

HOUR OF THE GUN

COMBINED CONTINUITY

Color by Deluxe (R)
Filmed in Panavision ®

JAMES GARNER as Wyatt Earp
JASON ROBARDS as Doc Holliday
ROBERT RYAN as Ike Clanton

Co-starring:
ALBERT SALMI
CHARLES AIDMAN
STEVE IHNAT
MICHAEL TOLAN
WILLIAM WINDOM
LONNY CHAPMAN
LARRY GATES

Presented by: MIRISCH CORPORATION (A MIRISCH-KAPPA PRODUCTION)
Copyright by: MIRISCH-KAPPA
Produced and Directed by: JOHN STURGES

No. Sections - 12
No. Reels - 6 (2,000 Feet)
Exhibition Footage: 9,098 Ft. 02 Frs.
Running Time: 1 Hr. 41 Min. 5-1/3 Sec.

Released through UNITED ARTISTS
July 28, 1967

PRINTED IN U.S.A.

REEL ONE PART A (Small Reel One)		COMBINED CONTINUITY on "HOUR OF THE GUN"	PAGE 1
SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	FOOTAGE FRAMES TOTAL
1	START MARK & Academy leader		12-00 12-00
2	FADE IN... LS - EXT. 4TH & FREEMONT STS. DAY - Wyatt moves to corner of street, stops and puts on hat, then moves to f.g., crossing street which is deserted and looking around as TITLE DISSOLVES OVER:	MUSIC IN	
MT1	THE MIRISCH CORPORATION PRESENTS		
	TITLE DISSOLVES OUT		
	Wyatt stops in f.g., looking off right, as		
MT2	TITLE DISSOLVES OVER:		
	JAMES GARNER as WYATT EARP		
	TITLE DISSOLVES OUT		41-12 53-12
3	MCS - EXT. ORIENTAL SALOON - DAY - Doc Holliday moves from saloon as CAMERA PANS RIGHT with him to a stop, rifle in hand, looking left, as TITLE DISSOLVES OVER:		
MT3	JASON ROEBARDS as DOC HOLLIDAY		
	TITLE DISSOLVES OUT		12-01 65-13
4	MS - EXT. FLY'S PHOTO STUDIO DAY - Ike Clanton stands in f.g. left looking right, two men in b.g. right as		
MT4	TITLE DISSOLVES OVER:		
	ROBERT RYAN as IKE CLANTON		
	They look off left.		
	TITLE DISSOLVES OUT		10-14 76-11
5	LS - HIGH ANGLE - EXT. ROAD LEADING INTO TOWN - DAY - POV - Down to six riders riding toward f.g., as		
MT5	TITLE DISSOLVES OVER:		
	HOUR OF THE GUN		
	TITLE DISSOLVES OUT		
	Riders continue to f.g., kicking up dust, as		

REEL ONE PART A

PAGE 2

5 CONTINUED:
MT6 TITLES DISSOLVE IN:

co-starring
ALBERT SALMI
CHARLES AIDMAN
STEVE IHNAT

TITLES DISSOLVE OUT

The six riders move into
corral as CAMERA PANS LEFT
with them and they dismount,
some starting right, as
MT7 TITLES DISSOLVE OVER:

MICHAEL TOLAN
WILLIAM WINDOM
LONNY CHAPMAN
LARRY GATES

TITLES DISSOLVE OUT

Three of the men come out of
corral and CAMERA TRACKS
RIGHT with them across street
as TITLES DISSOLVE OVER:
MT 8

with
WILLIAM SCHALLERT RICHARD BULL
BILL FLETCHER SAM MELVILLE
KARL SWENSON FRANK CONVERSE
AUSTIN WILLIS JON VOIGHT
MONTE MARKHAM ROBERT PHILLIPS

TITLES DISSOLVE OUT

The men continue to Clanton
and his two men at Photo
Studio area, Brocius moving
to Clanton, Claiborne and
the Wrangler o.s.

77-15 154-10

5 LS - HIGH ANGLE - EXT. TOMB-
STONE R.R. STATION - DAY -
Down to Morgan Earp looking
off right, then moving to
f.g. left as
MT 9 TITLES DISSOLVE OVER:

MUSIC
JERRY GOLDSMITH

TITLES DISSOLVE OUT

CAMERA TRACKS & PANS RIGHT
with Morgan across railroad
tracks and down street to-
ward b.g. two men, as
MT10 TITLES DISSOLVE OVER

Director of
Photography
LUCIEN BAYLARD, A.S.C.

TITLES DISSOLVE OUT

32-11 137-05

7 MFS - EXT. FLY'S PHOTO STUDIO-
DAY - Clanton and his men
as Warshaw and Latigo in f.g.
exit right b.g., CAMERA PANS

(CONTINUED)

7 CONTINUED:
LEFT SLIGHTLY as Brocius
moves to b.g. boardwalk,
Claiborne and Wrangler exit-
ing right b.g., Clanton in
doorway, leaning on wall, as
MT11 TITLES DISSOLVE OVER:

COLOR BY
DELUXE

FILMED IN
PANAVISION (R)

TITLES DISSOLVE OUT

Brocius moves to lean against
building wall, as
MT12 TITLES DISSOLVE OVER:

Film Editor
FERRIS WEBSTER

TITLES DISSOLVE OUT

31-10 218-15

8 MS - EXT. CORRAL - DAY - On
the other three Clanton men,
his brother Billy Clanton
and the brothers, Fred and
Tom McLowery, looking off
right somberly, as
MT13 TITLES DISSOLVE OVER:

Art Director ALFRED C. YBARRA
Assistant Director THOMAS J. SCHMIDT
Casting by LYNN STALMASTER

A MIRISCH-KAPPA PRODUCTION

TITLES DISSOLVE OUT

11-15 230-14

9 LS - LOW ANGLE - EXT. CITY
MARSHALL'S OFFICE - DAY -
Virgil Earp stands looking
down to f.g. right, as
MT14 TITLES DISSOLVE OVER:

Production Supervisor	ALLEN K. WOOD
Production Manager	NATE H. EDWARDS
Unit Production Manager	JACK LACEY
Sound	JESUS GONZALEZ GANCY
Script Supervisor	JOHN FRANCO
Set Decorator	RAFAEL SUAREZ
Property	JOE LABELLA

TITLES DISSOLVE OUT

CAMERA PANS LEFT with Virgil
moving down into street and
toward b.g. left, as
MT15 TITLES DISSOLVE OVER:

Makeup	CHARLES BLACKMAN
Wardrobe	GORDON DAWSON
Special Effects	SASS BEDIG
Assistant Editor	JORGE AZCARATE
Music Editor	RICHARD CARRUTH
Sound Effects Editor	FRANK E. WARNER
Construction Coordinator	WILLIAM MALDONADO

TITLES DISSOLVE OUT

(CONTINUED)

9 CONTINUED:
Virgil continues to b.g., as
MT16 TITLES DISSOLVE OVER:

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photoplay are fictional and any similarity to any persons
living or dead is coincidental and unintentional.

