

"BUTCH CASSIDY AND THE SUNNANCE KID"

by

William Goldman

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Not that it matters,
but what follows is true.

"BUTCH CASSIDY AND THE SUNDANCE KID"

FADE IN ON

1 ALMOST THE ENTIRE SCREEN IN BLACK SHADOW

The upper right corner is the only color, and that is a white that almost stings to look at it -- it is the white heat of the afternoon sun, and the shadow, we come to realize, is the side of some building together with the shadow of that building on the ground. If we don't know quite what it is that we're seeing at this point, that's all right. CAMERA HOLDS ON THE SHOT, after a moment the shadow of a man begins to fill the upper right corner. As the shadow lengthens,

CUT TO:

2 A MAN

idly walking around a corner of the building. He is BUTCH CASSIDY and hard to pin down. Thirty-five and bright, he has brown hair, but most people, if asked to describe him, would remember him blond. He speaks well and quickly, and has been all his life a leader of men; but if you asked him, he would be damned if he could tell you why.

CUT TO:

3 BUTCH

stopping by a window, giving it a glance.

CUT TO:

4 THE WINDOW

It is heavily and magnificently barred.

CUT TO:

5 BUTCH

scowling briefly at the bars. He moves in toward the window to look through, and as he does, there begins a series of very quick cuts. (Butch, it might be noted here, is casing the bank, and what he is doing as his eyes flick from place to place inside is probing the place for weaknesses. But if we don't know quite what it is that he's doing at this point, that's all right too.)

CUT TO:

6 A DOOR

It is thick and solid metal and strong.

CUT TO:

7 PAPER MONEY

being counted by ten skilled fingers.

CUT TO:

8 A GUN

in a holster, belonging to a uniformed man in a guard's uniform.

CUT TO:

9 A WINDOW

high up on one wall. It is, if anything, more heavily and magnificently barred than the first.

CUT TO:

10 THE DOOR OF A BIG SAFE

It is behind shining bars and it is the kind of safe that has a time lock and --

CUT TO:

11 BUTCH

eyes expertly flicking from place to place. Then he starts to walk around the bank again, and he isn't happy.

CUT TO:

12 A BANK GUARD

It is closing time now and he is slamming metal plates into place, the sound loud and sharp and final. The CAMERA PULLS BACK TO REVEAL Butch, watching the GUARD work.

BUTCH

What was the matter with that old bank this town used to have? It was beautiful.

GUARD

(continuing to slam things shut)
People kept robbing it.

CUT TO:

13 BUTCH

who starts to walk away across the street toward a barn of a building with a sign outside: "Macon's Saloon." In the middle of the street he turns and stares back at the bank. It is new, and ugly, and squat, and functional, and built like a tank.

CUT TO:

14 CLOSEUP - BUTCH

BUTCH
(yelling back to
the guard)
That's a small price to pay for
beauty.

And from this CLOSEUP of Butch -

DISSOLVE TO:

15 CLOSEUP - A MUSTACHEED MAN

PULL BACK TO REVEAL Macon's saloon. It is a barn of a place, without much decoration, and it is all but empty now, giving an even greater impression of size. Almost the only action in the place comes from a game of black-jack in which the MUSTACHED MAN is dealing. (There are other tables set up ready for play, chips and cards neatly placed, but this is afternoon now, the sun slants in through windows, and the other tables are empty.)

CUT TO:

16 THE BLACKJACK GAME

The Mustached Man is dealing to A PLAYER.

PLAYER
Hit me.

The Mustached Man flicks a card.

PLAYER
Over.

He pushes back from the table. Hesitates. Then --

PLAYER
Gimme credit, Mr. Macon?

CUT TO:

17 JOHN MACON

He is a well-dressed, good-looking man in a big, rugged way. Not yet thirty, he gives the strong impression of power and maturity -- he has come a long way through a tough world and he has come fast. He is a man who, at all times, knows whereof he speaks.

MACON

(shaking his head 'no')

You know my rules, Tom.

He turns now, looks at the Mustached Man.

MACON

You just about cleaned everybody, fella -- I don't think you lost since you got the deal.

CUT TO:

18 THE MUSTACHED MAN

He says nothing.

CUT TO:

19 MACON

MACON

What's the secret of your success?

CUT TO:

20 THE MUSTACHED MAN

MUSTACHED MAN

Prayer.

CUT TO:

21 MACON

And he isn't smiling.

MACON

Let's just you and me play.

CUT TO:

22 MACON AND THE MUSTACHED MAN

The Mustached Man deals quickly, with no excess motion.
The betting and the flicking out of the cards goes fast.

 MACON

Hit me.
 (he gets another
 card)
Again.
 (another card
 comes fast)
Too much.

As the Mustached Man starts to take in the money --

CUT TO:

23 MACON

smiling now.

 MACON

You're what's too much, fella --
whatever it is you're doing.
You're one helluva cardplayer,
and I know, because I'm one helluva
cardplayer, and I can't even spot
how you're cheating.

CUT TO:

24 THE MUSTACHED MAN

doing his best to ignore what has just been said. He
continues to carefully stack his winnings into even piles.

CUT TO:

25 MACON

on his feet. He wears guns, and his big hands are near
them, relaxed and ready.

CUT TO:

26 MACON AND THE MUSTACHED MAN

 MACON

 (pointing to
 the money)
That stays -- you go.

 MUSTACHED MAN

What if I stay?

Cont.

26 Cont.

His reply is not arrogant -- just factual.

MACON

You won't.

CUT TO:

27 THE MUSTACHED MAN

He sits almost sadly, slumped in his chair. His head is down. Now --

CUT TO:

28 BUTCH

tearing up to the card table, talking as he comes --

BUTCH

-- we look a little short of brotherly love around here --

CUT TO:

29 MACON

standing there, his hands by his guns.

MACON

You with this garbage, get yourselves out of here --

CUT TO:

30 BUTCH AND THE MUSTACHED MAN

Butch is pulling at the Mustached Man, who does not budge. As he pulls, he talks to Macon --

BUTCH

Yessir, thank you sir, we were just on our way and --

Urgently now -- to the Mustached Man, who will not move --

BUTCH

Will you come on? --

CUT TO:

31 BUTCH

dropping down now beside the Mustached Man. This next is
whispered and fast --

MUSTACHED MAN
-- I wasn't cheating --

BUTCH
(trying to budge the
other man)
-- move --

MUSTACHED MAN
-- I wasn't cheating --

CUT TO:

32 MACON

getting a little impatient now --

MACON
You can die -- no one's immune --
you can both die --

CUT TO:

33 BUTCH AND THE MUSTACHED MAN

Lower and faster even than before --

BUTCH
-- you hear that? -- now you got
him mad at me --

MUSTACHED MAN
-- if he invites us to stay, then
we'll go --

BUTCH
-- we were gonna leave anyway --

MUSTACHED MAN
-- he's gotta invite us to stick
around! --

CUT TO:

34 CLOSEUP - THE MUSTACHED MAN

And here there will be a series of quick cuts, as his eyes
take in everything around him. This will be not dissimilar
in style to the moment with Butch casing the bank. While

Cont.

34 Cont.

the cuts are going on, the following dialogue will continue overlapping and low between Butch and the Mustached Man. The cuts will include the following:

- A. MACON'S HANDS
- B. A WINDOW AND SUN STREAMING IN
and does it hit anybody's eyes.
- C. THE AREA BEHIND THE MUSTACHED MAN
and is there anyone dangerous there.
- D. MACON'S EYES
- E. THE AREA TO THE SIDE OF THE MUSTACHED MAN
and is there room to move.

To repeat: while these quick cuts take place (and if we don't know what they're for, again, that's all right), camera returns constantly to the Mustached Man in closeup, with Butch beside him, moving in and out, both of them talking fast.

BUTCH

-- he'll draw on you -- he's ready
now and you don't know how fast
he is --

MUSTACHED MAN

-- that's just what I want to
hear --

BUTCH

-- face it -- he don't look like
he intends to lose --

MUSTACHED MAN

-- you're really building up my
confidence --

BUTCH

-- well I'm over the hill - it
can happen to you -- every day
you get older -- that's a law --

The Mustached Man is clearly not leaving and as Butch realizes this --

CUT TO:

35

BUTCH

rising, moving to Macon.

BUTCH

What would you think about maybe
inviting us to stick around?

MACON

What?

BUTCH

-- you don't have to mean it or
anything -- but if you'd just please
invite us to stick around I promise
you we'll go and --

Macon gestures sharply for Butch to get the hell back
out of the way and --

CUT TO:

36 BUTCH

He hesitates a moment, glancing down at the Mustached Man who still sits slumped in his chair. Butch shakes his head, then moves back out of the way.

BUTCH

(softly)

Can't help you, Sundance.

CAMERA ZOOMS IN ON MACON as the last word echoes. It registers, that word, and now Macon has a secret he tries desperately to keep behind his eyes: the man is terrified.

CUT TO:

37 THE SUNDANCE KID

for that is the name of the Mustached Man. He sits slumped a moment more, his head down. Then he slowly raises his head. His eyes dazzle. He looks dead into Macon's eyes. Still staring, he stands. He too wears guns.

CUT TO:

38 MACON

A brave man doing his best, he stands still and does not look away.

CUT TO:

39 SUNDANCE

He says nothing.

CUT TO:

40 MACON

and now the panic is slowly starting to seep out.

MACON

I didn't know you were the Sundance Kid when I said you were cheating.

CUT TO:

41 SUNDANCE

He says nothing. His eyes are on Macon's hands now.

CUT TO:

42 MACON'S HANDS
 still close to his guns.
CUT TO:

43 SUNDANCE
 He says nothing. He just waits, stares.
CUT TO:

44 MACON
MACON
(the words burst
out of him)
 If I draw on you you'll kill me.
CUT TO:

45 SUNDANCE
SUNDANCE
 There is that possibility.
CUT TO:

46 BUTCH
 moving in on Macon now.
BUTCH
 No sir, you'd just be killing
 yourself.
(urging now)
 So invite us to stick around,
 why don't you?
CUT TO:

47 MACON
 He starts to speak, stops, and --
CUT TO:

48 BUTCH
BUTCH
 -- you can do it -- easy --
 come on, come on --
CUT TO:

49 SUNDANCE

The man does not make unnecessary motions: he stands now as before, silent and staring, eyes bright, ready.

CUT TO:

50 MACON

MACON
(he can barely get
the words out)
...stick around why don't you?...

CUT TO:

51 BUTCH AND SUNDANCE

BUTCH
Thanks but we got to be going.
And as they move together along the path of gambling tables toward the door --

CUT TO:

52 MACON

watching them go.

MACON
Kid?
(a little louder
now)
Hey how good are you?

CUT TO:

53 BUTCH AND SUNDANCE

Sundance makes no move, no reaction to having heard Macon's words.

BUTCH
Don't just stand here, show
the man --

And he unexpectedly grabs some poker chips from a table, flips them high and --

CUT TO:

54 THE POKER CHIPS

red and blue, and spinning prettily, and --

CUT TO:

55 SUNDANCE

diving left and dropping and long before the move is done the guns are out and roaring and as the terrible noise sounds --

CUT TO:

56 ALL THE POKER CHIPS

and maybe one of them falls untouched through the noise, but all the others, all of them, shatter, and --

CUT TO:

57 JOHN MACON

breathing the biggest sigh of relief anyone ever saw and --

CUT TO:

58 SUNDANCE

his guns quiet now, and --

CUT TO:

59 BUTCH

staring at the one poker chip that lays intact on the floor, indicates it to Sundance, as they move to exit.

BUTCH

Like I been telling you --
over the hill.

And they are gone.

DISSOLVE TO:

60 MAIN TITLE SEQUENCE

This is a series of shots which, for the first time, really open up the story visually. Up until now, the scenes have been "western" but they haven't attempted to include any of that incredible feeling of awesome size this kind of picture ought honestly to have. Now, in this series of cuts -- some with Butch and Sundance riding, some without -- we get it all. There is a feeling of time passing, of distance, of changing terrain, all of it leading to the culminating shots when the credits end, and the effect by then should be considerable, for by then we will be at Hole-in-the-Wall. A list of shots might include:

61 CLOUDS

They are white, just like clouds ought to be, and they are fluffy, and they hang there in the sky, and pull back to reveal Butch and Sundance, riding along, above the clouds, which spread out below them, filling a canyon. As Butch and Sundance begin riding down into the clouds --

CUT TO:

62 A SMALL HERD OF DEER

startled and scared, veering one way, then another, then gone as Butch and Sundance come riding down.

CUT TO:

63 THE SUN, DYING

Butch and Sundance sit by a low fire, eating quietly.

CUT TO:

64 A SNAKE

It is hot and sunny and it makes its quick way toward a lake. As it starts to swim --

CUT TO:

65 BUTCH AND SUNDANCE

riding slowly through the heat, skirting the edge of the lake, continuing on. They started their ride high up somewhere, they are now just as clearly down low. There is heat and dry rock and blazing sun and --

CUT TO:

66 A FLOCK OF BIRDS

flying up at a slow angle, and as they continue to soar, in the distance, there are mountains, and on top of the mountains, snow.

CUT TO:

67 BUTCH AND SUNDANCE

starting a long climb now, working their way up a canyon. It is not easy riding and they take their time and --

CUT TO:

- 68 **A BEND IN A STREAM**
as the first cool sun rays begin to bounce off. Then --
CUT TO:
- 69 **BUTCH AND SUNDANCE**
saddling their horses as the dawn brightens. Their
breakfast fire is already beginning to flicker away;
they have been up awhile.
CUT TO:
- 70 **A MOUNTAIN STREAM BED**
It rises toward a distant crest and --
CUT TO:
- 71 **BUTCH AND SUNDANCE**
working their way carefully up along the stream bed,
toward the crest.
CUT TO:
- 72 **ANOTHER ANGLE - BUTCH AND SUNDANCE**
riding along the crest, picking up their pace a little
now because they are getting there and --
CUT TO:
- 73 **A ROCK FORMATION**
that is strangely shaped, almost like a gated entrance to
something, which it is, the entrance to Hole-in-the-Wall
and now --
CUT TO:
- 74 **HOLE-IN-THE-WALL**
It is a sloping green valley, concave in shape, its upper
rim coming in direct contact with a series of enormously
high cliffs which rise almost vertically. At the bottom
of the valley are a series of small lakes and streams.
CUT TO:
- 75 **BUTCH AND SUNDANCE**
in the gated entrance made by the rock formation.
CUT TO:

76 CLOSEUP - BUTCH AND SUNDANCE

staring out at all the desolate isolation.

BUTCH

Ahhhhh; home.

And they start to ride down into the valley.

CUT TO:

77 BUTCH AND SUNDANCE

riding. As they move along, several of the cliffs behind them become momentarily visible, which is of interest for only one reason: the cliffs are filled with caves and every so often an armed lookout appears from a cave and signals and Butch, without ever breaking the rhythm of his speech, signals back.

BUTCH

Y'know, every time I see
Hole-in-the-Wall again...

PAN TO the valley and the cliffs, glorious and desolate, breathtaking and lonely.

BUTCH'S VOICE

(o.s.)

...it's like seeing it fresh,
for the first time...

CUT TO:

78 BUTCH

riding along, Sundance beside him.

BUTCH

...and whenever that happens I
ask myself the same question:
how can I be so damn stupid as
to keep coming back here?

Sundance has heard this kind of speech before from Butch.

SUNDANCE

What's your idea this time?

CUT TO:

79 CLOSEUP - BUTCH

BUTCH

Bolivia!

CUT TO:

80 SUNDANCE

He gives Butch a look.

SUNDANCE

What's Bolivia?

CUT TO:

81 BUTCH AND SUNDANCE

BUTCH

Bolivia's a country, stupid --
in Central or South America,
one or the other.

SUNDANCE

Why don't we just go to Mexico?

BUTCH

'Cause all they got in Mexico
is sweat and they sell plenty
of that back here. Now listen:
if we'd been in business during
the California gold rush, where
would we have gone to operate?
California, right? Well, when
I say Bolivia, you think
California because they're
falling into it down there --
silver mines, tin, gold;
payrolls so big we'd strain
our backs stealing 'em --

CUT TO:

82 SUNDANCE

He looks at Butch, shakes his head.

SUNDANCE

You just keep thinking, Butch; that's what you're good at.

CUT TO:

83 BUTCH

BUTCH

I got vision and the rest of the world wears bifocals.

CUT TO:

84 A SHOT OF THE BASE OF THE VALLEY

Several plain cabins are visible. Outside the cabins there are a considerable number of men and horses.

CUT TO:

85 BUTCH AND SUNDANCE

riding up.

BUTCH

(calling out,
waving)

Hey, News --

CUT TO:

86 NEWS CARVER

a slender man of thirty. He is terribly busy taking care of his horse and makes no answer.

CUT TO:

87 BUTCH AND SUNDANCE

pulling up beside him.

BUTCH

News, what're you doing?

NEWS

(looking up,
suddenly, smiling)

Oh, hi Butch. Nothing, nothing.
Hello there, Sundance.

Cont.

87 Cont.

BUTCH

Sure y'are. You're getting ready to do something. What?

CUT TO:

88 NEWS

He is not happy and his words, when they come, come fast.

NEWS

Just fixing to rob the Union Pacific Flyer, Butch, that's all we had in mind.

CUT TO:

89 BUTCH AND SUNDANCE

Butch dismounts. Sundance stays still, watching.

BUTCH

(as he gets down)
You got everything I told you wrong -- when I left I said we might hit the Flyer, but even if we did, it wasn't this run but the one after, the return. Now Sundance and me been out checking the bank situation and --

HARVEY LOGAN'S VOICE

(o.s.)

No banks.

BUTCH

(looking around,
genuinely confused)

What?

CUT TO:

90 HARVEY LOGAN

in the doorway to one of the cabins. He is a big man, thick and powerful. He was, in reality, a terrible man, vicious and frightening, and some of that should show.

LOGAN

The Flyer, Butch.

CUT TO:

91 BUTCH

looking around at his men as he talks and explaining,
as a good teacher might --

BUTCH

Now how many times have I told you
people: banks are better than trains.
You can rely on a bank -- they don't
move. They stay put and you always
know there's money inside and my orders
were --

CUT TO:

92 LOGAN

moving away from the cabin toward Butch.

LOGAN

New orders been give.

BUTCH

Harvey, I run things here.

LOGAN

Use to you did. Me now.
(pointing off
suddenly)
This don't concern you.

CUT TO:

93 SUNDANCE

silent, seated on his horse, looking down at them all.

CUT TO:

94 BUTCH AND LOGAN

LOGAN

Tell him to stay out.

BUTCH

He goes his own way, like always.

Then he suddenly whirls to face the gang of men who stand
bunched, watching. Butch moves toward them, talking as
he goes --

Cont.

94 Cont.

BUTCH

What's the matter with you people? --
before I came here you were starving
and you know it. You weren't even a
gang -- I formed you. News -- News --
read that damn clipping --

CUT TO:

95 NEWS

reaching into his pockets.

NEWS

Which one?

CUT TO:

96 BUTCH

hurrying to him.

BUTCH

Any of 'em.

News has taken out a batch of news clippings. Unfolding
the first --

NEWS

This here's from the Salt Lake Herald --
(he begins to read)
'Butch Cassidy's Wild Bunch struck
again today, looting the --'

BUTCH

That's enough right there. 'Butch
Cassidy's Wild Bunch.' -- Hear that?
That's you and that's me. Harvey gonna
plan for you all? Harvey gonna do
your thinking and run things and --

He turns back to News, who has kept right on reading
throughout Butch's speech.

BUTCH

News, you can shut up now.

CUT TO:

97 NEWS

He looks up at Butch for a moment.

NEWS

Not til I come to the good part.

(reading away again)

'Also known to have participated in the holdup are Flat Nose Curry and News Carver.'

(folding up the clipping now)

I just love hearing my name in the papers.

NOTE: As indicated, News continues to read from the clipping while Butch talks. What he reads goes like this:

NEWS

'Butch Cassidy's Wild Bunch struck again today, looting the Montpelier Idaho bank over close to twenty thousand dollars. Cassidy's gang, all notorious outlaws and desperadoes of the first water, camped outside of Ogden while they planned their robbery. Cassidy and the Sundance Kid had half a dozen outlaws with them on their foray. Harvey Logan was one.'

From here, News is back into the regular dialogue scene with Butch. If the above is too short, more can be added; if, as seems likely, it runs too long, it can obviously stand cutting.

CUT TO:

98 BUTCH AND HIS MEN

BUTCH

Now let's just forget about Harvey taking over. Okay, Flat Nose?

FLAT NOSE CURRY has been nicknamed for obvious reasons.

FLAT NOSE CURRY

You always told us anyone could challenge you --

BUTCH

That's 'cause I figured nobody'd do it.

CUT TO:

99 LOGAN

smiling, starting toward Butch again.

LOGAN
Figured wrong, Butch.

CUT TO:

100 BUTCH AND HIS MEN

BUTCH
(a little
desperate now)
You can't want Logan --

NEWS
-- at least he's with us, Butch --
you been spending a lot of time gone --

CUT TO:

101 CLOSEUP - BUTCH

BUTCH
That's 'cause everything's changing
now -- it's all going new on us --

CUT TO:

102 LOGAN

LOGAN
Guns or knives, Butch?

CUT TO:

103 BUTCH

Going rapidly on, doing his best to ignore Logan.

BUTCH
--everything's harder than it used
to be -- you got to plan more, you
got to prepare, you got to be damn
sure what you're doing or you're dead --

CUT TO:

104 LOGAN

moving in front of Butch now.

Cont.

104 Cont.

LOGAN
Guns or knives?

BUTCH
Neither.

