UNTAMED

by
Talbot Jennings and Wm. A. Bacher

(From the Novel "Untamed" by Helga Moray)

LOCATE: Ireland and South Africa  TIME: 1847 to 1855

Fox-hunting country in Ireland in the spring of 1847. Riders are following the hounds. Up front is KATIE O'NEILL, wearing green. She's beautiful, red-haired, green-eyed -- and furious at the moment because she can't outrun PAUL VAN RIEBECK, a big, powerful, handsome man from South Africa. He is enjoying this, laughing at her and suddenly, her eyes blazing with rage, she rides into him.

The Hunt Ball that night is held at Redwick, the house of SQUIRE O'NEILL. Katie learns that Paul is a famous leader of the Dutch in South Africa and the greatest kaffir fighter in the country. She is strangely drawn to him but she pretends indifference. And when they dance he reminds her that she almost killed them both that afternoon. She's a beautiful, murderous killer -- but she could be tamed. In his country there are ways. He calls her "Katje" and tells her about South Africa, his South Africa. They dance out to a balcony and his voice grows softer. She is a tiny thing, her head barely reaching his chest, and as he holds her she resents the surge of emotion he arouses in her. She wants to reach up and touch his hair, the shiny brown skin, the whole head that looks as if it were carved from golden granite.

As their bodies sway gently to the rhythm of the music, he kisses her hair, her eyes, her mouth -- and he whispers to her of the mysteries of the veld -- the stillness of the 'Evening Hush' -- the quiet between the day and the dark. And as he describes his land, she can almost scent the fragrance of the Abend Bloem -- the moonflower. In spite of herself, Katie is moved.

"Is it like that -- your South Africa?"

He gazes far out, his voice a mingling of love and pride and longing. "It's a land for the strong," he says, "a violent land -- violent sunlight, violent colors, immense spaces -- deep silences, quick death. A man lives close to the earth there, as God intended -- he becomes part of the earth and sky -- and his universe is bounded as it should be -- by his Maker and himself."

--more--
UNTAMED

As Katie looks up into his eyes she is no longer mistress of her emotions, she is a woman ready to surrender. "Oh, Paul," she says, "I love you! From the very first moment I saw you I loved you -- I'll go with you to South Africa -- I'll go with you anywhere you like!"

A sudden transformation comes over him. With a brusque gesture he pushes her aside. This is more than he bargained for. He tells her he's sorry but their little game is over, he hasn't told her he loves her. Love weakens people, it softens a man's will and it has no place in his life. He is a leader -- a Dutch leader -- and his people expect him to be free to do his work. A Dutch woman would understand that. How could a spoiled girl like Katje help him? Katie pleads with him. She loves him and he loves her, she knows it. He must take her with him. Paul takes her by the arm and shakes her. In his country a woman doesn't tell a man what he must or must not do. He looks at her pityingly, embarrassed, and goes back into the ballroom.

The gaiety of the ball has changed into sudden surprise and fear. News has arrived that a potato blight has struck Ireland. The crop will fail and there will be famine. Paul doesn't understand this. No country should depend on a single crop. His answer is to migrate. There is rich land in South Africa where a man can grow corn, wheat, fruit -- raise cattle, sheep. It's no land for the weak, but for a man with guts there's a life worth living. Katie watches him, listens to him. She hates him.

The famine comes and goes, leaving death and destruction in its wake and taking with it Squire O'Neill, Katie's beloved father. All Katie wants now is to get out of Ireland. SHAWN KILDAPE, a good-looking, sensitive young man, has always wanted to marry her. He asks her again, saying he will take her anywhere -- America -- Australia..... This time, Katie tells him yes, and with a determined look on her face she says she knows where she wants to go.....

A year later, Katie and Shawn arrive in Capetown, having been on the boat six months. With them is TERENCE, their three-months-old son, and AGGIE, the kindly, religious, gray-haired nurse who has been with Katie all her life. As they ride to the inn in a Cape-cart driven by a Malay, Katie is fascinated with her new surroundings. Bree Street, made of red earth, runs along a canal that divides it in two. Huge oaks line the street, half hiding pink, white and yellow shops and offices and houses. Here are people of all colors and shades, with many varieties of speech. Somewhere a military band is playing and above the Governor's castle floats the Union Jack.