TITLES DISSOLVE OUT 36-07 257-05

10 LS - EXT. ORIENTAL SALOON -
DAY - Doc, Wyatt and Morgan
in front of saloon as Virgil
enters f.g. left and moves
back to them, as
MT17 TITLES DISSOLVE OVER:

Written by
EDWARD ANHALT

TITLES DISSOLVE OUT

MT18 They look off left, as
TITLES DISSOLVE OVER:

Produced and Directed by
JOHN STURGES

TITLES DISSOLVE OUT

Wyatt steps down into street
and moves toward f.g. right
MT19 TITLES DISSOLVE OVER:

THIS PICTURE
IS BASED ON FACT.
THIS IS THE WAY
IT HAPPENED.

TITLES DISSOLVE OUT

CAMERA PANS UP & RIGHT to
Wyatt's face as he stops
and looks off left f.g.,
Doc and Morgan and Virgil
moving down to join him,
standing in single file
line, starting left.

67-09 334-14

11 LS HIGH ANGLE - EXT. STREET-
DAY - Down to the four men
moving in a line toward
f.g., as
MT20 TITLES DISSOLVE OVER:

TOMBSTONE, TERRITORY OF ARIZONA
OCTOBER 26, 1881

TITLES DISSOLVE OUT

11-00 345-14

REEL ONE PART A

PAGE 5

12	FS - EXT. STREET - DAY - CAMERA TRACKS BACK with the four men, the three Earps and Doc Holliday, moving down street. Sheriff Bryan steps down toward them, then stops and watches as they continue down street, ignoring him, then stop and look off left.	BRYAN - They're leaving town.		
			40-09	386-07
13	CS - The four men looking off left.	WYATT - Ike Clanton, Andy Warshaw, Latigo....	6-02	392-09
14	LS - HIGH ANGLE POV - Down to Clanton with Brocius on his right, Warshaw and Latigo and horses with buggy on his left.	WYATT O.S. - Curly Bill Brocius....	5-03	397-12
15	MFS - Wyatt, Doc, Virgil and Morgan.	WYATT - Who's in the corral, Virg? VIRGIL - Billy Clanton....	7-07	405-03
16	LS - HIGH ANGLE POV - Down to Billy and the McLowerys inside OK corral.	VIRGIL O.S. - and the McLowerys.	3-00	408-03
17	MFS - Wyatt, Doc, Virgil and Morgan, as CAMERA TRACKS BACK with them walking again, Doc cocking his rifle.		15-10	423-13
18	LS - HIGH ANGLE - EXT. OK CORRAL - DAY - CAMERA TRACKS IN CLOSER on the three men inside corral moving right.		8-11	432-08
19	MFS - EXT. STREET - DAY - CAMERA TRACKS BACK with Wyatt, Doc, Virgil and Morgan moving down street and looking off left.		9-11	442-03
20	LS - HIGH ANGLE POV - To Clanton and men at Photo Studio waiting, CAMERA TRACKING IN CLOSER.		4-00	446-03
21	MFS - CAMERA TRACKS BACK with Wyatt and men walking, stopping to look f.g. left.		7-07	453-10
22	LS - HIGH ANGLE POV - To Billy Clanton and McLowerys inside corral facing f.g.		3-03	456-13
23	MFS - Wyatt and men stop.	VIRGIL - We've come to disarm you.	6-12	463-09
24	MFS - Clanton steps back into doorway of studio, Warshaw and Latigo exit b.g. left.		4-13	468-06

REEL ONE PART A

PAGE 6

25	MFS - EXT. PHOTO STUDIO - DAY - Brocius exits around building b.g. right.		3-02	471-08
26	MFS - EXT. STREET - DAY - Wyatt, Doc, Virgil and Morgan look f.g. right.	VIRGIL - Raise your hands over your heads!	4-07	475-15
27	FS - EXT. OK CORRAL - DAY - Billy Clanton and McLowerys reach for guns.		0-12	476-11
28	MFS - Wyatt and men as Doc fires rifle to f.g. left, Morgan and Wyatt drawing guns.	GUNFIRE IN MUSIC OUT	0-13	477-08
29	FS - EXT. OK CORRAL - DAY - Billy Clanton and McLowerys firing to f.g., Tom gets hit.		1-00	478-08
30	MFS - EXT. STREET - DAY - Wyatt and men firing left, Virgil drawing his gun.		0-12	479-04
31	MFS - EXT. PHOTO STUDIO - DAY - Ike Clanton ducks back inside studio door.		1-02	480-06
32	MFS - EXT. STREET - DAY - Wyatt and men firing.		1-00	481-06
33	FS - EXT. OK CORRAL - DAY - Billy and McLowerys firing, McLowerys both hit.		2-02	483-08
34	FS - EXT. STREET - DAY - Wyatt and men firing, Virgil hit, goes down.		1-13	485-05
35	FS - HIGH ANGLE - EXT. OK CORRAL - DAY - Down to Billy and McLowerys all wounded and on ground.		1-08	486-13
36	FS - EXT. STREET - DAY - Wyatt and Doc firing as Morgan gets hit, goes down.		1-11	488-08
37	FS - EXT. OK CORRAL - DAY - Tom moves to horse and gets rifle as Billy fires from f.g. ground.		5-15	494-07
38	MFS - EXT. STREET - DAY - Wyatt firing f.g., Doc aimed b.g. left.		0-14	495-05
39	FS - HIGH ANGLE - EXT. OK CORRAL - DAY - Down to Tom getting hit and going down, Billy firing to f.g.		3-13	499-02
40	MFS - EXT. STREET - DAY - Doc and Wyatt turn to b.g. left, stepping back a step.	GUNFIRE OUT MUSIC IN	1-13	500-15
41	MFS - EXT. STUDIO - DAY - Clanton comes out of door, Warshaw and Latigo from b.g.		2-14	503-13