LOGAN
Pick!

BUTCH
I don't want to shoot with you,
Harvey.

CUT TO:

105 LOGAN
smiling.

LOGAN
Whatever you say, Butch.
And suddenly a knife is in his hand and --

CUT TO:

106 THE MEN
and with the appearance of the knife they start to get
really excited, and from here on in that excitement only
builds as they surge toward Logan who is calmly taking off
his shirt. Butch moves to Sundance.

CUT TO:

107 SUNDANCE
on his horse, waiting quietly as Butch approaches. Butch
is doing his best to cover how he feels.

BUTCH
Maybe there's a way to make a profit
on this -- bet on Logan.

SUNDANCE
I would, but who'd bet on you?

BUTCH
I made this gang. You know I did.
Now look at 'em.

CUT TO:

108 THE GANG
clustered around Logan. He is stripped to the waist and
his body is brutal. Suddenly he calls out --

LOGAN
Sundance -- when we're done, if he's
dead, you're welcome to stay.

CUT TO:

109 BUTCH AND SUNDANCE

Looking out at Logan. Butch speaks quietly to Sundance.

BUTCH

Listen, I'm not a sore loser or anything,
but when we're done, if I'm dead, kill
him.

SUNDANCE

(to Logan, but in
answer to Butch)

Love to.

CUT TO:

110 BUTCH

He fidgets a moment, then starts the long walk back toward Logan. Logan is younger and faster and stronger and Butch knows it, and knowing it doesn't make the walk any pleasanter. Still he moves forward, unarmed as yet, toward the other man.

CUT TO:

111 LOGAN

watching him come. In the sun his body glistens.

CUT TO:

112 BUTCH

moving through the gang toward Logan. He is unarmed and a knife is offered him by one of the gang.

BUTCH

Not yet.

(moving up to
Logan now)

Not til Harvey and me get all
the rules straight.

LOGAN

Rules? In a knife fight? No
rules!

As he finishes speaking Butch delivers the most aesthetically exquisite kick in the balls in the history of the modern American cinema.

CUT TO:

113 LOGAN

For a moment he just stands there. Then he makes an absolutely indescribable sound and, as the look on his face moves from disbelief to displeasure, he sinks slowly to his knees.

CUT TO:

114 BUTCH

He goes on as if nothing whatsoever had happened.

BUTCH

Well, if there aren't going to
be any rules, I guess we might
as well get this fight started.
Somebody say 'one-two-three-go.'

CUT TO:

115 SUNDANCE

SUNDANCE

(like a shot)

One-two-three-go.

CUT TO:

116 LOGAN

He is green now, and still on his knees. Butch approaches, nods, locks his hands together and, as if swinging a baseball bat, delivers a stunning blow to Logan's jaw. Logan falls and lies there.

CUT TO:

117 FLAT NOSE CURRY AND SEVERAL OTHERS

all hurrying to Butch.

FLAT NOSE

I was sure rooting for you, Butch.

BUTCH

(with great
earnestness)

I know, Flat Nose. That's what
sustained me in my time of trouble.

(looking around)

News? Now what's all this about
the Flyer?

CUT TO:

118 NEWS

as he moves to Butch.

NEWS

Harvey said we'd hit 'em both,
this run and the return. He said
no one'd ever done that yet to the
Flyer so no matter what we got the
first time, they'd be sure to
figure the return was safe and
load it up with money.

BUTCH

Harvey thought that up?

NEWS

Yessir, he did.

BUTCH

Well I'll tell you something:
that's just what we'll do.

CUT TO:

119 LOGAN

who is still out, as Butch drops to his knees beside him.

BUTCH

(slapping Logan's
cheeks)

Good thinking, Harvey.

CUT TO:

120 SUNDANCE

and we don't know quite what he's doing. But he is dressed differently from the preceding, and the sun is at a different angle, so we do know this is a different time, perhaps a different place. There is a, for the moment, unidentified and continuing roar and as it goes on, it becomes clear that Sundance isn't paying any attention to it. But whatever it is he is paying attention to, he is concentrating completely, almost like an Olympic high jumper before attempting a seven-foot leap. Sundance continues his intense concentration a moment more because whatever he is about to do is damn dangerous and then his quick body is in motion and --

CUT TO:

121 ANOTHER ANGLE - SUNDANCE

running and --

CUT TO:

122 A PASSING TRAIN

curving below the rock from which Sundance hurls himself. The train is not far below the level of the rock, so the drop isn't dangerous -- what's dangerous is that the thing is moving like hell and if he lands wrong Sundance is going to roll off and die and --

CUT TO:

123 SUNDANCE

landing wrong, but not completely, and he scrabbles his body back onto the center of the top of the train car and then --

CUT TO:

124 CLOSEUP - SUNDANCE

sweating and happy to be breathing. He stays where he is for a moment, getting collected, before standing and starting his precarious way up toward the engine.

CUT TO:

125 SUNDANCE

moving along. (When this kind of thing is done in movies, it's by John Wayne and it's easy apple pie. Well it isn't easy, you can get killed up there, and that is very much in Sundance's mind as he makes his way).

CUT TO:

126 **INSIDE THE ENGINE**

The ENGINEER and the FIREMAN are working. The Engineer is fifty and spare, almost a New England type. The Fireman is small, but with tremendous arms and shoulders and would speak a lot clearer if he had more teeth.

CUT TO:

127 **THE EMPTY TRACKS AHEAD**

The landscape whizzing by on either side. All very peaceful and S.O.P. and --

CUT TO:

128 **THE ENGINEER**

Taut, and without a word, his hands start to raise as we --

CUT TO:

129 **SUNDANCE**

quickly inside the engine, guns ready.

CUT TO:

130 **THE THREE OF THEM**

The Engineer has the responsibility of the train, and he acquits himself throughout as well as he can, considering the fact that he is always aware that he is liable to get killed at anytime. The Fireman, frightened at first, stays close to the Engineer. Gradually, as the scene goes on, he gains confidence.

ENGINEER
(low and clipped)
You want it stopped?

Sundance nods once.

ENGINEER
Where?

SUNDANCE
Here would be fine.

CUT TO:

131 **THE ENGINEER**

starting to slow the train.

CUT TO:

132 THE FIREMAN

looking at Sundance, maybe gathering courage to say something and --

CUT TO:

133 THE ENGINEER

making a quick move for a gun down out of the way and --

CUT TO:

134 SUNDANCE

on top of him like a shot, grabbing the gun away, and --

CUT TO:

135 SUNDANCE AND THE ENGINEER

The Engineer is almost panting and he can't stop.

ENGINEER

That wasn't so smart of me.

SUNDANCE

Not very.

ENGINEER

I don't want any trouble.

SUNDANCE

It looks that way.

CUT TO:

136 THE ENGINEER.

He starts to say something more, decides against it, turns and works on stopping the train and --

CUT TO:

137 A SHOT OF THE TRACKS FROM INSIDE THE ENGINE

In the distance a figure can be seen standing in the center of the tracks.

CUT TO:

138 SUNDANCE

as the toothless Fireman goes to him and points out --

FIREMAN

I bet that's old Butch himself.

138 Cont.

Sundance gives him a look.

FIREMAN

Oh, you wouldn't remember me, but
I worked the Great Northern Express
when you hit it near Wagner.

CUT TO:

139 THE ENGINEER

watching them.

ENGINEER

Shut up, Gummy.

FIREMAN

He ain't gonna shoot us -- hell,
if he was gonna shoot us, he'd
a shot us when you tried to shoot
him, right, Kid?

CUT TO:

140 SUNDANCE

He says nothing.

CUT TO:

141 THE HEAD OF A TRAIN PASSENGER

as it appears from a window, looks around, trying to see
why the train is stopping. This is shot from the engine,
so that when other heads appear, as they will soon, they
will form an almost endless line of heads sticking out.

CUT TO:

142 THE FIREMAN

looking back toward the passengers, as another head sticks
out, then another and another.

FIREMAN

I'd like to tell you it was engine
trouble folks, but we're being
held up by the Wild Bunch and The
Sundance Kid would like for you
all to stay in your seats -- so
stick your heads in.

CUT TO:

113 THE PASSENGER CARS

More heads are sticking out now, all of them turning and babbling and asking questions of one another.

CUT TO:

114 THE FIREMAN

shouting to the heads.

FIREMAN

Stick your heads in ... stick your heads in ...

CUT TO:

115 THE PASSENGER CARS

with all the heads sticking out like turtles now, babbling and jabbering and --

CUT TO:

116 SUNDANCE

firing. The bullets are not intended to kill. Just to come close. And they do. Very.

CUT TO:

117 ALL CONCEIVABLE HEADS

disappearing in unison back inside the cars and --

CUT TO:

148

SUNDANCE AND THE FIREMAN

as Sundance starts out of the engine.

FIREMAN

(roaring with
laughter)

That sure was a sight, I'm here to
tell you.

SUNDANCE

You sure are.

And he drops to the ground, starts moving along the passen-
ger cars. Behind him, the Fireman clammers to the ground.
During this, other members of the gang are visible, some
of them standing, guns drawn, in the doorways of the
passenger cars. The Fireman hurries along, falling into
step with Sundance, who looks down at the little man a
moment, then slowly shakes his head.

FIREMAN

Thought I'd watch.

SUNDANCE

Bring the kids why don't you?

CUT TO:

149

THE ENGINEER

He grins gummily.

CUT TO:

150

EXT. EXPRESS CAR

Butch, gun in hand, is banging at the door. While the
following dialogue goes on, other members of the gang can
be seen planting dynamite beneath the car.

BUTCH

(he is clearly
a little frayed)

You're just gonna get yourself
blown up so open the door!

VOICE

(o.s., from
inside the car)

I can't do that on account of I
work for Mr. E. H. Harriman of the
Union Pacific Railroad and he
entrusted me --

Cont.

176

150 Cont.

Butch has been hearing a lot of this these last few minutes.

BUTCH

Will you shut up with that
E. H. Harriman business and open
the door.

CUT TO:

151

SUNDANCE

moving up to Butch. The Fireman is half a pace behind.

BUTCH

(as Sundance approaches)
They got a patriot on their side.

FIREMAN

That's young Woodcock; he's awful
dedicated.

NEWS

(hurrying to Butch)
Dynamite's ready.

Butch nods. News goes.

BUTCH

Woodcock?

CUT TO:

152

INT. EXPRESS CAR - WOODCOCK

He stands pressed against the door. Behind him is a good-sized safe. WOODCOCK is a young man with a soft western accent, an unexceptional but pleasant face. His sandy hair is slightly receding and he is right now scared to death and it shows. But his voice -- words well chosen, spoken calmly -- belies that fact.

WOODCOCK

Yes sir?

BUTCH'S VOICE

(o.s.)
You know who we are?

Cont.

152 Cont.

WOODCOCK

You're the Wild Bunch, Mr. Cassidy.
I understand that, but you gotta
understand that Mr. E. H. Harriman
himself of the Union Pacific Railroad
gimme this job and I never had such
responsibility before and since he
entrusted me to get the money through,
I got to do my best, don't you see?

CUT TO:

153 EXT. EXPRESS CAR - BUTCH AND SUNDANCE

BUTCH

Your best doesn't include getting
killed.

CUT TO:

154 WOODCOCK - INSIDE

His eyes are closed now as he presses hard against the door.

WOODCOCK

Mr. E. H. Harriman himself, he had
the confidence in me --

BUTCH'S VOICE

(o.s.)

Open the door. Or that's it.

Woodcock makes no move.

CUT TO:

155 BUTCH - OUTSIDE

BUTCH

Ya think he'd die for you, ya
lousy amateur?

There is no answer from inside the car.

BUTCH

Now, Woodcock!

CUT TO:

156 WOODCOCK - INSIDE

huddled up, waiting for the blast.

Cont.

156 Cont.

WOODCOCK
I work for Mr. E. H. Harriman of
the Union Pacific Railroad --

CUT TO:

157 EXT. RAILROAD CAR
exploding, one wall just ripped away.

CUT TO:

158 WOODCOCK'S BODY
hurtling through the air, crashing down.

CUT TO:

159 BUTCH AND SUNDANCE
followed by the rest of the gang pouring into the car.
While Sundance heads for the same --

CUT TO:

160 BUTCH
going to Woodcock, who is alive and crawling and a little
bloody.

BUTCH

You okay?

Woodcock makes a nod. As Butch helps Woodcock to get
comfortable --

CUT TO:

161 SUNDANCE
kneeling beside the safe outside the car, deftly wedging
several sticks of dynamite into place, lighting them, then
backing off fast and --

CUT TO:

162 THE SAFE
There is a muffled explosion and the door bursts neatly
open.

CUT TO:

176

163 SUNDANCE

as Butch approaches. Butch looks at the beautifully-blown safe.

BUTCH

Dammitall, why is everything we're good at illegal?

CUT TO:

164 NEWS

taking money from the same.

CUT TO:

165 BUTCH AND SUNDANCE

watching him.

BUTCH

Hurry it up; give us our shares.

NEWS

There ain't what I'd call a fortune in here, Butch.

BUTCH

Just so we come out ahead, News; that's the main thing.

CUT TO:

166 A YOUNG, COMPETENT MARSHAL - NIGHT

PULL BACK TO REVEAL a crowd of citizens standing in a street, looking up at the MARSHAL. It is dusk. The Marshal is speaking in a very businesslike tone -- without much emotion.

MARSHAL

All right; they just robbed the Flyer outside our town, and that makes it our responsibility to get after them --

CUT TO:

167 THE SECOND FLOOR PORCH OF A BUILDING DOWN THE STREET

The building is Fanny Porter's, and it was as well known as any brothel-saloon of the period. Seated on the porch, listening to the Marshal talk, are Butch and Sundance.

Cont.

176

167 Cont.

They are sprawled comfortably, hats pulled down. Between them on the table are two large steins and a bucket of beer. They are both a little buzzed.

MARSHAL'S VOICE

(o.s.)

-- now you'll have to bring your own horses --

CUT TO:

168 THE MARSHAL AND THE CROWD

MARSHAL

-- how many of you can bring your own guns? --

CUT TO:

169 THE CROWD

No one can. No hands are raised.

CUT TO:

170 THE MARSHAL

MARSHAL

Okay. Then how many of you want me to supply you with guns?

CUT TO:

171 THE CROWD

No hands are raised.

CUT TO:

172 THE MARSHAL

It is beginning to dawn on him now that he is not getting through to his audience.

MARSHAL

Come on now -- it's up to us to do something.

CUT TO:

176

173

THE MARSHAL AND THE CROWD

FIRST CITIZEN

What's the point? They're probably
half way to Hole in the Wall already.

MARSHAL

That's why we've got to hurry -- we
can head them off --

SECOND CITIZEN

(aghast)

-- head 'em off? -- you crazy? --
we do that and they'll kill us.

There is general vocal agreement on this point from the crowd.

CUT TO:

174

BUTCH AND SUNDANCE - ON THE PORCH

BUTCH

(beaming)

I just eat this up with a spoon.

Sundance nods; as they fill their steins with more beer --

CUT TO:

175

FANNY PORTER

entering from a door behind them. It isn't easy running a
successful brothel and she shows the strain.

FANNY

(moving up behind

Butch and Sundance)

All right, you two; I want you at my
party.

She gestures to the open door through which she entered and --

CUT TO:

176

THE SCENE THROUGH THE DOOR

ONE YOUNG MAN is by a piano with HALF A DOZEN GIRLS. A
song of the period is being sung. A home-made sign --
"Remember the Maine" -- is amateurishly strung along one
wall.

Cont.

176

176 Cont.

FANNY'S VOICE

(o.s.)

I'm losing my piano player -- he's going off to fight in the Spanish-American War.

CUT TO:

177 FANNY

FANNY

(as she exits)

I'm giving him a send-off, so come on.

CUT TO:

178 BUTCH AND SUNDANCE

They each take a long drink from their steins -- Butch is really buzzed by this time -- then they turn and glance back through the door.

CUT TO:

179 THE PIANO PLAYER

He is sitting on top of the piano now, the girls grouped around him, looking up at his face.

CUT TO:

180 BUTCH AND SUNDANCE

staring inside.

BUTCH

Y'know, when I was a kid, I always figured on being a hero when I grew up.

SUNDANCE

Too late now.

BUTCH

You didn't have to say that -- what'd you have to say that for?

As he drains his glass --

CUT TO:

176

181

THE YOUNG MARSHAL

still trying to gather his posse. He is a clever man and he is using psychology now.

MARSHAL

Listen -- it's my job to go fight them -- you want me to go off alone and fight the Wild Bunch, fine with me -- you want your kids to know you let me do that? Fine with me, but I don't think that's what you want, is it?

CUT TO:

182

THE CROWD

There is no negative outcry whatsoever.

CUT TO:

183

BUTCH

whirling in his chair, grabbing Sundance, excited --

BUTCH

Hey-hey -- let's enlist and go fight the Spanish -- you and me in the war --

Sundance just gives him a look.

BUTCH

--listen, we got a lot going for us: experience, maturity, leadership. Hell, I bet we'd end up officers -- I'd be Major Parker --

CUT TO:

184

SUNDANCE

SUNDANCE

Parker?

CUT TO:

185 BUTCH AND SUNDANCE

BUTCH
That's my real name --
Robert Leroy Parker.

SUNDANCE
Mine's Longbaugh.

BUTCH
-- long what?

SUNDANCE
Harry Longbaugh.

BUTCH
You'd be Major Longbaugh then;
what do you say?

CUT TO:

186 SUNDANCE

SUNDANCE
You just keep thinking, Butch;
that's what you're good at.

CUT TO:

187 BUTCH

BUTCH
(into his beer)
I got vision and the rest of the
world wears bifocals.

CUT TO:

188 THE MARSHAL

and he is mad.

MARSHAL
You gonna go through life with
your heads down? You gonna travel
with your tail between your legs?
You gonna shake at every sound you
can't see what's makin' it? What
do you say?

A NEW AND DIFFERENT VOICE
(o.s.)
I say boys and girls --

As the voice goes on --

176

CUT TO:

189 THE SPEAKER

He is a SALESMAN and in a minute we will find out what he's selling.

SALESMAN
 -- friends and enemies --
 (big)
Meet -- the -- future.

As he says the word "future" --

CUT TO:

190 A BRAND NEW DAZZLING BICYCLE

A VOICE FROM THE CROWD
 (o.s.)
 The future what?

CUT TO:

191 THE SALESMAN

moving up alongside the Marshal.

SALESMAN
 (the man has
 leather lungs)
 The future mode of transportation
 for the weary western world.

MARSHAL
 Now just what in the hell do you
 think you're doing?

SALESMAN
 You got the crowd together -- that's
 half my work -- I just figured
 I'd sell a little and --

MARSHAL
 Well I'm trying to raise a posse
 if you don't mind --

SALESMAN
 I got a short presentation --
 (to the crowd)
 -- the horse is dead!
 (to the Marshal)
 -- you'll see -- this item sells
 itself --

Cont.

191 Cont.

SALESMAN (Cont.)

(to the crowd)

Soon the eye will see nothing
but silk-ribboned bicycle paths
stretching to infinity.

MARSHAL

(to crowd)

You gonna listen to him or you
gonna come with me?

CUT TO:

192 THE CROWD

A CITIZEN

How much those things cost?

CUT TO:

193 SALESMAN

mounting his machine.

SALESMAN

An indecently paltry amount.

(starting to ride)

A bicycle is cheaper to buy than
a horse, cheaper to maintain, as
fast over short distances and I
promise you this --

And now he removes both hands from the bars --

SALESMAN

-- the pleasures it provides can
be equalled only by the love of
your lady.

CUT TO:

194 A BLONDE GIRL

moving up behind Butch. She has worked at Fanny's for
a while but is still young enough so it doesn't show.

GIRL

Fanny says for you to come right
now to her party.

Butch nods, stands. The Girl comes into his arms.

176

Cont.

194 Cont.

GIRL

You ever going to make an honest woman of me, Butch?

BUTCH

There aren't enough hours in the day.

CUT TO:

195 SUNDANCE

He stands too.

SUNDANCE

I think I'll get saddled up and go looking for a woman too.

CUT TO:

196 BUTCH

moving away with the blonde.

BUTCH

Good hunting.

CUT TO:

197 SUNDANCE

SUNDANCE

Shouldn't be too hard; I'm not picky. Just so she's pretty and sweet and quiet and smart and refined...

As he begins his list of qualifications --

DISSOLVE TO:

198 ETNA PLACE - TWILIGHT

As Sundance's list is spoken, her face, at first faint, comes more and more clear. She is very much as described -- she is in her middle twenties, and has dark hair pulled back tight into a bun. She wears neat, starched clothing, and it is impossible to tell what her figure might be like. THE CAMERA PULLS BACK TO REVEAL that she is in a schoolhouse, and it is twilight. There isn't really enough light to work, but she works anyway, sitting at her desk, grading papers. From somewhere outside the schoolhouse comes a night sound, and it startles her.

176

CUT TO:

199 THE WINDOW AND THE NIGHT BEYOND

Nothing moves.

CUT TO:

200 ETTA

There is a clock on her desk. She glances at it, brings the papers into a neat pile, and gets up, goes to the door. As she opens it --

CUT TO:

201 THE DOORWAY

and Etta is turning off the inside light, moving into the dark night, quickly closing and locking the door and hurrying now around a corner of the building.

CUT TO:

202 A SMALL HOUSE - NIGHT

She almost runs to it. The night is very dark and there is wind. The house is set off by itself behind the school. It is a one-story affair, obviously the kind of place built by the town to house the schoolmistress.

CUT TO:

203 ETTA

entering her small house. Closing the front door she moves across the tiny living room into the bedroom, undressing as she goes.

