

BUTCH CASSIDY & THE SUNDANCE KID (1969) BEATSHEET 10.19.09

beated by Erik LeDrew

1. OVER CREDITS: a nickelodeon of BUTCH CASSIDY & THE SUNDANCE KID's exploits. It warns that their story ends in death.
2. Butch scouts a modern bank at closing time. The alarms, teller windows, massive safe and armed guard are foreign to him, intimidating. He laments the loss of the old bank.
3. Sundance plays poker, is accused of cheating. The other player calls him out, not realizing that the accused is the legendary Sundance. Butch arrives in time to attempt to talk Sundance out of a shootout. The player realizes that Sundance is "The Sundance Kid", and immediately loses his courage. Sundance displays his prowess with the pistol by shooting the man's belt off.
4. Butch & Sundance ride to their hideout, Hole-in-the-Wall. We learn Butch doesn't like what he's been doing with the gang, plants the seed of leaving for Bolivia. "When I say Bolivia, you think California." Butch also comments on how the modern world-view differs from his vision of things.
5. Butch & Sundance arrive at the hideout to find the gang gearing up for a train robbery without Butch's knowledge. Butch is challenged for leadership of the gang by a huge knife-fighter. Butch doesn't want to fight and doesn't want Sundance's help. Butch uses his wits to pacify the big lug. After he agrees to lead the robbery they were planning on doing without him.
6. Sundance stops the moving train. Butch negotiates with Woodcock, who refuses to open the bank car. They blow the door open, stunning Woodcock, and then blow open the safe, take the money.
7. The town sheriff tries to rally the townspeople to chase after Butch et al. No takers. CAMERA reveals Butch and Sundance are enjoying drink and ladies at the brothel right across the street from the soapbox sheriff. Butch floats the idea of joining the Army to fight in the Spanish-American War. Sundance is skeptical. Turns out they don't know each other's real names: Parker and Longbaugh. The sheriff wraps up his speech but a bicycle salesman hi-jacks the passive audience. Butch listens to the salesman's spiel from the brothel deck. Butch becomes engaged with one of the women, and Sundance takes his leave to find his own woman.

8. ETTA PLACE arrives at her home. She begins to undress when she realizes Sundance is sitting in the corner of her room, giving her a fright. Sundance tells her to keep undressing. She hesitates, he pulls his gun to encourage her to continue. She unbuttons her blouse, showing some fear. And so on: she getting progressively more undressed, he encouraging her with his pistol. Tantalizing glimpses of Ms. Ross. Exposed, Sundance begins to undress himself and approaches her. As he puts his hands on her she chastises him for getting there late. And they kiss passionately.
9. Etta wakes up beside Sundance, to the voice of Butch. His head drifts past her window, ghost-like in movement. Curious, she goes outside.
10. MONTAGE: Butch rides a bicycle and Etta runs to join him. They bike around the countryside in a series of idyllic vignettes, him clowning around, entertaining her. They are clearly close despite Etta being Sundance's girl.
11. Butch and Etta walk and talk, he is broke already, etc. He talks about robbing the train again.
12. They arrive back at Etta's home to find Sundance wondering where they'd been. Sundance jokes to go ahead and take his girl.
13. The gang stops the same train again, finds that the still-healing Woodcock again guards the bank car. Woodcock again refuses to open the door. A cranky old woman comes along and Butch uses her to trick Woodcock into opening the door. Butch finds a brand new, even bigger safe than before. They rig it with dynamite and their explosion destroys the entire car. As the sky rains dollar bills, a mysterious second train approaches. It comes to a stop some distance away. Butch and Sundance view it with anxiety -- then a superposse of lawmen explodes out of the train car. Butch and the gang make a run for it. A few are picked off, the remaining four split up into pairs.
14. Butch and Sundance race through the wilderness, trying to lose the posse. Butch is hopeful they've lost the posse, but Sundance doesn't remotely think so. Butch reconsiders.
15. They arrive at the brothel in the evening. Butch has a man, Sweetface, go outside to misdirect the posse as it comes through town, while he and Sundance hide within.
16. Sundance stares out of the window pensively while Butch amuses himself with his regular girl. The posse arrives and they watch Sweetface send them off in some other direction. They are relieved. Sundance leaves the room so Butch can do his business. While Butch and the girl undress,

