

PARADISE

"HOME AGAIN"

#445955

written by

Robert Porter

LORIMAR PRODUCTIONS INC.
10202 West Washington Blvd.
Culver City, CA., 90232

FINAL DRAFT
August 18, 1989

P A R A D I S E

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Director: Russ Mayberry

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P A R A D I S E

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CAST

ETHAN ALLEN CORD
CLAIRE CARROLL
JOSEPH CARROLL
BENJAMIN CARROLL
GEORGE CARROLL
AMELIA LAWSON
JOHN TAYLOR

WYATT EARP

FRANK

SCOTTY MCBRIDE

HENDERSON
TINY
BAXTER
WILLIAM
TOY

TOM CLANTON
SAM CLANTON
DRUMMER
TIPPET
JOSIE EARP

P A R A D I S E

"HOME AGAIN"

LOCATIONS/SETS

EXTERIOR

BARKSDALE FARM, NEW MEXICO

WOODS AND LAKE

PARADISE
CORD RANCH
AMELIA'S HOUSE
STREET
HOTEL
MAIN STREET
HARDWARE STORE
CLANTON CAMPSITE
CORD CABIN
LIVERY
ROAD
STREAM

INTERIOR

AMELIA'S HOUSE
DINING ROOM
BARBER SHOP
HOTEL ROOM
HOTEL SALOON
CORD CABIN
Bedroom
Main Room

P A R A D I S E

"HOME AGAIN"

CHRONOLOGY

SCENES	1 - 9.....	DAY	1
SCENES	10 - A34.....	DAY	2
SCENES	B34 - 34.....	NIGHT	2
SCENES	36 - 40.....	DAY	3
SCENE	41	NIGHT	3
SCENES	42 - 69.....	DAY	4
SCENES	70 - 75.....	NIGHT	4
SCENES	77 - 113.....	DAY	5

P A R A D I S E

"Home Again"

Prologue

FADE IN:

1 EXT. BARKSDALE FARM; NEW MEXICO -- DAY 1

ETHAN on horseback, holds his gun pointed squarely at WYATT EARP, who is also on horseback. Earp does not attempt to draw.

ETHAN

You set me up, Earp.

WYATT

Cochran had a gun to my head.

ETHAN

And you were going to trade my life for yours.

Ethan cocks his gun.

WYATT

You don't want to do that, Cord.
You can't even be sure...

Which is true: the heat of the moment already has passed, and Ethan's face reflects his uncertainty: maybe it was just a case of bad timing. This hesitant moment is interrupted by the SOUND of a stone sliding down the hill. Ethan spins around toward the noise.

2
thru 4 OMITTED

2
thru 4

5 ANOTHER ANGLE

5

FRANK slips, regains his footing, realizes he's been seen...and that Ethan's gun is aimed at him. With a sheepish smile he raises his hands, walks out from behind the trees.

ETHAN

Who are you?

Frank, too, has to yell.

FRANK

Name's Frank, Mr. Cord. A news-
paper reporter. Unarmed. May I?

(CONTINUED)

5 CONTINUED:

5

He indicates his jacket lapels; Ethan, gun still aimed, gestures with it: go ahead. Frank opens his jacket to prove he's not carrying.

FRANK

(continuing)

I watched your escape from the prison.

ETHAN

All right! Come ahead!

Frank approaches, calling out as he comes.

FRANK

Escape from El Camino del Diablo. Wyatt Earp, Bat Masterson, Pat Garrett, come to rescue Ethan Cord. And I was the only reporter present.

Ethan looks at Wyatt; Wyatt's Buntline special is in his hand.

WYATT

You turned your back.

Ethan shrugs: we all make mistakes. Frank closing in...

FRANK

I waited a lifetime for a story like this! And you legends didn't let me down!

(joining them.)

Every newspaper in the country's bought my story.

WYATT

Glad you got what you came for.

FRANK

Looks like there's more to the story.

ETHAN

What?

Frank nods toward the guns in Ethan's and Wyatt's hands.

ETHAN

I was telling my friend about how I shot Joe Packard in '84.

He holsters his gun.

(CONTINUED)

5 CONTINUED: (2)

5

FRANK

Oh?

WYATT

And I was telling Ethan how I
would've handled it if I'd been Joe
Packard.

He holsters his gun.

FRANK

(not for a second
buying it)

That so...

WYATT

Ethan...

Ethan looks at Earp. They lock eyes for a beat, nod.

WYATT

(continuing)

We'll meet again.

Earp rides off.

ETHAN

Excuse me, Frank, but now that the
gunfights are done I've got four
tired, dirty children to take home
to Paradise.

Ethan rides toward the barn, tips his hat and disappears
around the side of the building.

Frank walks back up the hill toward his horse, stops,
pulls his notebook and pencil from his pocket.

FRANK'S VOICE

The great escape from El Camino del
Diablo Prison was over. The
captives were free.

6 FRANK'S POV: WYATT EARP

6

riding, slowing, stopping. He looks back toward Ethan.
Something puzzles him, or troubles him, or both.

FRANK'S VOICE

The gunfight that followed the
escape was over. The legendary
Western heroes had prevailed.

(CONTINUED)

6 CONTINUED:

6

After a beat or two Earp turns his horse around and heads in the same direction Ethan went.

FRANK'S VOICE

(continuing)

But now, in the immediate aftermath of victory, Ethan Cord and Wyatt Earp stood alone and apart, face to face, their weapons drawn and trained on each other. Why?

FADE OUT.

7
thru 9 OMITTED

7
thru 9

END OF TEASER

ACT ONE

FADE IN:

10 EXT. PARADISE -- CLOSE ON NEWSPAPER -- DAY

10

Headline reads: THE LEGENDS RIDE AGAIN!

Column headline reads: WYATT EARP, BAT MASTERSON, PAT GARRETT STAGE DARING RESCUE.

SCOTTY (O.S.)

'Battling side by side, the three famous marshals assisted Gunfighter, Ethan Cord in a daring escape from the infamous El Camino del Diablo prison.'

TINY (O.S.)

(interrupting, overriding)

Here they come!

The newspaper drops away to reveal Paradise townspeople -- SCOTTY, TINY, WILLIAM, others -- gathered around the newspaper as SCOTTY reads. In the bg. ETHAN, AMELIA, JOSEPH, CLAIRE, BEN, and GEORGE ride into town on horseback.

The townspeople greet them. They're all exhausted and filthy, but glad to be home. They dismount.

TINY

You're a hero, Ethan!

Scotty thrusts the newspaper into Ethan's hand.

ETHAN

Look at that...

He hands the paper to Claire, who passes it to Amelia, who passes it to Joseph, as...

CLAIRE

You're famous.

SCOTTY

Puts you right up there with the best, Ethan!

Ethan does not look displeased.

BEN

Uncle Ethan was the one who was b-b...

(CONTINUED)

10 CONTINUED:

10

GEORGE

Best.

CLAIRE

Best or not, I'll be glad to get home.

Not necessarily for the best.

CUT TO:

11 OMITTED

11

12 OMITTED

12

13 EXT. CORD RANCH -- DAY

13

A cow chews vegetables beyond a tumbled fence as Claire, Ben and George rush into the rotting garden. Claire hits the cow's rump and it walks off.

