner.

Title No. 110 "Put out the lights."

Scene No. 749 Int. Casa Grande. Close up. Sherman and owner, crowd in background. ~~Sherman~~ Owner turns, looks up at booth.

Scene No. 750 Int. Casa Grande. Close up Rolf with smile on his face watching Sherman and owner.

Scene No. 751 Int. Casa Grande. Long shot. Owner tells men to put lights out. Lights go out in the booths, dance hall. Then owner turns out light.

Scene No. 752 Int. Casa Grande. Close up Sherman looking around room.

Scene No. 753 Int. Casa Grande. Long shot. Owner tells men at bar to put out lights.

Scene No. 754 Int. Casa Grande. Close up Rolf looking at owner and Sherman with worried look.

Scene No. 755 Int. Casa Grande. Long shot. Owner tells man at ~~gaming~~ gambling table to put out light. Sherman walks up to light in foreground.

Scene No. 756 Int. Casa Grande. Close up Rolf watching Sherman.

Scene No. 757 Int. Casa Grande. Close up Sherman takes hat off.

Scene No. 758 Int. Casa Grande. Close up Rolf watching Sherman.

Scene No. 759 Int. Casa Grande. Close up. Sherman speaks to crowd.

Title No. 111 "The only light we need now is God's light."

Scene No. 760 Int. Casa Grande. Close up Sherman as he finishes speaking.

Scene No. 761 Int. Casa Grande. Close up Rolf watching Sherman.

Scene No. 762 Int. Casa Grande. Close up. Sherman reaches up to light.

Scene No. 763 Int. Casa Grande. Long shot. Sherman pulls light out, walks up opposite Judge.

Scene No. 764 Int. Casa Grande. Close up Rolf with worried look.

Scene No. 765 Int. Casa Grande. Long shot. Sherman sits down.

Scene No. 766 Int. Casa Grande. Close up. Sherman sits down, folds his hands, looks up towards ceiling.

Scene No. 767 Int. Casa Grande. Close up Rolf, worried.

Scene No. 768 Int. Casa Grande. Close up Craft looking at Rolf.

Scene No. 769 Int. Casa Grande. Close up Judge watching Sherman.

Scene No. 770 Int. Casa Grande. Close up dope fiend watching Sherman.

Scene No. 771 Int. Casa Grande. Close up two sheriffs watching Sherman.

Scene No. 772 Int. Casa Grande. Close up Sherman looking towards ceiling.

Scene No. 773 Int. Casa Grande. Medium shot. Crowd of dancers watching Sherman.

Scene No. 774 Int. Casa Grande. Close up. Sherman looking towards ceiling.

Scene No. 775 Int. Casa Grande. Close up Rolf with worried look.

Scene No. 776 Int. Casa Grande. Close up window slams.

Scene No. 777 Int. Casa Grande. Close up Rolf as he hears window.

Scene No. 778 Int. Casa Grande. Close up Sherman as he yells "Alice".

Scene No. 779 Int. Casa Grande. Close up Rolf as he hears Sherman call Alice.

Scene No. 780 Int. Casa Grande. Long shot. Crowd watching Sherman as he brings his arms down.

Scene No. 781 Int. Casa Grande. Close up Sherman. Looks around at crowd, starts talking.

Title No. 113 "Alice, Alice -- that's her name. Alice -- my sister -- the girl I wish to tell you about."

Scene No. 782 Int. Casa Grande. Close up Sherman telling them about Alice.

Scene No. 783 Int. Casa Grande. Close up dope fiend at bar, bows his head.

Scene No. 784 Int. Casa Grande. Close up Rolf with worried look as he hears Sherman talking.

Scene No. 785 Int. Casa Grande. Close up Winifred as she looks down to floor.

Scene No. 786 Int. Casa Grande. Close up Sherman talking to crowd.

Title No. 113 "I found her alone and deserted."

Scene No. 787 Int. Casa Grande. Close up. Sherman talking about Alice. Fade Out.

Scene No. 788 Int. Alice's cabin. Close up. Sherman with Alice in his arms, looks at marriage license, then tells Alice she is not married to Curry. Fade Out.

Scene No. 789 Int. Casa Grande. Close up. Fade In. Sherman telling them about Alice.

Scene No. 790 Int. Casa Grande. Close up Winifred crying.

Scene No. 791 Int. Casa Grande. Close up Sherman telling them about Alice.

Title No. 114 "Tricked into a false marriage by this man who calls himself Rolf."

Scene No. 792 Int. Casa Grande. Long shot. Sherman points to Rolf.

Scene No. 793 Int. Casa Grande. Close up Rolf, worried.

Scene No. 794 Int. Casa Grande. Close up Winifred looking at Sherman, then looks over to Rolf.

Scene No. 795 Int. Casa Grande. Close up two dance hall girls looking at Sherman.

Scene No. 796 Int. Casa Grande. Long shot. Sherman gets up, moves chair over next to Rolf, starts telling crowd about Alice as he sits down.

Scene No. 797 Int. Casa Grande. Medium shot. Two sheriffs, Judge and others listening to Sherman.

Scene No. 798 Int. Casa Grande. Medium shot. Winifred and cowboys listening to Sherman.

Scene No. 799 Int. Casa Grande. Long shot. Sherman telling crowd about fight in Alice's cabin.

Scene No. 800 Int. Casa Grande. Close up Shefman telling crowd how Curry shot Alice. Fade Out.

Scene No. 801 Int. Alice's cabin. Close up. Fade In. Alice talking to Logan as she is dying. Fade Out.