- Sundance bursts back into the room and races to the window. Outside, they see the posse come roaring back into town. At gunpoint, Sweetface points them straight to Butch and Sundance.
17. Butch and Sundance make a rooftop escape. While Sundance gets their horses, Butch tries to run off the posse's horses, but no luck.
 18. Butch and Sundance ride through the wilderness under cover of night.
 19. Butch and Sundance hideout in the hills, watching for some sign that they've lost the posse. Just as Butch starts to relax, a cluster of lights appears on the horizon. Butch asks, "Who are those guys?" The lights grow closer.
 20. They again race through the wilderness. This time, Sundance jumps onto Butch's horse, sending his own running off a separate direction.
 21. Butch and Sundance again watch the posse to see if they take the decoy. They watch the lights split into two clusters, it seems to be working -- when suddenly the second cluster races back to join the first. Butch is at a loss.
 22. Butch and Sundance break into a sheriff's office. The sheriff is alarmed until he realizes who is breaking in -- Butch and Sundance are old friends. Butch asks his old friend to get them pardoned if they promise to quit and join the military. Butch and Sundance set-up mock restraints for the sheriff while they talk. The sheriff tells them there's nothing they can do to save their asses -- they're outlaws and their going to die bloody deaths.
 23. Butch and Sundance again ride through the wilderness, still on the one horse. And again they find the posse still on their trail.
 24. They watch the valley from an overlook when Sundance hears a noise behind him and whirls to shoot -- a gekko. They're getting paranoid.
 25. Butch falls into a pool of water. He assures Sundance that they can't be tracked over rock. Sundance assures him they are being tracked over rock. Sundance realizes that an Indian tracker named Lord Baltimore "who could track anyone, day or night" may be the man tracking them. Butch tries to brush it off, but its clear this revelation frightens him.
 26. They ride through a stream trying to hide their tracks -- the posse still is behind them.
 27. They are exhausted, taking a rest on a hillside. Butch realizes that the man leading the posse might be Joe LaFors, the "toughest" lawman they know.

28. They scramble up the hillside as the posse continues to gain in B.G. They ditch their horse and climb up a mountainside. Beneath them, they hear hooves pounding upward.
29. They leap down the far side of the small mountain -- only to find themselves at a sheer drop into rapids below. Sundance readies for a gunfight, but Butch gets an idea: jump, the posse wouldn't have the guts to jump after. Sundance refuses Butch's pleas to jump until he screams at Butch that he can't swim. Butch: "Are you crazy? The fall'll probably kill ya!" This is enough for Sundance. They clasp hands and run off the cliff. Down in the rapids they bicker, clearly alive and well. A lone figure watches them drift away down the river.
30. Butch and Sundance arrive at Etta's home. Butch runs inside to read the story in the newspaper about their chase. Sundance and Etta embrace, until Butch calls out that LaFors and Baltimore were in fact the ones chasing them.
31. In Etta's dining room, Butch shows Sundance the news story. Butch is sure that such a prestigious posse couldn't hold together long. Etta tells Butch that the lawmen were hired by the man whose trains he and Sundance have been robbing. Butch grouses that the posse must cost far more than they ever stole. He asks if the posse is hired permanent. Etta: "No. Just 'til they kill you."
32. Butch and Sundance have resolved to go to Bolivia. Etta sits on the stoop, while Sundance invites her to come with them. These two guys are the only excitement she knows, so she agrees to go and do everything for them except one thing: she won't watch them die.
33. Sundance, Etta, Butch load up a carriage. Ready to leave, Butch throws his bicycle away, tells the future to go screw itself.
34. MONTAGE: a series of still photographs of Butch et al making their way East. More at various turn-of-the-century locales in NYC. Things are happy, refined, and good for these three. This transitions into their time aboard an ocean liner bound for South America. They live it up while en route.
35. Butch et al find themselves in Bolivia, only it isn't what they thought it would be: a desolate backwater, and they look terribly out of place dressed so fine. Sundance is furious and mocks Butch, who tries to make the most of things. Butch: "He'll feel better after robbing a few banks."