CLAIRE

What happened?

JOSEPH

We never should have left.

CLAIRE

Shoo!...what a mess.

Ben and George continue walking to a fallen scarecrow. George stops. Ben continues on to Joseph who is half heartedly picking carrots a few feet away. Claire starts lifting the scarecrow back onto its hook. George pitches in.

GEORGE

Why do we need this thing anyway?

CLAIRE

It protects the garden, George. Keeps away the birds.

GEORGE

How? It isn't real.

CLAIRE

It scares them.

GEORGE

It doesn't scare me.

They lift the scarecrow onto the post. Claire replaces a glove on the stick hand, waves the hands around as if the sticks were animated.

(CONTINUED)

13 CONTINUED:

13

CLAIRE

It would if it got down off the post.

GEORGE

It can't do that.
(not so sure)
Can it?

14 ANGLE - BEN

14

Seeing the scarecrow, Ben spins and mimes a gunfight with it. Joseph on his hands and knees sees him, and rises.

JOSEPH

Ben, what are you doing?

BEN

Ss--standing up for the law.

JOSEPH

Well, stoop down for the carrots. We lost half our vegetables while we were away. We can't afford to lose more.

BEN

Wyatt Earp doesn't work in a garden.

JOSEPH

How do you know? Anyway you shouldn't look up to gunfighters.

BEN

Who should I look up to? Stupid f-farmers?

JOSEPH

Farmers aren't stupid. They figured out how to plant seeds in the ground and get food. They figured out how to keep away the birds. Now come on.

Proud of the point he's made, Joseph returns to work. Ben looks at the scarecrow...draws his imaginary gun and shoots.

The scarecrow falls from the post.

CUT TO:

16
thru
18

OMITTED

16
thru
18

19 EXT. AMELIA'S HOUSE - DAY 19

Amelia's VOICE sounds strange -- muffled, stressed.

AMELIA (VO)

Ethan...please...

20 INT. AMELIA'S HOUSE -- DAY 20

Ethan releases Amelia from the kiss. She takes a breath. He wants to resume.

AMELIA

It's broad daylight. And the children are waiting for you.

Ethan starts to pull the window shades closed, but Amelia stops him.

ETHAN

Amelia, I was in a terrible prison. I was tortured: beaten, burned, shackled... Excitement like that always makes me romantic.

He takes Amelia in his arms again.

AMELIA

(interrupts him)

It's those newspaper articles. All those slaps on the back...

He silences her with a kiss, which after a minibeat of annoyance she surrenders to, then enjoys, then...glances out the window...

A21 HER POV INTO STREET A21

Wyatt Earp rides slowly into town. Townpeoples' heads turn, notice.

B21 SCENE B21

AMELIA

What's he doing here?

Ethan looks outside.

ETHAN

Don't know. And right now, I don't care.

He takes Amelia in his arms again, kisses her, stops. He and Amelia frown again, disengage. Ethan leaves.

- 21 EXT. PARADISE STREET - DAY 21
- 22 OMITTED 22
- 23 INT. HOTEL - DAY 23

Ethan exits Amelia's house, heads for the hotel. He's not the only one. One or two other townsfolk, having heard the news of Earp's arrival in town, drift toward the hotel.

ETHAN
Wyatt...

WYATT
Ethan.

He signals for Ethan to have a seat. Ethan sits. An awkward beat.

ETHAN
Just passing through?

WYATT
I came to see you.

Ethan nods, waits for more.

WYATT
(continuing)
Why'd you cover for me?

ETHAN
How do you mean?

WYATT
You were ready to shoot me. Then the newspaperman came, and you covered for me. You could have told him what happened and you didn't. I want to know why.

- 24 ANOTHER ANGLE 24

HENDERSON and a few cronies edge their way toward Ethan and Earp.

HENDERSON
Wyatt Earp...

Henderson puts out his hand.

(CONTINUED)

24 CONTINUED:

24

HENDERSON

(continuing)

Two of the West's best gunfighters
right here in Paradise. It's a
real honor...

Others shyly join Henderson. Earp mechanically takes
Henderson's hand and shakes, but looks at Ethan.

HENDERSON

(continuing)

Scotty, a couple of bottles. This
is an event!

CUT TO:

25 INT. BARBERSHOP - DAY

25

BAXTER shaves DRUMMER, a mean but punky looking gun-
slinger, in the chair.

DRUMMER

Sure that was me in Denver. Some
say not, but they're lying. It was
in all the papers. Those were the
sixth and seventh men I sent to
their graves...

The door opens and TIPPET, a buddy of Drummer's, enters.

TIPPET

Wyatt Earp's in town. Saw him with
my own eyes.

Drummer sits up in the chair. Maybe he's not pleasantly
surprised. Baxter steps back, wipes his razor.

DRUMMER

Wyatt Earp ain't so much. Needs
Bat Masterson and Pat Garrett by
his side. I read all about it.

BAXTER

That's not how I heard it.

Tippet faces Baxter, nose to nose.

TIPPET

Drummer says it's so. It's so.

BAXTER

Whatever you say.

Drummer lies back in the chair.

(CONTINUED)

25 CONTINUED:

25

DRUMMER

Wyatt Earp. Soon as I'm
presentable I'm going to meet him.

Baxter resumes shaving him.

CUT TO:

26 OMITTED

26

27 INT. HOTEL SALOON - DAY

27

Henderson has been buying drinks.

HENDERSON

Having a drink with the legendary
Wyatt Earp...and Ethan Cord, sure
makes me feel comfortable.

SCOTTY

Especially with our deputy marshal
off in Marietta.

Henderson laughs and refills the glasses.

ETHAN

Thank you. We appreciate the
hospitality. But now if you'll
excuse us...

HENDERSON

(affecting a
confidential air)

Business to discuss?

Ethan nods, half-winks at Henderson, appreciating his
understanding.

ETHAN

We'd appreciate it.

HENDERSON

Well...bottoms up.

They down their drinks and stagger away. Henderson
comes back for the bottle and takes it.

WYATT

You get used to the attention.

ETHAN

I don't mind.

(CONTINUED)

27 CONTINUED:

27

WYATT

You're new at it.

(beat)

Why'd you cover for me? You could have told the newspaper writer what really happened. It would have made a good story: 'Wyatt Earp loses his nerve.'

ETHAN

I don't want the children reading a story like that. Wyatt Earp's a hero.

WYATT

I don't know, Ethan. I always knew what to do and did it. I had guts, but where were my guts when we went up against Cochran? I was thinking about my wife.

ETHAN

Hell, that happens to me all the time now that I got the children. Instead of thinking about the work, I think about what I've got to lose. Yeah, it costs something, but it's worth it.

WYATT

It almost got you killed.

ETHAN

But it didn't get me killed.

(beat)

Look, Wyatt, it's over. Forget about it. Let me buy you a drink.

Ethan gets up to go to the bar. Wyatt lifts his coffee cup to his mouth.

DRUMMER

Wyatt Earp.

Cup still to his mouth, Earp looks up. He hasn't seen this punk before, but he's seen plenty like him. With an almost weary sigh, Earp slowly lowers his cup.

