

G U N S M O K E

WORD OF HONOR

FILMASTER PRODUCTIONS, INC.

"GUNSMOKE"
(FILM)

"WORD OF HONOR"

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SETS

BRANKMAN CABIN
FRONT STREET
MARSHAL'S OFFICE
EXT. PLAIN
INT. DOC'S OFFICE
EXT. ALLEY

CAST

MATT.....JAMES ARNESS
CHESTER..... DENNIS WEAVER
DOC.....MILBURN STONE
KITTY.....AMANDA BIAKE
HARRY.....
HANK WORTH (no lines).
JACK.....
RUDY.....
JAKE WORTH.....
JEFF WORTH.....
ED WORTH.....

"WORD OF HONOR"

FADE IN:

1. OVER THE STANDARD SHOTS of MATT DILLON at BOOT HILL, (NIGHT) the following narration is HEARD:

MATT'S VOICE

Sometimes, even at night, it does me good to come out here -- to Boot Hill -- and just look them over. The gunmen, the killers. They had no friends. It's a reminder that I'm not long on friends either. Most everybody he meets dislikes the lawman. I can't blame them too much... It's just that I have to remember -- Matt Dillon, U.S. Marshal -- few friends.

2. As Matt starts walking toward Dodge, the MAIN TITLE appears.

DISSOLVE TO:

3. EXT. BRANKMAN CABIN (NIGHT)

The cabin is a small derelict structure in the middle of an empty plain. Actually it is 45 miles outside of Dodge. Light shines through the windows of one of the cabin's two rooms. The light is feeble and serves only to accentuate the solitude. Except for the crickets and one distant drawn-out cry of a coyote there is no other sound. CAMERA MOVES IN CLOSE SHOT OF HARRY leaning against the split-rail fence outside the cabin. Harry is tall, angular -- his face strong and bony, lending a peculiar sadness to his expression. He takes a last draw on his hand-built cigarette, drops it, grinds it out with his boot-heel. With a slight sigh and an almost imperceptible shrug of his shoulders he turns and crosses to the cabin door, opens it and enters.

4. INT. BRANKMAN CABIN (NIGHT)

as Harry enters. There is a taut but depressing tension in this room. There are four men beside Harry -- three living and one dying. The room itself is crudely and barely furnished. A table, a couple of rickety home-made chairs, a stove and a wooden cot. Lying face down on the cot is HANK WORTH. Normally, he's a nice-looking robust boy -- not more

4. CONTINUED:

than eighteen years old. Now his face, turned sideways on the pillow, is sallow through its tan; his eyes are closed and his breath is labored and feeble.

5. INT. BRANKMAN CABIN CLOSE SHOT DOC ADAMS (NIGHT)

Doc stands over the dying boy, gazing down at him, a bleak, vicious mixture of pity and frustration on his face. His stethoscope dangles from his ears. In his hands are scissors and the ends of a bandage he has applied to the boy's back. He looks up at Harry who has entered and now stands still at the door. The sadness in Harry's face grows more pronounced as he gazes from the boy on the cot to Doc. Doc's eyes, flint-hard but otherwise expressionless, return Harry's gaze and then move to:

6. INT. BRANKMAN CABIN CLOSE SHOT JACK (NIGHT)

Jack leans against the wall, his eyes fixed on the dying boy. Jack is a big, heavy-set, loose-faced man. He has the air of having gotten into something that turned out worse than he'd planned on -- and now he's surly and frightened and deadly because of it. His hands hang straight down at his sides.

7. INT. BRANKMAN CABIN CLOSE SHOT RUDY (NIGHT)

Rudy squats in a corner, a shotgun across his knees. He's a thin-faced, thin-bodied man -- not big. What he lacks in size he makes up for in meanness. He never takes his eyes off Doc.

8. INT. BRANKMAN CABIN GROUP SHOT (NIGHT)

Doc looks down at the boy, suddenly bends over him. Harry, at the door, takes an involuntary step forward and stops, his face taking on a forlorn, questioning look. Jack straightens up, steps away from the wall. His hands still hang straight down. Rudy stands up, shifting the shotgun in his hands.

HARRY
(softly -
concerned)

Doc?

(CONTINUED)

8. CONTINUED:

JACK
 (soft but harsh,
 when Doc doesn't
 answer)
 Say something, Doc.

DOC
 (pulls blanket over
 Hank's face)
 The shock of extracting the
 bullet was too much for him.
 Bad place, the spine.

HARRY
 (quietly)
 You killed him, eh, Doc?

DOC
 (after a beat)
 No ...No, I didn't kill
 him.