REEL ONE PART A

PAGE 7

42	MS - HIGH ANGLE - EXT. OK CORRAL - DAY - Down to Billy Clanton dying in Corral.		9-05	513-02
43	LS - HIGH ANGLE - EXT. STREET DAY - Down to Sheriff Bryan and b.g. men running toward f.g. as CAMERA TRACKS BACK & PANS LEFT to HOLD on Wyatt and Doc standing, Morgan and Virgil seated on ground wounded, as the men run past them out f.g. left.		7-10	520-12
44	MFS - The men rush toward b.g. OK corral and stop, turning toward f.g.		7-01	527-13
45	CS - Doc and Wyatt.	WYATT - Virgil?	1-15	529-12
46	MS - HIGH ANGLE down to Virgil and Morgan on ground.	VIRGIL - Can't walk.	2-10	532-06
47	CS - Doc and Wyatt.	WYATT - Morg?	1-08	533-14
48	MS - HIGH ANGLE down to Virgil and Morgan.	MORGAN - It's the shoulder.	4-02	538-00
49	CS - Doc and Wyatt.	WYATT - Doc.... DOC - Yeah? WYATT - Did Virg deputize you? DOC - I swore to somethin' he was mutterin' about. WYATT - Wear the badge!.... Doc holsters his gun, takes out badge and pins it on his vest, CAMERA PANNING LEFT & DOWN with Wyatt bend- ing to Virgil.	MUSIC OUT Virg....let me help you.... here...here....	28-11 566-11
50	MFS - EXT. PHOTO STUDIO - DAY - Clanton f.g. left, Warshaw and Latigo b.g. right, looking f.g. right, then all three starting out f.g. left.	MUSIC IN FOOTSTEPS	7-05	574-00
51	MFS - HIGH ANGLE - EXT. STREET - DAY - Down past Doc's legs to Morgan and Virgil, Wyatt helping Virgil and looking up and off left.		4-11	578-11
52	MFS - EXT. OK CORRAL - DAY - CAMERA TRACKS LEFT with Clanton, Warshaw and Latigo past Bryan and men to Corral.		6-10	585-05

53 MFS - HIGH ANGLE - EXT.
STREET - DAY - CAMERA PANS
LEFT with Dr. Goodfellow
rushing toward Wyatt and
men, CAMERA PANNING DOWN as
he kneels to Morgan, then
to Virgil, Wyatt also
kneeling to Virgil

MORGAN O.S. - I'm all right, Doc.
See to Virg.
WYATT - Doc.....It's his hip...
Just stay still, Virg.

12-02 597-07

54 MFS - EXT. OK CORRAL - DAY -
On group in front of Corral,
Clanton and men in b.g.

SPENCE - We'll arrest 'em.
MUSIC OUT
BRYAN - I don't know if a County
Sheriff can arrest a City
Marshal without a warrant.
STILLWELL - We can take 'em.
BROCIUS - An' if we can't, we got
enough guns to settle the whole
thing right here.
FOOTSTEPS

21-04 618-11

55 CS - EXT. STREET - DAY -
CAMERA PANS UP & RIGHT with
Wyatt's rise to beside Doc,
who loads and cocks rifle.

MUSIC IN
RIFLE SOUNDS

11-08 630-03

56 MCS - CAMERA PANS RIGHT with
Bryan and men to Doc and
Wyatt in shot favoring them
over Doc's and Wyatt's
shoulders.

BRYAN - You're under arrest.
WYATT - For what?
BRYAN - Murder.

9-11 639-14

57 CS - Wyatt and Doc.

MUSIC OUT
WYATT - Not today, tomorrow, or
ever. You don't have juris-
diction in the city of Tombstone
If you did, you couldn't make
it stick.

12-11 652-09

58 CS - Brocius, Bryan and
Stillwell.

MUSIC IN
STILLWELL - We got enough men
RIFLE COCKED O.S.
behind us to make it stick.

4-05 656-14

59 CS - Wyatt and Doc, the
latter aiming rifle f.g.

DOC - Stillwell, if you so much as
turn your head toward those men,
you'll be layin' in the horse
manure with your friends.

- 60 CS - EXT. STREET - DAY -
Brocius, Bryan and Stillwell GOODFELLOW O.S. - Wyatt....
reacting. 4-10 672-06
- 61 MS - Over Brocius and men to
Wyatt, Doc and b.g. Dr. GOODFELLOW - give me a hand
Goodfellow with Virgil. here.
Wyatt turns to help Dr. MUSIC IN
Goodfellow lift Virgil to BRYAN - I'll get a warrant. I'm
his feet and moving him toward b.g. right as Doc serving you, Wyatt. Your badge
keeps them covered and Morgan rises by himself. Doc and won't help you this time.
Wyatt take Virgil out b.g.
right as Doc Holliday lowers
rifle and moves to b.g.
Morgan picking up his hat,
both men starting b.g. right. 29-14 702-04
- 62 DISSOLVE TO:
LS - EXT. STREET & FUNERAL
PARLOR - DAY - Ike Clanton
drives rig to f.g., stops
and dismounts, moving into
funeral parlor left, as
Spence and Bryan move in
after him. Warshaw and
Latigo dismount in b.g. and
start to f.g. parlor. 23-15 725-03
- 63 FS - INT. FUNERAL PARLOR -
DAY - Undertaker Ritter in
f.g., Stillwell, Brocius and
Roy in b.g. as Clanton,
Warshaw, Latigo, Spence and
Bryan enter, Clanton taking
off hat, favoring Ritter. RITTER - Please accept my condo-
lences, Mr. Clanton. We'll be
ready in a moment.
Ritter exits left b.g. as
Clanton turns f.g. right to CLANTON - Have you got the warrants
Bryan seating himself. now?
BRYAN - Ready for the judge's
signature.
CLANTON - If you'd had the law in
your hand, Wyatt would've let
you lock them up out at the
corral. I know him. It was a
stupid play to try without it.
30-07 755-10
- 64 CS - Bryan looking up f.g. BRYAN - I didn't have the warrants
because I didn't think the
Earps would be alive to be
served. At least that's what
you told me. 12-15 759-09

55 CS - INT. FUNERAL PARLOR - DAY - Clanton reacting. CLANTON - Well, they're alive now but their hands are dirty....
6-09 776-02

66 FS - On group, Clanton turning to look at b.g. men. CAMERA PANS LEFT as he moves toward b.g. Spence. CLANTON - And you've all got to understand that! That's what's going to get you elected City Marshal. That is, if the County doesn't let the Earps slip through our fingers at the trial.
He turns and steps toward Roy, b.g. right.
ROY - You don't have to worry about it.
Clanton moves toward f.g. left. CLANTON - I don't intend to. Get this through your heads. If this were back East I could make law, the way they do. But the best thing I can do out here is buy it.
37-14 014-00

57 CS - Bryan looking up left. BRYAN - You get good value, don't you? It's been working.
6-00 820-00

68 CS - Clanton. CLANTON - It works until the East gets here. But if I'm not big enough to buck them when they start to corner the ranges and the railroads and the stockyards you boys are gonna have to go back to living on what the County pays you.
20-04 040-04

69 CS - Bryan. BRYAN - But meanwhile....
2-04 042-08

70 CS - Clanton. CLANTON - Meanwhile, if we don't want to get eaten up, we'll have to grow bigger and faster...

REEL ONE PART A

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70 CONTINUED:

CLANTON - than nature intended.