CUT TO:

204 ANOTHER ANGLE - ETTA

entering the bedroom, pulling off her blouse. There is a small light by the bed and as she gets it on, in this shadow-light, it is clear that she is really a terribly pretty thing. She wears a white slip and it contrasts nicely with her sun-darkened skin. She has a fuller body than she showed before. She begins to take off her skirt and is almost done before she whirls and freezes and damn near screams and --

CUT TO:

205 SUNDANCE

gun in his lap, seated happily in a corner of the room, watching.

205 Cont.

SUNDANCE
 (gesturing
 with his
 gun)
 Keep going, teacher lady.

CUT TO:

206 ETTA
 She does not move.

CUT TO:

207 SUNDANCE

SUNDANCE
 It's all right, don't mind
 me --

And now he gestures with his gun again --

SUNDANCE
 -- keep right on going.

CUT TO:

208 ETTA
 She makes a nod, then nervously manages to undo her
 skirt and as it slips to the floor --

CUT TO:

209 SUNDANCE
 He is enjoying himself.

SUNDANCE
 Don't stop on my account.

CUT TO:

210 THE TWO OF THEM
 She stares at him a moment, then begins to take off
 her slip. As she does so --

Cont.

210 Cont.

SUNDANCE

I'll tell you something,
teacher lady -- you're not
so bad. Outside you're all
stiff and starchy and prim,
but underneath it all, not so
bad.

Her slip is off now and her body, is also revealed to him.
It is a splendid body.

SUNDANCE

Okay. Let down your hair.

CUT TO:

211 ETTA

She hesitates a moment before reaching back behind her
head with both hands. Her fingers work quickly and
in a moment her hair tumbles down over her shoulders.

CUT TO:

212 SUNDANCE

watching appreciatively.

SUNDANCE

Shake your head.

CUT TO:

213 ETTA

She shakes her head and her hair loosens up, covering
her shoulders now, thick and gloriously black.

CUT TO:

214 SUNDANCE

He tilts his head a moment, carefully examining the
girl.

CUT TO:

215 ETTA

as she stands there. She looks wild.

CUT TO:

216 SUNDANCE

Slowly he begins to rise from the chair and move across the silent room toward her.

CUT TO:

217 ETTA

not looking away, watching him come.

CUT TO:

218 SUNDANCE

very close to her now. Beside them is the bed.

CUT TO:

219 ETTA

unafraid, she stares at him.

ETTA

Do you know what I wish?

SUNDANCE

What?

ETTA

That you'd once get here on time.

And her arms go around him, her mouth finds his, and locked, they fall toward the bed. As their bodies fall --

CUT TO:

220 BUTCH'S HEAD

just his head -- gliding past a window at dawn. He might be a balloon floating by, for that is the impression his floating head gives. As his head goes by, Butch whispers a few words, much in the style of the melodrama villains of the time.

BUTCH

You're mine, Etta Place; mine do you hear me?

Cont.

220 Cont.

THE CAMERA PULLS BACK TO REVEAL Sundance and Etta asleep in bed. As her name is called out, Etta stirs.

CUT TO:

221 BUTCH

as his head glides by another window, then disappears a moment before reappearing again, floating gracefully past another window as, from inside, we watch his disembodied head circling the house.

CUT TO:

222 ETTA

eyes open now, not entirely certain of the vision that confronts her and --

CUT TO:

223 BUTCH

as he passes the window by the bed again.

BUTCH

Mine I tell you; mine!

CUT TO:

224

ETTA

as she gives a laugh, grabs a robe and --

CUT TO:

225

THE FRONT DOOR OF THE HOUSE

opening and Etta standing there. It is a beautiful early morning, barely dawn, and she turns, smiling, as around a corner of the house comes Butch. He is riding a bicycle, which accounts for the gliding impression he has been giving.

BUTCH

(pulling up
beside her)

Meet -- the -- future.

And he gestures for her to get on the cross bar.

ETTA

Do you know what you're doing?

BUTCH

Theoretically.

CUT TO:

226

BUTCH

pushing off after Etta has hesitatingly gotten on the bike. It's downhill but it's still precarious at first and they almost tumble until he gets the hang of it, but once he's got it, he never loses it, and as they begin to pick up speed we are into:

MUSICAL INTERLUDE NUMBER ONE

There are going to be three of them before the film is over. This, the first, is a song sung while Butch and Etta ride the bike. The song will be sung by male voices, and the feel of it is terribly contemporary, because in fact, the sound of the songs of this period are shockingly close in feel to the popular music of today.

What we hear will not be a song like "Bicycle Built for Two". The song will be poignant and pretty as hell and, like the songs, for example, in "The Graduate", they will make an emotional comment on the scene, not a literal one; they will have an emotional connection with the scene, not a literal one.

CUT TO:

227 BUTCH AND ETTA

spinning along, through a stunning aspen grove just after dawn, the sun slanting across them as they go and --

CUT TO:

228 BUTCH AND ETTA

with Butch swerving skillfully through a close packed bunch of aspen, almost like a halfback in heavy traffic, and after he has completed the move he says something that makes Etta smile, then something else that makes her laugh and as she starts to break up --

CUT TO:

229 CLOSEUP - ETTA

laughing, as we PULL BACK TO REVEAL Etta, seated high on the branch of a tree, watching down below as Butch rides around and around and --

CUT TO:

230 BUTCH

starting warily to stunt, not all that sure at first that he can really do it well, but in a minute he is riding with his back to the handlebars, slowly, then faster, and --

CUT TO:

231 ETTA

applauding, and as she does --

CUT TO:

232 BUTCH

trying a lunatic move, a headstand on the handlebars as the bike spins steadily down along a road lined with wooden fences. Now --

CUT TO:

233 ETTA

watching fascinated as in the distance, Butch begins to actually do the handstand, and --

CUT TO:

- 234 BUTCH
handstand completed, riding gracefully into a wooden fence
and getting pitched on his ass over the thing to the ground
and --
CUT TO:
- 235 ETTA
roaring, as we --
CUT TO:
- 236 BUTCH
muttering, getting to his feet, looking around for his derby,
seeing it, but not seeing something else which we now --
CUT TO:
- 237 A LARGE BULL
and it has large horns, and it is moving toward Butch, who
glances around, as we --
CUT TO:
- 238 ETTA
crying out and --
CUT TO:
- 239 BUTCH
running like a mad bastard with the bull behind him and
as it closes the gap Butch tears for the wooden fence,
diving back to safety.
CUT TO:
- 240 THE BULL
staring balefully through the fence.
CUT TO:
- 241 BUTCH
staring angrily back through the fence at the beast.
CUT TO:

242

A STREAM

the sun starting to bounce off it as Butch and Etta come riding across, their feet up in the air and it is a REFLECTION SHOT we have been looking at and now, as the song starts to climax --

CUT TO:

243

A QUIET TOWN

no one moving, the shops empty --

CUT TO:

244

BUTCH AND ETTA

spinning by, as seen from inside the empty shops.

CUT TO:

245

ANIMALS SCATTERING

chipmunks, badgers, as Butch and Etta come sailing along and as they do --

CUT TO:

246

A BOY

maybe ten, staring after them through a wood fence, and the bicycle rivets him, and he calls out and A GIRL, maybe nine, runs up, and he points out to Butch and Etta gliding by, and as he points he imitates riding and --

CUT TO:

247

BUTCH AND ETTA

riding along the road with the wooden fences lining one side and the Boy and Girl chasing after them and the thing is, the girl is faster, because after awhile the boy slows and stops, but the girl keeps right on running, not closing the gap but not losing ground either. Then she too starts to tire. She stops. She makes a little wave after the bike --

CUT TO:

248

ANOTHER ANGLE - BUTCH AND ETTA

back in the trees again, the brighter light hitting them, the whole thing lovely and fresh.

CUT TO:

249 CLOSEUP - BUTCH AND ETTA
riding along. The song ends.

CUT TO:

250 BUTCH AND ETTA
as he begins slowly now to ride back toward her house.

ETTA
You've come to get him for the
Flyer?

BUTCH
(nods)
And not a day too soon -- I'm broke
already.

ETTA
Why is there never any money, Butch?

CUT TO:

251 BUTCH

BUTCH
I swear, Etta, I don't know; I've
been working like a dog all my life
and I can't get a penny ahead.

CUT TO:

252 ETTA

ETTA
Sundance says it's because you're
a soft touch and you're always taking
expensive vacations and buying drinks
for everybody and you're a rotten
gambler.

CUT TO:

253 BUTCH

BUTCH
Well, I guess that has something
to do with it.

CUT TO:

254 BUTCH AND ETTA

as they peddle along.

ETTA
And after the Flyer?

BUTCH
Sundance tell you about Bolivia?

Etta nods.

BUTCH
You think I'm crazy too?

ETTA
(she means this)
Not with what they're finding in
the ground down there; and if you
happen to be a thief.

BUTCH
You're like me, Etta --

ETTA
(she has heard
this before)
-- sure, sure, sure; I got vision
and the rest of the world wears
bifocals.

Butch laughs, leans forward, kisses her gently on the cheek.
She looks at him for a moment. Then --

ETTA
Butch? Do you ever wonder if I'd
met you first if we'd been the
ones to get involved?

CUT TO:

255 BUTCH

BUTCH
We are involved, Etta; don't you
know that?

CUT TO:

256 ETTA

He has said this last straight and for a moment now she is absolutely uncertain of herself. Then --

CUT TO:

257 BUTCH

BUTCH

I mean, you're riding on my bicycle -- in certain Arabian countries that's the same as being married.

CUT TO:

258 ETTA

She breaks out with a laugh, holds him very tight and --

SUNDANCE'S VOICE

(o.s.)

Hey --

CUT TO:

259 EXT. ETTA'S HOUSE - SUNDANCE - DAY

standing in the doorway.

SUNDANCE

What're you doing?

CUT TO:

260 BUTCH AND SUNDANCE AND ETTA

as Butch rides close to the house.

BUTCH

Just stealing your woman.

SUNDANCE

Take her, take her.

BUTCH

You're a romantic bastard; I'll give you that.

ETTA

(whispering to
Butch)

I love that man; do you know why?

Cont.

260 Cont.

BUTCH

No. Why?

ETTA

(ruefully)

I was sort of hoping you did; I
sure as hell don't.

And on her words, there begins a series of quick cuts, all adding up to the very clear impression that what is happening now is that The Flyer is being stopped a second time. Among the flash impressions are:

- A. SUNDANCE
moving along the train top.
- B. THE FLYER'S GIGANTIC WHEELS
starting to slow.
- C. SEVERAL OUTLAWS
jumping into position between the cars, guns
drawn and ready.
- D. A TRAIN CONDUCTOR
standing very still, his hands raised.
- E. A CAR FULL OF PASSENGERS
sitting deady quiet and nervous as hell
and now --

CUT TO:

261

EXT. EXPRESS CAR

as Butch approaches. Behind him now comes Sundance.

BUTCH

Okay, okay, open up.

A VOICE

(c.s., from
inside the car)

I work for Mr. E.H. Harriman --

BUTCH

(delighted)

Hey, Woodcock.

CUT TO:

262

WOODCOCK - INSIDE THE CAR

He is banged up and bandaged, but mobile, and sort of happy to hear from Butch again too.

WOODCOCK

Hi, Butch.

CUT TO:

176

263 BUTCH - OUTSIDE THE CAR

BUTCH
You okay? That's wonderful -- let's
have a look at you --

CUT TO:

264 WOODCOCK - INSIDE

and he isn't buying.

WOODCOCK
Now Butch, you got to have more
respect for me than to think I'd
fall for that --

CUT TO:

265 BUTCH - OUTSIDE

BUTCH
You can't want to get blown up
again --

WOODCOCK'S VOICE
(o.s.)
Butch, if it was only my money you
know there's no one I'd rather have
steal it, but I am still in the
employ of Mr. E.H. Harr --

A NEW VOICE
(o.s., and
very loud)
Start this train!

CUT TO:

266 AN ELEPHANT OF A WOMAN

standing on the stairs of the nearest passenger car. She
drops heavily to the ground and bulls her way toward
Butch and Sundance.

VERY LARGE WOMAN
(as she comes)
I'm a grandmother and a female and
I've got my rights!

CUT TO:

267 BUTCH
 watching her come.

BUTCH
 I got troubles of my own, lady, so --

VERY LARGE WOMAN
 You don't frighten me -- no man
 frightens me --

CUT TO:

268 SUNDANCE

as the woman pushes by him to get at Butch. There is a
 strange expression on Sundance's face and it is hard to
 tell just what it is. But what it isn't is a smile.

SUNDANCE
 We got no time for this.

CUT TO:

269 WOODCOCK - INSIDE THE CAR

pressed against the door, listening.

VERY LARGE WOMAN'S VOICE
 (o.s.)
 You may cow the others but I
 remain unafraid -- I've fought
 against whisky, I've fought against
 gambling, I can fight against you --

BUTCH'S VOICE
 (o.s., whispered
 almost)
 Sundance will you put your guns down --

SUNDANCE'S VOICE
 (o.s.)
 I'm telling you, we got no time --

BUTCH'S VOICE
 (o.s.)
 -- but what's the point to violence --

SUNDANCE'S VOICE
 (o.s.)
 -- it's the only thing that Woodcock
 understands.
 (louder now)
 Woodcock?

Cont.

269 Cont.

WOODCOCK

I hear you.

VERY LARGE WOMAN'S VOICE

(o.s., almost
incoherently)

-- no -- no --

WOODCOCK

What are you going to do to her?

SUNDANCE'S VOICE

(o.s.)

Whatever you force me to.

WOODCOCK

Well leave her alone! -- you're
after the money -- the money's
in here --

VERY LARGE WOMAN'S VOICE

(o.s., she is
frightened now)-- please -- all I want is the train
to start -- somebody -- please --

SUNDANCE'S VOICE

(o.s.)

Open the door Woodcock, or tell her
good-bye.

WOODCOCK

(torn, enormously
upset)

But I got my job to do.

SUNDANCE'S VOICE

(o.s.)

And I got mine.

VERY LARGE WOMAN'S VOICE

(o.s.)

-- help me -- please --

CUT TO:

270

BUTCH, SUNDANCE AND THE VERY LARGE WOMAN - OUTSIDE THE
TRAINSundance holds her firmly, his hand over her mouth. Both
his guns are in their holsters. Butch goes on with his
imitation of the woman, just as he's been doing.

Cont.

176

270 Cont.

BUTCH
 -- oh dear God won't someone do
 something? --

CUT TO:

271 WOODCOCK - INSIDE

anguished.

WOODCOCK
 Nobody kills innocent people.

SUNDANCE'S VOICE
 (o.s.)
 You do, Woodcock -- she's on your
 conscience, not mine --

And now there is the sound of a gun being cocked --

CUT TO:

272 BUTCH - OUTSIDE

going on magnificently.

BUTCH
 Our Father who art in heaven --

CUT TO:

273 CLOSEUP - WOODCOCK

WOODCOCK
Stop!

And as he throws the door open --

CUT TO:

274 BUTCH AND SUNDANCE AND THE VERY LARGE WOMAN - OUTSIDE
THE TRAIN

standing there and --

CUT TO:

275 WOODCOCK

shaking his head as he realizes he has been had.

WOODCOCK
 How'm I ever gonna explain this to
 poor Mr. Harriman?

CUT TO:

176

276 BUTCH AND SUNDANCE

getting into the car; Sundance carries a box of dynamite sticks and as they are inside they both stop dead.

BUTCH

Woodcock -- what did you have to go and get something like that for.

CUT TO:

277 WOODCOCK

standing beside the biggest railroad safe anyone ever saw.

WOODCOCK

I'm sorry Butch, but you blew that last one so easy I just hadda do something.

CUT TO:

278 BUTCH AND SUNDANCE

as Butch indicates the box of dynamite.

BUTCH

Gimme that and get some more.

And as he reaches for the dynamite --

CUT TO:

279 BUTCH

working quickly, efficiently inside the railroad car. He is beginning to perspire now as he continues to wedge in the dynamite.

CUT TO:

280 THE SAFE

really loaded up with dynamite now and --

CUT TO:

281 THE CENTRAL DYNAMITE FUSE

As Butch lights it, it begins to sizzle and burn toward the dynamite sticks and --

CUT TO:

282 BUTCH

getting the hell out of there and fast. Then --

CUT TO:

283 THE SAFE

just before a cataclysmic explosion rocks it. For a moment there is just the flash of blinding light, then deafening sound. The whole goddam railroad car has been blasted away to its foundation and as the sound diminishes, something fills the air: money.

CUT TO:

284 A VIEW OF THE SKY

as pieces of paper money flutter this way and that in the breeze.

CUT TO:

285 BUTCH AND SUNDANCE

as Sundance starts to laugh.

SUNDANCE

Think you used enough dynamite there, Butch?

CUT TO:

286 THE MONEY

fluttering this way and that on the breeze. It seems to fill the air. Then --

CUT TO:

287 THE GANG

starting off after the money, some of them crawling across the ground, others are jumping into the air, trying to clutch the fluttering bills.

CUT TO:

288 BUTCH

starting to laugh at his own stupidity and --

CUT TO:

289 SUNDANCE

roaring and --

CUT TO:

290 THE GANG

pursuing the money as the wind blows it along. They might almost be a convention of butterfly collectors as they scabble around, jumping and crawling and turning and --

CUT TO:

291 BUTCH

as slowly his laughter dies. He is looking off at something.

CUT TO:

292 TRAIN ENGINE PULLING SINGLE CAR

in the distance. It might be noted here that whatever color the Flyer's cars are, this single car is something very distinctly different.

CUT TO:

293 BUTCH

still looking off at the engine and the strange single car. Sundance is beside him now and they both watch. Around them, members of the gang still scramble around gathering up bits and pieces of money.

CUT TO:

294 THE ENGINE PULLING THE SINGLE CAR

drawing closer and closer and --

CUT TO:

295 BUTCH AND SUNDANCE

watching it come.

BUTCH

Now what in the hell is that?

CUT TO:

296 THE CAR

drawing closer, and now there is music under it all, nervous and fast, but not loud, not yet, as the train and the single car continue to come toward camera.

CUT TO:

297 BUTCH AND SUNDANCE

looking at each other in absolute bewilderment.

CUT TO:

298 THE CAR

It is still some ways off but the music is faster now and starting to get loud as the car continues to come toward camera, steadily and swiftly, and the music builds and builds and then without warning we are into: THE LONGEST TRAVELING SHOT IN THE HISTORY OF THE WORLD. The camera starts to move toward the car. As the camera starts, the car stops and just waits there, and the music is louder than ever now as the camera picks up speed, moving toward the car which stands dead still on the tracks as the camera comes and comes and now the camera is really moving, going like a goddamn shot toward the car and the car still waits, and now the music is starting to deafen and Craig Breedlove must be driving the camera as it roars toward the car, close now, really close, right up almost on top of the goddamn car and just as it seems as if it's going to smash right into the side of the car, the entire side of the car swings open and down, and the camera recoils, like a human face would recoil after receiving a terrible blow, and out of the car right into the eye of the camera comes riding -- THE SUPERPOSSE. The Superposse consists of perhaps a half dozen men. Taken as a group, they look, act, and are, in any and all ways, formidable.

CUT TO:

299 BUTCH AND SUNDANCE

BUTCH

Whatever they're selling, I don't want it --

299 Cont.

And he spins, shouts to the men gathering up the money --

BUTCH

Leave it!

CUT TO:

300 THE SUPERPOSSE

riding like hell. They are still a good distance away.

CUT TO:

301 SUNDANCE

vaulting onto his horse, grabbing Butch's horse's reins and leading the animal over to Butch who is in the midst of his men, stinging them to leave the money and take off.

CUT TO:

302 THE SUPERPOSSE

at a distance, but closer now. One of them reaches for a rifle.

CUT TO:

303 BUTCH

dragging men away from the money which still lies scattered thick across the ground. Gradually, most of the gang commence to run for their horses, but News and Flat Nose still chase the money.

BUTCH

(to News and
Flat Nose)

Ya crazy fools --

He gestures wildly toward the Superposse --

BUTCH

-- ya think they been sent
here to help us?

As News and Flat Nose mutter "coming", "right away", "just one sec", etc., Butch gets the hell on his horse and --

CUT TO:

304 THE SUPERPOSSE

all of them with rifles out now and --

CUT TO:

305 SUNDANCE

riding. Several members of the gang form close beside him. Several shots ring out. Sundance stops, looks back, and --

CUT TO:

306 NEWS AND FLAT NOSE

and Flat Nose isn't moving anymore. News, severely damaged, does his best to crawl. There is another shot. News lies still.

CUT TO:

307 SUNDANCE

as Butch rides up to him. Sundance is staring back and Butch follows his stare.

CUT TO:

308 NEWS AND FLAT NOSE

dead.

CUT TO:

309 THE SUPERPOSSE

bunched tight together.

CUT TO:

310 BUTCH AND SUNDANCE

watching motionless for a moment. Then --

SUNDANCE

Butch?

BUTCH

What?

SUNDANCE

They're very good.

And with that they take off and --

CUT TO:

311 BUTCH AND SUNDANCE

catching up with the rest of the Gang; then --

CUT TO:

312 A CAMERA SHOT FROM AN ENORMOUS HEIGHT

It is as if two great black centipedes were racing. In front, The Wild Bunch, moving like crazy. Behind them, The Superposse, not losing ground. The terrain ahead of them is flat. On either side lie hills.

CUT TO:

313 THE WILD BUNCH

still from above but lower down. The sound of the horses is loud and for a moment, that is the only sound. Then BUTCH's voice is heard --

BUTCH

(shouting it out)

Scatter!