WYATT

Who are you?

DRUMMER

Watch this.

Drummer draws his revolver -- fast.

(CONTINUED)

27 CONTINUED: (2)

27

WYATT

Fast.

Drummer holsters his gun, draws again.

DRUMMER

Remember when you was that fast?

WYATT

No.

Drummer holsters his gun and draws yet again.

DRUMMER

Let me see how fast you was.

He holsters his gun, hovers over Wyatt, hand at the ready.

DRUMMER

(continuing)

Let me see, Earp!

The DOUBLE-CLICK of a revolver hammer being cocked behind him dims Drummer's ardor.

ETHAN

He doesn't like taking orders.

28 ANGLE INCLUDES ETHAN

28

Bottle in one hand, gun in the other, gun pointed at the back of Drummer's head. Drummer stands frozen. Ethan puts the bottle on the table, takes Drummer's gun from his holster, turns Drummer around.

ETHAN

Good-bye.

Drummer glares at Ethan, trembling -- not with fear but hate and humiliation.

ETHAN

(continuing)

Good-bye.

Drummer backs away, then turns and hurries out.

WYATT

I didn't ask for help.

ETHAN

Looks like you needed it.

(CONTINUED)

28 CONTINUED: 28
 WYATT
 I didn't.

Wyatt takes his hand from under the table, in it his Buntline special: he's had it at the ready all the time.

CUT TO:
 29 EXT. HOTEL - DAY 29
 Ethan and Earp exit. A small crowd has formed, drawn by the hope of action.

ETHAN
 Look, just now, in the hotel. you were right -- you didn't need help.

WYATT
 Instinct. I've met a thousand punks like that.

ETHAN
 And you were as ready for him as you were for the other thousand. Don't let one mistake eat at you.

WYATT
 I guess you're right.

30 ANGLE 30
 As Frank rides up to the hotel on a mule.

ETHAN
 Sure I'm right.

WYATT
 Look who's here.

FRANK
 Mr. Earp, Mr. Cord...

ETHAN
 You followed us all the way from New Mexico. Why?

FRANK
 Just a story. That's all I ever want.

WYATT
 You already got your story.

(CONTINUED)

30 CONTINUED:

30

FRANK

Yes, I did. And if you both had gone home from New Mexico, I would have gone home, too. But you didn't, Mr. Earp. You came here.

ETHAN

For a friendly visit.

FRANK

No, Sir. I don't think so. There's more to the story. Call it professional instinct. I can smell a story a mile off.

WYATT

Well sir, sniff around someplace else.

Frank shrugs. He's not going to push Wyatt Earp. Anyway he's hit a sore spot and knows it.

FRANK

I sure will, Mr. Earp.

Frank tips his hat and enters the hotel.

ETHAN

Doesn't look like he's headed anywhere else.

WYATT

Well, I am. Going to get a good night's sleep and head home in the morning. Ethan...

They shake hands.

CUT TO:

31
thru
33

31
thru
33

A34 EXT. LAKE -- DAY

A34

TOM CLANTON, a cowboy in his early 20s, runs through the woods, brandishing a newspaper.

TOM

Pa!

He comes upon his father, SAM CLANTON, fishing in a stream and convinced he's just about to bag a big one.

(CONTINUED)

A34 CONTINUED:

A34

TOM
(continuing)
Pa! Take a look at this!

Sam is clearly annoyed by the intrusion.

SAM
This better be important!

TOM
It is, Pa. It's about Wyatt Earp.

Sam REACTS, takes the newspaper, looks at the pictures, hands it back to Tom.

SAM
What's it say?

TOM
Says Earp and Masterson and Garrett broke a man named Cord out of prison.

SAM
I figured he was ~~dead~~ ^{13Y Now} ~~or married~~ or something.

TOM
Doesn't sound dead to me. Says, 'The hero of the O.K. Corral showed he's lost none of his...'

SAM
(interrupts)
Too bad we don't know where he lives.

DOES IT SAY ANYTHING ABOUT HIS WEARABOUTS

TOM
No, Sir.
(scans article)
But it says this fella Ethan Cord lives in Paradise. Right nearby.

SAM
But not Earp...

TOM
No, but we can start by going to there.
(contemptuously)
'Hero of the O.K. Corral.' What kind of hero'd Earp be without his brothers and Doc Holliday? I guess we're going to find out.

Sam takes a deep breath, says nothing.

(CONTINUED)

A34 CONTINUED: (2)

A34

TOM
(continuing)
We are, aren't we, Pa? You always
said you were going to kill him...

Sam starts reeling in his line, not enthusiastically.

SAM
Where'd you say? Paradise?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

B34 INT. CABIN - CLOSE ON GEORGE - NIGHT

B34

Re-enacting the escape from El Camino del Diablo as Ethan and the kids finish dinner.

GEORGE

So Ben said 'Mr. Masterson!' And he dropped the cane...

And now he becomes Bat Masterson...

GEORGE

(continuing)

And Bat caught the cane and--wham!-he hit the guard with it...

He mimes hitting Claire across the back as she clears the dishes.

BEN

And with his other hand he grabbed a gun and sh...

GEORGE

Shot another guard!

And George becomes the guard, shot in the back, falling to the floor, dead.

CLAIRE

Very good, George. Now clear your place.

George gets up to return to more mundane pursuits.

BEN

That was the most fun I ever had.

ETHAN

Weren't you scared?

BEN

Never!

GEORGE

A little. But excited, too.

JOSEPH

It's going to be hard to get back to work here.

(CONTINUED)

B34 CONTINUED:

B34

CLAIRE

I've been looking forward to it.

BEN & GEORGE

You have?

JOSEPH

Well I haven't, but there's sure a lot to be done.

CLAIRE

When I saw how bad everything was...

ETHAN

Well, it won't be too bad. With all of us pitching in, we'll have this place fixed up in no time.

CLAIRE

And that's all there is to it.

CUT TO:

34 INT. HOTEL ROOM -- NIGHT

34

Wyatt in bed, his holster and gun hanging from the bedpost. Suddenly he becomes alert: he HEARS something; a moment later so do we: the muffled squeak of a carpet-covered floorboard. He quickly pulls his gun from the holster and levels it at the door. Through the space under the door he can see a shadow...someone's there.

Wyatt gets out of bed, crosses to the doorjamb, stands beside it. The doorknob turns but the door is locked. Wyatt cocks his gun, raises it to head-level.

Then there's a KNOCK at the door -- soft. He reaches down carefully, turns the key, pulls the door open, and places his Buntline squarely against the visitor's ear.

JOSIE

Hi, Wyatt.

It's his wife, JOSEPHINE SARAH MARCUS EARP.

WYATT

Josie.

JOSIE

You're not going to shoot me, are you?

(CONTINUED)

- 34 CONTINUED: 34
She gestures with her hand: lower the gun. He does.
CUT TO:
35 OMITTED 35
36 EXT. RANCH - DAY 36

Joseph and Claire picking tomatoes -- the few that aren't already rotten. He shows Claire one that has become tomato puree as Ben hurries up.

JOSEPH

One more hot day and we're going to lose everything.