Looking at the naked Hottentot babies and their mothers naked to the waist, Aggie is appalled. This must be a heathen land. Katie laughs at her. This is their custom. Katie is

--more--
staring at the Malays – the men with red fezzes, long white shirts and silk drawers; the women draped in saris of bright colors with gold borders, the yashmak covering their faces up to the eyes; the children dressed like their elders. Hadjis – Moslem Priests – in flowing white and yellow robes pass by. Surely it is like a story from the "Arabian Nights," Katie thinks. Now, a dozen mounted men ride by. They carry rifles and crossed bandoliers filled with cartridges. Their leader, CHRISTIAN VAN DER EYL, a weather-beaten young man, powerfully built, looks appreciatively at the lovely Katie. She learns that these men are Voortrekkers – border fighters– who belong to Paul Van Riebeck's Commando. Katie doesn't change expression, but her heart leaps at the mention of Paul's name. He is the reason she has come to South Africa.

Katie and Shawn meet MARIA DE GROOT, her husband, JAN, and their five small children. Maria is a wholesome, generously proportioned, good-natured Dutch woman who has a child every other year. She and her family intend to join the SIMON HOUT convoy on its trek north. There will be thirty or forty wagonloads going. Land is free up north and they'll settle there and build a new life. Paul Van Riebeck will meet them at the Oliphant's River in six weeks. Katie's eyes light up. She remembers her father telling her on his deathbed to take life in her own two hands, to go anywhere, and to never be weak. He told her that the world is for those who have the strength and vitality to reach out and take hold of it. And she tells Shawn she wants to go with the convoy. Up there in the north they will plough out a life for themselves where there will be no blight and no famine. Everything will be new and fresh and waiting for them. Shawn isn't eager to go, but he'll do anything Katie wants. And Aggie, watching Katie, knows why they are really going. Maria is pleased with their decision. That Katje will always get what she wants....

The convoy consists of thirty white-hooded wagons drawn by spans of wide-horned oxen, eight to sixteen matched pairs. On the flanks of the convoy and behind it are the herds – cattle, sheep, goats – driven by Dutch boys and colored servants. For weeks they travel across the veld. Life is hard in this wild, untamed country, but Katie enjoys every moment of it – except when she finds KURT HOUT, a big hunter, looking at her, obviously desiring her. And there is another who watches – JULIA, Maria's beautiful maid who loves Kurt. Julia was a white foundling, part Portuguese, who was brought to Maria and raised to serve her. Maria is strict with her, and though the girl is defiant at times, she wilts under Maria's authority.

Although Shawn looks slight against the big Dutch men, he does his best to keep up with them. But in this country he is a weakling and nobody knows it any better than Katie. She works right along with him, trying to give him a little of her strength, for in these surroundings she is completely at home – it is almost as if
UNTAMED

she had been born here. Although she admires Kurt's strength, she keeps him away from her as much as possible because Julia's jealousy is obvious. One day Julia loosens the brakes on Katie's wagon as the convoy is crossing the mountains. One wagon topples over the side because of it and the oxen and people are killed. Shawn can only stand there, petrified, and Kurt, by sheer strength, saves Katie's wagon. Katie is overcome by shock and horror, but she still has a little pity left for the broken Shaw.

Fearing attack from Zulus, Simon Hout, the patriarch leader of the convoy orders a detour. It takes longer and they will miss Paul, but it will be safer. Simon doesn't count on the fact that there are Zulus everywhere. The convoy has traveled for three months when scouts report a mighty army of Zulus on the warpath. Though a Peace treaty has been signed between the two peoples, these are deserters who fight on their own. Simon sends his nephew, Pietie, Kurt's brother to find Paul Van Riebeck and tell him of their danger. Then he gives orders to outspan, and the wagons form a wide circle, a laager, lashed together with trek chains and rawhide. Katie is thankful when Kurt says he'll fight at her wagon.

That night, Simon leads the men and women of the convoy in prayer, and at sunrise the Zulus attack - black, gleaming bodies, vicious faces. Each of them is over six feet tall and wears a three-foot ostrich feather headdress. There are thousands of them against the fifty Boer men and boys, but the Boer women fight beside their men. And, as Maria says, each Boer man is himself an army. But they can expect no help from Paul, for the body of Pietie has returned tied to a horse's back.....