And like a sunburst, The Wild Bunch fragments, every man taking a different direction, except Butch and Sundance, who ride together.

CUT TO:

314 BUTCH AND SUNDANCE

reaching the crest of a hill. Sundance is first and as he gets to the top he pauses just for a moment, glancing back. Butch is just a step or two behind, almost to the top himself.

BUTCH

How many of 'em are following us?

SUNDANCE

All of 'em.

BUTCH

(stunned)

All of 'em?

He is beside Sundance now at the top of the hill and he too pauses, looking back.

CUT TO:

315 THE SUPERPOSSE

still bunched, coming after them. In the distance and safe, the rest of the gang rides away.

CUT TO:

316 BUTCH

furiously, pointing out the rest of his men --

BUTCH

What's the matter with those
guys?

CUT TO:

317 SUNDANCE

taking off, Butch a step behind.

CUT TO:

318 THE SUPERPOSSE

They just keep coming.

CUT TO:

319 BUTCH AND SUNDANCE

riding just as fast as they can.

CUT TO:

320 THE SUPERPOSSE

They are going at exactly the same pace as before. They are all in the same position in the pack. Nothing has changed. They are like a machine.

CUT TO:

321 BUTCH AND SUNDANCE

going, if anything, faster than before. But the strain is beginning to tell. The sun was high when this began. Now there are shadows. And on their faces, strain.

CUT TO:

322 THE SUPERPOSSE

coming on, more like a machine than ever.

CUT TO:

323 BUTCH AND SUNDANCE

They are approaching a spot where several trails are indicated. At the last moment they veer left, following the least likely path.

CUT TO:

324 ANOTHER ANGLE - BUTCH AND SUNDANCE

riding on. The shadows are deeper now. So is their strain.

CUT TO:

325 ANOTHER ANGLE - BUTCH AND SUNDANCE

Abruptly they halt.

BUTCH

I think we lost 'em. Do you think we lost 'em?

SUNDANCE

No.

Cont.

325 Cont.

BUTCH

Neither do I.

And they are off again, riding flat out.

CUT TO:

326 A WATERING PLACE

Sundance stands beside his horse. Butch sits slumped astride his. As the animals drink --

SUNDANCE

Horses aren't good for much more.

BUTCH

Me too.

(as Sundance remounts)

We just got to get to Fanny's, that's all. Once we get to Fanny's we'll be fine.

CUT TO:

327 FANNY PORTER - NIGHT

in her brothel, looking concerned.

FANNY

Trouble?

Butch and Sundance move into the shot. Butch nods.

BUTCH

Bring me Sweetface.

CUT TO:

328 A LONG SWIRLING SHOT

that moves and moves across the main floor of the brothel to the stairs. No one is ever still -- Butch and Sundance make their steady way to the stairs throughout the shot, and the rest of the activity spins around them. Sundance, to a bartender who has come running up:

SUNDANCE

-- get our horses -- they're out back --

Butch is talking to SWEETFACE now. Sweetface has the visage of an aging cherub, soft and pink. Compared to him, Cuddles Zacall looks like Mike Mazurki.

328 Cont.

BUTCH

--listen you dirty old man -- I know you're a lying thief and so do you but who'd ever think it to look at you, so move yourself out front fast --

SUNDANCE

(to the bartender -- almost at the stairs)

-- feed 'em good and get 'em out of sight --

BUTCH

(he is on the stairs now -- to Sweetface)

-- you seen us ride through town not ten minutes ago -- you do this right I'll get you an old dog to kick --

And as he and Sundance take the stairs two at a time, the SWIRLING SHOT ends and we --

CUT TO:

329 AN ABSOLUTELY GLORIOUS TANGLE OF LONG BLONDE HAIR

PULL BACK TO REVEAL a room upstairs. There are whiskey bottles and glasses on a table. Sundance stands by the curtained window, looking out. Butch is in a chair, locked in a tight embrace with the owner of the blonde hair. Her name is AGNES and we met her already when she came to get Butch to come to the piano player's party. Agnes is no Phi Beta Kappa from Bryn Mawr.

CUT TO:

330 BUTCH

as the embrace ends. Eyes still closed, he gently rubs his cheek against Agnes'. Holding her close, he speaks in a soft tone.

BUTCH

Do you realize you're driving me crazy looking out that window? I swear to you, Sweetface can handle this easy. He wouldn't dare louse it up -- he's that scared of me.

CUT TO:

331 SUNDANCE

still watching out the window.

176

CUT TO:

332 THE VIEW OUTSIDE THE WINDOW - NIGHT

Sweetface is visible across the street, whittling intently. It is dusk now, with the sun about to die.

BUTCH'S VOICE

(o.s.)

How can I give Agnes the concentration she deserves with you with your nose all the time out the window?

CUT TO:

333 INT. BROTHEL BEDROOM - NIGHT

Sundance has not moved from the window. Butch is still fondling Agnes.

AGNES

You're really something, Butch, you know that?

BUTCH

Could you be a little more specific there, Agnes?

CUT TO:

334 THE VIEW OUTSIDE THE WINDOW

Sweetface looks up quickly, then just as quickly he is back to his whittling. There is a pause. Then the Superposse is visible. The second they appear --

CUT TO:

335 INT. ROOM

SUNDANCE'S VOICE

(o.s., sharp)

Butch!

Butch moves to the window and looks out. Agnes is still very much in his arms.

CUT TO:

336 EXT. STREET

The Superposse comes to a halt. Sweetface looks up.

BUTCH'S VOICE

(o.s.)

Okay, Sweetface -- give 'em the smile.

Cont.

336 Cont.

Sweetface smiles. Then he stands and moves toward the Superposse with his hand cupped to an ear, indicating a hearing infirmity.

CUT TO:

337 BUTCH, SUNDANCE AND AGNES
watching.

BUTCH
I swear if he told me I rode out
of town ten minutes ago, I'd
believe him.

CUT TO:

338 EXT. STREET

Sweetface is nodding now and pointing down the street. The Superposse moves off. Sweetface sits back down and begins whittling again.

CUT TO:

339 INT. ROOM

Butch gives a genuine sigh of relief and even Sundance relaxes. Agnes discreetly begins to undress. Sundance takes notice of this.

SUNDANCE
(as he goes to
the door)
No, no, don't ask me to stay.

And as he closes the door --

CUT TO:

340 AGNES

continuing to undress. As she does, she speaks of her feelings for Butch. Two things are a little odd about the moment: (1) they are across the room from each other, and not in bed, as the tone of her talk might logically indicate, and (2) there is a definite rote quality to Agnes' words.

Cont.

340 Cont.

AGNES

You're the only real man I ever met Butch -- it's not just because you got all that money to spend on people -- it's you --

CUT TO:

341 BUTCH

while this is going on. He is doing his best to get his damn boots off.

AGNES

(o.s.)

-- the way you're always looking to see am I happy or not -- a lot of the other girls -- they might want you for when you got money to spend on people -- me, I don't care for clothes and money and jewels and furs and --

She stops because from outside there is the unmistakable sound of horses hooves coming closer and closer and --

CUT TO:

342 SUNDANCE

throwing the door of the room open, tearing across to the window, and as Butch joins him -- ZOOM TO Sweetface, surrounded by the Superposse. As they draw their guns, without a second's pause, he points dead at the window where Butch and Sundance are hiding, and as he does --

CUT TO:

343 BUTCH AND SUNDANCE - NIGHT

silhouetted against the glow left by the sun as they race across a flat rooftop. They jump to a lower building, tear across that, and --

CUT TO:

344 BUTCH AND SUNDANCE

with the CAMERA at ground level, POINTED UP as their two bodies fall, thud heavily to the ground.

CUT TO:

345 SUNDANCE

on his feet, helping Butch, then the two of them taking off around a corner and --

CUT TO:

346 BUTCH AND SUNDANCE

racing toward the next corner of the building, reaching it, stopping dead.

CUT TO:

347 MEMBER OF THE SUPERPOSSE - BACK TO THEM

rifle in hand -- the reason for their halt. He guards the Superposse's horses which are in background.

CUT TO:

348 BUTCH AND SUNDANCE

as they dive for him. Butch hits him around the middle, pinioning his arms, while Sundance clobbers the Guard's head with the butt of his pistol. The Guard falls without a sound.

CUT TO:

349 SUNDANCE

moving off in one direction, beckoning for Butch.

SUNDANCE

Our horses are over here --

CUT TO:

350 BUTCH

BUTCH

Get 'em, then get me.

And he breaks into a run toward the Superposse's horses.

CUT TO:

351 THE HORSES

as Butch reaches them. They are enormous animals and they do not move as he comes up. Quickly he goes from one to the next, untying each in turn until they are all freed. Then --

Cont.

351 Cont.

BUTCH
 (his voice urgent,
 but not loud)
 Okay, move.

The horses stand there.

BUTCH
 Move I told you.

He leads one horse a few steps. Louder now --

BUTCH
 It's okay, go on now, go on.

The horses do not budge. Louder than before --

BUTCH
 Get out of here!

The horses stay where they are.

BUTCH
 (big)
Ya fatheaded beasts get gone!

CUT TO:

352 SUNDANCE

riding up, leading Butch's horse.

SUNDANCE
 You're the fatheaded beast --
 quit shouting.

Butch mounts, about to take off. He glances back one
 time.

CUT TO:

353 THE SUPERPOSSE'S HORSES

They stand very still, waiting.

CUT TO:

354 BUTCH AND SUNDANCE

BUTCH
(shaking his head)
Somebody sure trained 'em.

CUT TO:

355 ANOTHER ANGLE - BUTCH AND SUNDANCE

riding off, top speed into the early darkness.

CUT TO:

356 SOME WOODS - NIGHT

Above, a little moon. Butch and Sundance ride by.

CUT TO:

357 MORE WOODS

Thicker. It is dark here. Butch and Sundance appear, riding slowly. It is ugly riding, the branches of trees constantly whipping out at them.

CUT TO:

358 DEEPER WOODS

The trees are attacking them now as they ride slowly past, doing their best to protect themselves.

CUT TO:

359 DARKNESS

The woods are still very deep. Abruptly Butch reins up.

BUTCH
Why are we killing ourselves?
It's night. What if they're not
even after us?

SUNDANCE
What if they are?

And he rides on without pausing. Butch rides after him.

CUT TO:

360 BUTCH AND SUNDANCE

riding. Their faces are cut now, their clothes torn.

CUT TO:

361 A CLEARING - NIGHT

Sundance rides into it first, stops.

SUNDANCE

Which way?

BUTCH

(stopping beside
him)

Hell, it doesn't matter -- I
don't know where we've been and
I've just been there. So they
can't be following us. We're safe.

SUNDANCE

You really think so?

BUTCH

I will if you will.

He rides off. Sundance rides after him.

CUT TO:

362 THEIR TWO HORSES

riderless. CAMERA PULLS BACK TO REVEAL the crest of a
hill. The horses are safely tied. It is still very much
night. At the crest of the hill, Butch and Sundance sit,
staring out the way they came. For a moment nothing is
said. Then --

BUTCH

How long you figure we been watching?

SUNDANCE

Awhile.

BUTCH

How much longer before you think
they're not after us?

SUNDANCE

A while longer.

BUTCH

How come you're always so talkative?

SUNDANCE

Born blabby.

CUT TO:

363 BUTCH

He smiles, stands, stretches.

BUTCH

I haven't rode so much since I
quit rustling. That's a miserable
occupation; dusk to dawn, dusk
to dawn, no sleep, rotten food --
(and suddenly his
tone changes --)

Hey --

SUNDANCE

(as Butch crouches
down beside him)

I see it.

CUT TO:

364 A LONG SHOT OF THE DEEP WOOD - NIGHT

through which they have just come. And now, for the first
time, the Superposse begins to take on an almost phantom
quality. For what we see, very faintly in the distance,
is a slowly moving glow. The glow never stops moving.
It never moves fast, but it keeps coming toward them.

BUTCH'S VOICE

(o.s., whispering)

Torches, you think?

SUNDANCE'S VOICE

(o.s.)

Maybe. Maybe lanterns.

BUTCH'S VOICE

(o.s.)

That's our path they're following.

SUNDANCE'S VOICE

(o.s.)

Dead on it.

BUTCH'S VOICE

(o.s.)

I couldn't do that. Could you
do that? How can they do that?

CUT TO:

365 CLOSEUP - BUTCH'S FACE

worried. His words are the first mention of what will become a litany.

BUTCH
Who are those guys?

CUT TO:

366 BUTCH AND SUNDANCE

riding.

CUT TO:

367 THE GLOW BEHIND THEM

in the woods. It just keeps on coming.

CUT TO:

368 EXT. TRAIL - BUTCH AND SUNDANCE

riding side by side, talking as they go. They have been going over and over this.

SUNDANCE
-- you sure this'll work?

BUTCH
Positive.

SUNDANCE
You were positive Sweetface was scared of you.

BUTCH
This'll work.

CUT TO:

369 THE TRAIL WHERE IT DIVIDES

Butch and Sundance come riding into view, side by side still, and Sundance takes a deep breath, times his move, then switches horses, clambering on behind Butch. When the trail divides, Butch and Sundance on one horse go off one way, while Sundance's horse is supposed to take the other way, only the horse starts to follow them. Sundance takes a swipe at it with his hat and both shout for the animal to take off.

CUT TO:

370 SUNDANCE'S HORSE

stopping.

CUT TO:

371 BUTCH AND SUNDANCE

riding on.

CUT TO:

372 SUNDANCE'S HORSE

It takes the other trail. It runs into the darkness and is gone.

CUT TO:

373 BUTCH

pacing. PULL BACK TO REVEAL the crest of another hill. This one more rock-like than the one preceding, as the terrain is starting to change. Sundance rests on his haunches, staring back down the way they've come. The one horse is in the b.g. It is still dark, but getting close to dawn now.

BUTCH

(continuing his nervous movement)

Once they divide up, we'll take 'em; no trouble at all, right?

SUNDANCE

Maybe.

BUTCH

For a gunman you're one helluva pessimist.

SUNDANCE

All the laughing boys are gone.

And with that he snaps his fingers, points --

CUT TO:

374 THE VIEW OF THE SUPERPOSSE

coming steadily ahead.

Cont.

374 Cont.

BUTCH'S VOICE

(o.s.)

They should get to where we split
any time now.

The glow of the Superposse stops.

SUNDANCE'S VOICE

(o.s.)

They're there.

BUTCH'S VOICE

(o.s.)

I wonder how many'll come our way?
-- I wish we had rifles -- they got
rifles -- but what the hell, we got
surprise going for us, right? --

The glow of the Superposse separates now. One glow begins
MOVING TOWARD CAMERA. The other begins going in a different
direction.

CUT TO:

375

BUTCH

up and pacing again. He takes out his guns, starts to
check them over as he moves.

BUTCH

-- so far they're doing what we
want, so do you think this is a
good place to try and take 'em? --
down closer to the trail maybe or --

SUNDANCE'S VOICE

(o.s., big)

Dammit.

As Butch whirls --

CUT TO:

376

THE SUPERPOSSE

Slowly, the two glows are moving back together. They join
up, and now there is but a single glow again, and again,
slowly, relentlessly, the glow begins MOVING TOWARD THE
CAMERA.

CUT TO:

377 CLOSEUP - SUNDANCE

For the first time now he is worried, and it shows.

SUNDANCE

Who are those guys?

CUT TO:

378 THE GLOW OF THE SUPERPOSSE

as it continues to move slowly toward them --

379-- OUT
399

CUT TO:

A-399 SHERIFF RAY BLEDSOE

asleep in his bed. He is in a small room connected to a small jail. One window looks out at rocky terrain.

CUT TO:

B-399 BUTCH AND SUNDANCE

entering. Bledsoe stirs, sees them, then suddenly erupts from his bed.

BLEDSOE

What are you doing here?

BUTCH

Easy Ray --

BLEDSOE

(riding roughshod through anything Butch starts to say to him)

-- hell easy -- just because we been friends doesn't give you the right -- what do you think would happen to me if we was seen together? -- I'm too old to hunt up another job.

(glaring hard at them)

At least have the decency to draw your guns.

(Butch and Sundance draw)

You promised you'd never come into my territory --

Cont.

B-399 Cont.

BUTCH

--and we kept our word, didn't we, Ray?

SUNDANCE

-- we never pulled off anything near you --

BUTCH

-- everybody in the business we told, 'leave old Ray Bledsoe alone' --

SUNDANCE

-- we been good to you, Ray --

BUTCH

-- now you be good to us -- help us enlist in the Army and fight the Spanish.

BLEDSON

You are known outlaws.

SUNDANCE

We'd quit.

BLEDSON

(exploding)

You woke me up to tell me you reformed?

SUNDANCE

It's the truth, Ray, I swear.

BUTCH

No; let's not lie to Ray. We haven't come close to reforming. We never will.

(he is desperately honest now)

It's just -- my country's at war and I'm not getting any younger and I'm sick of my life Ray.

BLEDSON

(There is a pause.
Then --)

BULL!

Cont.

B-399 Cont.1

BUTCH

All right. There's a certain situation that's come up and -- it could work, Ray -- a lot of guys like us have joined up; we could too if you'd help us -- either fake us through or tell the government how we changed -- they got to believe you; hell, you never done a dishonest thing yet and what are you, sixty?

BLEDSOE

You've done too much for amnesty and you're too well known to disguise; you should have got yourselves killed a long time ago when you had the chance.

SUNDANCE

We're asking for your help, Ray!

BLEDSOE

Something's got you panicked and it's too late. You may be the biggest thing ever to hit this area, but in the long run, you're just two-bit outlaws. I never met a soul more affable than you, Butch, or faster than the Kid, but you're still nothing but a couple two-bit outlaws on the dodge.

BUTCH

Don't you get it, Ray -- something's out there. We can maybe outrun them awhile longer but then if you could --

BLEDSOE

-- you just want to hide out til it's old times again, but it's over. It's over, don't you get that? It's over and you're both gonna die bloody, and all you can do is choose where.

(softer now)

I'm sorry. I'm getting mean in my old age. Shut me up, Sundance.

CUT TO:

C-399 THE GLOW OF THE SUPERPOSSE

seen in the distance.

CUT TO:

400 SUNDANCE

the gag in his hands.

CUT TO:

401 BUTCH

reaching the rear door, opening it, going out. A moment later, Sundance follows him.

CUT TO:

402 BLEDSOE

staring after them; moved. CAMERA HOLDS on the old man a moment. Then --

CUT TO:

403 THE SUN

and it is blinding.

CUT TO:

404 BUTCH AND SUNDANCE

riding the one horse and riding as fast as they can, considering the terrain, which is a narrow path bordered on both sides by enormous boulders. This is mountainous territory starting now and the horse slips, rights itself, and they continue to move with no slowing of pace until we --

CUT TO:

405 A MOUNTAIN STREAM - DAY

Butch and Sundance ride across it, then double back almost immediately into the stream and ride in the water for awhile. Then they move out of the stream, and almost immediately double back again, recrossing it surprisingly, picking up the pace now, and then --

CUT TO:

406 NARROW TRAIL - BUTCH AND SUNDANCE - DAY

seated on the horse. They are motionless and so is the animal as they all three wait in a narrow part of the all but invisible path they have been following. Now --

CUT TO:

407 CLOSEUP - BUTCH AND SUNDANCE

This shot takes a long long time, as they wait, hardly breathing, and listening for the least conceivable sound. First there is nothing. Then, as their ears get accustomed, there is wind. The wind picks up. It dies. It starts up again and Butch and Sundance still wait, motionless, wanting to be damn sure they are safe and through the wind another sound begins to drum in now; faint but always growing, it is the hooves of the Superposse and --

CUT TO:

408 BUTCH AND SUNDANCE'S HORSE

starting off in overdrive and --

CUT TO:

409 BUTCH AND SUNDANCE

going as fast as they can along a difficult trail. They are more worried than before and they neither of them bother to hide it as they work their horse along as best they can and --

CUT TO:

410 BUTCH AND SUNDANCE

making a difficult cut on their horse moving into an area that is bounded by boulders and it's miserable terrain to ride through but they keep on going, sweaty and beat and --

CUT TO:

411 ANOTHER ANGLE - BUTCH AND SUNDANCE

riding along faster than before, trying another change of direction, then another, never slowing for a second and --

CUT TO:

412 ANOTHER ANGLE - BUTCH AND SUNDANCE

seated motionless on their horse again. This is another long, long, listening shot only they are breathing a little harder now from their efforts and it's hard to get perfectly quiet but they make it and then as before, there is no sound, nothing. Then, again as before, there is wind. Then the wind dies. Then as it starts to build again there comes the sound right behind them of a rock slipping down and the sound means the Superposse has them dead but Butch jerks around desperately getting his guns out and Sundance's are already free and he fires and fires and as the sound explodes off the boulders --

CUT TO:

413 A LITTLE DEAD LIZARD

It has caused the sound they'd heard, the little rock rolling a little way and --

CUT TO:

414 BUTCH AND SUNDANCE

looking at each other, both of them with their guns out, and there isn't anything to say, because they are both of them scared and they know it and it shows. Sundance puts his guns back. Butch does the same. They look away from each other and start to ride.

CUT TO:

415 EXT. BOULDER AREA - THE HORSE

riderless. It stands still, drinking water from a small stream as we pull back to reveal Butch exhausted, lying half in, half out of the water, rubbing his face with a bandana.

BUTCH

(as he lies there)

You're just wasting your energy doing that.

CUT TO:

416 SUNDANCE

He is climbing a large boulder to get a view of the countryside.

CUT TO:

417 BUTCH

lying in the water, shouting up.

BUTCH

They can't follow us over rocks.