WARSHAW O.S. - Yeah....

11-06 853-14

71 CS - INT. FUNERAL PARLOR -
DAY - Warshaw looking up to
f.s. right.

WARSHAW - and hope their

brothers don't continue to be

so lucky as they were this

morning.

6-14 860-12

72 CS - Clanton reacting.

CLANTON - They won't.....one way

or another.

DOOR OPENED O.S.

He turns to look off left
at sound of o.s. door
opening.

10-05 871-01

EXHIBITION REEL FOOTAGE

859-01

(END OF REEL ONE - PART A)
(End of small Reel 1)

REEL ONE PART B

"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	FOOTAGE FRAMES TOTAL
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(Start measuring FOOTAGE on FIRST FRAME of PICTURE)

1	MS - INT. FUNERAL PARLOR - DAY - Ritter enters door left and CAMERA TRACKS RIGHT with him to a bow before Clanton. Ritter leads the way out f.g. right, followed by Clanton and the men who rise and exit after them.	RITTER - We're ready now, Mr. Clanton. MUSIC IN FOOTSTEPS	14-01 14-01
2	MCS - EXT. STREET & FUNERAL PARLOR - DAY - Ritter, followed by Clanton and men enter from parlor to street, Clanton looking f.g. left with Ritter as Bryan and Spence stop beside them, Warshaw and Latigo to b.g. horses.		11-08 25-09
3	MCS - On parlor window as reflections are seen, then drapes are drawn to reveal the three dead men in their open coffins, their names below reading: WILLIAM CLANTON, TOM McLOWERY, FRANK McLOWERY.		6-12 32-05
4	FS - Clanton and the men looking to bodies thru window. CAMERA PANS RIGHT as Clanton moves to right f.g. to rig and others move to b.g. right horses and mount, Clanton starting out f.g.	RITTER - I hope you are satisfied, Mr. Clanton. CLANTON - I am.	22-02 54-07
5	DISSOLVE TO: MCS - EXT. CITY MARSHAL'S OFFICE - DAY - Doc Holliday moves in left to door and turns to f.g. left, waiting. Wyatt enters and both look f.g. left.	MUSIC CHANGE	19-00 73-07
6	LS - HIGH ANGLE POV - To funeral procession in the street, pallbearers carrying coffins as men with sign reading: MURDERED IN THE STREETS OF TOMBSTONE move behind them, crowd then moving behind them, others crowded along sides of street watching.		7-07 80-14
7	CS - Wyatt and Doc move to f.g., looking off left.		10-09 91-07
8	LS - HIGH ANGLE POV - The procession continues f.g.		6-00 97-07

REEL ONE PART B

PAGE 2

9 CS - EXT. CITY MARSHAL'S
OFFICE - DAY - Wyatt and Doc
remove their hats.

DRUMS

10 MCS - EXT. STREET - DAY -
Clanton and his group mov-
ing with procession, Clanton
looking to f.g. right as he
exits.

12-03 109-10

11 DISSOLVE TO:
LS - EXT. STREET & BOOT
HILL - DAY - Past f.g.
street to b.g. group at top
of Boot Hill for burial.

MUSIC OUT

PREACHER - Yeah, though I walk thru
the valley of the shadow of
death, I will fear no evil for
Thou art with me. Thy rod and
Thy staff, they comfort me....

15-13 125-07

12 DISSOLVE TO:
CS - INT. COURTROOM - DAY -
Over Roy, cross-examining,
to Doc Holliday on stand.

ROY - Why did you give up practic-
ing dentistry and take up
gamblin'?

Doc looks back to o.s. left
Judge.

DOC - What's the word they use..
er..irrelevant?

9-13 135-04

13 CS - Judge looking f.g.

SPICER - I'll rule on that, Mr.
Holliday. You answer the
question.

5-06 140-10

14 MS - Doc and Roy face.

ROY - Was it because of your
illness?

DOC - Partially.

ROY - Or because of your growing
reputation as a killer?

DOC - No. I found there was more
gold in people's pockets than
in their mouths. Does that
satisfy ya?

ROY - Eminently. What was your
reason for volunteering your
services as a gunfighter to the
Earp family?

DOC - I owed Wyatt Earp a favor.

REEL ONE PART B

PAGE 3

15 CS - INT. COURTROOM - DAY -
Over Doc to Roy.

ROY - You mean...you killed a man
you didn't even know as a favor
to another?

8-12 187-11

Doc coughs.

16 CS - Over Roy to Doc.

DOC - I killed a lot of men I
didn't know between 1861 and
1865. Nobody said anything
about it then.

ROY - That's war, Mr. Holliday.

DOC - Well, I never did understand
the difference.

ROY - How many men have you killed
as a civilian?

DOC - Oh, I dunno...somewhere
between eighteen and twenty-
five.

ROY - I presume they were all
quarrels over your gentlemanly
honor?

DOC - No. Over money. That's my
profession. Are you finished?

37-05 225-00

17 CS - Over Doc to Roy.

ROY - No...no, not quite. Then
you admit that you accepted a
deputy's badge and used it as
a cloak to cover an act of
homicide as a favor?

16-01 241-01

18 CS - Doc.

DOC - I accepted a Deputy's badge
to uphold the law against Ike
Clanton, who was threatening it
with a gang of gunmen - until
he decided to pull out and
sacrifice his brother to make
the Earps look like baby....

(CONTINUED)

18 CONTINUED:

Doc looks to b.g. left.

DOC - killers so they'd lose votes.

SPICER O.S. - You're out of order, Mr. Holliday....

24-00 265-01

19 CS - INT. COURTROOM - DAY -
On Judge Spicer looking
down to f.g. right.

SPICER - Just answer the question.

2-12 267-13

20 CS - Over Doc to Roy, as
Doc reacts, turns to Roy.

ROY - Did you not, as a fact,
accept a deputy's badge to....

DOC - I don't need a badge to kill.

ROY - Only the world of Wyatt Earp!

DOC - I'd go....

14-01 281-14

21 CS - Doc angry.

DOC - to hell and back on the word of Wyatt Earp, and so would half the men in this room.

5-02 287-00

22 DISSOLVE TO:
MFS - INT. COURTROOM - DAY
Holding Spicer on bench,
Clanton on stand, Solomon
interrogating him.

SOLOMON - and you observed these impressions of the gun-fight from where, Mr. Clanton?

CLANTON - Fly's photographic Gallery....

9-09 295-09

23 CS - Wyatt and Doc seated
together looking f.g. left
as b.g. crowd also listens.

CLANTON O.S. - across from the OK Corral.