At the camp of Paul and his Commando, Paul sits before a fire thinking about Katie - his lovely, red-haired spitfire. Paul's Zulu servant, Tschaka, is lying on the ground, listening intently. Suddenly, he tells Paul that the ground speaks - his people are fighting Paul's people. And Paul rouses his men. They'll go to the Boers' aid.....

At dawn, the Zulus attack again and the Boers are almost out of ammunition. Shawn is killed defending Katie, and she reloads his gun and keeps firing until it's empty. Near her, Kurt is using his gun as a club, bashing Zulu heads. Suddenly, Paul and his men arrive and start the Boer livestock on a stampede toward the Zulus who surround the laager. The Zulus break in panic and scatter wildly. The battle is over..... Hours later, the Commando returns from pursuing the Zulus. There is a great deal of shouting and embracing as friends and relatives are reunited. Paul looks at Katie and can't believe his eyes. Delight flows over his face, his fingers grip her hand. But then he hears her called "Mrs. Kildare," and he doesn't wait to learn that Shawn has been killed.

Now, with the people of the convoy, death is left behind and life starts anew. It is like the turn in the road - where

- more -
yesterday is forgotten and the future lies ahead.

There is a dance the following night and Katie wears the green satin dress she wore the night of the Hunt Ball in Ireland. The Boer women stare at her in shocked disbelief - the other widows wear black and do not dance. But Katie doesn't care. She is dressed only for Paul and she dances with him. She says she must talk to him, and he follows her outside. They can't talk in her wagon for Aggie is asleep, and without a word Paul picks Katie up in his arms and steps across the circle of kneeling oxen and out of the laager onto the veld. Tschaka follows them until Paul orders him to remain at a distance. Paul goes on until he reaches the stream, and now he stops under a huge hartebeest tree and Katie slips to the ground at his feet. He stands there staring at her, and though he has learned that Shawn is dead, his face is cold, his manner polite. He told her this was a violent land.

"You told me many things," Katie says softly, almost tenderly. "When you left Ireland I was a young girl. I'm not young any more, Paul. I've seen and lived with the things that age a person. You know about the famine, but you don't dream the nightmare every night as I did - the terror, the despair, the loss - then when nothing is left but ache and longing, you turn to the one good, dear understanding friend. Shawn knew I didn't love him - he married me and brought me here because he sensed the need I didn't even dare breathe to myself. I've always loved you, Paul. I always will. I know that now. I came to prove I could fit. I've found you again and I can lose you again and I'll still hate you and love you.....but don't ever say I can't fit, not ever again...."

Paul has sunk to the ground beside her. He takes her face in his hands, trying to quiet her. But she beats on his chest, saying, "I do fit! I do fit! Say it!"

Paul has her in his arms, soothing her, telling her he's never stopped wanting her. He kisses her mouth, gently at first, and her body lifts to his. Then the urgency of their need and passion, so well remembered, bursts full upon them. The jungle noises become a chorus for their love - a compelling rhythm, now loud, now faint, rising and falling above the murmur of the stream.....

The dance is still going on, and Kurt stands watching, his face a mask of rage and frustration. He goes outside and starts toward Katie's wagon and Julia steps out in front of him. She throws her arms around him, begging him to love her, but Kurt pushes her to the ground. Angrily, Julia says that Katie is with Paul. Kurt doesn't believe her, but he goes out to see for himself. Only a few steps, and Tschaka is there with a spear in his hand. Filled with frustration, Kurt goes back toward the laager.....

--more--
UNTAMED

In the glade before dawn, Katie is doing up her hair and Paul is lying beside her, watching her. Their manner to each other is at once intimate and impersonal, as though they belong together. She says she doesn't want to go back and he reminds her that they are choosing the land today — she wants land, doesn't she? Katie says, "I want everything — land and a big house — and horses and cattle — and I want you....."

Paul rides beside Katie's wagon as they go out to see the new land. Here is a plain of waving sour grass dotted with fig trees and wild olives heavy with fruit and yellow blooms. In the distance, snow-capped peaks reach skyward, and to one side is the river. Katie thinks it's wonderful. How much of it is hers? Paul laughs — as much as she can cover on a horse in half a day. Katie loves that. She was the best horsewoman in Ireland and she'll show them here.

Christian Van Der Byl rides up to Paul to report that the Commando is bivouaced on Simon Hout's ground, and to remind him that the plan was to leave for Bloemfontaine at sun-up. Paul tells him crisply that they'll stay a day or two, maybe the men can be of some help to the settlers. Christian says nothing, but he is surprised.