CUT TO:

418 SUNDANCE

on top of the boulder now, staring out.

SUNDANCE

Tell them that.

CUT TO:

419 BUTCH

He struggles to his feet and begins walking to the boulder where Sundance is. As he moves, he starts going faster, running now across the ground and when he reaches the boulder he leaps onto it, scratching his way up alongside Sundance.

CUT TO:

420 ROCKY TERRAIN - A LONG, LONG SHOT

with the blinding sun bouncing off rocks making everything hard to see. But there, in the great distance, is the Superposse. Looking at them is like looking at a mirage.

CUT TO:

421 BUTCH AND SUNDANCE

squinting, shielding their eyes, trying desperately to see.

CUT TO:

422 MIRAGE SHOT

It is very hard to make out what is going on, but perhaps all the Superposse, save one man, are on horseback, and perhaps that one man is on his haunches, staring at the ground.

CUT TO:

423 BUTCH AND SUNDANCE

squinting out.

BUTCH

(genially)

They're beginning to get on my nerves.

(not so genially)

Who are those guys?

SUNDANCE

You remember when you and Etta and me went to Denver last summer for a vacation?

CUT TO:

424 CLOSEUP - BUTCH

He is absolutely stupified by the question.

BUTCH

Now there's a really important
topic, considering our situation --
I'm sure glad you brought that up --

CUT TO:

425 CLOSEUP - SUNDANCE

He is as pensive right here as Butch is agitated.

SUNDANCE

That night we went gambling,
remember?

CUT TO:

426 BUTCH AND SUNDANCE

BUTCH

Sure, Kid, I remember. We ate
supper at the hotel first. I
had the roast beef and Etta
ordered chicken and if I could
only remember what you had I'd
die a happy man.

SUNDANCE

(ignoring Butch;
going right on)

Look out there --

And as he points --

CUT TO:

427 MIRAGE SHOT

It is still very hard to make anything out with clarity,
but it appears that all the Superposse are still on horse-
back, save one, who is still on his haunches, staring at
the ground.

SUNDANCE'S VOICE

(o.s.)

We got to talking with some
gambler that night. And he
told us about the Indian. A
full blooded Indian except he
called himself with an English
name. Sir somebody --

427 Cont.

BUTCH'S VOICE

(o.s.)
Lord Baltimore.

SUNDANCE'S VOICE

(o.s.)
That's right. He called himself
Lord Baltimore and he could
track anybody. Over anything.
Day or night.

CUT TO:

428 BUTCH AND SUNDANCE

lying on the boulder, staring out.

BUTCH

So?

SUNDANCE

That guy on the ground -- I
think it's him --

CUT TO:

429 MIRAGE SHOT

They appear to be almost statues.

CUT TO:

430 MIRAGE SHOT - THE MAN ON THE GROUND

It is as if Butch and Sundance are straining their eyes to
the point of pain trying to see clearly. The Man on the
Ground might indeed be an Indian -- but the sun bouncing
off the rocks is just too strong, the distance just too
great. During this --

BUTCH'S VOICE

(o.s.)
I can't quite see him clear.

SUNDANCE'S VOICE

(o.s.)
Me either. But it might be.

CUT TO:

431 BUTCH AND SUNDANCE

Sundance still stares out. Butch turns to him.

BUTCH

Except he works out of Oklahoma --
 Lord Baltimore's strictly an
 Oklahoma man and I don't know
 where we are but it isn't Oklahoma,
 so it couldn't be him, it couldn't
 be him.

SUNDANCE.

(nodding)

I guess.

CUT TO:

432 MIRAGE SHOT - THE MAN ON THE GROUND

He stands slowly, then gestures dead in the direction of
 Butch and Sundance. As he does --

SUNDANCE'S VOICE

(o.s.)

But whoever he is, he sure the
 hell is somebody.

The Man on the Ground mounts. The Superposse begins to
 move forward again, steadily, inevitably, and --

CUT TO:

433 EXT. CANYON TRAIL - BUTCH AND SUNDANCE - DAY

both of them on the one horse, riding as fast as they can.

CUT TO:

434 VERY HIGH SHOT.

of a trail leading through a canyon. The terrain now is
 wilder, rockier, increasingly isolated, increasingly
 beautiful. Below now, Butch and Sundance can be made out.
 CAMERA PULLS BACK TO REVEAL The Superposse behind them,
 closer now, moving as steadily and smoothly as a machine.

CUT TO:

435 BUTCH AND SUNDANCE

on the horse. Butch is going on nervous energy now and it
 shows. They come to a break in the rocks and he stares
 back, we know at what.

Cont.

435 Cont.

BUTCH
Damn them anyway. Aren't they
hungry? -- aren't they tired?

SUNDANCE
Got to be.

BUTCH
(anger building)
Then why don't they slow down?
Hell, they could speed up and
that'd be fine too -- it'd be
a change. They don't even break
formation --
(shouting)
Do something!

CUT TO:

436 MIRAGE SHOT

The Superposse moves on as before.

SUNDANCE'S VOICE
(o.s.)
They're like their horses --
somebody sure trained 'em...

CUT TO:

437 AN EXTREMELY ROCKY AREA - DAY

CUT TO:

438 BUTCH AND SUNDANCE

Sundance leads the horse now as they scramble along as
fast as they can. When the terrain allows for it, they run.

CUT TO:

439 BUTCH AND SUNDANCE

running, until without warning Butch trips and falls
heavily down.

BUTCH
(grabbing the rock
that tripped him)
Ya stupid rock!

And he SMASHES it down against a boulder --

CUT TO:

440 BUTCH AND SUNDANCE

walking, terribly out of breath. Their faces drip sweat.

SUNDANCE

Butch?

BUTCH

What?

SUNDANCE

Who's the best lawman?

BUTCH

Best how? You mean toughest or
easiest to bribe?

SUNDANCE

Toughest.

BUTCH

(without hesitation)

Joe Lefors.

SUNDANCE

(nodding)

Got to be.

BUTCH

Why? --

(answering the
question himself)

You crazy? Joe Lefors never
leaves Missouri -- never, and
you know it.

SUNDANCE

But he wears a white straw skimmer,
doesn't he? That's how you know
it's Joe Lefors, by that white straw
skimmer.

CUT TO:

441 MIRAGE SHOT

SUNDANCE'S VOICE

(o.s.)

Well? That guy in the middle...?

The Superposse is too far away to tell anything exactly.
But the man in the middle does appear to be wearing a hat
that might indeed be white, that might be made of straw.

CUT TO:

442 BUTCH AND SUNDANCE

wedged between some rocks, staring out at the Superposse --

BUTCH
(almost a
whisper now)
Who are those guys?

CUT TO:

443 A SHOT OF THE TERRAIN - DAY

It is even rougher now, verging on the mountainous. And really very beautiful.

CUT TO:

444 BUTCH AND SUNDANCE

stumbling along, leading the horse. The way they are taking is the flattest way possible, but now, more and more, there are paths that lead up into the mountains.

CUT TO:

445 ANOTHER ANGLE - BUTCH AND SUNDANCE

making their way. They are completely exhausted now, beat down to the ground. Their clothes are ragged and torn and so are they. They pause for a moment, gulping down air, pulling it into their lungs and --

CUT TO:

446 MIRAGE SHOT

The Superposse is moving on foot now, their horses following along behind them. But they move fast and seemingly without effort, as if in a dream.

CUT TO:

447 BUTCH AND SUNDANCE

glancing back, pushing on.

CUT TO:

448 A SHOT OF THE MOUNTAINS

It's later in the afternoon now.

CUT TO:

449 BUTCH AND SUNDANCE

sending their horse the way they have been going while they cut off and up, into the mountains.

CUT TO:

450 THE HORSE

going.

CUT TO:

451 BUTCH AND SUNDANCE

moving up higher into the mountains.

CUT TO:

452 THE TWO OF THEM

making their way. They are following a fairly wide path and making good time. Below them, a mountain stream is occasionally visible.

CUT TO:

453 BUTCH AND SUNDANCE

catching their breath a moment, glancing back the way they came.

BUTCH

I figure they followed the horse, don't you?

SUNDANCE

No.

CUT TO:

454 THE PATH

far below them. The Superposse moves into view, on foot.

CUT TO:

455 BUTCH AND SUNDANCE

watching as the Superposse becomes visible.

BUTCH

If you're so smart, why aren't you rich?

CUT TO:

456 THE SUPERPOSSE

They move on foot as they moved on horseback: bunched together, silently, without strain.

CUT TO:

457 BUTCH AND SUNDANCE

going like sixty.

CUT TO:

458 THE PATH THEY ARE FOLLOWING

as it curves along. Below, the stream is widening and going faster, something it continues to do. Shadows are starting to lengthen. Soon, dusk.

CUT TO:

459 BUTCH AND SUNDANCE

doing their best. The path is narrower now, but still wide enough for them both to move side by side and they force themselves along it.

CUT TO:

460 THE PATH

curving up. They race along it, then begin to slow as the path starts to narrow.

CUT TO:

461 ANOTHER ANGLE - THE PATH

They are moving Indian file now, Sundance leading.

CUT TO:

462 A SHOT OF THE TWO OF THEM FROM THE STREAM BELOW

At this distance, perhaps fifty feet, as they move through sunlight and shadow, they seem very, very, small.

CUT TO:

- 463 THE PATH
widening now, and they pick up the pace.
CUT TO:
- 464 ANOTHER ANGLE - THE PATH
widening more, and now they are both of them running flat
out, heedless of where they are and --
CUT TO:
- 465 THE SUN
just starting to edge down over the mountains and --
CUT TO:
- 466 THE STREAM
quite wide and fast now, and still in sunlight, while all
around it there is shadow; the effect is stunning as it
swirls around and around -
CUT TO:
- 467 THE PATH - AT DUSK
ending.
CUT TO:
- 468 BUTCH AND SUNDANCE
standing there, just standing there gaping at the dead
end the path has led them into.
BUTCH AND SUNDANCE
(together)
DAMMIT!
CUT TO:
- 469 A LONG SHOT - THE TWO OF THEM
standing there stunned, the sound echoing over and over and -
CUT TO:
- 470 BUTCH AND SUNDANCE
whirling, starting back the way they came and --
CUT TO:

471 THE SUPERPOSSE
moving up toward them.

CUT TO:

472 BUTCH AND SUNDANCE
watching them come.

BUTCH
What I figure is we can fight or we
can give.
(Sundance nods)
If we give, we go to jail.

CUT TO:

473 CLOSEUP - SUNDANCE
shaking his head.

SUNDANCE
(with all the meaning
in the world)
I been there already.

CUT TO:

474 BUTCH
nodding in agreement.

BUTCH
Me too. If we fight they can stay
right where they are and starve us
out --

He glances up now and --

CUT TO:

475 THE MOUNTAIN ABOVE THEM
High up, there are open flat places where a man could fire
down on them.

BUTCH'S VOICE
(o.s.)
-- or they could go for position
and shoot us --

CUT TO:

476 BUTCH AND SUNDANCE

BUTCH

-- or they could start a little
rock slide and get us that way.
What else could they do?

SUNDANCE

They could surrender to us but
I don't think we oughtta count
on that.

CUT TO:

477 BUTCH

He laughs, but the moment won't hold.

BUTCH

(flat and down)
What're we gonna do?

CUT TO:

478 BUTCH AND SUNDANCE

SUNDANCE

You always been the brains, Butch;
you'll think of something.

BUTCH

Well that takes a load off; for
awhile there I was worried.

He looks back down the way they came and --

CUT TO:

479 THE SUPERPOSSE

The man in the white hat is gesturing and now the Super-
posse begins to split, some of them moving onto a higher
path that leads above where Butch and Sundance are.

CUT TO:

480 BUTCH AND SUNDANCE

watching them climb.

SUNDANCE

They're going for position all
right.

Cont.

480 Cont.

480
Cont.

Sundance takes out his guns, starts to examine them with great care.

SUNDANCE

We better get ready.

BUTCH

(getting his
guns ready)

The next time I say let's go somewhere like Bolivia, let's go somewhere like Bolivia.

SUNDANCE

Next time.

CUT TO:

481 THE SUPERPOSSE

They continue to make their way up, moving quickly and silently across the mountain.

CUT TO:

482 SUNDANCE

SUNDANCE

(watching them get
into position)

You ready, Butch?

BUTCH'S VOICE

(o.s.)

NO!

And as Sundance turns -- the CAMERA ZOOMS TO CLOSEUP of Butch. He is smiling.

BUTCH

We'll jump!

CUT TO:

483 THE STREAM BELOW

It is fifty feet down and going very fast.

CUT TO:

484 BUTCH AND SUNDANCE

SUNDANCE

Like hell we will.

Butch is really excited now -- all this next is overlapping and goes like a shot.

BUTCH

No, no, it's gonna be okay -- just so it's deep enough we don't get squished to death -- they'll never follow us --

SUNDANCE

-- how do you know? --

BUTCH

-- would you make that jump if you didn't have to? --

SUNDANCE

-- I have to and I'm not gonna --

BUTCH

-- it's the only way. Otherwise we're dead. They'll have to go all the way back down the way we came. Come on --

SUNDANCE

(looking up
the mountain)

-- just a couple decent shots -- that's all I want --

BUTCH

-- come on --

SUNDANCE

-- no --

BUTCH

-- we got to --

SUNDANCE

-- no --

BUTCH

-- yes --

SUNDANCE

-- get away from me --

Cont.

484 Cont.

BUTCH

-- why? --

SUNDANCE

-- I wanna fight 'em --

BUTCH

-- they'll kill us --

SUNDANCE

-- maybe --

BUTCH

-- you wanna die? --

SUNDANCE

-- don't you?

BUTCH

-- I'll jump first --

SUNDANCE

-- no --

BUTCH

-- okay, you jump first --

SUNDANCE

-- no I said --

BUTCH

(big)

What'sa matter with you?

SUNDANCE

(bigger)

I can't swim!

Blind mad, wildly embarrassed, he just stands there --

CUT TO:

485 BUTCH

starting to roar.

CUT TO

486 SUNDANCE

anger building.

CUT TO:

487 BUTCH

BUTCH
You stupid fool, the fall'll
probably kill you.

CUT TO:

488 SUNDANCE

starting to laugh now and --

CUT TO:

489 THE TWO OF THEM

Butch whips off his gun belt, takes hold of one end, holds the other out. Sundance takes it, wraps it once tight around his hand. They move to the edge of the path and step off.

CUT TO:

490 ANOTHER ANGLE - BUTCH AND SUNDANCE

falling through the twilight.

CUT TO:

491 THE BIGGEST SPLASH

ever recorded.

CUT TO:

492 THE STREAM - DUSK

going like hell. Then --

CUT TO:

493 BUTCH AND SUNDANCE

alive in the water. Music begins, the same music that went on during Butch and Etta's bicycle ride, and as the music picks up, so does the speed of the current as it carries them along, spinning and turning and --

CUT TO:

494 THE SUPERPOSSE

frozen in the twilight on the mountainside. As they stand there --

CUT TO:

495 EXT. STREAM - BUTCH AND SUNDANCE - TWILIGHT

from high above, swirling happily along. HOLD ON Butch and Sundance in the twilight; they move in and out of shadow, sputtering and coughing, holding tight to the gun belt and as the music hits a climax, they are swirled safely out of sight...

FADE OUT

FADE IN

496 ETTA'S PLACE - ON HER DOORSTEP - LATE NIGHT

Etta's arms are locked around her legs; her chin rests on her knees. She looks half dead.

CUT TO:

497 CLOSEUP - ETTA

She just sits there waiting, hunched over, motionless. One gets the feeling she was born in that position, and when she dies, she will never have moved.

CUT TO:

498 THE NIGHT

It is too dark to make anything out clearly until we --

CUT TO:

499 BUTCH AND SUNDANCE

moving out of the darkness toward Etta. They have come a long way now, and there is nothing left. They manage to keep walking.

CUT TO:

500 ETTA

rising as they close the gap. Without a word she moves to meet them and her arms go around them both. They stand that way a moment, Etta and her men. Then --

ETTA

The papers said they had you.

SUNDANCE

Was it Lefors did they say?

ETTA

(a little
hesitant nod)

Joe Lefors? ... I think that was
the name ...

SUNDANCE

And their tracker?

ETTA

Tracker?

Cont.

500 Cont.

BUTCH
Was it Lord Baltimore?

ETTA
I think so ... the paper's inside.

Butch hurries into the house. For a moment, Etta holds just Sundance, but their game has never been to show anything, no matter what, so she drops her arms.

SUNDANCE
Got enough to feed us?

ETTA
Don't you know I do?

CUT TO:

501 ETTA

turning. She starts toward the front door. With her back to Sundance --

ETTA
They rumored you were dead and --

CUT TO:

502 SUNDANCE

SUNDANCE
-- don't make a big thing out of it.

CUT TO:

503 ETTA

She nods once, continues silently toward the house. Then --

CUT TO:

504 SUNDANCE

watching as Etta moves away.

SUNDANCE
No ... it's okay; make a big thing out of it.

CUT TO:

505 ETTA

starting to whirl toward him but before the move is half done he has her and she completes the spin with his arms already around her and it's dark, and they don't embrace for long, but still, we can see it: they care for each other. They care.

CUT TO:

506 INT. ETTA'S HOUSE - BUTCH - NIGHT

sitting at the dining table, looking at a paper.

BUTCH

(calling out)

Hey -- it was Lefors and Baltimore
and you know who else?

CUT TO:

507 SUNDANCE AND ETTA

entering. Etta goes to stove where a large pot is simmering and probably has been for days. She reaches for plates and during this --

CUT TO:

508 BUTCH AND SUNDANCE

BUTCH

(reading: the names
are enormously
impressive to him)

Jeff Carr, George Hiatt, T.T. Kelliher --

SUNDANCE

(the names register
on him too; as he
sits across from Butch)

We lucked out, getting away, you know
that?

Butch nods.

SUNDANCE

Now why would those guys join up and
take after us?

BUTCH

(folding the paper
away)

Forget it -- a bunch like that won't
keep together long.

CUT TO:

509 ETTA

concentrating very hard on fixing their food.

 ETTA

You didn't finish the article,
Butch -- they're hired til you're
dead.

CUT TO:

510 BUTCH AND SUNDANCE

stunned.

CUT TO:

511 ETTA

She looks at them briefly, nods.

CUT TO:

512 BUTCH AND SUNDANCE

 SUNDANCE

Who by?

CUT TO:

513 ETTA

piling food onto two plates, being very careful not to
spill.

 ETTA

Mr. E.H. Harriman of the Union
Pacific Railroad. He resents the
way you've been picking on him so
he outfitted a special train and
hired some special employees --
you've spent the last few days
avoiding them -- it's really sort
of flattering, if you want to
think about it that way.

CUT TO:

514 BUTCH AND SUNDANCE AND ETTA

 BUTCH

Hell, a setup like that's costing
him more'n we ever took --

 ETTA

Apparently he can afford it.

CUT TO:

515 CLOSEUP - BUTCH

wild and upset and angry.

BUTCH

That crazy Harriman -- it's bad business -- how long do you think I'd stay in operation if every time I pulled a job it cost me money? -- if he'd just give me what he's spending to make me stop robbing him, I'd stop robbing him -- he probably inherited every penny he's got; those inherited guys, what do they know?

CUT TO:

516 SUNDANCE AND ETTA

SUNDANCE

You say they're hired permanent?

ETTA

No, no, no -- just til they kill you.

She brings food to table and --

CUT TO:

517 SUNDANCE

up fast, moving to door -- he is upset now too --

SUNDANCE

That means they're still after us, Butch -- it's gonna be like yesterday all over again -- they'll show here sooner or later --

CUT TO:

518 BUTCH

BUTCH

I vote for later.

And as he begins ravenously to eat --

CUT TO:

519 TWO PLATES

rapidly emptying of food.

CUT TO:

520 ETTA

sitting on the front steps while behind her at the table, Butch and Sundance eat.

 SUNDANCE

 Hey Etta --

Very pensive, she stares out, in the same waiting position as when they came back. Now she rises --

 ETTA

 I'll get you some more.

CUT TO:

521 BUTCH AND SUNDANCE

as Etta takes their plates, goes to stove.

 SUNDANCE

 Butch and me been talking and wherever the hell Bolivia is, that's where we're off to.

CUT TO:

522 ETTA

at the stove. She nods, says nothing.

CUT TO:

523 BUTCH AND SUNDANCE AND ETTA

 BUTCH

 We're just gonna hide out til it's safe and maybe keep our hand in a little -- if that lousy Harriman wants to spend some money tracking us down, let's let him really spend some money.

 SUNDANCE

 Butch speaks some Spanish --

 BUTCH

 You know, I can wrestle with a menu okay.

CUT TO:

524 SUNDANCE

SUNDANCE

(to Etta)

You speak it good. And it'd be good cover for us going with a woman -- no one expects it -- we can travel safer. So what I'm saying is, if you want to come with us, I won't stop you, but the minute you start to whine or make a nuisance, I don't care where we are, I'm dumping you flat.

CUT TO:

525 BUTCH

BUTCH

Don't sugarcoat it like that, Sundance -- tell her straight --

CUT TO:

526 CLOSEUP - ETTA

For a moment, she says nothing. Then, starting soft, building as she goes --

ETTA

I'm twenty-six, and I'm single, and I teach school, and except for being twenty-six and single and a librarian, that's the bottom of the pit. And the only excitement I've ever known is sitting in the room with me now. So I'll go with you, and I won't whine, and I'll sew your socks and stitch you when you're wounded, and anything you ask of me I'll do, except one thing: I won't watch you die. I'll miss that scene if you don't mind ...