HARRY
 He's dead, ain't he?

DOC
 (begins throwing
 things into
 his bag)
 He wouldn't have lived more'n
 a couple of days anyway with
 that bullet where it was. And
 whoever put it there murdered
 him.

9. INT. BRANKMAN CABIN FULL SHOT (NIGHT)

For a moment there is no motion in the room other than Doc bending over his bag -- no sound, other than Doc's instruments being placed inside the bag. Slowly, unhurried, Jack takes several steps toward Doc. His hands remain at his sides. Doc glares at him.

HARRY
 Doc, tell me something.
 (nods at the
 dead boy)
 You know him?

DOC
 I do.

(CONTINUED)

9. CONTINUED:

HARRY
 (a beat)
 Sure. And the three of us
 here -- you know any of us?

10. INT. BRANKMAN CABIN CLOSE GROUP (NIGHT)

Doc knows what Harry's driving at. Nevertheless, and cantankerously, he looks the three over. Finally he points at Jack.

Him. DOC

Oh? HARRY

DOC
 I've seen him around somewhere.
 Dodge, I guess.

JACK
 (to Harry)
 That kind of settles it, don't
 it?

HARRY
 (indicating Jack)
 Know his name, Doc?

DOC
 No.. I don't. Might come to
 me, though. Let me think...

HARRY
 You don't understand, Doc.
 You're trying to remember his
 name when you shouldn't.

DOC
 (looking at them)
 You can't kill a doctor for
 following his oath.

No? JACK

No. DOC

(CONTINUED)

10. CONTINUED:

JACK

(points)

He was shot when he tried to get away. You can be shot just as easy.

DOC

Don't be a fool... I'm a doctor and since there's nothing more I can do here, I've got to be available to other patients. Don't you know I'm the only doctor within a hundred miles of Dodge?

JACK

Right now, Doc, there's one too many. We gotta go outside.

He moves to Doc, his hands coming up from his sides, one of them grasping Doc's shoulder. Doc shakes his shoulders angrily, wrenching out of Jack's grasp.

DOC

Don't put your hand on me again.

HARRY

(as Jack gets mad)

Wait a minute. I'm kinda thinking the Doc's wrong. There ain't another Doc within four hundred miles of here. And I could get sick myself. A Doctor ain't like an ordinary man. A doctor's... well, it's almost like he ain't quite human somehow...

JACK

He's human enough to tell what he knows to that Marshal they've got in Dodge.

RUDY

The way I figure, it's us or the Doc.

(CONTINUED)

10. CONTINUED:

DOC

I'm not interested in what you figure, young Mister.

(to Harry and Jack)

Or you -- or you. Right this minute there may be some woman having a baby and needing me real bad. There may be some man with gangrene of the leg -- people needing help -- right this minute.

HARRY

He's right.

JACK

If you can't kill him, I can.

HARRY

(deadly)

You'll do what I say, hear?

(after a beat)

Doc, if I let you go, will you promise not to tell about anybody you've recognized here?

DOC

No, I won't.

RUDY

(softly)

See?

HARRY

Then what about that woman having a baby -- or that man with the funny kind of leg?

DOC

(a beat)

I see what you mean.

HARRY

Do you, Doc?

DOC

And if I don't promise?

HARRY

Then doctor or no doctor, I'll kill you myself.

(CONTINUED)

10. CONTINUED:

DOC
 (looks him over)
 Yes, I suppose you would.
 (looks at Jack --then
 at Rudy)
 Yes.. yes. All right, I'm
 here as a doctor and nothing
 else. I promise.

HARRY
 Word of honor, Doc?

DOC
 My word of honor.

HARRY
 All right. Get out.

Doc moves to the door, turns and indicates young Hank's
 body.

DOC
 What about him?

Harry looks from the body to Doc, and then with his
 peculiarly sad expression, says:

HARRY
 He's my responsibility, Doc.

Doc gazes at him, then turns and goes out. After a
 moment, Jack and Rudy make a move to follow -- but Harry
 stops them with a gesture and goes to the door, opens it
 and looks out at:

11. EXT. BRANKMAN CABIN LONG SHOT (NIGHT)

Doc gets into his buggy, turns it around, clucks at his
 horse, and the buggy rattles out over the night-darkened
 plain - Harry's sad, calculative face watching it go.

FADE OUT:

FADE IN:

12. EXT. FRONT STREET CLOSE SHOT ENTRANCE TO DOC'S OFFICE (DAY)

Doc's office is on the second floor. Entrance is gained by a flight of outside steps that lead up the side of the building. Over the door is a sign reading "ADAMS, G. SURGEON AND GEN'L PRACT. -- M.D." The door opens and Chester -- worried, comes out. He shakes his head in concern, closes the door, starts down the steps.