Paul helps the kaffirs clear Katie's land and build a small house for herself, Aggie and Terence. And Katie works right with them, digging holes for fenceposts. She loves this new country, this land of hers. She is a true pioneer, like the Americans who settled a new, wild country, overcoming all obstacles. But in her happiness she finds she isn't as close to Paul as she thought she was. From Maria she learns he sold his house in Cape-town, "Abend Bloom," when his family was killed by Zulus. And he is angry when Katie speaks of it. If she wanted to know anything about him, she should have asked him. Anyway, a house is not for him. He is fighting for a Free Dutch State and can't be tied down.

Little cabins and a church and schoolhouse are being built around a Public Square in Hoffen, the new town. Paul and Katie are there one day when Kurt arrives, ready to fight. He is jealous of Paul because of Katie and there is no reasoning with him. It is a savage fight with whips and Paul is the victor. But when Katie runs to him he pushes her away..... He is thoughtful that night in his camp on Katie's land as Tschaka tends his cuts and bruises. Tschaka speaks quietly to him. Paul spared his life after a battle between their two peoples and Tschaka became his man. He has seen Paul working in the fields for a woman, fighting for her with a man of his own people. If Paul marries her he must give her his life — and he has already given his life to his people. A man can't give himself twice..... Paul knows this, but in his love for Katie he had forgotten that his life was dedicated. And without telling Katie, he orders his Commando to mount, they are moving on.

—more—
UNTAMED

All the settlers have gathered at the Public Square to say goodbyes when Katie arrives, angry and humiliated. And before them all she slaps Paul twice across the face. Paul's eyes are cold; he could kill her. And as the Commando leaves, there are quiet farewells and the crowd moves away. Katie stands where she was, with only Maria beside her. And Maria tells her she shouldn't have shamed Paul in front of his men - now, he will never come back. Katie says he must come back.

Katie is proud of her farm and helps with the ploughing and planting. She is called Katie here and likes it - it reminds her of Paul. He'll be coming back soon, she knows, and she has news for him. She is carrying his child and she hopes it will be a boy. Maria insists that Kurt help Katie with the planting - she needs a man to supervise the fields - and Katie finally agrees. But Kurt wants Katie to marry him. She tells him she doesn't want to marry anyone, and she means anyone but Paul. And Kurt says he'll wait for her answer until the planting is over. Now, Katie asks Maria one more favor - can she have Julia while the planting is going on? Maria looks at Katie shrewdly and bursts into gales of laughter. Julia comes without protest, for Katie is kind to her, where Maria treats her like a servant.

One day when the planting is nearly completed, Kurt can wait no longer. He demands an answer from Katie, and when she stalls, he grabs her and starts tearing her clothes off. Suddenly a violent storm breaks and as they struggle to reach shelter, a tree, struck by lightning, falls on Kurt, crushing him. Katie goes for help and Kurt is freed and taken to the house, but they have to cut off one of his legs.

After the storm, nothing is left but mud and destruction. The crops are gone, the cattle dead. Looking at it, Katie gives a long, heart-rending sob. And when Aggie comes to comfort her, Katie says, "We'll start again."

Now gold is discovered in the hills where the kaffirs live. To Aggie, these people are heathens, but Katie doesn't care. She begins to trade all her possessions for the precious gold nuggets. The Dutch people laugh at her. What good is gold? Land and cattle are the only riches worth having. But Katie knows the value of gold and has other ideas. When she has amassed a small fortune, she is ready to return to Capetown. Terence, her first-born, is three, and little Paul is two. Maria asks Katie if Paul knows about his child, and Katie says no and she will never tell him. It's been three years and he hasn't come back. She can't go on any longer with her life divided in two. She has a fortune in gold and her boys must have the good of it. She is going to buy the biggest house in Capetown and everything that goes with it - and she'll be a grand lady again. She'll have servants and beautiful clothes and a girl just to wash her hair. And there will be men, lots of men, and they can come and go and she won't care. As for Paul, she never

--more--
wants to see or hear of him again. Maria only smiles at her. She knows differently.....