BEN

The milk is in the wagon. Who's taking us?

CLAIRE

Uncle Ethan already went to town.

JOSEPH

Again?

CLAIRE

I think he's worried about Mr. Earp.

BEN

Wyatt Earp! In Paradise?

JOSEPH

Uncle Ethan said he'd help pick the vegetables. What's left of them.

CLAIRE

He'll be back early. I'll stay and help you.

BEN

George and I can go to town ourselves.

JOSEPH

Sure. In about three years. Claire, take them.

She moves off and Joseph resumes the hateful picking.

CUT TO:

37 EXT. PARADISE HARDWARE - DAY

37

Morning. TOY, the boy assistant manager, is expressively sweeping the porch with a broom, having a good time. Among the outside items being splashed is a large cylindrical iron boiler.

Claire, George, and Ben arrive in their wagon, jump down with some items for barter. Claire gets down with a stack of neatly folded clothing, hands it to Ben, takes down a large can of cream and lugs it up the street.

GEORGE

(to Toy)

Uncle Ethan wants to know can Mr. Lee give us ten pounds of five penny nails...

BEN

Five pounds of t..ten penny.

GEORGE

That's what I said. Can he give them to us for these clothes if they fit Min? Can he?

TOY

I don't know. Ask Mr. Lee.

Ben starts in, kicks a watering can. George picks it up as Ben continues inside. George looks at the can, at the boiler, then puts the can on top of the boiler. It seems to make a head. George and Toy grin. But then George notices that the water running down the "head" looks like tears. George mocks a sympathetic expression.

GEORGE

Don't cry.

He bangs on the boiler's chest three times: it resonates, echolike. George laughs.

FRANK

Hello, George.

George turns around to confront Frank.

FRANK

(continuing)

Frank. Remember me?

GEORGE

Yes, Sir.

FRANK

(re:the boiler)

Friend of yours?

(CONTINUED)

37 CONTINUED: (2)

37

GEORGE

Yes.

FRANK

This is a nice town. Have you
always lived here?

GEORGE

I'm from St. Louis.

FRANK

St. Louis! Now there's a jewel...

GEORGE

No, it's a city.

FRANK

Plain places like this feel more
like home to me.

Ben comes back outside.

38 ANGLE - STREET

38

At the same time two horsemen -- Sam Clanton and his son
Tom -- ride slowly down the center of the street.

GEORGE

Places like this feel like home to
me, too.

Frank takes a newspaperman's casual note of them, then
does a double take.

FRANK

That's Sam Clanton. I don't
believe it.

Amelia joins them.

AMELIA

Frank! What are you doing in
Paradise?

FRANK

That's Sam Clanton!

And just like that he's off, running down the street.

BEN

Did he say Sam Clanton?

AMELIA

Yes. Who's Sam Clanton?

(CONTINUED)

38 CONTINUED:

38

Ben can hardly contain himself long enough to reply.

BEN

The enemy of Wyatt Earp. They fought at the O.K. Corral. It was the most famous gunfight that ever was!

But he's off and running even before he finishes.

39 EXT. HOTEL

39

As Ethan and Earp and Josie-- the Earps with their satchels -- exit.

ETHAN

I'd like to ride to Reno with you, but I've got to try to save some of our ruined crop...

But Earp has stopped dead on the top stair of the hotel porch, having come eye-to-eye with the Clantons, who are just about to dismount.

SAM

Didn't figure to find you here.

JOSIE

Let's go, Wyatt.

WYATT

How are you, Sam?

SAM

Can't complain. What's it been -- ten years?

FRANK

(as he arrives)
Almost to the day!

They look at him; he looks like a man with a big story. Ben hurries up, too -- just in time to SEE Wyatt putting down the satchels. He won't be leaving just yet.

CUT TO:

40 EXT. RANCH - DAY

40

Joseph, exhausted, hot, finishes picking the tomatoes, starts on the peas. He opens a pod: all the peas are dried up, hard, rotten. Another pod...another. All bad. He crumbles them, throws them away in disgust.

CUT TO:

41 EXT. CLANTON CAMPSITE - NIGHT

41

Sam and Tom by the fire, HEAR something, draw guns.

FRANK

Not necessary, Mr. Clanton. I'm an unarmed man.

He pulls his jacket open to demonstrate; when Sam beckons him forward he presents a business card. Sam takes it, gives it to Tom to read.

TOM

He's a newspaperman, Pa.

SAM

We don't need no newspapers.

FRANK

No, Sir, I'm a reporter, covering the story of this famous feud.

SAM

What famous feud?

FRANK

You and Earp.

Sam grunts.

FRANK

So...what are your plans? With regard to Earp, I mean.

SAM

I mean to kill him.

FRANK

How?

SAM

Even if I knew I'd be a damned fool to tell you, wouldn't I? Any way I can, I guess.

FRANK

Mr. Clanton, I don't have to tell you that the Gunfight at the O.K. Corral is the most famous gunfight in American history.

SAM

Then why'd you tell me?

(CONTINUED)

41 CONTINUED:

41

FRANK

It made Wyatt Earp famous and successful. If I wanted to revenge a thing like that I'd want revenge in kind. I'd want revenge that made me just as famous...

Sam groans, gets up, crosses to Frank.

SAM

Sonny: I lost two brothers and two good friends at the O.K. Corral. I swore on their gravestones I'd get even. I gave my word and I mean to keep it. But killing him'll be enough. I don't need to get fancy about it.

FRANK

(beat)

We can make a lot of money.

Sam perks up: that's a horse of a different color.

CUT TO:

42 EXT. PARADISE -- DAY

42

Ben and Toy watch Frank in the background give instructions to a photographer who sets up his equipment near the livery.

Small groups of people stand considering the newspaper man and the photographer, wondering what's going on.

As Ben and Toy cross toward Frank, a group of cowboys ride into town, attracted to the goings-on. They dismount at the hotel and wander toward the excitement.

FRANK

More coming all the time. Just what we're after, crowds.

CUT TO:

43 EXT. CORD RANCH - DAY

43

Joseph loads his bushelbaskets of vegetables into the buckboard. Only George helps, and George isn't that much help. George tries to heave up a basket of leek, can't make it; the basket hits the buckboard and a few leek fall to the ground.

JOSEPH

Georgel

(CONTINUED)

43 CONTINUED:

43

GEORGE

It's heavy. I'm tired.

JOSEPH

You didn't have any trouble lifting them an hour ago! Come on, we've got to get to town. Where's Ben?

GEORGE

Went into town with Uncle Ethan early this morning.

Claire comes around the house carrying a heavy tub filled with wet laundry.

CLAIRE

I've got to hang these out to dry before we go.

JOSEPH

We can't spare the time!
(suddenly enervated)
This is hopeless.

CLAIRE

It isn't hopeless. It's not always like this. There was an emergency. We had to go away. And we're paying the price now.

JOSEPH

Right! We're paying the price. Not Uncle Ethan. He's having fun.
(getting up onto
the buckboard)
The emergency was fun compared to this!

CUT TO:

44 EXT. PARADISE - DAY

44

Frank carries a piece of cloth, unfurls it and hammers it, banner-like, above the livery: O.K. CORRAL, 1891, it says. Some bystanders cheer. Ben cheers.

