

85. CONTINUED

85.

DOC  
I'm too old for that. X

MANNON  
(pause)  
You know the Marshal, do you? X

DOC  
I know him. X

MANNON  
A friend of yours? X

Doc finishes and wraps a bandage around the wound. X

DOC  
Keep the bandage on a couple  
of days. X

MANNON  
Good job. How much do I owe ya? X

DOC  
Don't tell me...you're starting  
to pay your way. X

MANNON  
You tell me how much, I'll pay you. X

DOC  
I figure it's worth twenty cents. X

Mannon's smile fades, then returns; stands; pays, puts on his  
hat and rolls down his sleeve. As he moves to the door: X

MANNON  
...figure to throw some business X  
your way...  
(a grim-like  
smile)  
I think if you look in on Miss Kitty  
down at the Longbranch...she could  
use you.

He EXITS.

86. CLOSE - DOC

86.

as he reacts.

FADE OUT:

END ACT THREE

ACT FOUR

FADE IN:

87. EXT. DOC'S - NIGHT 87.

Doc pushes past Mannon (who MOVES OFF into the night) and heads down the stairs and hurries to the Longbranch.

88. INT. LONGBRANCH - NIGHT 88.

Kitty lies on the floor behind the bar. She stirs.

89. WIDER 89.

Doc moves to look through the broken door, ENTERS for:

DOC

Kitty?!

A MUFFLED SOUND and he MOVES IN.

KITTY

Here.

90. ANGLE - KITTY 90.

as Doc moves around the bar to her. He kneels.

91. CLOSE - KITTY AND DOC 91.

as he kneels to her.

DOC

Kitty?!

KITTY

Doc, help me...

DOC

Are you all right...

KITTY

Help me...

Doc helps her stand, and both quickly realize she aches more than she supposed.

X

DOC

I'll kill him. I swear.

KITTY

You won't do a thing.

CONTINUED

91. CONTINUED

91.

DOC

I won't, huh...

KITTY

Doc...your word...Festus needs  
you...now please...help me to  
my room.

X

As they MOVE, we:

X

DISSOLVE TO:

92. EXT. COUNTRYSIDE - DAY

92. X

Early morning. A small fire, bedroll laid out. Breakfast  
time. Matt's horse is tied nearby, unsaddled. Matt  
HEARS a HORSE approaching - hard-ridden. Looks off.

X

93. POV SHOT - NEWLY

93.

moves thru some trees.

94. BACK TO MATT

94.

He straightens, rises, looks off.

95. ANGLE TO INCLUDE NEWLY

95.

as he comes near, IN, and pulls up.

MATT

Newly?

NEWLY

Figured to find you on the  
Ellsworth road.

MATT

Took the Vinegaroon turnoff...

NEWLY

(dismounting, nods)  
They told me at the stage stop.  
Went near all the way into  
Ellsworth.

MATT

You got enough lather on that  
horse to shave half of Kansas...

CONTINUED

95. CONTINUED

95.

NEWLY  
Been riding all night. X

MATT  
What's wrong? X

NEWLY  
(nods)  
Will Mannon's in town... X

MATT  
Will Mannon. X

NEWLY  
Marshal, I know guns and I've  
never seen anybody, beggin' your  
pardon, come close to the likes  
a that man.

MATT  
(nods)  
The fastest. X

NEWLY  
He's wolfin' up Dodge, Marshal.  
Takin' what he wants. Doin' what  
he wants. He shot Festus.

Matt starts immediately for his horse, unties him. This, X  
as:

MATT  
Get my things together and put X  
them on your horse.

Matt moves to begin saddling his horse. X

NEWLY  
Marshal, he'lll...  
(checks himself)  
...he could kill you certain,  
Marshal...

MATT  
Maybe.

And:

CUT TO: X

96. INT. KITTY'S ROOM - DAY

96. X

Kitty lies asleep in her bed. The marks of the previous night's encounter are evident. SUE, one of Kitty's girls, sits with her. A moment and there is a KNOCK. Sue moves to the door, admitting Doc.

97. CLOSER

97. X

in half whispers:

SUE

Morning.

DOC

Morning. You go on now, get some rest.

SUE

Doc, you can't sit up all night with Festus and all day with Kitty. I'll stay and you go...

DOC

You go do what I tell you.

SUE

All right. But you can't carry on like you have much longer.

98. NEW ANGLE

98. X

Sue moves back to the chair in which she was sitting, this to retrieve a shawl she was wearing. Doc moves in, with her.

DOC

Don't you worry about me.