JANTESE, Katie's devoted servant, drives the wagon slowly out of the Town Square toward the veld. Armed men are riding ahead and will accompany the wagon as far as the convoy which is heading for Capetown. The people of Hoffen are gathered to bid Godspeed, waving and shouting goodbyes. Katie, Aggie and the boys are in the back on the wagon, thanking these good people for all they've done for them. And as the wagon moves on, the people repeat a psalm of good wishes for their travel and their future.....

Three years later -- Capetown. Paul and his Commando are in town on business. The Dutch Free State has become a reality, and Paul thinks they should have representation in the Cape Assembly. But the Governor has refused to see him.

One night Paul, Christian and a few members of the Commando ride by a magnificent house which is ablaze with lights, its driveway filled with carriages. Christian asks Paul if this isn't Abend Bloem, his old home, and Paul says yes. He looks at the spacious trees surrounding the house, the rich, red earth, and he is gripped with nostalgia. Now a fancy carriage enters the grounds, and Paul dismounts and speaks to the gatekeeper. He learns that the Governor has just arrived, that this is a ball in his honor. And who owns the house now? Mrs. Katie Kildare. Christian asks Paul if this isn't their Katje, and Paul nods. He tells Christian and the others to ride on. He has business with the Governor and this is as good a place as any to have it out with him.

Jantse opens the door of the beautiful house and smiles happily when he sees Paul. Others raise their eyebrows at Paul in his Voortrekker outfit, but Katie comes toward him with her hands outstretched. If anything, she is lovelier than ever. Gone is the frontier woman, and in her place is a woman confident of her position in the society she has chosen. Three years she has been in Capetown, and the Governor and Government officials are her friends. CAPTAIN RICHARD EATON, aide to the Governor, is beside her. He is in love with Katie and wants to marry her, but she has led him on and refuses to give him an answer.

"I know you would come," she tells Paul. She introduces him to Richard and then to the Governor. But when Paul wants to talk business with the Governor, she says, "Tonight is for dancing -- tomorrow is time enough for business, isn't that right, Governor?" And the dignified Governor nods his approval. But Katie has forgotten that there is one man with whom she does not always get her way. Paul excuses himself. He sayd he is not dressed for the occasion, and he leaves. And Katie watches him wistfully as he goes.....

--more--
UNTAMED

In the morning, Katie’s sons, Terence and young Paul, are at the edge of the estate engaged in warfare against imaginary Zulus. Suddenly, a cobra appears before them, its hood expanding. Terence turns to run, but trips over a creeper and falls heavily. He tries to get up, but his foot is caught in the creeper, and he lies there, too frightened to move. Young Paul comes up and stands beside his brother, drawing his toy whip back to strike at the swaying snake. He is stopped by a voice behind him — Paul’s voice telling him not to move. And Paul, seated on his horse, kills the snake with his whip. He takes the boys home, surprised to learn that Katie has two sons. A Dutch exporter is with Katie, and she introduces him to Paul and goes into the house with the boys. Terence has sprained his ankle and will need a doctor.

Paul talks with the exporter about the house and learns that Katie has over-extended herself, has put everything she has into it. The exporter tried to tell her not to but she refused to listen — she seemed to have a fetish, she had to bring the house back to its former glory. The vineyards which used to bring in such a big revenue are useless because the wine has lost its flavor. The exporter looks at Paul. Only the Van Riebecks know the secret of making the wine as it used to be. Katie is almost destitute and if she doesn’t have a crop this year she’ll be finished. Even the servants are leaving because of the diamond strike in Hopetown. Many people in town are going there.

Katie returns and hears the end of this. She looks at Paul and he grins at her. He says, “You just won’t learn, will you? You think you can do everything. But you can’t. I’ll help you this time. We’ll bring in a crop that will sell.”

And so Paul goes to work, instructing the kaffir in how to make and blend the wine that has been famous in his family for generations. He enjoys it. He tells Katie it’s good working on this land again, in the vineyards, seeing things come alive again. And he thanks her for saving Abend Bloom and keeping it as it was.

One night they ride to a headland overlooking the sea where the trees are silver and the ground is a carpet of white flowers. The air is filled with the perfume of Abend Bloom, the moonflower that blooms in the night. Paul tells Katie huskily that the flower is like her, and he takes her almost violently in his arms and crushes her to him, his lips on hers, their bodies straining together as they sink slowly to the ground....