In the bg. Drummer and Tippet watch the photographer, who snaps a photo of the street with a FLASH.

45 THE CLANTONS

45

stop near the livery, dismount.

(CONTINUED)

45 CONTINUED:

45

John Taylor watches Frank and the photographer. Curious folk pop out of stores and wander into the street. Something is happening.

TOM

Anybody know where Wyatt Earp is hiding?

That brings the crowd to attention. A few people laugh. Some more people drift into the street. William's fruitstand does a brisk business.

46 ANGLE ON AMELIA'S HOUSE

46

The door opens; Ethan walks out, comes down the walk.

ETHAN

Sam Clanton.

*WHAT'S YOUR STAKE IN THIS
MISPER*

SAM

You're not part of this

ETHAN

Let's just say I'm a friend.

He crosses to the Clantons. In the bg Earp exits the hotel, walks toward them, coming up behind Ethan.

SAM

Our business is with Earp.

WYATT

What is it?

Ethan turns, defers to Wyatt. Drummer, interested, crosses toward the Clantons.

TOM

We have a proposition for you.

WYATT

I'm listening.

Ethan looks at the banner, the photographer, the cowboys hanging around...

ETHAN

Look, before this gets out of hand...

(CONTINUED)

45 CONTINUED:

45

TOM
 (ignoring Ethan)
 All you have to do is meet us here tomorrow, Wednesday -- same day you shot down my uncles and the McLowerys at the O.K Corral, ten years ago. It's time to settle an old score.

ETHAN
 It's past time. Go home.

47 OMITTED

47

48 ANGLE - THE WAGON

48

Joseph, Claire, and George drive their wagon full of vegetables into town. The kids consider all the commotion; more and more people come out to see what's happening.

GEORGE
 Look at all the people.

CLAIRE
 Like St. Louis on a Sunday.

JOSEPH
 I don't think so.

49 JOHN TAYLOR

49

crosses to Frank and frowns at the banner. Tippet, standing nearby, watches.

JOHN TAYLOR
 You're causing quite a stir.

FRANK
 I'm covering a story.

JOHN TAYLOR
 Covering...or creating?

Tippet confronts John Taylor. In the bg., the kids pull up near Amelia's house.

TIPPET
 What's the matter, Indian? Don't you like a little excitement?

John Taylor turns away, ignoring him. Tippet grabs John Taylor and spins him around.

50 ON ETHAN

50

SEES Tippet grab John Taylor, crosses...

TIPPET

No manners, Redskin?

JOHN TAYLOR

I have excellent manners. Excuse me...

He removes Tippet's hand from his arm...which infuriates Tippet, who slugs John Taylor.

John Taylor reels backward into a bystander, knocks him into one of the cowboys. The cowboy slugs the bystander; the bystander hits back; the cowboy stumbles toward William's wagon. But just before he smashes into it, overturning it, Ethan lunges at the man and catches him.

ETHAN

Hold it!

But it's too late. This is what the cowboys have come to town for. The brawl is on.

Someone punches Ethan. Wyatt steps in and socks the guy that socked Ethan. A few other characters jump in and slug it out. More men join the fray, including the Clantons, who don't come in contact with Wyatt or Ethan in the fight.

51 ON FRANK AND THE PHOTOGRAPHER

51

as the photograher grabs his camera and moves it to safety. Frank follows.

52 JOHN TAYLOR

52

watching the escalating battle with the appreciation of a fan. Wyatt hits a man who goes careening toward William's wagon.

53 WILLIAM

53

closes his eyes, not to view this misfortune; but as he does, another fighter intervenes, grabbing the careening man before he hits the wagon, and punching him in another direction. William opens his eyes to his still intact wagon and smiles.

54 ETHAN 54

now rushes into the crowd, punching.

55 WIDER 55

Not far from John Taylor, on the periphery of battle, faces flushed with excitement, Ben and Toy.

BEN

Oh, boy!

56 ON WAGON 56

Claire SEES Ben, jumps from the wagon and catches him in mid-run before he disappears into the throng. But oops! a sea of fighting men roll toward the wagon.

CLAIRE

Joseph, George... Run!

57 OMITTED 57

58 SCENE 58

Claire, still holding Ben, rushes back toward the wagon as George scoots over the side toward her and safety. But Joseph jumps fightward to protect his goods as the fight rolls toward the wagon.

CLAIRE

Joseph, get out of there!

But it's too late. Claire stops in her tracks as Joseph is swallowed by the wave of fighting men, which rolls over him and the wagon.

CLAIRE

(continuing)

Oh, dear...

59 THE WAGON 59

Vegetables roll everywhere. Men slide and fall on squished produce. Someone picks up a cabbage and hurls it at a passing head. Others grab vegetables and the fight, already a free for all, takes on a new dimension

60 ON CLAIRE, BEN, AND GEORGE 60

looking on helplessly.

61 WIDER 61

The street is a maze of battling bodies. Ethan fights side by side with Wyatt. William stoically watches from his still untouched wagon, men miraculously missing it as the fight winds down.

62 AMELIA, ETHAN 62

Amelia crosses from her house to Ethan, Wyatt, and Tiny -- about the only guys left standing. The three fighters look around for other victims -- smiles on their faces.

AMELIA

Finished?

Ethan holds up a finger -- one more -- and lets fly a punch that sends someone reeling against Tippet. Tippet falls back against...

63 JOHN TAYLOR 63

who catches Tippet, helps right him, then slugs him unconscious.

64 OMITTED 64

65 ON JOSEPH 65

picking himself up, bruised and battered, from the splinters of the wagon. He picks up a squashed fruit, considers the frailty of existence, drops it. He looks toward his smiling uncle, who now catches sight of his nephew as he rises -- the smile draining from his face.

Ethan and Amelia, Claire, George, and Ben converge on Joseph as he brushes himself off.

ETHAN

Joseph!

Joseph kicks angrily at a pile of garbaged vegetables.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

66 EXT. PARADISE - DAY

66

Joseph is distraught, disgusted. Ethan crosses to him. Before he can speak.

JOSEPH

It's all right.

Joseph, with repressed energy, starts picking up pieces of the wagon and hunks of vegetables and stacking them.

ETHAN

It's not all right. You've been working hard...with no help from me.

JOSEPH

It doesn't matter.

Ethan watches Joseph stack for a beat or two.

ETHAN

What are you doing, Joseph?

Joseph looks, realizes the futility of his action, and throws down the board he's holding, angrily starts walking away. Amelia, and the kids watch silently.

ETHAN

(continuing)

Where are you going?

JOSEPH

Home. Leave me alone.

He continues walking. Ethan starts after him, but Amelia stops him. Claire, Ben, and George watch.

AMELIA

Ethan. Let him be.

ETHAN

Why'd he get so worked up? It's only...vegetables.

AMELIA

It was all the work he's put in since we got back.

Ethan sighs, agreeing but flustered.

(CONTINUED)

66 CONTINUED:

66

AMELIA

(continuing)

Joseph's the only one around here who's kept a clear head. Doing the work that has to be done while everyone else becomes part of...all this.

ETHAN

It was a brawl, Amelia. They happen.