She smiles at him, then the smile fades and her glance falls on Kitty's bruised face, and:

SUE

What kind of a man would do a thing like that.

DOC

Doesn't take any man at all.

SUE

(look, beat)  
G'bye, Doc.

CONTINUED

98. CONTINUED

98.

DOC

You get to your room and get to sleep.

Sue EXITS. Doc moves to Kitty. As he sits:

KITTY

...good point, Doc.

DOC

(a little  
nod, and)

Hello, Kitty. How do you feel?

She looks at him.

KITTY

I'm all right.

DOC

Animal...

KITTY

I want to see him.

DOC

You what?

KITTY

I want to see Will Mannon.

DOC

Oh, Kitty, for heaven's sake...  
(into bag)

...I want you to take...

KITTY

I want to see him. I mean it.  
And I won't take any of your old  
pills until I do.

DOC

(pill bottle  
in hand)

Now, these are for your own good.

KITTY

I want to see Will Mannon - for  
my own good - and yours - and  
everybody else's...especially  
Matt's...

HOLD on their looks.

CUT TO:

99. INT. MANNON'S HOTEL ROOM - DAY 99. X

Mannon lies on his bed, fully clothed, staring at the ceiling. A half empty whiskey bottle, a pot of coffee, a cup and a half loaf of unsliced bread lie on the side table. A moment, and FOOTSTEPS APPROACH. Only a flick of the eyes indicate awareness. Then the FOOTSTEPS STOP outside the door.

100. NEW ANGLE 100. X

Simultaneously, the door opens and Mannon draws and whirls, leveling his gun on Doc, who steps into the room. Looks between the two, then:

DOC  
She wants to see you.

Beat. He turns and EXITS. Mannon looks after him with a scowl which turns into a slow grin.

101. INT. KITTY'S ROOM - DAY 101. X

The door instantly opens. Doc and Mannon are there. Sam, too, with his shot gun.

DOC  
Kitty...

102. NEW ANGLE 102. X

to INCLUDE Kitty, in bed.

DOC  
We'll be right outside the door.

Mannon grins and steps IN. Doc closes the door.

103. ANOTHER ANGLE 103. X

as Mannon moves to Kitty.

MANNON  
'mornin', Red.

KITTY  
Mannon.

MANNON  
Figured you'd make up your mind  
once we came to know each other.

CONTINUED

KITTY  
I made up my mind.

MANNON  
Good. Makes it easier...knowin'  
I'm stayin'.

KITTY  
Yes, you're staying, because it's  
here you're dying.

MANNON  
Oh?

KITTY  
That's right, Mannon.

MANNON  
You figured you the way?

KITTY  
No, you did...you see, you take,  
that's all you ever do.

MANNON  
(a grin)  
Yeah...

KITTY  
I know a man who gives.

MANNON  
So...

KITTY  
So I know men. I know how they  
think...around their own kind as  
well as around women... I know  
men...and you're not one of them.

MANNON  
You figure.

KITTY  
I do.

MANNON  
From last night.

KITTY  
From a lot of nights...  
(then)  
Matt Dillon's a man.



103. CONTINUED

103.

MANNON

But he's dead.

KITTY

(nods)

You'll outdraw him. But before he dies, he'll kill you. Sure as the moon and the sun...he'll kill you, because he's a man.

104. ANGLE - MANNON

104.

scowls at Kitty, then he breaks into uproarious LAUGHTER.

105. ANGLE - KITTY

105.

Mannon's LAUGHTER rings, and we:

X

DISSOLVE TO:

106. EXT. DODGE STREET - DAY

106. X

Louie - a bit drunk. He holds a whiskey glass. A bellow:

MANNON'S VOICE

Well, throw it!!

107. WIDER

107. X

to INCLUDE Mannon - also drunk, but in complete control; enjoying himself.

MANNON

I said throw it, rummy.

Louie tosses the glass skyward. Mannon draws and FIRES.

108. INSERT - THE GLASS

108. X

is SHATTERED.

109. INT. KITTY'S ROOM - DAY

109. X

Doc, at the window, looks down, and:

DOC

I could write an entire medical journal about that.

CONTINUED

109. CONTINUED 109.

Kitty, in pegoir, steps IN for:

KITTY  
About what?

O.S. GUNSHOT

DOC  
The amount he had to drink and  
still being able to shoot like  
that.

Kitty looks down into the street.

110. POV 110. X

Mannon gestures to Louie and:

MANNON  
Again!

111. EXT. STREET - DAY 111. X

Louie reaches into a box for another glass.

112. ANGLE - MANNON 112. X

His look drifts to Kitty's inside.