SOLOMON O.S. - I see....

4-01 300-10

24 MS - Clanton and Solomon
facing. CAMERA TRACKS
RIGHT with Solomon to
Prosecution table and Roy.

SOLOMON - With the Court's permission....is Andrew Warshaw in the Court?

10-13 311-07

25 MS - Past f.g. left Solomon
and seated Roy, to b.g.
Courtroom as Warshaw holds
up a hand.

WARSHAW - Yeah...right here.

SOLOMON - Would you mind standing..

(CONTINUED)

25	CONTINUED: Warshaw stands and Solomon looks to f.g. left.	SOLOMON - up, Mr. Warshaw? Is Andrew Warshaw in your employ? 11-02 322-09
26	CS - INT. COURTROOM - DAY - Clanton on the stand.	CLANTON - Yes, he is. 1-15 324-08
27	MS - Solomon, Roy and b.g. Warshaw and crowd.	SOLOMON - Is this the same Andrew Warshaw who's wanted in Pecos County, Texas on two counts of armed robbery and three of murder? 10-03 334-11
28	CS - Clanton.	CLANTON - I wouldn't know that. 3-03 337-14
29	MS - Solomon, Roy and b.g. Warshaw and crowd.	SOLOMON - In what capacity do you employ Mr. Warshaw? 4-00 341-14
30	CS - Clanton.	CLANTON - Scientific stock breeder. 2-13 344-11
31	MS - Solomon and b.g. men, as they react, Solomon turning to f.g. left.	MURMURING SOLOMON - I see. Now, Andrew Warshaw has been observed regularly wearing his six-gun and saddle holstering a Winchester carbine. Are these normally considered the tools of his profession? 19-07 354-02
32	CS - Wyatt and Doc.	DOC - Maybe he has to force the stock to breed. LAUGHTER 5-00 359-02
33	MCS - Spicer hammers for silence.	SPICER - Mr. Holliday...that will be all! 10-00 379-02
34	CS - Wyatt and Doc react.	2-02 381-04
35	MS - Solomon turns to b.g. Warshaw, who sits.	SOLOMON - You can sit down now, Mr. Warshaw.... 4-03 385-07

REEL ONE PART B

PAGE 6

36 MS - INT. COURTROOM - DAY -
CAMERA TRACKS LEFT & IN
with Solomon moving to
Clanton at stand, turning
to face o.s. right f.g.
SOLOMON - Would..uh.. William
Brocius please stand up?....
11-00 396-07

37 MCS - Brocius stands up. 4-05 400-12

38 MS - Clanton and Solomon. SOLOMON - Is William Brocius
in your employ?
CLANTON - Yes, he is.
SOLOMON - Is this the same William
Brocius who was wanted variously
on eight counts of murder in....
uh....
15-08 416-04

39 MCS - Brocius standing and
looking f.g. left. SOLOMON O.S. - Kansas City,
Missouri, Abilene, Texas, Gallup
New Mexico....
4-07 420-11

40 MCS - Spicer reacting. SOLOMON O.S. - between the
years 1878 and 1881?
4-03 424-14

41 MFS - Clanton and Solomon. CLANTON - I wouldn't know that,
either.
SOLOMON - In what capacity do you
employ him?
CLANTON - Bookkeeper.
SOLOMON - I beg your pardon?
CLANTON - Bookkeeper.
11-04 435-02

42 CS - Wyatt and Doc and b.g.
crowd look off left, smile. LAUGHTER
2-00 438-02

43 MCS - Brocius standing
among crowded courtroom. 1-08 439-10

44 MFS - Clanton and Solomon. SOLOMON - I see. That..that...
that'll be all, Mr. Brocius....
5-10 445-04

45 MCS - Brocius sits down. 3-00 448-04

46 CS - Spicer writes some-
thing down. SOLOMON O.S. - Now, is it a
fact that you're a heavy....
2-04 450-08

REEL ONE PART B

PAGE 7

47 MFS - INT. COURTROOM - DAY
Clanton and Solomon facing. SOLOMON - financial backer of
another one of your employees,
Pete Spence, for the Tombstone
City Marshal post now held by
-Virgil Earp?
CLANTON - It is a fact.
SOLOMON - That will be all.
Solomon moves f.g. right. 21-01 471-09

48 MFS - Roy rises and CAMERA
TRACKS LEFT & IN with his
walk to Clanton on stand. ROY - When you heard the shooting,
why did you not go to the aid
of your brother and the
McLowerys?
CLANTON - It's been so long since
there's been a gunfight in this
County, I could scarcely
believe my ears.
ROY - When you did ascertain that
a gunfight was actually in
progress, what did you do?
CLANTON - Nothing. I was unarmed..
33-14 505-07

49 MS - Solomon, Wyatt and Doc
at counsel table, court b.g. CLANTON O.S. - I find that my
familiarity with weapons is not
an asset to me as a businessman.
8-11 514-02

50 MS - Clanton and Roy, as
the latter looks to O.S.
Spicer, then continues. ROY - It has been stated that your
employees, the bookkeeper and
the cattle breeder, were armed.
Why, Mr. Clanton?
CLANTON - I've been told that
there is a plot to assassinate
me....
20-04 534-06

51 MCS - Spicer listening. CLANTON O.S. - because of my
stand for freedom of the range
against the Easterners....

52	MS - INT. COURTROOM - DAY - Clanton and Roy, facing.	CLANTON - In my opinion, such was the purpose of the Marshal's attack.... 8-13 548-15
53	MS - Solomon, Wyatt and Doc reacting.	CLANTON O.S. - on the OK Corral. 3-11 552-10
54	MS - Clanton and Roy look- ing f.g. right. Roy starts f.g. right, crumpling paper.	ROY - That is all! 5-03 557-13
55	DISSOLVE TO: MS - INT. COURTROOM - DAY - Roy interrogating Wyatt on stand.	ROY - Then you did have an animosity toward the Clanton group prior to October 26th, 1881? WYATT - Everyone in town knows I did. CAMERA TRACKS IN & RIGHT with Roy pacing, then turn- ing to o.s. left Wyatt. ROY - So, Marshal, you walked down to that OK Corral with your brothers and Doc Holliday in a state of frustration, with malice in your heart toward Ike Clanton and his group. 24-14 582-11
56	CS - Wyatt on stand.	WYATT - I've said that, and repeating the question won't make it any stronger. 5-09 588-04
57	CS - Roy facing f.g. and starting out right.	ROY - That's all. 3-02 591-06
58	MS - Wyatt on stand.	SOLOMON O.S. - Just a moment, Your Honor. I should like to re- examine the defendant.... (ON)....Wyatt, did malice move you against the Clanton group? WYATT - No. SOLOMON - Would you tell the Court what did?