HOLD on Etta's lovely face a moment --

DISSOLVE TO:

527 A SMALL SUITCASE

CAMERA PULLS BACK to REVEAL Etta, dressed for travel. The house is dark as she picks up the suitcase, goes to door, looks around her little home one final time, then --

CUT TO:

528 BUTCH AND SUNDANCE - NIGHT

waiting outside. Etta goes to Sundance who reaches for her bag. Butch takes a final glance around and as he turns his head, CAMERA PANS TO the night and everything existing in it. It is a gigantic, long PAN SHOT and everything the camera touches has it's own beauty and as the camera continues it's way, it goes by Etta's dark house and there, leaning against the side of the house is Butch's bike and the second the camera hits it -- ZOOM TO Butch, closeup, bawling it out at the top of his lungs --

BUTCH

The future's all yours, ya lousy bicycles!

As his words echo --

CUT TO:

529 THE BIKE

as the CAMERA CONTINUES IT'S MOVE. As it goes, the night darkens, until we are for one second looking at a black screen and then there is a bright white flash and we are beginning --

MUSICAL INTERLUDE NUMBER TWO

Like the first, this does not make a literal connection with the action on screen; again, the two connect emotionally, and as a matter-of-fact, since what takes place on screen is happy and "up," the song here will more than likely be a poignant one. Among the moments cut to here are:

530- THE BRIGHT WHITE FLASH
532

mentioned above -- this is the flash from a portrait photographer's camera and as the flash ends, Sundance and Etta are visible, both of them dressed as elegantly in formal attire, standing side-by-side. Then there is ANOTHER SHOT.

A. BUTCH

is seen, similarly dressed.

Then there is ANOTHER SHOT:

B. THE THREE OF THEM

And as the photographer escorts them cordially to the door of his studio, the door opens and we see --

533 EXT. NEW YORK CITY STREET - AT THE TURN OF THE CENTURY -
ETTA, BUTCH AND SUNDANCE - DAY

And that's why they are happy during this, because they've never been there before and it's new and so incredibly different -- the buildings loom gigantic and the streets seem jammed and there are streetcars and horse-drawn carriages and drummers on the sidewalk hawking medals and silly games and flags waving from the building windows and men with sandwich boards advertising things like lunch and watch repairing and --

534 AN UMBRELLA - IN THE RAIN

and as we PULL BACK, we see the three of them hurrying under it and then there are more umbrellas as we continue to PULL BACK and the whole street is hurrying along trying to beat the rain and --

535 EXT. NEW YORK STREET - BUTCH AND SUNDANCE AND ETTA -
A SUNNY DAY

veering down the street in a shiny black car with red wheels. Sundance is driving, and as a horse-drawn carriage passes them, we go to --

536 EXT. TIFFANY'S - DAY

It was in Union Square at this time, and there were street-car tracks in front and the sign said "Tiffany & Company" and more often than not, there were horse-drawn carriages lined up and from here we are --

537 INT. TIFFANY'S

Butch is selecting Etta a ring and she is touched; he sees the price of the ring, whispers to her and she surreptitiously goes into her purse, but she doesn't have enough so she glances at Sundance who hands her some money she passes on to Butch who casually pays for the ring and the next thing we see is --

538 A HIGHLY UNTRUSTWORTHY FACE

clearly the face of a man who makes a somewhat shadowy living, and the Untrustworthy Face doesn't look happy and as we PULL BACK, we see why, because now we are in a shooting gallery of the period and the Untrustworthy Face runs the gallery and the reason he isn't happy is that Butch and Sundance are firing, and as they fire, targets go down, and as the targets fall, Etta wins toys and prizes, more and more of them, as we MOVE from Butch and Sundance firing to the Untrustworthy Face stunned and starting to perspire, to Etta, the pile of prizes in her arms continues to grow. Etta cannot help laughing, and as Butch and Sundance continue to upset the balance of payments in the shooting gallery, we see --

539

INT. A TERRIBLY ELEGANT RESTAURANT

There are headwaiters and musicians and Butch and Sundance and Etta are eating. They are wonderfully well-dressed and the whole look of the three of them fits right in with their surroundings, and then Sundance and Etta are dancing, and they do it well, as well as any other dancers on the floor, and as they continue to spin and turn, we see a number of things very quickly, and they all share one thing: elegance. A fine red wine is poured into a fragile goblet; a headwaiter bows; a silver tray cover is pulled up, revealing a beautifully cooked game bird, and the feeling of splendor and elegance builds along with the music until the interlude ends and we --

CUT TO:

540 A SMALL PATCH OF SAND

A pair of boots walk onto the patch, stand there. Then another pair of boots move up to the first; finally, a pair of shoes encasing a lady's feet move up and stop. There is moment's pause before we PULL BACK to REVEAL Butch and Sundance and Etta, standing on what might be called a street in a pit of a town that in no way resembles the French Riviera -- horrid little low adobe huts stretch out and an occasional pig grunts by: we are in Bolivia. Butch glances at Sundance who is close to a homeric anger. In the distance, a stagecoach pulls away.

BUTCH

(to Etta)

Just think: fifty years ago there was nothing here.

Sundance gives Butch a look.

BUTCH

It's not as bad as it might be -- you get more for your money in Bolivia than anywhere -- I checked --

SUNDANCE

-- what could they sell here you could possibly want to buy? --

CUT TO:

541 THE BOLIVIAN STREET - DAY

It really is terrible. You wouldn't wish the place on your mother-in-law.

CUT TO:

542 BUTCH AND SUNDANCE

BUTCH

All Bolivia can't look this way --

SUNDANCE

How do you know? -- this might be the garden spot of the whole country-- people may travel hundreds of miles just to get right where we're standing now -- this might be the Atlantic City New Jersey of all Bolivia, for all you know --

Cont.

542 Cont.

BUTCH

I know as much about Bolivia as
you do about Atlantic City
New Jersey, I'll tell you that
much --

SUNDANCE

You do? I was born in New Jersey;
I was brought up there, so --

CUT TO:

543 BUTCH

genuinely surprised.

BUTCH

You're from the East? I didn't
know that.

CUT TO:

544 SUNDANCE

SUNDANCE

The total tonnage of what you
don't know is enough --

CUT TO:

545 ETTA

moving to them, doing her best to pacify --

ETTA

I'm not sure we're accomplishing
as much as we might. Now, if --

SUNDANCE

Listen: your job is to back me up
because you'd starve without me.

ETTA

(biting the words
out)

I -- shall -- commit -- that -- to
-- memory.

SUNDANCE

(to Butch now)

And you -- your job is to shut up.

CUT TO:

546 BUTCH
moving to Etta.

BUTCH
(softly; consoling)
He'll feel a lot better once we
robbed a couple banks.

CUT TO:

547 SUNDANCE
staring around him.

SUNDANCE
Bolivia!

CUT TO:

548 EXT. A SMALL BANK IN A DIFFERENT, BIGGER TOWN - DAY
The bank is on the town's busiest street -- a few people
straggle by. PULL BACK TO REVEAL Butch and Sundance
casually watching the bank from across the street.

BUTCH
(as they start
toward the bank)
Now, when we get inside, remember,
the first thing we do is head
straight for the --

SUNDANCE
-- I know how to rob a bank --
don't tell me how to rob a bank --

BUTCH
Boy, a few dark clouds appear on
your horizon, you just go all to
pieces.

549 INT. THE BANK
as Butch and Sundance appear in the doorway.

CUT TO:

550 BUTCH AND SUNDANCE
peering around, trying to get their bearings.

CUT TO:

551 A LARGE ARMED GUARD

watching them. He is seated but now stands, begins moving forward.

CUT TO:

552 BUTCH AND SUNDANCE

watching the GUARD approach, both of them ready.

CUT TO:

553 THE ARMED GUARD

He stops. There is a pause. Then --

ARMED GUARD
Buenos dias; le puedo servir?

CUT TO:

554 BUTCH AND SUNDANCE

Sundance looks at Butch, waiting for him to say something. Butch just stands there, stunned. Then --

CUT TO:

555 INT. A CHEAP HOTEL ROOM

Butch and Sundance and Etta sit, huddled together. Etta is teaching them Spanish.

ETTA
All right, pay attention now.
This is a robbery: esto es un robo.

BUTCH
Esto es un robo.

ETTA
(to Sundance)
We're supposed to be doing unison recitation.

SUNDANCE
I don't know why I have to do any of this -- he's the one claimed he knew the damn language --

Cont.

555 Cont.

ETTA

We've gone over this before --
your line of work requires a
specialized vocabulary --

BUTCH

That's right -- I got nervous --
I didn't know the words -- shoot
me.

SUNDANCE

You've had worse ideas lately --

CUT TO:

556 ETTA

She means what she's saying --

ETTA

I simply cannot tolerate this
kind of outburst -- both together
now -- this is a robbery: esto
es un robo.

CUT TO;

557 BUTCH AND SUNDANCE

BUTCH AND SUNDANCE

(together -- Sundance
a trifle sullenly)

Esto es un robo.

CUT TO:

558 ETTA

Throughout, her vocal intonations are of the same
machinelike quality achieved by Berlitz instructors.

ETTA

Raise your hands: manos arriba.

CUT TO:

559 BUTCH AND SUNDANCE AND ETTA - DAY

They are walking along a hot, quiet street now. The
lesson goes right on.

Cont.

559 Cont.

BUTCH AND SUNDANCE
(together)
Manos Arriba.

ETTA
Raise them!: Arriba!

BUTCH AND SUNDANCE
(together)
Arriba!

CUT TO:

560 CLOSEUP - ETTA

ETTA
All of you -- back against the wall.

PULL BACK TO REVEAL Butch and Sundance and Etta, eating
in a crummy restaurant.

BUTCH
(doing his best)
Todos ustedes -- arrismense a la
pared.

ETTA
(to Sundance now)
Give me the money.

CUT TO:

561 CLOSEUP - SUNDANCE

It's on the tip of his tongue. PULL BACK TO REVEAL Sundance
and Etta in bed.

SUNDANCE
What was that again?

ETTA
(impatient)
Give me the money.

Sundance embraces Etta suddenly. He's all over her,
nuzzling her, holding her to him --

Cont.

561 Cont.

ETTA

That's not going to work and we're going to stay up all night til you get this -- give me the money.

(she knocks on the wall by the bed)

You still thinking in there?

BUTCH'S VOICE

(o.s.)

What the hell else is there to do?

ETTA

(to the wall)

Try this one: Where's the safe? Open it.

562- OUT
571

CUT TO:

A-571 BUTCH - IN THE NEXT ROOM

He is rapidly running his finger down a crib sheet.

BUTCH

That's a hard one -- just lemme think now --

(and he's found it on his sheet)

Donde esta la caja? Abrala.

ETTA'S VOICE

(o.s.)

That's very good, Butch.

CUT TO:

B-571 ETTA AND SUNDANCE - IN BED

BUTCH'S VOICE

(o.s.)

You're just a good teacher, Etta.

ETTA

For the last time: give me the money.

CUT TO:

C-571 SUNDANCE

The answer is so close now it's killing him.

CUT TO:

D-571 ETTA

ETTA
You'd starve without me.

DISSOLVE TO:

E-571 A BOLIVIAN STREET - DAY

PULL BACK TO REVEAL Butch and Sundance and Etta. Etta is looking out the window. She is dressed, purse in hand.

ETTA
Someplace out there must sell
horses. I'll get the best I can
with what we've got left.
(she goes to
the door)
But don't expect much.
(as she exits)
And don't stop -- begin at the
beginning and go right through:
This is a robbery.

And on these words --

CUT TO:

572 THE SAME ARMED GUARD AS BEFORE

As before, he speaks --

GUARD

Buenos días, le puedo --

Sundance's gun hits him once on the head and as he falls senseless -- PULL BACK to REVEAL Butch and Sundance in the bank, guns drawn --

BUTCH

Esto es ... es ...
(yanks out his
crib sheet)

Robo!

CUT TO:

573 EVERYONE IN THE BANK

Before Butch can even finish, they all quietly raise their hands and back quickly against the wall.

CUT TO:

574 BUTCH

jumpy as hell -- reading, first more or less to himself making sure he's got it right, then out loud.

BUTCH

(to himself)

Raise your hands.

(out loud)

Manos arriba.

CUT TO:

575 SUNDANCE

moving nervously among the people in the bank, frisking them for weapons as he goes.

SUNDANCE

They got 'em up -- skip on down --

CUT TO:

576 BUTCH

reading.

BUTCH

(to himself)

Raise them!

(out loud)

Arriba!

CUT TO:

577 SUNDANCE

SUNDANCE

Skip -- on -- down!

CUT TO:

578 BUTCH

BUTCH

(to himself)

Back against the wall.

(out loud)

Arrimense a la pared.

CUT TO:

579 SUNDANCE

SUNDANCE

They're-against-the-wall-already!

CUT TO:

580 BUTCH
 furious.

BUTCH
Don't you know enough not to
criticize someone who's doing
his best?
 (going to Sundance,
 shoving the paper
 at him)
 Here -- you're so damn smart,
you read --

CUT TO:

581 THE BANK PEOPLE
 standing quietly confused, hands raised, looking at each
 other.

CUT TO:

582 BUTCH AND SUNDANCE
 each of them carrying small bags of money, tearing out
 of the bank and --

CUT TO:

583 ETTA
 in the shadows by a building. She is dressed in men's
 clothing and she waits expectantly, staring out of the
 shadows. She holds the reins of three horses, none of
 them much worth looking at. As Butch and Sundance come
 running into view, she quickly mounts her horse, leads
 the other two toward them and --

CUT TO:

584 PEOPLE FROM THE BANK
 pouring out onto the street, looking around, then
 starting to call out:

BANK PEOPLE
 Bandidos -- Bandidos Yanqui --

CUT TO:

585 BUTCH AND SUNDANCE AND ETTA
 riding just as fast as their horses will go out of town
 and --

CUT TO:

586 HALF A DOZEN BANK PEOPLE

running into the office of the local constabulary --
"corregidores" they were called.

Bank People jabbering to the CHIEF CORREGIDOR -- a lean,
uniformed officer.

BANK PEOPLE

-- Bandidos Yanqui -- Bandidos
Yanqui --

CUT TO:

587 EXT. BOLIVIAN COUNTRYSIDE - BUTCH AND SUNDANCE AND ETTA

riding on, except all the horses are rotten and already
starting to show strain. The three keep riding full out
and --

CUT TO:

588 INT. CONSTABULARY - THE CHIEF CORREGIDOR

racing into a room where THREE ASSISTANTS sit playing
cards.

CHIEF CORREGIDOR

-- Bandidos Yanqui --

And as the men quickly stand --

CUT TO:

589 EXT. BOLIVIAN COUNTRYSIDE - THE FOUR CORREGIDORS

riding out of town. Their horses are fresh and powerful-
looking and there is no question that they look competent
as hell and --

CUT TO:

590 THE FOUR CORREGIDORS

in open country now, riding quickly and well and --

CUT TO:

591 THE TERRAIN

there are rocks and groves of trees now as The Four
Corregidores continue their efficient way and --

CUT TO:

592 THE FOUR CORREGIDORS

riding like hell in one direction, a no-nonsense quartet, and as a terrible barrage tears into them, a hat flies off, their horses rear in sudden panic, and The Three Assistants take off without a moment's hesitation, back in the opposite direction, back the way they came. The Chief Corregidor hesitates for only a moment, but when another barrage of bullets sounds, he takes off in the same direction as his men: away.

CUT TO:

593 BUTCH AND SUNDANCE AND ETTA

staring after the disappearing Corregidores.

BUTCH

(gesturing after them)

Isn't that a beautiful sight?

(a note of triumph)

We're back in business, boys and girls -- it's just like the old days!

And with these words we begin -- MUSICAL INTERLUDE NUMBER THREE. This accompanies a series of South American robberies. There is dialogue in and out, and it is entirely possible that the song, for example, would be entitled "Bandidos Yanqui" and would be loud and rhythmic, like one would expect a Spanish-titled song to be. But not necessarily -- again, here as before, the connection is not literal between scene and song: the song might be a simple Quaker-type tune extolling the virtues of labor. Or any number of other notions. In any case, the robberies go like this:

CUT TO:

594 INT. BANK #2 - TWO BOLIVIAN BANK CLERKS

Their hands are raised, their backs against a wall, and they are watching as, in the b.g., Butch and Sundance busily rob the bank.

FIRST BANK CLERK

(whispering to
the Second Clerk)

Bandidos Yanqui.

The SECOND CLERK looks blank. The FIRST CLERK repeats, a little louder.

FIRST BANK CLERK

Bandidos Yanqui.

Cont.

594 Cont.

The Second Clerk just shrugs -- he's never heard of them.

CUT TO:

595 INT. BANK #3 - AN ELEGANTLY DRESSED BANK EXECUTIVE
moving toward an enormous bank vault. As he goes, he
gestures about proudly, showing off his bank.

CUT TO:

596 BUTCH AND SUNDANCE

dressed extremely well. Sundance carries a satchel and
both he and Butch are clearly very impressed with the
quality of the bank they are depositing their money into.
As they approach the vault door, Butch gestures and
Sundance hands the BANK EXECUTIVE their satchel. The
Bank Executive smiles and --

CUT TO:

597 THE VAULT DOOR
swinging open.

CUT TO:

598 BUTCH AND SUNDANCE AND THE BANK EXECUTIVE

BANK EXECUTIVE
(still smiling)
So you see how foolish your
fears were?

SUNDANCE
(as they enter
the vault)
No one could get in here, that's
for sure.

And suddenly there is a gun in his hand and --

CUT TO:

599 THE BANK EXECUTIVE

BANK EXECUTIVE
Who are you?

CUT TO:

600 BUTCH

happily scooping up money, stuffing it into their satchel --

BUTCH

We're from the Red Cross.

CUT TO:

601 INT. BANK #4 - TWO BOLIVIAN BANK CLERKS

(Note: Not the same two as before). Their hands are raised, their backs against a wall, and they are watching as, in the b.g., Butch and Sundance busily rob the bank.

FIRST BANK CLERK whispering to the SECOND CLERK as he nods toward Butch and Sundance.

FIRST BANK CLERK

Bandidos Yanqui.

SECOND BANK CLERK

(interested -- he's heard of them)

Si?

FIRST BANK CLERK

Si.

CUT TO:

602 EXT. BOLIVIAN COUNTRYSIDE - A BAND OF CORREGIDORS

riding like crazy in one direction before getting blasted. They immediately wheel around and take off like hell back the way they came and ---

CUT TO:

603 INT. BANK #5 - BUTCH

robbing a bank alone -- it is a very small place and there is but a single TELLER.

BUTCH

(stuffing a little money into a bag)

C'mon, there's gotta be more around here --

TELLER

No, Senor --

BUTCH

Where's the rest?

TELLER

Senor, I swear --

CUT TO:

604 SUNDANCE

moving like a streak across the bank, launching into a dive, and Butch turns, but too late, as Sundance knocks him sprawling, grabs his gun and the bag of money.

CUT TO:

605 BUTCH

blind mad, starting slowly to rise as we --

CUT TO:

606 SUNDANCE

covering Butch while he barks orders to a group of CUSTOMERS lined against a far wall --

SUNDANCE

-- get the Corregidores --
the Corregidores --

As one of the Customers runs off --

CUT TO:

607 THE TELLER

As Sundance hands him back what Butch stole.

SUNDANCE

Rest of the money safe?

The Teller nods, pats an innocent-looking drawer --

CUT TO:

608 BUTCH

hurrying to the drawer as Sundance whirls, covers the stunned Teller and the Customers.

BUTCH

We do nice work.

CUT TO:

609 THE CUSTOMERS

lined up, their hands raised, watching as, in the b.g., Butch and Sundance rob the bank.

FIRST CUSTOMER

(whispering to the
 man beside him)

Bandidos Yanqui.

Cont.

609 Cont.

Second Customer raises his hands a little bit higher in the air, turns and whispers to the man beside him.

SECOND CUSTOMER

Bandidos Yanqui.

Third Customer immediately turns, and whispers to the man beside him --

THIRD CUSTOMER

Bandidos Yanqui --

And as the whisper moves down along the row, with the steady repeated whisper of "Bandidos Yanqui," the THIRD MUSICAL INTERLUDE ENDS.

CUT TO:

610 BUTCH AND SUNDANCE AND ETTA - NIGHT

dining in as nice a restaurant as Bolivia has to offer. It is early evening, a lovely night, and the restaurant offers a fine view of the street. Butch and Sundance are looking just a little older now; not much, just a little.

BUTCH

(raising a glass)

I'd like to propose a toast to Bolivian law enforcement.

They drink. A waiter appears, with a large tray of food, puts it down nearby.

CUT TO:

611 BUTCH AND ETTA

watching as the waiter sets about serving them. The food looks really good.

BUTCH

(to Etta)

I don't know that we'd ever eat out in places like this without you -- you're ugly and you're mean, but you're good 'cover...

ETTA

You'll turn my head with talk like that --

And as she glances to Sundance --

CUT TO:

612 SUNDANCE

only he isn't there now, just an empty chair, and then quick --

CUT TO:

613 BUTCH AND ETTA

looking around confused and --

CUT TO:

614 SUNDANCE

and he is doing something very strange: his body pressed flat, he is standing against the closest wall of the restaurant, hiding, and he cannot take his eyes from the street.

CUT TO:

615 THE STREET - NIGHT

It is dark, but not too dark to make out Three Men moving by the restaurant. The man in the middle wears a white straw skimmer. ZOOM TO Butch, frantically saddling up his horse.

CUT TO:

616 SUNDANCE AND ETTA

watching him. This is a dimly lit stable, and Sundance guards the door. Etta moves between them.