113. CLOSE - MANNON 113. X

Through the window. Her look.

114. ANGLE - MANNON 114.

Holds his look, then turns to Louie and:

MANNON  
Throw.

115. NEW ANGLE 115. X

Louie throws the glass up. Mannon FIRES.

116. QUICK - THE GLASS 116. X

It is missed.

117. ANGLE - MANNON 117. X

FIRES AGAIN.

118. ANGLE - THE GLASS 118. X  
Now falling toward the ground. It is hit by the second shot.
119. QUICK - MANNON 119. X  
turns with a scowl to Kitty.
120. ANGLE - KITTY 120. X  
A quiet look.
121. ANGLE - MANNON 121. X  
The enjoyment has gone from his game. The miss angers him.
- MANNON  
Get a handful!  
(and)  
Throw them!!
- And THREE SHOTS CRASH OUT - and Mannon smiles faintly. He looks up at:
122. ANGLE - KITTY'S WINDOW 122. X  
Empty now.
123. ANGLE - MANNON 123. X  
A scowl again. And we:
- DISSOLVE TO:
124. INT. LONGBRANCH - NIGHT 124. X  
Sam pours a drink. ANGLE WIDENS. The saloon is fairly full - but there is a strange quiet.
125. VARIOUS ANGLES 125. X  
THRU 128. THRU  
128.  
Mannon is there as are Burke, Roy, Barney, Howie, Halligan and Lathrop.
129. ANGLE - KITTY 129. X  
moves down the stairs with Doc.
130. VARIOUS ANGLES 130. X  
THRU 132. THRU  
132.  
All eyes - including Mannon's, go to her. She has eyes only for Mannon.

133. NEW ANGLE 133. X  
Self-consciously all, save Mannon, look away as Kitty and Doc move to the bar.
134. ANOTHER ANGLE 134. X  
A O.S. WALKING HORSE is HEARD. Then:
135. EXT. DODGE - NIGHT 135. X  
Almost deserted - a few townsmen. O.S. WALKING HORSE, then:
136. ANGLE - MATT 136. X  
walks his horse toward the stable.
137. EXT. STABLE - MATT AND LOUIE - NIGHT 137. X  
Matt rides up, dismounts. Louie is in a corner working on a bottle. He looks up, as: X

MATT  
(acknowledging)  
Louie.

LOUIE  
(near trauma)  
Oh, no...I been praying...  
(puts bottle down)  
...in my fashion...you wouldn't...  
(looks behind Matt)  
...you alone, Marshal...?!  
(rising)

MATT  
(unsaddling)  
Alone, Louie.

LOUIE  
Oh, that ain't so good, Marshal.  
That ain't so very good.

MATT  
Well, that's the way it is.

LOUIE  
But that Mannon's here, Marshal.  
He's somethin' fast. Nothin's  
ever been that's quite like him.

CONTINUED

137. CONTINUED

137.

MATT

I know, Louie. Go up to the Longbranch. Tell him to meet me in the street.

LOUIE

Oh, no, Marshal.

MATT

Go on, Louie.

LOUIE

(brightens)

I ain't had too much, Marshal. I could git me a rifle 'n climb the roof 'n...

MATT

(softer)

Do what I say, Louie...

Louie nods, resignation, walks OUT. We HOLD on Matt, who watches him, appreciation, then turns - to turn his horse out; checks his gun.

X

138. INT. LONGBRANCH - ANGLE FROM MANNON - NIGHT

138.

as Louie ENTERS. All eyes turn to him.

X

139. SHOT ON MANNON AND LOUIE - FROM DOC AND KITTY

139.

as they react to Louie's approach.

140. BACK TO LOUIE AND MANNON

140.

LOUIE

Marshal wants to see you outside.

X

Mannon's only reaction is to stop chewing for a moment. Then he grabs some more feet.

LOUIE (CONT'D)

(livid)

If I was just younger, I'd...

Mannon shoves Louie aside not once looking at him. This, as:

MANNON

...still be talking...

141. ANGLE FROM KITTY AND DOC 141.  
as Mannon turns - walks OUT. Kitty and Doc cross to Louie, all head for the door. X
142. EXT. STREET - NIGHT 142. X  
Matt stands in the middle of the street. Mannon steps OUT - thoroughly unconcerned. The townspeople take up positions. INTERCUT as necessary.
- MATT  
Get out of this town, Mannon.
- MANNON  
Come the time I want.
- MATT  
That time is...now...
143. ANGLE - KITTY 143.  
To ESTABLISH tension. She looks at Mannon. X
144. ANGLE - MANNON 144. X  
looks at Kitty.
145. BACK TO SCENE 145.  
Mannon turns back to Matt. X
- MANNON  
If'n you say... X  
He draws. So does Matt. Matt is slammed to the ground. X
146. NEW ANGLE 146.  
The horrified gallery watches, stunned with disbelief. Mannon holsters his gun and turns to Kitty and: X
- MANNON  
Now there's a man...a good man. X
147. NEW ANGLE 147. X  
Now Mannon starts for the Dodge House.
148. ANGLE - MATT 148. X  
to Mannon. Matt struggles to a half sitting position, slowly raising his gun.
- MATT  
Mannon!