13. EXT. FRONT STREET HIGH ANGLE (DAY)

Showing Matt Dillon and Kitty standing at the bottom of the steps as Chester comes down. Both Matt and Kitty show deep concern.

CHESTER

He's just plain vanished, Mr. Dillon.

MATT

(knowing better)

Still can't find a note?

CHESTER

No, sir. I looked everywhere you didn't.

KITTY

(to Matt)

This isn't like Doc. Two days now.

MATT

(concerned)

He's always left word before.

CHESTER

What do you want to do, Mr. Dillon?

MATT

(at a loss -- and worried)

I don't know. We've got to start asking people...

KITTY

I can find out if he's been in any saloon...

(CONTINUED)

13. CONTINUED:

MATT
 (nods -- and then
 to both)
 Stores, hotels, boarding houses,
 the stage depot...Look...

Kitty and Chester turn and look off at:

14. EXT. FRONT STREET FULL SHOT (DAY)

Doc drives his buggy up to them.

MATT
 You old devil!

CHESTER
 Where've you been?

KITTY
 (smiling)
 Better talk fast, Doc.

15. EXT. FRONT STREET CLOSE GROUP (DAY)

Doc eyes them, not above enjoying their concern -- but still is a tired man.

DOC
 Hello Kitty -- Matt, Chester.

CHESTER
 I asked you -- where in the
 world have you been?

DOC
 (to Chester --
 bristling)
 I heard you ask me! But you
 didn't hear me answer, and you
 won't.

CHESTER
 (grins affectionately,
 knowing Doc)
 Now, Doc...

MATT
 You had us worried.

(CONTINUED)

15. CONTINUED:

DOC
 (as he gets out
 of buggy)

I did?

KITTY
 You've been gone two days!

DOC
 I certainly have.

MATT
 Mind telling me where you
 been?

DOC
 (evenly)
 I don't have to tell you where
 I been.

MATT
 (a beat)
 No, you don't.

DOC
 Miss Kitty, it's been a long
 hot, dusty trip. I'd enjoy a
 beer. Could I interest you?

KITTY
 (looking quickly from
 Doc to Mac to Doc)
 You've already interested me,
 Doc.

They start to go. Matt stops them with:

MATT
 Doc.
 (as Doc and Kitty
 stop and look back)
 Any time you're in trouble,
 you'll let me know, won't
 you?

DOC
 (blandly --but still
 dead tired)
 I will, Matt. I sure will --
 if I can.

(CONTINUED)

15. CONTINUED:

CHESTER

It'd sure save us a lot of
worry over nothin' --

MATT

(as Doc and Kitty
walk away)

Wait a minute.

(as they stop)

What do you mean, Doc -- if
you can?

DOC

Just that. If I know before-
hand what I'm getting into.

(to Kitty)

Shall we try and capture that
beer?

KITTY

(~~loves him~~, but
worried)

We sure shall.

MATT

Doc.. let go of Kitty and come
over to my office with me.

Doc drops Kitty's arm, turns almost eagerly to Matt --but,
remembering his word of honor, says merely:

DOC

If you say so, Matt.

(to Kitty)

I'm sorry about that beer.

KITTY

(watching as Matt,
Doc and Chester
cross the street to
the Marshal's office)

It's all right, Doc. It's all
right...

CAMERA HOLDS on Kitty as she watches Doc, Matt and
Chester enter the Marshal's office.

DISSOLVE TO:

16. CONTINUED:

CHESTER

Doc, you know their names, and where they are -- and you just sit here --

DOC

(bitter)

I told you I gave my word --

CHESTER

But they were just a bunch of killers --

DOC

(suffering)

I know....

MATT

Let him alone, Chester.

17. INT. MARSHAL'S OFFICE WIDE ANGLE (DAY)

Doc gets up, goes to door. He's angry and distraught.

DOC

Matt?

MATT

Yeah, doc?

DOC

I hope you can -- I hope they hang for it. I'm going to get drunk by myself and then go to sleep. Dad blast it, anyway!

And he goes out, slamming the door behind him.

18. INT. MARSHAL'S OFFICE CLOSE TWO SHOT MATT AND CHESTER (DAY)

Chester gazes at the door Doc has slammed shut.

CHESTER

How we ever going to find them?

(CONTINUED)

18. CONTINUED:

MATT

I don't know.
 (viciously, as
 he rises)
 We don't even know who they
 killed!