(CONTINUED)

REEL ONE PART B

PAGE 9

58 CONTINUED:

WYATT - Well, the Clanton group was armed and made threats of death and violence against us....

28-09 619-15

59 CS - INT. COURTROOM - DAY -
Wyatt on stand.

WYATT - It was our duty as sworn peace officers to disarm and arrest them. I would disarm and arrest General Ulysses S. Grant, if he appeared on the streets of Tombstone under those circumstances.

16-09 636-08

60 CPS - CAMERA PANS UP with Bryan, as he jumps up and looks intently to f.g.left.

BRYAN - Wyatt, I told you before you went down to the Corral that I had met with the Clanton group, and they agreed to leave town...peaceably.

12-01 648-09

61 CS - Wyatt.

WYATT - Bryan, you take bribes. You're a thief, a liar and a disgrace to your office. I wouldn't take your word if you swore to it on your mother's grave.

10-04 658-13
GAVEL POUNDED
1-10 660-07

62 MCS - Spicer pounds gavel.

63 CS - Bryan.

BRYAN - You'll live to regret that!

3-03 663-10
GAVEL POUNDED

64 MCS - Spicer pounding gavel angrily.

3-11 667-05

65 MS - Wyatt and Solomon.

SOLOMON - I want to recall Sheriff Bryan.

Wyatt rises and starts out f.g. right.

7-15 675-04

66 MS - Bryan reacts as Wyatt crosses f.g. and exits right, CAMERA TRACKING LEFT with Bryan to stand, sitting.

(CONTINUED)

REEL ONE PART B

PAGE 10

65 CONTINUED:

SOLOMON - Now, Sheriff Bryan,
would you mind repeating, under
oath, the statement you just
made?

BRYAN - I said I attempted to stop
the Earps and Holliday as they
marched down the street toward
the Corral.

SOLOMON - How'd you go about that?
37-09 712-13

67 CS - INT. COURTROOM - DAY -
Wyatt and Doc listening.

BRYAN O.S. - I told them that none
of the men at the corral were
looking for trouble....

5-08 718-05

68 MS - Bryan and Solomon.

BRYAN - They had all agreed to
leave town - immediately.
SOLOMON - And what was their reply?
BRYAN - They ignored me.
SOLOMON - And what did you do then?
BRYAN - I watched them....

17-02 735-07

69 MCS - Judge Spicer listen-
ing.

BRYAN O.S. - and I saw Billy
Clanton and Frank McLowery raise
their hands above their heads....

9-11 745-02

70 MS - Bryan demonstrating to
Solomon, hands raised above
head, then rising and open-
ing coat wide. He then
drops the lapels and points
an accusing finger toward
f.g. right.

BRYAN - and Tom McLowery threw
back his coat lapels to show
that he was unarmed. And that's
when the Earps and Holliday....

8-00 753-02

71 CS - Wyatt and Doc exchange
a rather bored look.

BRYAN O.S. - opened fire!
SOLOMON O.S. - And you swear this
under oath?

3-12 756-14

72 MCS - Bryan and Solomon at
stand, Bryan on his feet.
Bryan sits, CAMERA PANS DOWN.

BRYAN - I do!

(CONTINUED)

REEL ONE PART B

PAGE 11

72 CONTINUED:

SOLOMON - That they fired on the
deceased with their coats open...

BRYAN - I do....

SOLOMON - and their hands
raised in the air?

BRYAN - I do! I do!!

SOLOMON - That's all, Your Honor.

16-06 773-04

73 DISSOLVE TO:
CS - INT. COURTROOM - DAY -
Down to Roy looking up to
f.g. left.

SPICER O.S. - So we see that the
prosecution has introduced a
substantial body of evidence....

6-11 779-15

74 CS - Solomon, Wyatt and Doc
looking f.g. left, reacting.

SPICER O.S. - pointing to the
guilt of the defendants, and
much of this stands unrefuted
by the defense....

8-14 788-13

75 MCS - Spicer on bench.

SPICER - But in the last
analysis, the prosecution's case
turns on two points - whether
in fact the shooting was a
crime and whether there was a
motive. As to the first point,
both the coroner's report and
the independent medical testi-
mony indicate....that William
Clanton's wrist was penetrated
from the outside....

34-10 823-07

76 CS - Spence and Bryan re-
acting.

SPICER O.S. - and that the
bullet lodged in his abdomen.

5-14 829-05

EXHIBITION REEL FOOTAGE 829-05

(END OF REEL ONE - PART B)
End of Small Reel 2)

REEL TWO PART A

"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	FOOTAGE FRAMES TOTAL
1	START MARK and Academy Leader		12-00 12-00
2	FS - INT COURTROOM - DAY - On Judge Spicer standing pointing to his right wrist, then moving hands into air. Spicer opens his robe and jacket. Spicer drops the jacket and indicates a carbine with his hands.	SPICER - That is not the wound received by a man with his hands in the air. Tom McLowery's wounds were not the sort that could be received with his hands on his lapels like that, but rather with his hands around a Winchester carbine....	26-00 38-07
3	CS - HIGH ANGLE - Down to Spence, Bryan, Clanton and Brocius reacting.	SPICER O.S. - which he had recently extracted from his horse's saddle holster....	5-03 43-10
4	FS - Judge Spicer buttoning his jacket. He starts to sit down.	SPICER - Testimony of Sheriff Bryan, therefore, stands refuted....	10-04 53-14
5	CS - Clanton reacting, looks to o.s. right f.g. Wyatt's table.	SPICER O.S. - Therefore, since no crime has been established, or even a motive for one....	7-11 61-09
6	CS - Wyatt and Doc react, exchange a look.	SPICER O.S. - I find that the defendants were fully justified their actions....	7-09 69-02
7	MCS - Judge Spicer reseated on bench.	SPICER - and that these homi- cides occurred in the discharge of their official duties. The case of the prosecution is there- fore dismissed.	12-07 81-09
8	FS - On Judge Spicer pound- ing gavel, rising, starting right.	SPICER - Court is adjourned. CLERK O.S. - Everybody rise.	GAVEL POUNDED 12-07 81-09