149. ANGLE - MANNON 149. X  
His own disbelief. He claws for his gun. It is up,  
out, levelled and:
150. ANGLE - MATT 150. X  
FIRES.
151. ANGLE - MANNON 151.  
is hit. X
152. WIDER 152. X  
favoring Mannon. He watches as Kitty, Doc and the others  
move to Matt - and Mannon dies....
153. ANGLE - MATT 153.  
as the others rush up. Tears of relief from Kitty;  
concern and relief from Doc. Louie is there - tears,  
too, from him. As Matt is helped to stand:
154. ANGLE 154. X  
across Mannon. Matt is walked to Doc's and we:

FADE OUT:

END ACT FOUR

TAG

FADE IN:

155. INT. DOC'S ROOM - FESTUS - DAY 155.

Propped up in bed. Hat on (sure sign of recovery.)  
"Talking" with his good arm.

FESTUS

Oh, it ain't much to huntin'  
sage birds...

156. SHOT TO INCLUDE DOC AND MATT 156.

We see that Matt is in another bed - propped himself,  
but wrapped about the chest and shoulder. He's drinking  
from a mug. Doc takes Matt's pulse, enduring the sermon.  
A pitcher sits on a nearby table.

FESTUS

...if...you know human nature.

DOC

(looks up)  
Human nature?

FESTUS

That's what I said. X

DOC

(a snort) X  
Human nature...  
(of Festus)  
I'm just too good a doctor.  
(finished  
with pulse)  
You're doing fine, Matt.  
(to the pitcher)  
Have some more broth.

MATT

Thanks, Doc. Sure tastes good. X

DOC

Well, it oughta...

FESTUS

Matthew, you ever notice how some  
folks is always blatherin', an'  
faunchin' an'... X

DOC

(disgust)  
No, I never noticed.

CONTINUED



156. CONTINUED

156.

FESTUS  
I ain't talkin' to you! X  
(and)  
Anyhow, you oughta keep your ears  
open an' your tater trap shut -  
more oftener'n y'do.

DOC  
I should, huh? X

FESTUS  
Yes, y'should! Then you'd hear X  
some n' notice what...

DOC  
(overlaps)  
Well, I "hear some"...and what  
I hear, I try not to notice.  
(and)  
Human nature in sage hens... X

FESTUS  
All right, smarty-britches. It X  
just so happens the male sage bird,  
he's jist like a human...certain  
humans...Always a'cacklin' n'  
a'flappin' n' showin' off n' the  
like. And durin' such time, why  
you...jist...step up...quiet as a  
mouse on moss...n' pop 'em with a  
rock. Yessir, ain't no trick at  
all...if you know...human nature.

DOC  
(to shut him up)  
Have some broth.

FESTUS  
(scathing)  
I don't want no broth! Not when X  
there's sage birds t'cook up with  
mushrooms an'...

Just then Kitty ENTERS. She has another pitcher on a tray. X  
AD LIB HELLOS, then:

KITTY  
Here it is, Doc. X

FESTUS  
What you got there, Miss Kitty? X

KITTY  
Your sage birds.

CONTINUED

FESTUS  
Where?

KITTY  
Right here?

FESTUS  
Right here where?!

KITTY  
(holds up pitcher)  
Doc said you needed broth.

X

X

Festus is dying slowly.

DOC  
And broth from fowl is best  
for a healing body. As I've  
observed in human nature. Now  
would you like some broth, Mr.  
Haggin...?

X

FESTUS  
You ornery ol' scut! You went an'  
had my sage birds cooked down to  
broth?!

X

DOC  
Yes, I had them cooked down to broth...

X

FESTUS  
After I went out an' spent  
the better part of the hottest  
day of the year t'shoot us a  
mess o' sage birds, you went  
an...

DOC  
It so happens I treat  
my medical cases with  
the knowledge I have at  
hand - and if I think  
sage bird broth is what  
is needed, that's what...

X

And on and on as Kitty and Matt smile and we:

FADE OUT:

THE END