CHESTER

(reflecting)
 Just think -- Doc could lead
 us straight to them right now.

MATT

It isn't making the Doc
 happy.

CHESTER

I guess it isn't. No, sir.
 I guess it sure isn't...

DISSOLVE TO:

19. EXT. FRONT STREET MOVING SHOT (DAY)

Matt walks down the street, a man following him. The man is JAKE WORTH -- a capable-looking hard-packed rancher in his late fifties.

WORTH

(calling)
 Marshal! Marshal Dillon!

Matt turns and waits as Worth comes up. They walk up to porch in front of Matt's office during following:

MATT

(grinning)
 Jake Worth! You haven't come
 into Dodge in six months I
 know of...

WORTH

(as he comes up)
 I'm here now, Marshal.

MATT

Trouble?

(CONTINUED)

19. CONTINUED:

WORTH
 (vigorous, straight-
 faced, and to the point)
 Marshal, I know what people
 think of me. That hard-nosed,
 hot-tempered old goat -- got
 more money than he's got
 brains.

MATT
 (grins a little)
 Glad to hear you say it,
 Jake.

WORTH
 (plowing ahead)
 Us Worths are good men. We
 don't cause any trouble and
 we work hard. Only thing
 wrong with us is we're rich
 and mind our own business and
 we've never learned how to ask
 for help.

MATT
 You asking for help, Jake?

WORTH
 (nods - plunges in)
 I've got to ask for it in my
 own way.

MATT
 (indicates
 Marshal's office)
 Come inside.

Matt and Worth enter Matt's office.

20. INT. MARSHAL'S OFFICE PANNING SHOT (DAY)

As Matt and Worth come in. Matt draws a chair up to his
 desk, gestures for Worth to sit down. Matt sits at desk.

MATT
 (indicates pot
 on stove)
 Coffee?

WORTH
 No. No, thanks.

(CONTINUED)

20. CONTINUED:

MATT

What is it, Jake?

WORTH

If you ride south of town maybe fifteen miles there's a place where you can see a big cottonwood tree -- off to your left -- real big, shaped like a mushroom.

MATT

I've seen it.

WORTH

There's a hole down by the roots at the north side of it. I put a sack in that hole just before I rode in to town. The sack's got twenty thousand dollars in it.

MATT

That's a lot of money --even for you.

WORTH

It isn't if Hank gets back all right.

MATT

Hank's your youngest son, isn't he?

WORTH

Twenty-four last month. He didn't show up the other night. In the morning I found a note tacked on one of the corrals. Said to leave the twenty thousand and Hank would be returned.

MATT

(quietly)

But didn't say how he'd be returned...

WORTH

I told you what it said.

21. INT. MARSHAL'S OFFICE ANOTHER ANGLE (DAY)

As Matt rises, moves to gun-rack on wall, goes through business of unlocking guns and taking down a rifle.

MATT

Come on, Jake. We'll try to get there before they pick up the money.

WORTH

I told you I had to ask for help in my own way. All I want from you is for you to watch for anybody who turns up rich around here.

MATT

Jake, listen to me -

WORTH

(coming over to him)
You listen to me. I told you what I want you to do. There's nothing else gonna be done till Hank's back safe on the ranch... not one blessed thing.

MATT

(low)
If they killed Hank, you'd want them hanged, wouldn't you?

WORTH

Id hang them myself.

22. INT. MARSHAL'S OFFICE PANNING SHOT (DAY)

As Matt moves to door.

MATT

Then let's get out to that cottonwood tree on the chance we can beat 'em there.

WORTH

Marshal --
(he moves over to Matt)
I already told you no.

(CONTINUED)

22. CONTINUED:

MATT
(after a pause)
Jake.. I've got an idea Hank's
dead.

WORTH
What...

MATT
I think they might've already
shot him and he's dead.

WORTH
(stunned)
Who's they?

MATT
(slowly)
I don't know.

WORTH
What're you talking about?
Where's Hank?

MATT
(deadly quiet)
I don't know.

WORTH
Then how come you figure he's
dead?

MATT
(a beat)
I can't tell you.

WORTH
(desperate)
Marshal, I've had about enough
of this..

MATT
(opens door)
I can't tell you any more than
what I think, Jake -- not till
we get there.

WORTH
(deadly)
We'll get there, Marshal. And
then if you don't talk clearer
than this -- maybe one of us
won't leave there.

22. CONTINUED:

Matt looks at him, then goes out the door, Worth following.