AMELIA

Oh? Look around, Ethan. Look at what that newspaper man has done.

ETHAN

The newspaper man didn't bring Clanton to town.

AMELIA

But he's exploiting it. He's using Earp and Clanton -- and you. He's turned Paradise into a...Roman arena. That wasn't just a brawl, Ethan. It was a preliminary event!

HOLD on Ethan as he considers her words.

CUT TO:

67 EXT. ELSEWHERE IN PARADISE -- DAY

67

William, now sanitation man, sweeps the vegetables and debris from the streets, tossing it into a basket he carries as he goes. Sam and Tom Clanton walk by en route to the livery. ~~We STAY with them.~~

SAM

Look at this...

TOM

Pa. We can't back out.

SAM

I never figured on this.

68 ANGLE

68

Drummer and Tippet cross to the Clantons. Sam eyes them suspiciously. William eyes the event suspiciously and sweeps toward this group. Drummer tips his hat.

(CONTINUED)

68 CONTINUED:

68

DRUMMER
Good day, Mr. Clanton.

Sam nods. Drummer points to the O.K. CORRAL sign.

DRUMMER
(continuing)
Big event, ain't it?

William sweeps close, perks up his ears.

SAM
What do you want?

DRUMMER
We got a beef with Wyatt Earp, too.
And his friend Ethan Cord.

Tippet eyes William. He's too close.

TIPPET
Hey, Sweep, get out of here!

William motions with a finger, one minute, and gets down on his hands and knees to pick up a board or something.

SAM
(to Drummer)
That's got nothing to do with us.

TOM
Sure it does. Let him talk, Pa.

DRUMMER
We figure Cord may join Earp
against you, and we'd like to throw
in our guns with you.

William tosses whatever he's found into his basket and walks away.

SAM
Forget it. It's between Earp and
me.

DRUMMER
This is Cord's town. He'll bring
help. We'll be there to even the
odds, that's all.

What can Sam Clanton say? This whole affair is already more than he bargained for.

CUT TO:

69 EXT ROAD -- DAY

69

Joseph walks briskly along. Ethan rides up after him.

ETHAN

Joseph!

Joseph keeps walking.

ETHAN

(continuing)

Joseph, stop!

Joseph stops, reluctantly, but won't make eye contact with Ethan. Ethan dismounts.

ETHAN

(continuing)

Look, Joseph, I know you've been carrying the load since we've been back.

JOSEPH

It's all right.

ETHAN

It's not. Tomorrow morning we've got to start over. Plant new crops. Tend to the cattle. Finish the work on the cabin... Both of us. All of us.

JOSEPH

Tomorrow is the gunfight.

ETHAN

There's not going to be a gunfight.

JOSEPH

There's not?

ETHAN

No. I'm going back to town to put a stop to it.

JOSEPH

How're you going to do that?

ETHAN

I'll figure something. It's going to be all right, Joseph. A fresh start for all of us.

Joseph digests this, nods affirmatively. Ethan smiles acknowledgement, starts back for his horse.

(CONTINUED)

69 CONTINUED:

69

JOSEPH

Uncle Ethan?

(when Ethan turns)

I don't like always complaining.
Whining like a baby...

ETHAN

A baby! Seems to me you're the
only one around these days who's
acting like a man.

Ethan mounts up and with a final wave and smile heads
back for town.

HOLD on Joseph, feeling better.

CUT TO:

70 EXT. PARADISE - NIGHT

70

Ethan rides into town slowly, noting the swollen
population, the SOUNDS of revelry, and the odd SIGHT of
a bookie taking bets on Main Street. It's like Super
Bowl Week.

71 ANGLE - WILLIAM

71

hurries into the street, waves Ethan to a stop. Ethan
leans down while William tells him MOS what he saw
earlier.

CUT TO:

72 INT. AMELIA'S HOUSE - DINING ROOM - NIGHT

72

Amelia, Josie, Wyatt at dinner. There's a place for
Ethan, but he's not there yet.

JOSIE

I jumped up as soon as I heard the
firing start. Without stopping for
a bonnet I rushed outside. A man
in a wagon yelled, 'Come on, lady,
I'll run you up to the excitement.'
I almost swooned when I saw Wyatt's
figure. Alive. He spotted me and
came across the street. Like a
feather-brained girl my only
thought was, 'My God, I haven't got
a bonnet on; what'll they think?'

(CONTINUED)

AMELIA

It's always the little things that stand out at times like that.

A KNOCK on the door gets Amelia up. As she crosses...

WYATT

Truth be told, the O.K. Corral never should have happened. If the Clantons hadn't been hotheads, they would have turned over their revolvers when Virgil asked. Instead, Billy pulled his revolver.

Amelia opens the door for Ethan; he enters, crosses to the table and joins the others.

JOSIE

And Sam Clanton swore revenge.

ETHAN

Maybe, but I don't think he's got the stomach for it any more.

WYATT

What makes you say that?

ETHAN

You been in hiding, Wyatt? You been especially hard to find these last ten years?

WYATT

No.

AMELIA

We found you easily enough.

ETHAN

I bet Clanton's grudge wore off long ago.

WYATT

Could be, but he's here.

ETHAN

But there won't be a gunfight if you leave town tonight.

WYATT

I've never liked gunfighting, Ethan. But I've never run from it.

(CONTINUED)

72 CONTINUED: (2)

72

ETHAN

You wouldn't be running from a gunfight. You'd be walking away from a tentshow. You're too good for that business outside. You're Wyatt Earp, not a fast-draw cowboy in a wild west show.

WYATT

I didn't start this.

He wipes his mouth, drops his napkin on the table, gets up, but puts his hand on Josie's shoulder.

WYATT

(continuing)

Stay for dessert, Josie. I'm going to turn in early.

ETHAN

Wyatt...

Wyatt raises his hand to stop him.

WYATT

It's all right. I was uncomfortable about you standing with me anyway. It's my fight.

ETHAN

Yeah? Well, those two punks just joined Clanton. Throws the odds off a little, don't they.

Only the tiniest hesitation suggests that this information means anything to Earp.

WYATT

I can handle it.

He leaves. A beat, then Ethan gets up to follow.

JOSIE

Let him go!

Ethan stops, then veers to the window, looks out.

73 ETHAN'S POV OF MAIN STREET

73

Earp's short journey from Amelia's to the hotel is slow going, as fans pat him on the back, stop him for an encouraging word. One even asks for his autograph.

74 SCENE - AMELIA'S

74

as Ethan turns in disgust from the window.

ETHAN

More people coming all the time.
I'm going to stop this -- even if
it means getting him out of town at
gunpoint.

JOSIE

No!

AMELIA

How can you say no? This is a
travesty.

JOSIE

I know what it is! And I know if
you stop him he'll be as good as
dead anyway.

AMELIA

Why?

JOSIE

Because he's Wyatt Earp, a hero, a
man of honor. He can't imagine
himself being anything else.

ETHAN

Even a hero has to face facts.

JOSIE

Not if he hates the facts!

Now Josie becomes hard, precise, franker than she'd like
to be.