REEL TWO PART A

PAGE 2

9	MCS - HIGH ANGLE - INT. COURTROOM - DAY - Down to Clanton and men reacting as court rises, as do they.	MOVEMENTS 5-04 94-09
10	CS - Solomon, Wyatt and Doc rising, looking to o.s. left Clanton.	2-06 96-15
- 11	MCS - Clanton glaring f.g. right, then starting b.g. with his men.	6-09 103-08
12	CS - Solomon and Wyatt turn to Doc. Wyatt shakes Solomon's hand.	DOC - Well, shooting from the front side didn't work. Next time he'll try it from the back. WYATT - We'll get Clanton at the election. Thanks, Horace. DOC - See you at the polls. -16-05 119-13
13	DISSOLVE TO: FS - INT. ORIENTAL SALOON - NIGHT - CAMERA TRACKS & PANS LEFT with Harry, the waiter, starting past bar, then stopping to face Bartender, who indicates full shot glass on bar. Customers stand at bar drinking. Harry takes drink and CAMERA TRACKS BACK & LEFT with his walk to Doc seated at table with Goodfellow and Virgil playing cards, Wyatt seated on b.g. stool watch- ing the game. Harry puts drink in front of Doc and puts hat on, moving out b.g. left.	HARRY - 'Night. BARTENDER - Harry, take this over to Doc before you check out, will ya? HARRY - Okay. HARRY - Goodnight, Marshal. WYATT - Goodnight, Harry. GOODFELLOW - Hit me. DOC - How much the baby weigh? GOODFELLOW - Too much. Don't dis- tract me. Hit me again. DOOR SLAM DOC - Charlie, I mean, I don't think I.... GOODFELLOW - Just gimme the card, will ya? Doc lays a card down and Goodfellow throws his hand down in disgust, Doc taking the stack of chips.

DOC - You know, if the population
keeps growin' and you keep
stoppin' in here every time....

(CONTINUED)

REEL TWO PART A

PAGE 3

13 CONTINUED:

DOC - you deliver a baby,
you're gonna go broke.

GOODFELLOW - I can't understand
why I never win.

DOC - You don't play **very** well and
besides that, you never cheat.

GOODFELLOW - Cheat? Do you?

DOC - No. I'm too good. I don't
have to.

GOODFELLOW - Well, if you weren't
that good?

DOC - I'd cheat.

GOODFELLOW - Well, I'll be damned!

WYATT - I don't think the correct
word is 'cheat', Charley.

GOODFELLOW - What is that word?

Just how much is a player

supposed to lose?

LAUGHTER

WYATT - Well....the..the house

rules fix the percentage. The
regulars know the odds....

108-10 228-07

14 MFS - INT. ORIENTAL SALOON-
NIGHT - Morgan enters and
CAMERA TRACKS BACK with his
move to f.g. men at table.

Morgan throws keys down to
Virgil.

Virgil picks up keys, looks
to Goodfellow.

Virgil rises, but Goodfellow
takes wallet from pocket
and takes money out.

Virgil exits b.g. left as
Morgan takes his seat and
Goodfellow puts wallet away,
money to table.

DOOR SLAM

WYATT O.S. - Doc's just tryin'
to keep you from givin' us
your money.

MORGAN - Checked the horses and
the prisoners. You're on duty.
KEYS RATTLE
VIRGIL - Don't you think it's time
to go home, Charley? I'll walk
along with ya.

GOODFELLOW - No - I'm gonna stay
and do a little rule-bending.

VIRGIL - Goodnight.

37-07 265-14

REEL TWO PART A

PAGE 4

15	MS - EXT. STREET - NIGHT - On shadows as Warshaw moves to f.g. into light cautiously and smoking cigar.	MUSIC IN	9-02	275-00
16	MCS - INT. ROOMING HOUSE APARTMENT - NIGHT - On door as three men enter, CAMERA TRACKING LEFT with them to glass door, rifles in hand.	MOVEMENTS DOOR	23-04	298-04
17	MCS - HIGH ANGLE - Down to Harry the waiter, and his wife, in bed, as she listens and then touches him.	WIFE - Harry...Harry, wake up.... Harry, you get out of bed. HARRY - I just got into bed. WIFE - Harry, there's someone breaking in downstairs in the barber shop. HARRY - What can they steal in the barber shop? WIFE - Harry, do you want me to go downstairs? Harry turns over, away from Camera, his wife reacting.		
18	MFS - Wife kicks Harry who grunts, then gets up and starts right.	KICK-GRUNT HARRY - All right...all right....	39-05 11-12	337-09 349-05
19	MS - INT. BARBER SHOP - NIGHT - The three waiting men.		2-15	352-04
20	MS - EXT. STREET - NIGHT - Warshaw waiting.	DOG BARKS	4-11	356-15
21	FS - Virgil moving along street toward f.g.		6-10	363-09
22	MS - INT. BARBER SHOP - NIGHT - The three waiting men, one cocking rifle.	RIFLE COCKED	3-11	367-04
23	FS - EXT. STREET - NIGHT - Virgil stops, looks f.g., then continues left.		7-02	374-06
24	MS - Warshaw in shadows watching.		2-04	376-10
25	FS - Virgil checking door on his rounds, moving left.	DOOR KNOB	5-03	381-13
26	MCS - Door of barber shop is opened quickly, one of the men aiming rifle to f.g.		1-10	383-07

REEL TWO PART A

PAGE 5

27	FS - EXT. STREET - NIGHT - Virgil turns to f.g. pulling gun.	MUSIC RISES		
			1-00	384-07
28	CS - Stilwell fires rifle to f.g. left.	GUNFIRE	0-13	385-04
29	MCS - Virgil spins, drops gun, falls back against b.g. wall.		2-13	388-01
30	MCS - Harry on outside stairs leading down toward barber shop, reacting, leaning back against wall.		1-09	389-10
31	MFS - Virgil starts to go down.		1-03	390-13
32	CS - Stilwell fires again.	GUNFIRE	1-01	391-14
33	FS - Virgil sinks down to ground against wall.		5-00	396-14
34	CS - Stilwell exits into Barber shop and Brocius closes door after him.	DOOR SLAM	3-08	400-06
35	MS - Warshaw in shadows reacting, backs up and runs toward b.g.		5-12	406-02
36	MS - Harry reacting, looks to b.g. right o.s. Warshaw.		2-09	408-11
37	LS - Harry on stairs left watching as Warshaw mounts up and the four men ride to f.g., CAMERA TRACKING RIGHT with them along street toward b.g.	HOOFBEATS	9-03	417-14
38	MFS - Harry reacting, looks off f.g. right, then starts down steps.		8-08	426-06
39	FS - CAMERA CRANES DOWN & TRACKS LEFT with Harry down steps and across street to Virgil, kneeling to him.	MUSIC OUT		
		HARRY - Marshal?		
		VIRGIL - My brother, Harry...		
		get my brother.		
		HARRY - Yes.		
	Harry rises and runs to b.g.		15-05	441-11
		RUNNING		
40	LS - Wyatt and men rush out of Oriental Saloon, and toward f.g., CAMERA TRACK- ING LEFT with Wyatt and Doc to Virgil and Harry. Wyatt kneels to Virgil.	WYATT - Morg, check the alley!		
		HARRY - It's your brother, Marshal.		
		WYATT - Who was it, Virgil?		
		VIRGIL - I couldn't see.		
		DOC - Stay with us, kid. Don't go to sleep.		