FADE OUT:

FADE IN:

23. EXT. PLAIN FULL SHOT (DAY)

The big cottonwood tree is in F.G. Of SHOT as two riders, Matt and Worth, ride toward CAMERA FROM B.G. CAMERA PANS as the riders dismount and walk up to tree, examine a hole in its roots.

MATT
(after a moment)

Empty.

WORTH
(rough)
I'm glad it's empty.

Matt, still squatting, looks off. He sees something. Only the expression of his eyes changes.

MATT
(evenly)
No, Jake. You're not glad.

Worth looks at Matt, then follows his gaze. All the life seems to go out of Worth -- but he makes an attempt to hide his feelings.

24. EXT. PLAIN HANK'S BODY (POINT OF VIEW) (DAY)

The boy sits perfectly at ease, leaning back against a rock, gazing at his father. It's almost as though he's about to get up and come forward and chide his father for coming late to meet him. (NOTE: SHOOT TWO WAYS.)

25. EXT. PLAIN TWO SHOT MATT AND WORTH (DAY)

WORTH
(almost inaudible)
That's him. That's Hank...
And you knew it was gonna be
like this....

He rises, makes a start toward the boy, Matt following.

26. EXT. PLAIN PANNING SHOT (DAY)

CAMERA FOLLOWS WORTH and Matt over to Hank and HOLDS while Worth kneels beside his son for a moment, then stands up -- so that the boy isn't in the picture.

WORTH

(quiet, harsh,
broken)

They killed him, all right.
He had his whole life to live.
Why'd they do it? I gave 'em
the money.

MATT

(knowing how it's
going to sound)

Some men took your son. Hank
tried to break and one of them
shot him. But I'll get them,
Jake...

WORTH

(tonelessly)

I'll take care of them myself
soon as you tell me who they
are.

MATT

I don't know.

WORTH

(toneless and deadly)

You know a lot you're not
telling me. That's Hank lying
there. He's been murdered.
Why don't you tell me?

MATT

(takes an imperceptible
breath)

Because the man who told me
about it had to promise not to
name anybody.

WORTH

(stunned and
incredulous)

Promise not to --? What man?
Who is he? I'll get it out of
him if I have to cut it out.

(CONTINUED)

26. CONTINUED:

MATT

That's another reason why I
can't tell you who he is.

WORTH

What kind of a lawman are you,
anyway? You know the man who
could tell me who did this
and you won't even give me
his name.

MATT

I can't, Jake.

WORTH

(groping -- blind
anger --half-crying)
I don't know much about words--
but I've heard the ones about
obstructing justice -- and a
lawman shouldn't be guilty
of that --

MATT

(trying not to show
how hard he's
taking it)
I've told you all I can,
Jake.

WORTH

(stares at Matt --
and then, suddenly
strong, suddenly harsh)
No, you haven't. All I know
is you know the man who can
tell me who done this.
(a beat)
I'm giving you twenty-four hours
to name him -- or me and my two
living sons are coming to Dodge.
There'll be blood spilt, Marshal,
if you don't name your man.

MATT

(a beat)
I'll help you take Hank home
now.

(CONTINUED)

26. CONTINUED:

WORTH

I'll manage here. Go on back to Dodge. Sundown tomorrow, Marshal.

MATT

(helplessly)

I'll be there, Jake.

WORTH

We'll find you wherever you'll be.

Matt looks at him, then turns and walks off to his horse, mounts and rides off without looking back. John Worth gazes after him.

FADE OUT:

FADE IN:

27. INT. DOC'S OFFICE (DAY)

Matt, Doc and Chester are there. Chester is leaning against the door, his arms folded. Matt sits at the long table in the center of the room (this table also serves as an operating table). Doc is striding in nervous irritation back and forth in the room.

DOC

(a baleful glare)

It's got to be done like I say, Matt. It's my idea and I'm gonna see it through whether you like what I'm doing or not.

MATT

It might not work. Have you thought of that, Doc?

DOC

Yeah, I've thought of that. I've also been thinking it's twenty-four hours since you left Jake Worth. Him and his sons'll be coming in any minute-- looking for you. You going out in the street and meet 'em?

(CONTINUED)

27. CONTINUED:

Matt nods, rises and crosses to door. Chester opens it for him.

MATT

You sure, Doc?

DOC

(bristling)

You been twenty-four hours searching this town for men who suddenly showed a lot of money -- and you haven't found a one, have you?

MATT

Not yet.

DOC

(truculent)

You won't find 'em this early. Meantime, Jake Worth and his sons are coming in for you to find out about me. There'll be a gunfight and they're innocent men and they'll be three against you. I'm not going to let it happen. You do what I say and forget about me, you hear?