JOSIE

(continuing)

If you don't want to stand with him
tomorrow, that's your business. But
remember this: Wyatt Earp and the
others did rescue you from prison.
No matter what happened afterward,
you're alive because Wyatt was
there.

She leaves fast. Ethan and Amelia look at each other,
knowing that what Josie said was true.

CUT TO:

75 OMITTED

75

76 OMITTED

76

77 EXT. CORD CABIN - DAY

77

Joseph exits the cabin, picks up a hoe, turns, heads for the garden.

When he comes to the side of the house his expression immediately hardens as he SEES Ethan, dressed for war, putting his rifle in its sheath and readying his horse.

JOSEPH

You're going...

ETHAN

Joseph, I have to. I owe you an explanation, and I'll give it to you, but not now.

JOSEPH

Yes, Sir.

Ethan is startled by Joseph's acquiescence, then sees that Joseph is simply holding it all in.

ETHAN

I will explain, Joseph. It's complicated. I couldn't stop the fight, and I can't let Wyatt Earp face it alone.

JOSEPH

I understand.

ETHAN

Do you?

JOSEPH

Yes. I do.

Ethan's not so sure, but he's got to get moving. He puts his hand on Joseph's shoulder.

ETHAN

Well we'll have plenty of time to talk it over. Down on our knees, planting...

JOSEPH

Yes, Sir.

A final hesitation, then Ethan takes his hand from Joseph's shoulder and mounts, rides off. Joseph watches him go, his expression a blank.

78 INT. CORD CABIN -- DAY

78

Claire is struggling with Ben. George watches.

(CONTINUED)

78 CONTINUED:

78

BEN
You can't stop me! I'm going!

CLAIRE
I can stop you!

He breaks free, heads for the door, Claire grabs and misses. Ben opens the door and runs smack into Joseph.

CLAIRE
(continuing)
Joseph, stop him!

But Ben is too fast, disappears around Joseph and out.

CLAIRE
(continuing)
Get him! He's going to the
gunfight!

JOSEPH
Let him go. Everybody else is
going.

GEORGE
I'm not.
(beat)
Can I go?

CLAIRE
No!

Joseph enters...

79 CABIN BEDROOM

79

...and looks for a satchel. Claire follows, George
peeks in.

CLAIRE
It'll be dangerous there.

JOSEPH
The whole town'll be there.
Somebody'll watch out for Ben.

He packs a few things.

CLAIRE
What are you doing?

JOSEPH
Leaving.

(CONTINUED)

79 CONTINUED:

79

CLAIRE

What?

JOSEPH

I can't live here any more.

CLAIRE

Uncle Ethan won't let you leave. I
won't let you leave. You're
breaking up the family.

He takes the bag and crosses into...

80 MAIN ROOM

80

...where he puts down the bag, kisses George.

GEORGE

Are you running away from home?

JOSEPH

No, George, I'm just leaving.

GEORGE

Where are you just leaving to?

JOSEPH

I don't know yet.

He tries to hug Claire, but she won't let him.

CLAIRE

No, Joseph. No.

He picks the bag, goes to the door. Claire
throws herself in front of him.

CLAIRE

(continuing)

Uncle Ethan said it'll get better.
You told me he did. He'll
change. Things will change...

JOSEPH

They'll never change, Claire.
Uncle Ethan's no rancher. There's
always somebody coming to shoot him
or lock him up. And when there's
nobody after him, he's after
somebody else, or helping somebody
else. It's not going to change.

(CONTINUED)

80 CONTINUED:

80

CLAIRE

What's wrong with helping? The way he's helping Mr. Earp. If you don't help people, then things can't change, Joseph. Then nothing ever changes. Nothing.

They're face to face with neither having made much of an impression on the other.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

82 EXT. LIVERY -- DAY

82

Frank gives instructions to the photographer, who places his camera to take a photo of the O.K.CORRAL --1891 sign. They are surrounded by a large crowd. William's stand feeds the crowd. A hand painted sign reads: GOOBER PEAS. John Taylor eats goober peas and watches events.

Drummer and Tippet stand across the street and watch. Claire rides in and dismounts near Frank.

83 OMITTED

83

84 ON FRANK

84

watching the growing crowd. Claire charges up to him.

CLAIRE

Why are you doing this?

FRANK

Doing what?

CLAIRE

Making all this happen.

FRANK

That's a very direct question.

CLAIRE

I'm a direct person... At least I am now.

FRANK

I can see that.

CLAIRE

Well, then? Why are you doing this?

FRANK

To sell newspapers.

CLAIRE

Is that so important?

FRANK

It is to me.

(CONTINUED)

CLAIRE

You're making my family very unhappy.

FRANK

I'm not trying to.

CLAIRE

If you hadn't started all of this about the O.K. Corral, things would be all right.

FRANK

I'm trying to save a newspaper in trouble. Creditors beating down my doors, people who depend on me for salaries...

CLAIRE

If you need a story so badly why don't you just make one up? That's really all you're doing anyway.

FRANK

You don't understand modern journalism.

CLAIRE

Does that mean making things up? You're a liar and...and a very bad man. You don't care what happens as long as you get your story. Well, go ahead. Get it...

Claire stalks away.

ride slowly into town. Crowds lining the street fall back into alleys or doorways anticipating the battle.

SAM

Look at them all...

TOM

Don't think about it, Pa. Think about revenge.

SAM

I can't. Guess it's been too long. All I can think is Billy'd still be alive if Virgil Earp hadn't been a hothead and pulled his gun.

(CONTINUED)

85 CONTINUED: 85

TOM

Maybe, Pa, but it's too late to think about that now.

Sam looks around at the banner and the crowds. There's truth in what his son says. He and Tom dismount at the livery, and walk into the yard. Drummer and Tippet cross the street and join them.

86 OMITTED 86

87 ANGLE - HOTEL 87

Ethan and Wyatt exit the hotel, unholster their revolvers, check the cylinders, reholster them again. They start down the steps to the livery.

The crowds that had filled the streets have moved back now for safety. They peer from windows and alleyways to watch the gunfight.

A88 JOSEPH 88
peers out from an alleyway, unseen by his family, then disappears again.

88 SAM 88

walks out of the livery, rifle in hand, into the middle of the street.

Tom follows, then dashes to the other side of the street, positioning himself near the sidewalk. Some people disappear out of sight.

Drummer and Tippet spread out but remain partially concealed in the livery area.

89 PHOTOGRAPHER 89

positioned near Amelia's. He snaps a photo of Sam with a FLASH.

90 ETHAN AND WYATT 90

as they continue down the center of the street until they're about ten yards from Sam. In the bg we see another FLASH.

WYATT

Ready?

(CONTINUED)

90 CONTINUED: 90

ETHAN

Let's get on with it.

Ethan and Wyatt cock their pistols in their holsters, ready for the draw. Their bodies tense in preparation. But just as Sam begins to raise the barrel of his rifle:

91 ANGLE - JOSEPH 91

watching from the alley next to Amelia's house, he suddenly runs out into the middle of the street.

A91 CLAIRE AND AMELIA A91

dash out of Amelia's and runs toward Joseph.

CLAIRE

Joseph, no!

92 ETHAN 92

throws his hands in the air.

ETHAN

Don't fire.