SUNDANCE

-- I say let's go find him --
let's get it done --

BUTCH

We might lose -- we just saw
two men with him -- he might
have twenty, we don't know --

ETTA

You don't even know for sure it
was Lefors --

BUTCH

I'm a helluva guesser.

Cont.

616 Cont.

ETTA

He can't arrest you here --
there are laws against that.
And he can't take you back
either.

SUNDANCE :

He's not about to take anybody
back -- he's going to finish us
right here. He's just gonna wait
until we pull another job and then
hunt us down like before, and if
he misses us, he'll wait for the
next job and get us then. So
let's finish it now, Butch, one
way or the other.

CUT TO:

617. BUTCH

and he is smiling.

BUTCH

He's waiting for us right?
Well, let him -- we'll drive
him crazy -- we'll outlast the
bastard -- we'll go straight!

And on the word "straight" --

CUT TO:

618 CLOSEUP - PERCY GARRIS - DAY

GARRIS

So ya want jobs --

The CAMERA PULLS BACK TO REVEAL GARRIS standing on the
steps in front of his office at the Concordia Tin Mines,
high in the Bolivian mountains. He is a flinty banty
rooster of a man, with an incongruously mellifluous voice.

GARRIS

-- you're from the U.S. of A.
and you're seeking after
employment. Well, you couldn't
have picked a more out of the way
place in all Bolivia, I'll tell
you that.

CUT TO:

619 BUTCH AND SUNDANCE

standing at the foot of the steps below him.

BUTCH

We're awful interested in learning about mining without any of those big city distractions.

CUT TO:

620 GARRIS

GARRIS

Ordinarily you got to wait to work for Percy Garris, but this ain't ordinarily, bingo.

It might be mentioned here that Garris is a world class tobacco spitter, and his speech is punctuated with the words "dammy" or "bingo," depending on his accuracy.

CUT TO:

621 BUTCH AND SUNDANCE

BUTCH

Then there are jobs?

CUT TO:

622 GARRIS

advancing on them.

GARRIS

Yes there are jobs, there are lotsa jobs, don't you wanna know why?

SUNDANCE

Okay. Why?

GARRIS

Dammy -- cause I can't promise to pay you, don't you wanna know why?

BUTCH

Okay. Why?

CUT TO:

623 GARRIS

GARRIS

On account of the payroll thieves,
fellow citizens, that's why, bingo.
Every mine around gets its payroll
from La Paz and every mine around
gets its payroll held up --

CUT TO:

624 BUTCH AND SUNDANCE

as Garris moves toward them again.

GARRIS

Some say it's Bolivian bandits,
some say the Bandidos Yanqui,
can you hit anything?

And he points to their guns.

SUNDANCE

Sometimes.

GARRIS

Hit that --

And he pitches a plug of tobacco a good distance away.

CUT TO:

625 SUNDANCE

stepping back, getting ready to draw. Then --

GARRIS' VOICE

(o.s.)

No, no --

(and he moves
into view)

-- I just want to know if you
can shoot.

He grabs one of Sundance's pistols from its holster, shoves
it to Sundance.

GARRIS

Shoot.

Sundance grabs the gun, fires, and --

CUT TO:

626 THE TOBACCO PLUG
undisturbed as the shot misses.

CUT TO:

627 BUTCH
stunned, looking at Sundance.

CUT TO:

628 SUNDANCE AND GARRIS

SUNDANCE

Can I move?

GARRIS

(confused)

Move? What the hell you mean,
move?

But before the words are half finished --

CUT TO:

629 SUNDANCE

dropping, drawing, firing, all in one motion and as his
gun erupts --

CUT TO:

630 THE TOBACCO PLUG
obliterated.

CUT TO:

631 SUNDANCE
rising.

SUNDANCE

(explaining;
simply)

I'm better when I move.

CUT TO:

632 BUTCH AND SUNDANCE AND GARRIS

GARRIS

(he is not
unimpressed)

Considering that I'm desperate,
and you're just what I'm looking
for, on top of which you stem
from the U.S. of A., we'll start
in the morning.

BUTCH

You mean you're hiring us?

SUNDANCE

(as excited
as Butch)

We got jobs?

GARRIS

(nodding)

Payroll guards.

And as the occupation is named --

CUT TO:

633 EXT. MOUNTAIN TRAIL - THREE MEN ON MULEBACK

riding down the mountain. Garris rides ahead, singing
"Sweet Betsy from Pike" in a loud and lovely voice.
Butch and Sundance lag behind.

CUT TO:

634 BUTCH AND SUNDANCE

They have never done this kind of thing before and are
both in a sweat, anticipating attack.

BUTCH

(low and tense)

I think they're in those rocks
up ahead --

Sundance points to the other side of the trail.

SUNDANCE

No -- the shrubs --

(a whisper)

Butch, I see them moving --

CUT TO:

635

GARRIS

glancing balefully around at the two of them.

CUT TO:

636

BUTCH AND SUNDANCE

riding nervously on.

BUTCH

I'm telling you they're in the
rocks --

SUNDANCE

You take the rocks, I'll take
the shrubs --

CUT TO:

637

THE ROCK-SHRUB AREA

as Butch and Sundance ride slowly through -- Garris has
ridden through it already and has stopped up ahead of
them, still glaring back.

CUT TO:

638

GARRIS

GARRIS

Will you two beginners cut it
out!

CUT TO:

639

BUTCH AND SUNDANCE

riding up to him.

BUTCH

We're just trying to watch out
for ambush, Mr. Garris.

SUNDANCE

We've never done this kind of
work before -- we want to get
it right --

GARRIS

(exploding)

Morons! -- I got morons on my
team! -- nobody's gonna rob us
going down the mountain -- we
got no money going down the
mountain -- when we get the
money, on the way back, then
you can sweat!

CUT TO:

176

640 FOUR PAYROLL BAGS

being pushed across a counter. CAMERA FULLS BACK TO REVEAL Garris in a bank by the counter, signing for the payroll money as Butch and Sundance stand aside, watching him.

GARRIS
(taking the bags)
Jones -- gimme a hand with these --

SUNDANCE
(whispered)
Which are you, Smith or Jones?

BUTCH
(shrugging)
Live.

And as he starts toward Garris --

CUT TO:

641 THE THREE OF THEM

riding out of La Paz, starting back up toward the mountains.

CUT TO:

642 BUTCH AND SUNDANCE AND GARRIS

in the mountains now. Garris rides with the payroll bags. Butch and Sundance are more nervous than ever, whirling and turning as they ride.

GARRIS
'Bout a half hour more we can
start to worry.

He points to an enormous rock a considerable distance up ahead of them.

GARRIS
Once we pass that rock.

SUNDANCE
They might try something here.

GARRIS
(shaking his head)
Better cover up there.

Cont.

642 Cont.

They are riding through an area with smaller rocks and boulders around them, and Butch and Sundance finger their guns constantly on the alert. Garris rides calmly ahead. Then --

GARRIS

Got to relax, you fellas; got to get used to Bolivian ways; got to go easy, dammy, like I do --

CUT TO:

643 BUTCH AND SUNDANCE

continuing their constant straining around.

CUT TO:

644 GARRIS

GARRIS

(chattering on)

-- course you probably think I'm crazy but I'm not -- bingo -- I'm colorful; that's what happens to you when you live ten years alone in Bolivia -- you get colorful --

And as a sudden unexpected blast of gunfire starts --

CUT TO:

645 BUTCH AND SUNDANCE AND GARRIS

rolling off their mules.

CUT TO:

646 THE AREA AROUND THEM

as more shots ring out. No one is visible.

CUT TO:

647 BUTCH AND SUNDANCE

wedged together behind one rock as the firing at them continues.

BUTCH

It's not us so it must be the Bolivians.

CUT TO:

648 THE AREA AROUND THEM

Still more shots pour down, narrowly missing them, but still no one is seen.

CUT TO:

649 BUTCH AND SUNDANCE

wedged behind the rock. Butch's face is visible. Sundance's, behind him, is not.

SUNDANCE

Butch...

Butch is trying desperately to locate where the firing is coming from.

BUTCH

What?

SUNDANCE

Butch!

BUTCH

I'm right beside you --
(suddenly Sundance
hits him on the
back)

Hey --

(as Sundance hits
him again)

Cut it out!

Sundance turns and we see his face now. He is terribly moved.

SUNDANCE

What are we doing here?

(Butch says nothing)

You got to tell me -- I got to
know -- what are we doing? -- I'm
not sure anymore -- are we outlaws?
-- you're smart Butch so you tell
me --

BUTCH

(and now he is
moved too)

We're outlaws. Outlaws, I don't
know why. Cause we're good at it.
I been one since I was fifteen and
my wife left me on account of it
and she took our kids on account of
it and I'm not sure anymore either.

CUT TO:

650 CLOSEUP - SUNDANCE

SUNDANCE
You had a family? I didn't know
that.

CUT TO:

651 CLOSEUP - BUTCH

He says nothing.

CUT TO:

652 SUNDANCE

SUNDANCE
Let's find Garris and get the hell
out of here.

He gestures toward a neighboring rock and as the firing
continues --

CUT TO:

653 BUTCH AND SUNDANCE

diving from their rock to Garris', rolling over and up
and --

CUT TO:

654 GARRIS

dead. The payroll bags are beside him.

CUT TO:

655 BUTCH AND SUNDANCE

They hover over Garris for just a moment until firing
increases in intensity. Then Sundance grabs for a payroll
bag, brings out a knife and as he begins to slit the bag --

CUT TO:

656 THE ROCK BEHIND WHICH THEY ARE HIDING

The firing continues. Suddenly a payroll bag comes flying
out from behind the rock and soaring high into the air.

CUT TO:

657 THE PAYROLL BAG

It arcs down and as it hits, coins come spilling out through a cut in the side.

CUT TO:

658 THE SECOND OF THE FOUR BAGS

flying through the air, landing and --

CUT TO:

659 THE THIRD AND FOURTH BAGS

and while they are still in the air --

CUT TO:

660 BUTCH AND SUNDANCE

breaking from cover and running away like crazy down the mountain. A few scattered shots land near them as they continue to run away...

DISSOLVE TO:

661 A LARGE PILE OF COINS

and, beside it, several smaller piles. THE CAMERA PULLS BACK TO REVEAL half a dozen armed Bolivian Bandits. They sit silently on their haunches watching as one of them, the LEADER, carefully divides up the money. The only sound is that of the coins falling.

CUT TO:

662 BUTCH AND SUNDANCE

moving onto a flat piece of ground, a bit above the bandits. They stand still, their guns in their holsters.

CUT TO:

663 THE LEADER

He glances up, sees them. He makes no move to draw, but points instead.

CUT TO:

664 BUTCH AND SUNDANCE

motionless and still as the other bandits look up at them.

CUT TO:

665 THE BANDITS

waiting, still on their haunches. There is no sound.

CUT TO:

666 BUTCH AND SUNDANCE

SUNDANCE

Tell him we were hired to take
it back -- it's our job -- tell
him the money isn't ours.

BUTCH

El dinero ... no es nuestro ...

SUNDANCE

Tell him we need it.

BUTCH

El dinero ... lo necesitamos ...

CUT TO:

667 THE LEADER

He cannot believe what he is hearing.

CUT TO:

668 BUTCH AND SUNDANCE AND THE BANDITS

No one makes a move.

SUNDANCE

Leave the money and go.

BUTCH

Dejon el dinero y vayanse.

LEADER

Dejon el dinero y vayanse?

BUTCH

Si.

CUT TO:

669 THE BANDIT LEADER

Slowly, he stands.

CUT TO:

670 BUTCH AND SUNDANCE

BUTCH
What do you think?

SUNDANCE
Not so good. Try telling him
again, it's not our money.

BUTCH
El dinero...no es nuestro.

SUNDANCE
No es nuestro.

CUT TO:

671 THE BANDITS

A second man stands now. Then a third. Still no sound.

CUT TO:

672 BUTCH AND SUNDANCE

SUNDANCE
Can you take the two on the right?

BUTCH
Listen, there's something I think
you ought to know -- I've never
shot anybody.

SUNDANCE
This is one helluva time to tell
me --

CUT TO:

673 THE BANDITS

They are all standing now. Silent.

CUT TO:

674 BUTCH AND SUNDANCE

SUNDANCE
-- try the two on the right --
I'll work my way over if I can
-- go for the guy, dead center --
that way if you miss a little
you'll still hit something --

CUT TO:

675 CLOSEUP - SUNDANCE

SUNDANCE
-- you got a wife and kids and
you never shot a soul --
(bewildered;
almost sad)
I just don't understand anything
anymore.

CUT TO:

676 THE BANDITS

The Leader is saying something to his men but the words
aren't clear.

CUT TO:

677 BUTCH AND SUNDANCE

SUNDANCE
Please go. Please. Por favor.

CUT TO:

678 THE BANDITS

THE LEADER

For favor?
 (it strikes him
 funny)
 For favor?

And he goes for his guns and --

CUT TO:

679 BUTCH AND SUNDANCE

drawing and firing, Sundance first, Butch after him and

CUT TO:

680 THE BLOODBATH

CAMERA STAYS on the Bandits and in the next sixty seconds the action FREEZES sixty times, and the first SOUND that we HEAR is the deafening blast of gunfire as Butch and Sundance's bullets thud home and from left to right, the Bandits start to die. And the left to right move is the first move the CAMERA makes, PANNING across the dying men, some of them with their guns still in their holsters, and then as the gunfire ends, another sound begins, just as loud and just as terrifying and this sound is a scream. It doesn't come from any one bandit, it isn't even connected in any actual way with any one man, but it is the loudest scream anyone ever heard and it peaks almost immediately and then it really starts to build as the blood starts pouring from the Bandits, from their chests, mouths, eyes. And once the left to right move is over, THE CAMERA BEGINS ITS SECOND MOVE, and the direction of the second move is down, as gradually, the Bandits, no longer able to stand, start slipping gracelessly to earth. And every second the action freezes them in their final trip, and the scream keeps them company, and even though the trip is short, it still takes time for all six to slip and stagger and crumble awkwardly to their knees and beyond, toppling sideways and backwards and forwards, but always down, colliding finally with the hard earth which is red now with their blood as it leaves their dying bodies and as the scream ends, the blood continues to drain ceaselessly into the ground...

CUT TO:

681 BUTCH AND SUNDANCE

staring at the holocaust. Butch is shattered; Sundance is numb.

Cont.

681 Cont.

SUNDANCE

(very quiet)

Well, we've gone straight; what'll
we try now?

CUT TO:

682 EXT. CONCORDIA MINES - NIGHT

Garris' mule moves into view. Garris is strapped to it. As the mule comes close to camera, the payroll bags are visible, strapped tight to Garris' body. As the mule moves on --

CUT TO:

683 ETTA - BY THE FIRE - NIGHT

She is pouring coffee. CAMERA PULLS BACK TO REVEAL a campsite. It is night and it is cold. Sundance sits near the fire, finishing a plate of food. He nods when Etta puts his coffee down beside him.

CUT TO:

684 ETTA

moving to Butch with another cup of coffee. He sits off by himself.

CUT TO:

685 BUTCH

as Etta comes up. He and Sundance both look a little older now. Not much. Just a little.

ETTA

(as she gives him
his coffee)

Done?

(Butch nods)

I'll take your plate then.

She picks it up -- the food is untouched.

ETTA

Full?

(Butch nods again)

Good.

She starts away. As she does --

CUT TO:

686 ETTA

 ETTA
 There's other ways of going
 straight, you know.

CUT TO:

687 BUTCH

He makes no reply.

CUT TO:

688 ETTA

pouring coffee for herself, sitting beside Sundance.

 ETTA
 There's other ways of going
 straight, you know.
 (she sips
 her coffee)
 There's farming -- we've got the
 money; we could buy a little place.

 SUNDANCE
 I don't know how to farm.

 ETTA
 What about a ranch, then?

 BUTCH'S VOICE
 (o.s.)
 Closest we ever came to ranch work
 was back in our rustling days --

CUT TO:

689 BUTCH

 BUTCH
 We weren't much at it even then,
 and it's hard. The hours are
 brutal. No, you got to be a kid
 to start a ranch.

CUT TO:

690 ETTA

 ETTA
 It was a silly idea; sorry.

CUT TO:

691 SUNDANCE
watching the fire.

CUT TO:

692 BUTCH
watching the night.

CUT TO:

693 ETTA
sipping her coffee. After a moment, she closes her eyes...

DISSOLVE TO:

694 THE CAMPSITE

The fire is out now; it is very late and very cold -- when they speak, the three of them, you can see their breath white in the darkness. Sundance and Etta lie under one blanket, their backs to each other. Butch, wrapped in a blanket, is off by himself. This scene is written for the CAMERA to be IN CONSTANT MOTION, moving above the three people lying below; sometimes it comes down close to them, sometimes it rises away. But it never stops moving.

ETTA
(wide awake)
Hey?

SUNDANCE
(wide awake too)
Hmm?

ETTA
Maybe I might go back ahead of you.

SUNDANCE
You mean home?

ETTA
I was thinking of it.

SUNDANCE
(he doesn't want her to go)
Whatever you want, Etta.

Cont.

694. Cont.

ETTA
Then maybe I'll go.

SUNDANCE
(to Butch)
Hey?

BUTCH
(he is also
wide awake)
Hmm?

SUNDANCE
Etta's thinking of maybe going
home ahead of us.

BUTCH
(he doesn't want
her to go either)
Whatever she wants.

ETTA
I'll go then.

BUTCH
Hey?

ETTA
Hmm?

BUTCH
Remember what you said once about
leaving us?

ETTA
(she remembers)
No; what did I say?

BUTCH
That you wouldn't stick around
to watch us die.

ETTA
Now Butch you know I never said
anything like that.

BUTCH
Then that's not why you're going?

ETTA
(of course it is)
Of course it isn't.

Cont.

694 Cont.1

BUTCH

I didn't think it was ...

And now, as the CAMERA MOVES to the right, it HOLDS for just a moment on the silent darkness. Then, as a very distinct hissing sound becomes increasingly audible --

CUT TO:

695 THE PAINT FLICKERING IMAGE OF AN EVIL-LOOKING MAN

CAMERA PULLS BACK TO REVEAL a makeshift movie theatre -- it is really nothing more than a large-sized tent -- on the edge of a decent-sized Bolivian town. The theatre is crammed with Bolivian peasants, all of them hissing the evil-looking man on the screen. Seated among the Bolivians are Butch and Sundance and Etta. The hissing stops suddenly, turns to a gasp and

CUT TO:

696 THE SCREEN

An innocent, beautiful, helpless young Girl is totally unaware that the evil-looking Man is creeping up behind her.

CUT TO:

697 BUTCH AND SUNDANCE AND ETTA

Butch and Sundance are drinking more than a little. Etta is dressed for travel. She looks weary.

ETTA

(opening her purse,
consulting a timepiece)

I ought to get over to the station --

SUNDANCE

We'll walk you.

ETTA

It's just down the street.

The hissing grows louder and --

CUT TO:

698 THE SCREEN

The evil-looking Man is carrying the Girl across a moor.

CUT TO:

699 BUTCH AND SUNDANCE AND ETTA

BUTCH

Listen, if there's one thing
about us, we got manners --

ETTA

(firmly)

It's just down the street.

(softer)

Really.

There are cheers from the audience now so --

CUT TO:

700 THE SCREEN

A blond handsome man appears, begins chasing the evil-
looking Man and Girl. A title comes on reading: "The
Cliff" and then the evil-looking Man is visible, holding
the Girl over a precipice. Then another title comes on
reading: "In the Nick of Time."

SUNDANCE'S VOICE

(o.s., while the
title is on)

These guys can't read English.

BUTCH'S VOICE

(o.s.)

These guys can't read Spanish.

CUT TO:

701 THE AUDIENCE

cheering wildly now.

CUT TO:

702 BUTCH AND SUNDANCE AND ETTA

watching the screen as the Hero and Villain struggle on
the precipice. The Hero falls, clutches the edge with
his fingertips. The Villain stomps on them but the Hero
fights his way back, and now it is the Villain's turn to
fall and clutch the edge. The Hero does his best to save
him, but too late. The Villain falls to eternity. The
cheering is tumultuous. During all this --

ETTA

They just ship them straight down
from America -- they're supposed
to be very popular up there now.

Cont.

702 Cont.

BUTCH

Hey, you'll write to us, won't you?

On the screen, the Hero holds the Girl. Then the title: "The End". Then a plain white light beams onto the screen as the next picture is gotten ready.

CUT TO:

703 ETTA

nodding, slowly starting to stand.

ETTA

There's something I'd like to say to you both --

CUT TO:

704 BUTCH AND SUNDANCE

looking at her.

CUT TO:

705 BUTCH, SUNDANCE AND ETTA

with Etta on her feet now.

ETTA

(catching their look)

Oh, you thought I was going to be sentimental and embarrass you, admit it.

(shaking her head)

All these years and we don't know each other at all.

She starts to go, stops suddenly, as the next one reeler begins and the title "The Wild Bunch" flickers on the screen.

CUT TO:

706 BUTCH AND SUNDANCE

riveted.

CUT TO:

707 A TITLE READING: "THE WILD BUNCH ARE ALL DEAD NOW BUT
ONCE THEY RULED THE WEST"

This is followed by a picture of a gang of men in shadow
watching the approach of an oncoming train.

CUT TO:

708 THE AUDIENCE

starting to hiss.

CUT TO:

709 THE SCREEN

and a title reading: "Ruthless evil men, they stopped at nothing" followed by a CLOSE UP of the gang. (NOTE: in this "movie", all the actors should be dressed as the real people were dressed, and they should look like the real people as much as possible.)

CUT TO:

710 THE AUDIENCE

hissing louder now.