CHESTER

(looking through
the door down
at the street)

Mr. Dillon?

Matt looks through the door window.

28. EXT. FRONT STREET JAKE WORTH AND TWO SONS
(POINT OF VIEW) (DAY)

They ride slowly, deliberately down Front Street. John is flanked by Jeff and Ed. JEFF is a few years over 30 -- a powerful, taciturn, capable man. ED is a few years younger -- also powerful, also taciturn. The three Worths make a formidable sight, riding unhurriedly and purposefully down Front Street -- fully armed and glancing meaningfully around as they ride.

29. INT. DOC'S OFFICE (DAY)

As Matt turns away from the door and looks at Doc.

MATT

The Worths are coming in.

(a beat)

All right, Doc, and thanks.

DOC

Just remember I'm thinking about
the men who killed Hank Worth.

MATT

Yeah...

Matt goes out the door and down the stairs into the street, Chester following. Doc crosses to the door, looks down after them.

30. EXT. FRONT STREET (DAY)

The dying sun throws long shadows over the street. Matt, followed by Chester, comes down the stairs from Doc's office, takes up a position on the boardwalk where the Worths can't fail to spot him. Chester stands beside him.

31. EXT. FRONT STREET THE WORTHS (DAY)

As they spot Matt. Almost involuntarily, they rein up. They gaze at Matt. Then, with no apparent volition, they ride over to Matt, halt their horses, look down at him.

32. EXT. FRONT STREET GROUP SHOT (DAY)

WORTH

You've had the time, Marshal.
You gonna name the man?

MATT

No, Jake, I'm not.

WORTH

I warned you, Marshal.

(CONTINUED)

32. CONTINUED:

MATT
 (suddenly rough)
 Yes, you did. And here I am.
 Go ahead -- cut me down!
 (they look at him, a
 little startled)
 What's the matter?

33. EXT. FRONT STREET CLOSE SHOT THE WORTHS (DAY)

Jake Worth gazes at Matt, making no move. Jeff and Ed suddenly draw their shotguns from their saddle boots, aim them at Matt.

34. EXT. FRONT STREET GROUP SHOT (DAY)

MATT
 I'm waitin'!

Jake Worth makes a gesture and his sons -- glancing at him in surprise -- lower their shotguns.

35. EXT. FRONT STREET ANOTHER ANGLE (DAY)

Jake, Jeff and Ed Worth squirm as they stare down at Matt. Color has come into their faces and they begin to tense.

WORTH
 (low)
 Marshal, I just kept you alive
 for another minute. I won't
 do it again. You gonna name
 him?

The Worths squirm again. Jeff and Ed can't help their shotguns coming up.

CHESTER
 (alarmed)
 Mr. Dillon?

WORTH
 (warning)
 Marshal --

(CONTINUED)

35. CONTINUED:

MATT
 Jake, Hank's dead. I can't
 bring him back.

WORTH
 (bitter, deadly)
 Shot in the back. And those
 who did it running free because
 of the coward you're covering up.

36. EXT. FRONT STREET DIFFERENT ANGLE (DAY)

MATT
 I can get 'em, Jake. Will you
 help?

WORTH
 Don't ask fool questions, Marshal.

MATT
 Give me your word of honor you'll
 help me get 'em.

WORTH
 You got it.

MATT
 Your word of honor?

WORTH
 You heard me give it. And I
 speak for my sons.

MATT
 (to Chester)
 All right, Chester, take 'em
 into the cell and lock 'em up.

37. EXT. FRONT STREET MEDIUM SHOT (DAY)

The Worths react.

WORTH
 What?

JEFF AND ED
 What's he trying to do? Don't
 listen to him, Pop --

(CONTINUED)

37. CONTINUED:

CHESTER

All right, you heard Mr. Dillon!

WORTH

Marshal, this is a wrong time
for a joke and we can still
shoot you down --

MATT

(interrupting)

You're out for blood, all three
of you. But you're not gonna
spill yours or anybody else's in
jail. And that's why you won't
interfere with my getting the man
who killed Hank. You've given
me your word of honor you'll
help me, Jake. You wanna go
back on it?

WORTH

(after looking
at his sons)

I won't go back on my word.

CHESTER

(to Jeff)

Throw down that shotgun, Jeff.
(as Jeff, reluctantly,
does so, Chester catches
it and turns it on them)
All right, let's all of you get
marchin' right into that cell.