Everyone freezes.

93 JOSIE 93

rushing out of the hotel.

94 JOHN TAYLOR 94

hurries to get Joseph and Claire; George follows.

JOSEPH

Why do you have to do this?

Sam and Tom lower their guns.

JOSEPH

(continuing)

Do you really have to? If you do, tell me, so I'll understand.

No one says anything.

(CONTINUED)

CLAIRE

Haven't you all had enough death?
This won't bring anyone back. Will
you be happier, Sam Clanton, if you
lose your son?

John Taylor walks out into the middle of the street with
the kids and Ethan and the others.

CLAIRE

(continuing)

You're only doing this because the
newspaper man made it happen.

They all look at Frank.

JOHN TAYLOR

She's got a point.

FRANK

Yes, she does.

Wyatt calls to Sam.

WYATT

Sam! This the way you want it?

SAM

No.

WYATT

Neither do I.

SAM

I'd rather keep it private.

WYATT

Settle it ourselves.

Sam Clanton nods, drops his rifle in the street, looks
at Tom, who holsters his revolver. Drummer and Tippet
walk forward, but stay behind the livery fence. Ethan,
Wyatt, John Taylor, Amelia, Josie converge, as people
slowly walk out from hiding.

WYATT

(continuing)

When, Sam?

SAM

Not now. Not here.

WYATT

Want to think on it awhile?

(CONTINUED)

94 CONTINUED: (2) 94

SAM
Yeah. I'll let you know.

Wyatt waves as...Sam Clanton and Tom turn and leave.

95 THE PHOTOGRAPHER 95

snaps another photo and...

96 SCENE 96

...Josie and Amelia arrive and put their arms around their men.

WYATT
I hate to say this, but I feel better than I have in years.

ETHAN
Didn't you feel good when we broke out of El Camino del Diablo?

WYATT
It felt good to get out.

JOSIE
But you didn't have the gunfight.

WYATT
Didn't need one. That's the good part.

He winks, takes Josie and starts away.

97 ANGLE - BEN 97

steps up to Joseph, Claire and George, angry that there's been no gunfight.

BEN
You ruined everything.

As people begin leaving....

98 ANGLE - LIVERY 98

Drummer quietly pulls out his gun and aims it at Ethan. He hasn't had enough. He cocks the hammer. Claire, nearby, HEARS it.

CLAIRE
Uncle Ethan!

(CONTINUED)

98 CONTINUED:

98

Ethan spins and draws, just as Claire grabs a bucket, near a trough, and flings the water at Drummer. The drenching does abort Drummer's immediate shot, but he turns his gun on Claire.

At the same time Tippet draws...

...but Wyatt hears the commotion and spins, draws, fires. Tippet goes down.

ETHAN

Claire!

Claire dives and Ethan and Drummer both fire. Drummer falls. Everyone runs to Claire. Ethan helps her to her feet. Ben is the first to hug her.

CLAIRE

I'm fine.

Joseph embraces Claire. Ethan looks toward Wyatt, who nods - enough said - turns and walks away.

CLAIRE

(continuing)

I'm glad you didn't leave, Joseph.

ETHAN

So am I.

JOSEPH

You can't change things unless you're there...I'm sorry I didn't listen to you, Uncle Ethan.

ETHAN

You have nothing to be sorry for. We both have a lot to learn...

He looks from one kid to the other -- especially at Ben.

ETHAN

(continuing)

I guess we all do, Let's go home.

Ethan takes Claire by the hand, puts his arm around Joseph's shoulder, and with the squirts following walks away.

CUT TO:

99 EXT.CORD RANCH - DAY

99

Frank rides up as Claire hangs the wash on the line, her hair and apron bouncing and the sheets billowing in the breeze.

CLAIRE

Hello Frank

FRANK

I came to say good-bye.

CLAIRE

You didn't get your story.

100 OMITTED

100

101 ANGLE INCLUDES BEN IN THE GARDEN

101

In the bg Ben tries to lift the fallen scarecrow onto the post -- no luck.

FRANK

Doesn't matter. I'm leaving with a better one.

CLAIRE

What's that?

In the bg Ben gives up, props the scarecrow seated against the post, salutes it, and goes about other business.

FRANK

Wyatt Earp and Ethan Cord will always be heroic and righteous and memorable.

CLAIRE

That's not a story. You can't print that in your newspaper.

FRANK

I don't have a newspaper any more.

CLAIRE

The creditors...

FRANK

Their villainy victorious...for now.

CLAIRE

I'm sorry.

FRANK

I'm not. As I said, I've got a better story.

(CONTINUED)

101 CONTINUED:

101

CLAIRE

What's it about?

FRANK

What all good stories are about: Courage. Wisdom. Feelings. The noble things I've seen here these past days. And you'll be right smack in the middle of it, Claire.

CLAIRE

I will?

FRANK

Absolutely.

CLAIRE

But people will read about me, and follow me around like Wyatt Earp, and I won't be able to do my chores. I don't think I want that.

FRANK

I'll change your name.

CLAIRE

I'd like that. It'll be a secret...just between the two of us. Send me a copy.

FRANK

(laughs)

I said I was going to write it. I didn't say anyone would publish it.

CLAIRE

Someone will. That's all there is to it.

FRANK

See what I mean? That's why the story's about you, Claire. You're all the hero I need.

They shake hands, forcing smiles. Then Franks mounts up and rides away.

CUT TO:

102 EXT. A LAKE -- DAY

102

Frank finishes his lunch, puts down the remnants of chicken wrapped in a magazine page, washes his hands in the stream, takes out his notebook. With hand and pen poised, he stares off into space a beat, thinking. The wind rises, a paper blows toward him from his sandwich wrapper.

- 103 FRANK'S POV 103
The paper from his lunch opens and, caught in a breeze, sails skyward. As it sails the paper changes into...
- 104 A MULTICOLORED BALOON 104
sailing over the El Camino Diablo prison.
- 105 SCENE 105
Frank catches the paper, looks at it.
- 106 INSERT 106
a torn, Victorian illustration, an advertisement for a stage play, a pretty girl Claire's age dressed as a princess, over her head, in flamboyant print are the letters: OZ and part of a Y, but not enough for the message to read anything but "OZ".
- 107 SCENE 107
Frank folds the paper up and sticks it in his notebook, then he sits down and starts to write:
- FRANK
Claire lived...
- and he writes, then reads. He crosses out "Claire," writes another name, admires it, reads out loud...
- FRANK
(continuing)
"Dorothy lived in the midst of the great Kansas prairie with Uncle Ethan -- no, Henry -- Uncle Henry, who was a farmer and Aunt Em, who was the farmer's wife.
- Frank's VOICE is heard OVER these quick images:
- 108 CLAIRE 108
putting wash on the line.
- 109 GEORGE 109
in front of the hardware store, knocking on the "chest" of the tin boiler.

- 110 BEN 110
propping the scarecrow against the post.
- 111 JOSEPH 111
rushing into the middle of the gunfight.
- 112 CLAIRE 112
throwing a bucket of water.
- 113 A BOOK 113
The original edition of "The Wonderful Wizard of Oz" by
L. Frank Baum.

FADE OUT

THE END