36. Butch and Sundance scout a Bolivian bank, still bickering. They enter and are greeted in Spanish by a guard. Butch is at a loss and Sundance doesn't do any better. They turn around and walk out.
37. Etta tries to teach them Spanish and Sundance is still angry at Butch.
38. They continue to learn Spanish over dinner at a nice restaurant.
39. Etta hounds Sundance in bed over his Spanish. Sundance isn't learning any. She bangs on the wall, asks Butch to say a phrase and he uses a cheat-sheet to answer.
40. Butch and Sundance rob their first bank. Butch pulls out his cheat-sheet. Despite Sundance's hounding of Butch's poor Spanish, they eventually communicate their intentions to rob.
41. Etta waits outside with their horses. The band guard watches the three ride off and runs to the constable, telling him of the "bandidos yanquies".
42. The town constables give chase until a barrage of gunfire turns them around. Butch, Sundance, Etta are happy that things are "just like the good old days."
43. MONTAGE: Sundance and Etta pose as a couple to trick the bank manager into opening the safe for them. More constables chase them. Butch and Sundance use an explosion to create a diversion in order to rob the bank. A large posse of constables chase them, but Butch et al outsmart them. They blow up a safe and CAMERA pans to a "Wanted" poster featuring their likenesses. As the sequence comes to a close, the three enjoy a very rich dinner until Butch spies a straw-hat'd man outside the restaurant talking to some lawmen-looking folks.
44. Sundance and Butch argue over going after the straw-hat'd man, who we learn they believe might be LaFors. Butch comes up with the idea that, since LaFors has to wait for them to rob again, why don't they quit, just go straight?
45. Butch and Sundance talk to a payroll manager for a mining operation. They want a job and he wants to know if they're good enough shooters to guard the payroll from the many bandits there are. Sundance misses his first demonstrative shot, Butch is disbelieving. Sundance asks if he can move, and draws in a crouch, nailing his target. Sundance: "I'm better when I move." And they get the job.

46. Butch, Sundance and the payroll man ride leisurely to town to collect the payroll money. The old man warns them that it's only on the way back up the mountain that they'll need to be worried.
47. Butch and Sundance talk apprehensively while the payroll man collects the money.
48. Butch and Sundance ride up the mountain with the payroll man -- when suddenly the payroll man is shot dead. Butch and Sundance take cover and decide to turn over the money. They throw the payroll toward the shooters and run off.
49. The bandits divvy-up the money when they realize Butch and Sundance have returned and are standing over them. Sundance and Butch ask for the money back. The bandits laugh them off. Sundance decides they'll have to take the bandits. Butch admits he's never killed anyone -- but the bandits draw and Butch and Sundance are forced to cut them down. Butch is despondent over the bloodshed. Sundance: "Well, we tried going straight. What do we do now?"
50. Etta pours coffee for Butch and Sundance. They are both torn up over the bloodbath, but Butch especially. Etta implores them to try to find another way to go straight, but Butch is fresh out of bright ideas.
51. Etta tells Sundance she's going to leave them. Etta: "I think I'll go back ahead of you." Butch and Sundance both tell her it's okay if she wants to leave them, but the implication is that her leaving is the last thing they want. They simply haven't the guts to say so.
52. Butch and Sundance hold up a payroll for the same mine they were employed by.
53. They bicker over doing anymore jungle work as they load up the payroll. The guards, hands still up, ask if they're the "bandidos yanquis?"
54. Butch and Sundance ride into a dusty town, sit down for a meal. A boy takes their horses to stable them, when he recognizes the mine company's branding on the payroll horse.
55. The boy alerts the constables that the stolen payroll horse is in town. He points out Butch and Sundance.
56. Just as Butch and Sundance start eating their table is shot up. Butch and Sundance find themselves trapped inside the restaurant, with a dozen or so Bolivian lawmen outside. They realize they're low on ammo. Butch runs to the horses to get more ammunition while Sundance covers him. Butch

- makes it to the horses while Sundance reloads. Butch makes it part-way back to the entrance of the restaurant when he is shot and falls. Sundance runs to grab him and as he pulls Butch to his feet, Sundance too is shot. They fall back inside the restaurant, bloody and exhausted.
57. A company of Bolivian cavalry rides to the constables' aid. The captain at first can't believe only two men are fending off the entire police force, but when he is told it is the "bandidos yanquis", he straightens up.
58. The cavaliers take up positions all around the square, surrounding the restaurant.
59. Butch and Sundance try to patch themselves up and reload. Butch tells Sundance that he's got an idea of where they should go next: Australia. As illustrated by Butch, Australia would be a heaven for men like them. Plus Australia speaks English. Sundance promises to at least think about it. Armed and ready to try a run for the horses, Butch stops Sundance, asks if he saw LaFors outside. Sundance answers no. Butch: "Good. For a moment there, I though we were in trouble."
60. They charge outside and the image FREEZES on them in mid-motion, guns smoking. The soundtrack continues with volley after volley of Bolivian gunfire. This fades out as the image dissolves to sepia. Music comes up and the CAMERA pulls back from the initial framing to a long shot that places Butch and Sundance's frozen pose in the middle of the town square.
61. CREDITS roll over this image until the FINAL FADE OUT.