38. EXT. FRONT STREET MEDIUM FULL SHOT (DAY)

As the Worths, chagrined and bewildered and surly, ride
across the street, followed by Chester, dismount, enter
the Marshal's Office --prodded by Chester's shotgun.

39. EXT. FRONT STREET CLOSE SHOT MATT (DAY)

He watches Chester herd the three Worths out of sight.
He isn't too certain that his plan of attack is right.
He turns and sees:

40. EXT. FRONT STREET DOC (MATT'S POINT OF VIEW) (DAY)

Doc stands at the head of his steps, glaring down at
Matt. Deliberately, Doc gestures to Matt to come on up
and join him in his office.

41. EXT. FRONT STREET ANOTHER ANGLE DOC'S OFFICE (DAY)
as Matt climbs the stairs and enters Doc's office.

42. INT. DOC'S OFFICE FULL (DAY)
as Matt enters to Doc.

DOC
What did you do down there with
the Worths?

MATT
Locked them up.

DOC
Well, now that I think of it,
I didn't expect you to be that
smart.

MATT
(gravely -- and
concerned)
Doc, don't let's go through
with it. I'm -- all I can
think about is you're going
to get killed.

DOC
I know better --- and I insist
we go through with it.

MATT
I know you insist.

DOC
(blasting his
friend)
Your job is to spread it around
that I've broken my word and
identified the killers. The
news'll reach "those people"
soon enough. They'll come in to
"thank" me for breaking my word.
The rest is up to you.

43. INT. DOC'S OFFICE TWO SHOT (DAY)

MATT
(going to door)
Just one thing.

(CONTINUED)

43. CONTINUED:

DOC

What?

MATT

Rather than break your word
and let me go out after them --

DOC

Yeah?

MATT

You'll make yourself a target
for the killers.

DOC

(gruffly)

You wanna get started spreading
the word? That's all you have
to do, Marshal.

MATT

(evenly)

Yeah, Doc. I can't wait to
spread the word that you're a
liar -- which makes you a
sitting duck here in your
own office -

DOC

Get out.

And Matt goes out, closing the door sharply behind him.

FADE OUT :

FADE IN:

44. EXT. FRONT STREET LONG SHOT (NIGHT)

At the extreme end of the street three riders appear --
and draw to a halt.

45. EXT. FRONT STREET MEDIUM CLOSE SHOT (NIGHT)

The riders are Harry, Jack and Rudy. They're in no
hurry. They look around. They smile, liking what they
see -- a half-closed town: civilization, but not too
much civilization. Harry points off in the direction
of Doc's office, and they ride on.

46. INT. DOC'S OFFICE (NIGHT)

Doc is angry, restless and sorry that he started the whole thing. Matt sits wearily on the cot in the corner of the room staring at a small table before him. The table is littered with empty, unwashed dishes and empty, unwashed cans. The cans and dishes are a mess-- and stacked high.

DOC

(angry, accusing, self-recriminatory)

Five days, you hear me? Tomorrow'll be the sixth day, the sixth night we sit and glare at each other's Mongoloidian features. I wish I'd never had this idea. I wish I'd been out making my calls. I wish I didn't know you. Once more I tell you-- the "people" you want would have been here two nights after you spread the word if they were coming in to get me.

MATT

(wearily)

Doc ... easy. I mean it.

DOC

(shouting)

Don't you be calm with me!

He resumes his pacing - and suddenly stops dead in his tracks as he hears the slight, stealthy SOUND of feet climbing the stairs outside. Matt gets up, gestures to Doc to sit down at his rickety desk. Doc sits down. Matt conceals himself, standing partially behind the door to Doc's bedroom. Both men wait. The stealthy footsteps outside continue up the stairs, pause outside the door.

47. INT. DOC'S OFFICE MEDIUM FULL SHOT (NIGHT)

The door slowly opens and Rudy steps inside, his dislike of Doc on his face, his cocked shotgun in his hands - aimed at Doc. He stands there, half-grinning as he stares at Doc's back. He begins to raise his shotgun. Doc, his back to the intruder, continues to busy himself at his desk.

(CONTINUED)

47. CONTINUED:

RUDY
(enjoys this)
You sure will. But you ain't
gonna get to fix it, because
my complaint says you're a
dirty liar, Doc...

DOC
(bristling.. but
not turning)
Put that shotgun down and tell
me where your two anthropoid
friends are.

RUDY
You'll never know, liar ---

And he raises his gun to shoot Doc in the back, is suddenly disconcerted by Matt's appearance in the doorway - swivels his gun toward Matt and is knocked down by Matt's quick draw and fire.

48. INT. DOC'S OFFICE MEDIUM SHOT (NIGHT)

Matt steps into the room. Doc starts to get out of his chair.