CUT TO:

711 BUTCH AND SUNDANCE

BUTCH
(to Sundance)
Did it say we're dead? We're
not dead.

CUT TO:

712 THE SCREEN

and a title reading, "Their leaders were Butch Cassidy and The Sundance Kid." This is followed by a SHOT of "Butch and Sundance" grappling with a small child.

CUT TO:

713 THE AUDIENCE

as suddenly the hissing doubles in volume and --

CUT TO:

714 THE SCREEN

as "Butch and Sundance" are tying the child to the railroad tracks in order to stop the oncoming train and --

CUT TO:

715 BUTCH AND SUNDANCE

SUNDANCE
-- we didn't do that -- never --

Cont.

715 Cont.

BUTCH
 -- damn right we didn't -- Etta,
 you tell 'em --

And as he glances around for her --

CUT TO:

716 CLOSEUP -- ETTA -- NIGHT

She is just leaving the theatre now and this is the first of a series of shots of her -- all of them walking shots as she moves away and into the night -- all of them closer and getting closer.

CUT TO:

717 INT. TENT THEATRE - BUTCH AND SUNDANCE - NIGHT

Butch whirls back to the screen as suddenly the audience is cheering like crazy and --

CUT TO:

718 THE SCREEN

as the Superposse appears. The cheering SOUND grows louder as the "Superposse" take out guns and begin FIRING.

CUT TO:

719 THE SCREEN AND BUTCH AND SUNDANCE WATCHING IT

BUTCH
 (as "Harvey Logan"
 is gunned down)
 Hey that's Harvey--
 (grabbing Sundance
 now)
 They didn't get Harvey then --
 you think they got him later?

SUNDANCE
 -- I don't know, I don't know --
 (as News Carver
 is shot)
 -- they just got 'News' --

He turns quickly, glancing back to where Etta exited.

CUT TO:

720 CLOSEUP - ETTA

Walking. The SOUND of the crowd inside the theatre is terribly loud in the night. She continues to move away.

CUT TO:

721 INT. TENT THEATRE - BUTCH AND SUNDANCE WATCHING THE SCREEN

BUTCH
(as "Flat Nose"
Curry dies)
-- there goes 'Flat Nose' -- my
God, they're getting everybody.--

The audience is SCREAMING now and Butch turns on them --

BUTCH
Shut up, you people --

CUT TO:

722 CLOSEUP - SUNDANCE

SUNDANCE
(riveted on
the screen)
Butch --

CUT TO:

723 BUTCH AND SUNDANCE

SUNDANCE
(grabbing Butch
now)
Look -- they're coming after us!

CUT TO:

724 THE SCREEN

as the "Superposse" takes off after "Butch and Sundance".

CUT TO:

725 BUTCH

turning again to the screaming audience --

BUTCH
This isn't how it was -- it
wasn't like that -- shut up --

CUT TO:

726 THE SCREEN

The "Superposse" is closing the gap on "Butch and Sundance".

CUT TO:

727 BUTCH AND SUNDANCE

staring at the screen and --

CUT TO:

728 THE SCREEN

as "The Superposse" draws nearer, nearer and

CUT TO:

729 BUTCH AND SUNDANCE

on their feet now, caught up in the action on screen,
talking softly, almost in spite of themselves --

BUTCH

-- They'll never get you --

SUNDANCE

-- move -- you can do it -- move

BUTCH

-- come on you guys --

SUNDANCE

-- all the way --

BUTCH AND SUNDANCE

(together)

-- come-on-you-guys --

But on the screen, the Superposse continues to close in.

CUT TO:

730 A SERIES OF SHOTS

And this next sequence consists of quick cuts to:

A. BUTCH AND SUNDANCE

watching the screen

B. THE ACTION ON THE SCREEN

C. THE AUDIENCE

cheering wildly, the SOUND always building.

730 Cont.

D. ETTA

walking away, her face always growing as the CAMERA COMES CLOSER AND CLOSER to her.

On the screen, the Superposse forces Butch and Sundance into a corner where they can't ride any more and Butch and Sundance get off their horses and try to climb to safety up the rocks that have cornered them, but the Superposse is too quick for them, too smart, and before Butch and Sundance are halfway up the rocks, the Superposse is already firing and the audience is SCREAMING itself crazy as Butch gets winged and the explosive nature of the SOUND carries through the night to Etta, who continues her walk away from it all, and on screen now, Butch is hit again, Sundance too, and they slip and slide down the rocks as the Superposse continues to fire on them. Butch is dead as he slides to earth. As Sundance dies, Etta's stunning face fills the screen. HOLD ON Etta ... HOLD ...

FADE OUT

FADE IN ON

731 EXT. JUNGLE TRAIL - SHOT FROM ABOVE

a mule train moving slowly along. It is a payroll train and the four men that accompany it are armed. The trail is narrow, the going, slow. The sun is blistering.

CUT TO:

732 A SECTION OF JUNGLE

Foliage is terribly thick and nothing is visible beyond it. Then, something moves and --

CUT TO:

733 BUTCH AND SUNDANCE

crouched in the jungle beside the trail. They both look older now. Not a little. A lot. Butch is nervous, continually swatting away flies.

BUTCH

(whispering - the payroll train is close)

No more of this jungle work for me.

SUNDANCE

(whispering back)

You're getting to be an old maid.

CUT TO:

734 THE FOUR PAYROLL GUARDS

They stand tight together, arms raised. Sundance covers them while in the background, Butch gathers up the payroll money. The Guards look at each other, silently mouth the words "Bandidos Yanqui" and stand very still.

CUT TO:

735 BUTCH

as he works away.

BUTCH

You can keep your old maid remarks to yourself, if you don't mind, -- Hey, c'mere.

CUT TO:

736 SUNDANCE

moving to Butch, always watching the Guards.

SUNDANCE

What?

BUTCH

Whoever owns this Alpoco Mine
must be a millionaire --

(he points to
the payroll --
it is big)

we'll never be able to carry it
all.

He reaches for the nearest mule -- it is a large, silver-
gray animal. They start to work, transferring payroll
bags to mule.

BUTCH

If it isn't one thing, it's
another.

CUT TO:

737 THE MULE

loaded with the payroll. Butch starts to lead it off.

BUTCH

(as he goes)

Tell them not to move.

SUNDANCE

What's the word?

BUTCH

Quietos.

And he disappears into the jungle.

SUNDANCE

(to the guards)

Quietos.

CUT TO:

738 THE FOUR GUARDS

They are alone with their mules now. Sweat pours down
their faces. They do not move ...

DISSOLVE TO:

739 A STREET IN A SMALL TOWN - BUTCH AND SUNDANCE

walking along. They lead two mules, the large silver-grey one and one other. The silvery-grey mule carries the pay-roll money which has been adequately concealed beneath a blanket.

SUNDANCE

There's better cover in the jungle.

BUTCH

Look -- I gotta right to my opinion and my opinion is there's snakes in the jungle, so I'll work in the mountains and I'll work in the cities, but from now on, jungle work is out.

BUTCH

This must be San Vicente, you think?

SUNDANCE

(nods)

Isn't there supposed to be a good place to eat here?

CUT TO:

740 A SMALL WHITE-HAIRED MAN

He owns the restaurant. PULL BACK TO REVEAL Butch and Sundance, talking to him.

BUTCH

(miming eating)

Comer? Si?

WHITE-HAIRED MAN

(gestures toward a patio)

Si.

Butch and Sundance start off in the direction the man indicated, leading their mules. The man smiles as they go. Then his smile abruptly dies and --

CUT TO:

741 THE SILVER-GREY MULE

It is branded.

CUT TO:

742 INT. TINY RESTAURANT - BUTCH AND SUNDANCE

seated alone, starting to eat.

CUT TO:

743 EXT. RESTAURANT - THE SILVER-GREY MULE

PULL BACK TO REVEAL the restaurant owner and two POLICEMEN peering from behind cover at the mule.

RESTAURANT OWNER

(whispering as he
points to the mules)

El mulo es de Alpoca Mines.

FIRST POLICEMAN

Cierto?

RESTAURANT OWNER

(raising his
right hand)

Si.

The First Policeman whispers something to the Second, who moves off quickly.

744 INT. RESTAURANT - BUTCH AND SUNDANCE

Butch takes a bite of food, throws his fork down, stands. Sundance manages to continue to swallow the stuff.

BUTCH

The Specialty of the House and it's
still moving.

SUNDANCE

Bitch, bitch, bitch.

CUT TO:

745 THE DOORWAY OF THE TINY RESTAURANT

Butch moves into it and stands there in the sunlight until a shot almost takes his head off and --

CUT TO:

746 BUTCH

diving down back inside the room. Sundance is crouched, guns ready.

BUTCH

That settles it -- this place gets
no more of my business.

CUT TO:

747 SUNDANCE

moving around the room, from window to window.

CUT TO:

748 THE VIEW OUTSIDE THE WINDOW

There is a wall that surrounds the restaurant with just the open patio in between. Beyond the wall, no one is visible.

CUT TO:

749 A VIEW FROM ABOVE

Spaced around the wall are close to TWENTY POLICEMEN, all of them armed.

CUT TO:

750 INT. RESTAURANT - BUTCH

moving close alongside Sundance as he completes his move around the tiny room.

BUTCH

What do you think?

SUNDANCE

Can't tell.

BUTCH

I bet it's just one guy.

Sundance takes off his hat, raises it to a window. As he does this --

CUT TO:

751 EXT. RESTAURANT - HALF A DOZEN POLICEMEN

rising up behind the wall, blasting away.

CUT TO:

752 BUTCH AND SUNDANCE

SUNDANCE

(pulling his hat back)

Don't you get sick of being right all the time?

CUT TO:

753 THE WINDOW

as seen from beyond the wall. Again the hat appears and again, half a dozen policemen rise and fire and --

CUT TO:

754 A NEIGHBORING WINDOW

and Sundance framed there, firing back and --

CUT TO:

755 A TALL POLICEMAN

spinning and falling, lying quiet on the ground.

CUT TO:

756 THE MULES

in the far corner of the patio. The sound of gunfire increases steadily. The mules stand motionless.

CUT TO:

757 THE TALL POLICEMAN

lying on the ground. Then -- PULL BACK TO REVEAL several other policemen, lying sprawled out too.

CUT TO:

758 INT. RESTAURANT - BUTCH AND SUNDANCE

It has been all shot up. The tables are turned over for protection. Butch is crouched behind one window, Sundance behind another.

Cont.

758 Cont.

SUNDANCE
 (loading his
 pistols)
 This is all I got left.

BUTCH
 Me too --
 (he starts to
 crawl along the
 floor to a
 different window)
 -- now we can either stay here
 until we run out and get killed,
 or we can go get some more.

He points.

CUT TO:

759 THE MULES

all the way across the patio from the tiny restaurant.

CUT TO:

760 BUTCH AND SUNDANCE

crouched by a window, staring at the animals. The
 Silver-Grey Mule is behind the smaller pack mule.

SUNDANCE
 Which one's got the bullets?

BUTCH
 The little one.

SUNDANCE
 (starting to crawl
 toward the door)
 I'll go.

CUT TO:

761 BUTCH

BUTCH
 This is no time for bravery:
 I'll let you.

CUT TO:

762 THE PATIO

From where they are, the mules are a long, long way.

CUT TO:

763 INSIDE THE ROOM

Sundance is by the door now. Butch, across the floor, watches him.

BUTCH

Hey?

Sundance glances at him.

BUTCH

I gotta be the one to go.

SUNDANCE

Why you?

BUTCH

I could never give you cover.
You can cover me.

Sundance says nothing.

BUTCH

I'm right. You see that, don't
you?

CUT TO:

764 CLOSEUP - SUNDANCE

SUNDANCE

You go.

CUT TO:

765 CLOSEUP - BUTCH

BUTCH

Why am I so damn smart all
the time?

And as he shakes his head --

CUT TO:

766 THE PATIO

and, far across, the mules.

CUT TO:

767 THE HEAD POLICEMAN

rifle in hand, staring in at the room where Butch and Sundance are.

CUT TO:

768 INSIDE THE ROOM

Butch and Sundance stand by the door. Silently, Butch hands Sundance his pistols.

CUT TO:

769 EXT. RESTAURANT AND PATIO - THE HEAD POLICEMAN

staring in across the patio toward where Butch and Sundance are. Then, as he watches, the door to the room silently opens. The Head Policeman raises his rifle, aims it dead at the door.

CUT TO:

770 THE DOOR

completely open now.

CUT TO:

771 THE HEAD POLICEMAN

waiting. Then --

CUT TO:

772 SUNDANCE

vaulting through a shattered window, moving out into the sunlight of the patio, two guns in his hands, two more in his holsters, and as he comes he fires, and starts to turn and as the first turn happens --

CUT TO:

773 BUTCH

barrelassing out the door.

CUT TO:

774 SUNDANCE

now, firing with both guns, turning around and around, firing as he spins and maybe he wasn't the greatest gunman that ever lived but then again, maybe he was and --

CUT TO:

775 BUTCH

running like hell then diving to the ground, rolling up and running again and --

CUT TO:

776 THE HEAD POLICEMAN WITH SUNDANCE

in the b.g. He is about to fire when suddenly Sundance changes the direction of his turn and the Head Policeman has to drop for safety behind the wall.

CUT TO:

777 BUTCH

streaking, diving again, then up, and the bullets landing around him aren't even close as --

CUT TO:

778 SUNDANCE

whirling and spinning, continuing to fire and --

CUT TO:

779 SEVERAL POLICEMEN

dropping for safety behind the wall and --

CUT TO:

780 BUTCH

really moving now, dodging, diving, up again and --

CUT TO:

781 SUNDANCE

flinging away one gun, grabbing another from his holster, continuing to turn and fire and --

CUT TO:

782 TWO POLICEMEN

falling, wounded to the ground and --

CUT TO:

783 BUTCH

letting out a notch, then launching into another dive forward and --

CUT TO:

784 SUNDANCE

whirling, but you never know which way he's going to spin and --

CUT TO:

785 THE HEAD POLICEMAN

cursing, forced to drop for safety behind the wall and --

CUT TO:

786 BUTCH

racing to the mules, and then he is there, grabbing at the near mule for ammunition and --

CUT TO:

787 SUNDANCE

throwing the second gun away, reaching into his holster for another, continuing to spin and fire and --

CUT TO:

788 BUTCH

He has the ammunition now and --

CUT TO:

789 ANOTHER POLICEMAN

screaming as he falls and --

CUT TO:

790 BUTCH

his arms loaded, tearing away from the mules and they're still not even coming close to him as they fire and the mules are behind him now as he runs and cuts and cuts again, going full out and --

CUT TO:

791 THE HEAD POLICEMAN

cursing incoherently at what is happening and --

CUT TO:

792 SUNDANCE

whirling faster than ever and --

CUT TO:

793 BUTCH

dodging and cutting and as a pattern of bullets rips into his body he somersaults and lies there, pouring blood and --

CUT TO:

794 SUNDANCE

running toward him and --

CUT TO:

795 ALL THE POLICEMEN

rising up behind the wall now, firing, and --

CUT TO:

796 SUNDANCE

as he falls.

CUT TO:

797 BUTCH

crawling.

CUT TO:

798 SUNDANCE

half up now, going the best he can, and --

CUT TO:

799 THE POLICEMEN

pumping bullets and --

CUT TO:

300 SUNDANCE

his left arm hanging, going for Butch, starting to pull him toward the safety of the room and it's not faraway but bullets are landing all over now, and first one of them is hit again, then the other, and --

CUT TO:

301 INSIDE THE ROOM

as Butch and Sundance come falling through the door and lie there. The firing continues. Sundance manages to get the door shut and then there is no sound except for their agonized breathing. They are both wounded terribly, but that fact never for a moment enters into their conversation, either here or later.

Butch pushes himself up into a sitting position...

BUTCH

...I thought you were gonna cover me...

SUNDANCE

(sitting now too)

...I thought you were gonna run... if I'd known you were just gonna stroll along --

BUTCH

Stroll!

They are both doing what they can with their wounds now -- muttering to themselves as we:

CUT TO:

802 EXT. RESTAURANT AND PATIO - THE HEAD POLICEMAN

standing nervously at attention, saluting. FULL BACK to REVEAL over a hundred members of the Bolivian Cavalry. A YOUNG CAPTAIN rides at their head; beside him is the POLICEMAN who had been dispatched earlier.

802 Cont.

HEAD POLICEMAN

Mi Capitan.

The Captain is a young energetic man, handsome and volatile -- he dismounts rapidly while behind him, his troops remain on horseback. As he looks around --

CAPTAIN

El enemigo?

The Head Policeman points to the small room where Butch and Sundance are. The Captain glances at it briefly, then back to the Head Policeman.

CAPTAIN

Cuantos hombres?

HEAD POLICEMAN

(holding up two fingers)

Dos.

CAPTAIN

(furious)

Dos hombres?

HEAD POLICEMAN

(trying to get a word in)

Capitan, por favor --

CAPTAIN

Dos hombres?

HEAD POLICEMAN

-- Bandidos -- Bandidos Yanqui --

Captain pointing at the room where Butch and Sundance are.

CAPTAIN

Bandidos Yanqui?

HEAD POLICEMAN

Si, mi Capitan.

CUT TO:

803 CLOSEUP - THE CAPTAIN

CAPTAIN

Ahhhhhhhhh...

CUT TO:

804 THE CAVALRY

dismounting, beginning to move into position around the outside of the patio and --

CUT TO:

805 INT. RESTAURANT AND PATIO - BUTCH AND SUNDANCE

watching; quick glimpses of the running cavalymen are visible. They are still bleeding as badly as before.

CUT TO:

806 THE SUN

crimson red and falling. There is a sharp metallic sound and --

CUT TO:

807 ONE OF THE FOUR SIDES OF THE PATIO

The Troops are sharply slipping their bayonets onto their rifles. The Captain moves quickly along his men, making sure that everyone and everything is ready, and as he turns a corner --

CUT TO:

808 ANOTHER WALL LINED WITH TROOPS

As the Captain approaches, this Group snaps on its bayonets, and again there is the sharp metallic sound. As the Captain continues his efficient military way --

CUT TO:

809 BUTCH AND SUNDANCE

crouched close together by a window, peering out toward the setting sun.

BUTCH

I got a great idea where we should go next.

SUNDANCE

Well I don't wanna hear it.

BUTCH

You'll change your mind once I tell you.--

Cont.

809 Cont.

SUNDANCE
Shut up.

BUTCH
Okay; okay.

SUNDANCE
It was your great ideas got us here.

BUTCH
Forget about it ...

SUNDANCE
I never want to hear another of your great ideas, all right?

BUTCH
All right.

SUNDANCE
Good.

BUTCH
Australia.

CUT TO:

810 SUNDANCE
He just looks at Butch.

CUT TO:

811 BUTCH

BUTCH
I figured secretly you wanted to know so I told you: Australia.

CUT TO:

812 BUTCH AND SUNDANCE

SUNDANCE
That's your great idea?

BUTCH
The latest in a long line.

Cont.

812 Cont.

SUNDANCE

(exploding with
everything he has
left)

Australia's no better than here!

BUTCH

That's all you know.

SUNDANCE

Name me one thing.

BUTCH

They speak English in Australia.

SUNDANCE

They do?

BUTCH

That's right, smart guy, so we
wouldn't be foreigners. And they
ride horses. And they got thousands
of miles to hide out in -- and a
good climate, nice beaches, you
could learn to swim --

SUNDANCE

Swimming's not important, what
about the banks?

BUTCH

Easy, ripe and luscious.

SUNDANCE

The banks or the women?

BUTCH

Once we get the one we'll get
the other.

SUNDANCE

It's a long way, though, isn't it?

BUTCH

(shouting it out)

Everything always gotta be perfect
with you!

SUNDANCE

I just don't wanna get there and
find out it stinks, that's all.

CUT TO:

813 BUTCH

BUTCH
Will you at least think about?

CUT TO:

814 SUNDANCE

He considers this a moment.

SUNDANCE
All right, I'll think about it.

CUT TO:

815 EXTREME CLOSEUP - BUTCH AND SUNDANCE

BUTCH
Now after we --
(and suddenly
he stops)
-- wait a minute --

SUNDANCE
What?

BUTCH
You didn't see Lefors out there?

SUNDANCE
Lefors? No.

BUTCH
Good, For a minute I thought we
were in trouble.

CUT TO:

816 THE CAPTAIN

He nods and as he does, one group of men begins to load
their weapons, the bullets slipping into the chambers and --

CUT TO:

817 THE SUN DYING.

There is the continuing sound of rifles loading and..

CUT TO:

818 THE CAPTAIN

moving almost into a run around the perimeter of the walls,
making sure everything is ready, and as the men stand taut --

CUT TO:

819 CLOSEUP - BUTCH AND SUNDANCE

listening as the sounds come to them, the metallic sounds of the military, and then the Captain's voice is heard, starting to call out one word, over and over and --

CUT TO:

820 CLOSEUP - THE CAPTAIN

Over and over as he gestures forward toward the tiny room where Butch and Sundance are:

CAPTAIN

-- атаке -- атаке -- атаке --

CUT TO:

821 ONE GROUP OF MEN

vaulting the wall, moving forward and quickly.

CUT TO:

822 ANOTHER GROUP OF MEN AND ANOTHER

all of them vaulting the wall and starting to run and --

CUT TO:

823 CLOSEUP - BUTCH AND SUNDANCE

THE CAMERA FREEZES THEM. And as it does, a tremendous fusilage of shots is heard, then another, even louder, and more and more shots, building its tempo and sound. The shots continue to sound. Butch and Sundance remain frozen.

FINAL FADE OUT

THE END