Scene No. 802 Int. Casa Grande. Long shot. Fade In. Sherman telling crowd about Alice.

Title No. 115 "This man who now accuses Jim Sherman of the murder -- is the man who killed my sister -- Alice."

Scene No. 803 Int. Casa Grande. Long shot. Sherman talking to crowd.

Scene No. 804 Int. Casa Grande. Medium shot. Winifred and cowboys. Winifred starts toward Sherman. Foreman pulls her back.

Scene No. 805 Int. Casa Grande. Close up Judge watching Sherman.

Scene No. 806 Int. Casa Grande. Close up two sheriffs watching Sherman.

Scene No. 807 Int. Casa Grande. Long shot. Sherman stands up talking to crowd, then sits down, turns to Rolf, then back to crowd.

Title No. 116 "But this man is a visionist and a murderer -- There is no place on this earth where he can hide."

Scene No. 808 Int. Casa Grande. Long shot. Sherman telling crowd about Rolf.

Scene No. 809 Int. Casa Grande. Close up Rolf with worried look on his face.

Scene No. 810 Int. Casa Grande. Close up Winifred looking at Sherman and Rolf.

Scene No. 811 Int. Casa Grande. Medium shot. Sherman and Rolf. Sherman talking to crowd, turns to Rolf, points towards floor.

Title No. 117 "He cannot forget the face of his partner -- as it rises from the stream."

Scene No. 812 Int. Casa Grande. Medium shot. Sherman pointing toward floor. Rolf looks down.

Scene No. 813 Int. Casa Grande. Close up Rolf's face as if seeing vision of dead partner.

Scene No. 814 Int. Casa Grande. Long shot. Sherman pointing to floor. Rolf looking down. Crowd watching.

Scene No. 815 Int. Casa Grande. Close up Rolf, looking at floor as if seeing vision of dead partner.

Scene No. 816 Int. Casa Grande. Close up Craft watching Rolf.

Scene No. 817 Int. Casa Grande. Close up Judge and other man watching Rolf.

Scene No. 818 Int. Casa Grande. Medium shot. Sherman looking at Rolf and talking.

Title No. 118 "Never -- can he forget the face of this woman -- who constantly rises before him, crying -- Justice! Justice!"

Scene No. 819 Int. Casa Grande. Medium shot. Sherman looking at Rolf and talking. Rolf looking towards crowd as if seeing vision.

Scene No. 820 Int. Casa Grande. Close up ~~Alice~~ Winifred looking at Rolf.

Scene No. 821 Int. Casa Grande. Long shot. Ghost of Alice appears in crowd, walks up in front of Rolf, who goes down on his knees.

Scene No. 822 Int. Casa Grande. Close up Rolf talking to vision.

Scene No. 823 Int. Casa Grande. Long shot. Vision starts toward Rolf.

Scene No. 824 Int. Casa Grande. Close up Rolf as he turns head away from vision.

Scene No. 825 Int. Casa Grande. Long shot. Sherman grabs Rolf around the neck as vision disappears. Sherman starts choking Rolf.

Scene No. 826 Int. Casa Grande. Close up Sheriff putting on hat.

Scene No. 827 Int. Casa Grande. Medium shot. Sherman choking Rolf. Winifred runs in to side of Sherman. Judge walks up to Sherman and Winifred.

Scene No. 828 Int. Casa Grande. Close up Craft watching Sherman and Judge.

Scene No. 829 Int. Casa Grande. Medium shot. Judge shakes Sherman's hand.

Scene No. 830 Int. Casa Grande. Close up Sherman and Winifred. Sherman looks to each side of room, then down to Winifred.

Scene No. 831 Int. Casa Grande. Medium shot. Sherman and Winifred. Crowd in background. Sherman looks at Winifred.

Scene No. 832 Int. Casa Grande. Close up Winifred looking at Sherman.

Scene No. 833 Int. Casa Grande. Long shot. Winifred and Sherman, followed by cowboys, leaving Casa Grande. Fade Out.

Title No. 119

Scene No. 834 Int. ranch house. Medium shot. Fade In. Sherman and Winifred on settee. Winifred holding Sherman's hand.

Scene No. 835 Int. bunk house. Medium shot. Cowboys with heads down. Fat crying.

Scene No. 836 Int. bunk house. Close up Fat crying.

Scene No. 837 Int. bunk house. Close up foreman smoking cigarette, turns, looks at Fat.

Scene No. 838 Int. bunk house. Close up Fat crying.

Scene No. 839 Int. bunk house. Close up. Foreman speaks to Fat.

Title No. 120

Scene No. 840 Int. bunk house. Medium shot. Cowboys laughing at Fat. He motions for them to come near.

Scene No. 841 Int. bunk house. Close up foreman. He stops laughing.

Scene No. 842 Int. bunk house. Medium shot. Cowboys all come over to Fat.

Scene No. 843 Int. bunk house. Close up. Fat talking to cowboys.

Title No. 121 "I'm not thinking of Winifred. It's the story that Jim Sherman told us tonight about that poor girl Alice."

Scene No. 844 Int. bunk house. Medium shot. Fat talking to cowboys. Foreman looks at Fat.

Scene No. 845 Int. bunk house. Close up foreman looking at Fat.

Scene No. 846 Int. bunk house. Medium shot. Foreman comes over to Fat.

Scene No. 847 Int. bunk house. Medium shot. Foreman with arms around Fat. Fade Out.

Scene No. 849 Int. ranch house. Fade In. Medium shot. Winifred kisses Sherman on cheek. Fade Out.

John P. McCarthy

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