The next day as Paul and Christian walk through the vineyards, Paul says he’s been offered a place in the now Assembly. He knows it will mean giving up the frontier, but it’s time. The country is growing, one day it will be among the greatest in the world. He feels he has done enough, that there are others now to do the fighting. And Katie needs him — he’s going to ask her to marry him. Christian understands and is happy for them. —more—
UNTAMED

Katie has put off telling Paul that young Paul is his son, and she decides to do it today, on young Paul’s sixth birthday. But she is in another room when Paul arrives, and young Paul and Terence rush to greet him. His gift for young Paul is a rhinoceros hide whip with a silver butt. The boy is delighted, and Paul says it is from all the Van Riebecks, and he looks at the family portraits on the wall. Suddenly, seeing again the portrait of the first Johann Van Riebeck, Captain of the Cape, he realizes that young Paul looks like him. And he has the boy pose the same way as the captain in the portrait is posed.

When Katie comes in, Paul tells the boys to go outside and play. And now he faces Katie and demands the truth. Katie is shocked by the direct attack. She says young Paul is hers—she bore him alone with no one to help her but Aggie. Paul ignores that. Why didn’t she tell him before the boy was born so Paul could have married her, given her his name? Katie is bitter now. Again, she and Paul are divided, and the words pour out. “You mean,” she says, “now you’ve found that I have a child you want you’re willing to take me into your scheme of things? How generous and condescending of you.....”

Paul tries to stop her. “He’s like me,” he says, “He has my ways—I could teach him to ride—to hunt—I could have watched him grow.....”

“All your talk about the boy,” Katie says. “How you were cheated out of him, what you could do for him—your boy! Not once have you said our boy! Not once have you said you wanted me—whether the boy is yours or not.”

Paul turns on her savagely. Where would he be with her? Tied down, his work destroyed—she was never willing to wait. He thought things could be right for them, but she’s never change—she’ll always be ambitious, possessive, determined to keep everything for herself—even his son. And he asks again, “He is my son, isn’t he?”

Katie angrily brushes tears from her cheeks. “Does it hurt you not to know?” she demands. “Then suffer—suffer like I did for five years—five years of minutes, hours, days, nights, years of wondering if you’d return. Now you wonder if the child is yours. Did you ever stop to wonder if there might be a child? If you did, did you wonder what would become of it—or me? Did you ever think of forgetting a hasty slap and come back? No, you went your own way. I had disgraced you, so I must suffer. You could forget me. You had your own life—but I waited...... My answer is this—this boy is my child!”

He springs at her, his hands flying to her throat. “You devil!” he shouts. “Answer me! Is he my son? Is he?” Then,
UNTAMED

his violence spent, he lets her go, and she orders him to leave her house.

Katie rushes out the back door, sobbing hysterically, screaming that she hates this house, she won't live in it, she'll smash everything. And in the wine room she grabs an axe and begins splitting the casks in two. With one final sweep she smashes the jars containing Paul's blend, then falls in a faint to the floor...

Without the blend, Katie's wines won't sell. The exporter tells her unhappily that everything she has, except the house and furnishings, is gone. And Katie tells him to sell what she has and pay her debts. She is leaving Capetown.....

A year passes, and Katie, the boys, Aggie and Jantoe have gone from one diamond field to another. Now, they reach the outskirts of the Kolesberg Diamond Field. The town is an ugly overcrowded noisy hell-hole, and Jantoe pitches Katie's tent some distance away. Katie tells the boys not to go near this town, it isn't like the others, it isn't safe. They must wait until the soldiers come. The camp has been taken over by a gang of scoundrels who are bossed by a one-legged man, a ruthless, vicious man, who will stop at nothing. Aggie frets about this. Hasn't a year of this dreadful life been enough for Katie? Why doesn't she go back and marry Captain Eaton, he's a fine man. Katie says she married one fine man she didn't love.....

Suddenly, a group of horsemen ride into town - a Boer Commando, headed by Paul. Katie grips Aggie's arm, and Aggie says, "So he's back where he started - given up everything - just as you have. That's what pride has done for you both."

The boys are anxious to rush to Paul, but Katie says he has better things to think about now. And she is startled when Aggie tells her she saw Julia that morning. Suddenly, the implication strikes Katie - the one-legged man - and Paul!

Kurt stands in the doorway of a tent watching the Commandos as they come up the street. He is using a belted crutch in place of the leg he lost. He tells a group of men standing by, "Get everybody out. But I want that Commander. Leave him to me."