MATT
Stay still, Doc.

DOC
That man's wounded. I gotta
see what I can do whether I
like it or not.

MATT
Don't move out of this room.
There's more than this one,
isn't there?

DOC
Two more.

Matt has moved toward window overlooking Front Street. He edges up to one side of it, cautiously and carefully looks out.

49. EXT. FRONT STREET HARRY AND JACK (POINT OF VIEW)
(NIGHT)

They stand across the street -- looking up at the windows in Doc's office.

50. INT. DOC'S OFFICE (NIGHT)

As Matt turns abruptly from window.

MATT
They've been smart, Doc.

DOC
(working on Rudy)
I knew it.

MATT
(indicates Rudy)
They sent him up for a --

DOC
(knowing)
A decoy, Marshal? A target?
The same as me?

MATT
They're out in front -- waiting
for me to come down. Stay here,
Doc.

DOC
(as Matt leaves)
I'm not going anywhere! Why
don't you try being careful,
Matt?

Matt goes out into back room.

51. EXT. FRONT STREET MEDIUM CLOSE (NIGHT)

Harry and Jack stand for a moment, gazing up at Doc's
lighted window. Then Harry's sad face breaks into a smile
and he nods to Jack.

HARRY
He's seen us and now he's about
climbing down the back to come
around at us. Come on.

He and Jack run across the street and down the alley that
will lead them to the rear of Doc's office.

52. EXT. REAR OF DOC'S OFFICE ANGLE SHOT (NIGHT)

As Matt, his back to alley below, lets himself out
window, starts to lower himself down facade of building.

53. EXT. ALLEY BEHIND DOC'S OFFICE (NIGHT)

as Harry and Jack run up silently, look up and see Matt climbing down side of building. They raise their shotguns.

54. EXT. REAR OF DOC'S OFFICE CLOSE SHOT MATT (NIGHT)

As he lowers himself. His attention is concentrated on his descent. His back is to Harry and Jack.

55. EXT. ALLEY BEHIND DOC'S OFFICE HARRY AND JACK (NIGHT)

They aim their shotguns at Matt's back.

56. EXT. REAR OF DOC'S OFFICE CLOSE SHOT MATT (NIGHT)

He continues to lower himself. Suddenly, for no reason, he becomes aware of the men beneath him. He turns his face and gazes down at them. Then the ROAR of the guns is heard and Matt's grip loosens and he drops plummet-like to the alley below.

57. EXT. ALLEY BEHIND DOC'S OFFICE CLOSE SHOT
HARRY AND JACK (NIGHT)

as both of them lean back against the wall of the adjoining building, sway a little, and then sink to the ground and lie still, their shotguns clattering as they fall.

58. EXT. ALLEY BEHIND DOC'S OFFICE CLOSE SHOT
CHESTER AND THE WORTHS (NIGHT)

The Worths, Jake, Jeff and Ed, have shot down Harry and Jack. They stand rigid for a moment, their guns still at the alert, watching to see if Harry or Jack show any signs of life. Chester moves over to Matt, CAMERA PANNING. Matt is picking himself up.

59. EXT. ALLEY BEHIND DOC'S OFFICE TWO SHOT
MATT AND CHESTER (NIGHT)

CHESTER

(excited and genuinely
apologetic)

I'm sorry, but I had to take things into my own hands, Mr. Dillon. When I saw 'em ride up and stop in front of Doc's office.. it was three to one against you and I had to even it up.

MATT
(dryly)
You know, Chester -- you're forgiven.

WORTH
(coming up)
Marshal, me and the boys'll be getting back to the ranch now.

MATT
All right, Jake.

WORTH
I'd like to buy you a drink before we leave.

MATT
I'd like that. Wanna buy one for the coward I was covering up for?

Jake Worth and his sons follow Matt's gesture and look up at Doc, who is glaring down at them from the window,
CAMERA PANNING UP.

DOC
(relieved - but not willing to show it)
I take it you're all right, Matt.

MATT
Yeah, Doc. You're invited for a drink.

JAKE
(softly, as he looks up)
Doc... Doc Adams...

DOC
(furiously)
A drink? I've gotta do something about those two dead beauties down there. I've gotta call on thirty-eleven patients tomorrow. This is not time to drink. It's time to sleep!

And he slams down the shade.

59. CONTINUED:

MATT
(to the Worths)
And you know what? He's right.

Matt grins faintly, starts out the alley into the street, Chester limping along beside him. After a moment, the Worths follow.

FADE OUT:

THE END