When Kurt goes into his tent, Julia looks at him with uncertainty and fear. She tells him that Katie was good to her, he mustn't kill her man. Besides, Katie never was Kurt's woman....Like lightning, Kurt strikes Julia across the face, knocking her to the floor. She gets up and puts her arms around him, covering his face with kisses. And he hurls her across the bed, telling her he's sick of her. Now, a man enters the tent dragging Terence and young Paul. The boys are looking for their Uncle Paul. When Kurt finds out who they are he bursts into laughter.
The Commando comes to a halt and Kurt emerges from his tent. Paul is surprised, and he tells Kurt that if he is the leader of this lawless group, he commands him to disband and obey the law. Kurt sneers at him. This isn't the Dutch Free State—it's British territory and Paul has no authority here. Nevertheless, Paul's duty is to hold, protect, and restore order until the arrival of British troops. He gives Kurt just thirty seconds to disband or he'll order his men to shoot.

Now, Kurt has young Paul, kicking and biting, brought from the tent. At the edge of the crowd, Katie screams. Kurt holds the boy in front of him, with a pistol at his head. Paul sits motionless in his saddle, like one turned to stone, and Kurt says, "If your men fire, the boy dies first. Would you like that, Van Riebeck? Do you know who this boy is?"

The thirty seconds have ticked by. Paul's gun slips from his grasp—he can't give the order. For the first time in his life he is powerless to do his duty. His men stare, moving restlessly. Katie knows what he is going through.

Kurt orders Paul into his tent. He wants Paul's signature over his order for the Commando to leave town. And as Paul and Kurt go into the tent, the boy is released and runs to Katie. Kurt tells Paul, "I'm going to kill you in thirty seconds. See this—it's a stump. This stump was a leg. With that leg I was a man, I could be a farmer. Now I'm nothing—I'm the one-leg, half a man. And you're to blame. You took her from me and then you made me this. You have five seconds."

Kurt cocks his gun; Paul stands unflinching. Suddenly, Julia leaps forward. "No Kurt," she says, "They'll hang you....."

Savagely, he strikes her with his free hand, knocking her against the lamp. The tent is in darkness, and Kurt's gun spurs flame as Paul jumps at him.

Outside, the crowd sees the tent burst into flame. Paul comes out, dragging Julia. The wind picks up the sparks and in an instant, one tent after another is ignited and the entire tent colony is ablaze.

By late afternoon, the fire has burned down. The ruffians have disappeared. The law-abiding townspeople stand around, smoke-blackened and tired. The Commando is lined up. Christian is in front of them with Paul, and Paul says, "You will take charge of the Commando, Lieutenant. You have my full report and resignation. God speed you."

In the distance, bagpipes are heard. British troops are coming in to take over. Katie, the boys and Aggie are standing
near the wagon, and Paul strides rapidly toward Katie and stops a few feet from her. He stands there, his feet spread wide. She stands facing him in the same position, feet spread wide, hands on her hips — and they just stare at each other, almost belligerently. Then suddenly Paul's booming laugh rings out and he says, "Comes fire comes tempest; comes feast or famine; joy or sorrow; good fortune or bad — there is Katje!" Rocking with laughter, he opens his arms wide. "Come here....."

Katie stares at him for a second, then she too starts laughing, and she spreads her arms wide and they walk toward each other. Their arms go around each other — no guile, no passion, nothing but good fellowship, understanding, all the good things which belong to them only when they are not apart, but one.

The boys and Aggie join in the laughter, and Aggie says, "they'll quarrel again, make up again, fight and leave each other and come back together again, but now it will all be good!"

The Commando and townspeople have been enjoying the scene. Paul swings Katie up to the wagon seat and leaps up beside her. The boys and Aggie scramble inside. And now Paul cracks the whip and they're off, with everyone waving them goodbye. Tschaka, no longer needed now, remains with Christian. And as Paul and his happy family ride away, Paul whistles and his big black horse gallops after the wagon.
Director Henry King supervising
A Scene from the 20th Century-Fox Production
"UNTAMED"
In CinemaScope - Color by DeLuxe
Printed in U.S.A.
A Scene from the 20th Century-Fox Production
"UNTAMED"
In Cinemascope · · · · · Color by DeLuxe
Printed in U.S.A.