(CONTINUED)

40 CONTINUED:

Wyatt looks to f.g.

VIRGIL - I don't feel anything.

WYATT - Where'd the shots come from?

VIRGIL - Barber shop.

19-01 460-12

MUSIC IN
RUNNING

41 FS - EXT. STREET - NIGHT -
CAMERA TRACKS LEFT with
Goodfellow, carrying bag,
running to Wyatt and push-
ing him out of the way as
he bends to Virgil. Morgan
runs in f.g. right and bends
to Virgil. Wyatt turns to
look off right f.g.

GOODFELLOW - Out of the way, Wyatt!

(INAUDIBLE DIALOGUE)

11-12 472-08

42 CS - Harry and Wyatt as
they turn to each other.

WYATT - Harry, did you see any-
thing?

HARRY - Nothing...nothing.

WYATT - Harry, you're lyin'. What
did you see?

HARRY - It was dark.

WYATT - Where was it dark, Harry?

HARRY - Marshal, I got a boy and
a wife.

WYATT - So has Virgil.

HARRY - I can't. They'll kill me.

That won't help nothing.

WYATT - Harry, you've got just as
much to fear from me as you
have from Clanton. Now, who
was it?

HARRY - It makes no difference
what you do to me. I can't...
unless you promise I won't have
to say this to anyone but you.

WYATT - All right, Harry, you got
my word.

HARRY - Stilwell.

WYATT - You said 'they'.

HARRY - Brocius...and Spence...and
Warshaw.

Wyatt lets Harry's arm go.

(CONTINUED)

REEL TWO PART A

PAGE 7

42 CONTINUED:
Wyatt puts a hand to Harry's
shoulder, pats it. WYATT - All right, Harry.
125-08 598-00

43 DISSOLVE TO: MUSIC OUT
MCS - INT. COURTROOM - DAY -
On Judge Spicer looking to SPICER - whereas six witnesses
f.g. for the defense have testified
that the accused....
6-13 604-13

44 FS - HIGH ANGLE - Down to SPICER O.S. - Peter Spence,
Stilwell, Spence, Warshaw
and Brocius with Roy at f.g. Andrew Warshaw and William
defense table, Wyatt and
City Prosecutor at b.g. Brocius....
prosecution table, court-
room filled with spectators. 4-10 509-07

45 MCS - Judge Spicer. SPICER - were playing poker at
the Alhambra Saloon at the time
of the assault on Marshal Earp's
life, and whereas Sheriff
Bryan has sworn....
11-15 621-06

46 MS - At defense table. SPICER O.S. - that his Deputy,
Frank Stilwell, was on duty at
the County Jail....
5-08 626-14

47 MCS - Wyatt and City SPICER O.S. - and since the
Prosecutor reacting. City Prosecutor has failed to
produce any evidence to the
contrary.... 8-11 635-09

48 CS - Doc reacting, as Harry SPICER O.S. - or any witnesses
in b.g. lowers his head. to the actual assault....
4-13 640-06

49 CS - Clanton reacting, SPICER O.S. - or to the number
rises and CAMERA PANS UP
& RIGHT with him moving to or identity of assailants....
b.g. door. 9-02 649-08

50 MCS - Spicer. SPICER - Mr. Fitch?....
3-04 652-12

51 CS - Wyatt and Fitch react,
Fitch shaking his head. 5-10 658-06

REEL TWO PART A

PAGE 8

52 MCS - INT. COURTROOM - DAY
Judge Spicer.

SPICER - Therefore, the charges
of feloniously assaulting
Marshal Virgil Earp, brought by
the City of Tombstone against
these defendants are dismissed.

Judge pounds gavel and rises,
starts b.g. right.

This Court is adjourned.
GAVEL POUNDED
CLERK O.S. - Everybody rise.

21-07 679-13
MOVEMENTS

53 FS - The court rises, f.g.
defendants moving out first.

12-11 692-08

54 MCS - Wyatt and Fitch f.g.,
Solomon, Morgan and Good-
fellow in b.g. reacting.
CAMERA PANS DOWN as Wyatt
and Fitch take seats again.
Clum moves in from b.g. left

FITCH - Wyatt, he knew you had a
witness. He gave you every
chance to.....

WYATT - Let it go, Tom.

FITCH - Well, I'll be damned if I
understand a man who's word to
a waiter is more important than
his brother.

CLUM - Wyatt, the law won't work
when part of it is ignored,
because everyone is either
bought off or....

31-00 723-08

55 CS - HIGH ANGLE - Down to
Wyatt turning to look up
to f.g. right.

CLUM O.S. - or terrified.

WYATT - Then I'll enforce the part
that does work.

4-11 728-03

56 CS - Morgan & Goodfellow.

GOODFELLOW - Wyatt, your brother
will be a cripple for life.

7-13 736-00

57 CS - HIGH ANGLE - Down to
Wyatt looking up to f.g.

3-15 739-15

58 CS - Safford, Clum and b.g.
Solomon looking down to f.g.

SAFFORD - Who's going to take his
place on the ballot, Wyatt?

4-07 744-06

REEL TWO PART A

PAGE 9

59	CS - INT COURTROOM - DAY - Morgan and Goodfellow.	MORGAN - I am.	2-08	746-14
60	CS - HIGH ANGLE - Wyatt looks up, reacting.		2-02	749-00
61	CS - Morgan and Goodfellow.		2-01	751-01
62	CS - CAMERA PANS UP with Wyatt's rise and look to f.g.		5-15	757-00
63	MFS - On the group as Wyatt touches Morgan's arm and CAMERA TRACKS RIGHT with Morgan following him up aisle to Doc.	WYATT - I don't wanna hear a word from you. DOC - I'm just educating myself. I never been on the right side of the law. I wanted to see how much good it does you when you are.		
	Morgan and Wyatt move to b.g.		28-00	785-00
54	DISSOLVE TO: LS - HIGH ANGLE - EXT. TOMBSTONE STREET - DAY - Down to long line of voters at door of billiard parlor, some moving out as others move in, to vote, signs in b.g. reading: VOTE FOR PETE SPENCE CITY MARSHALL and MORGAN EARP FOR CITY MARSHAL.	MUSIC IN	9-11	794-11

EXHIBITION REEL FOOTAGE 782-11

(END OF REEL TWO - PART A)
(End of Small Reel 3)

REEL TWO PART B

"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	FOOTAGE FRAMES TOTAL
	(Start MEASURING FOOTAGE on FIRST FRAME of PICTURE)		
		MUSIC CONT'D.	
1	MFS - INT. BILLIARD PARLOR-DAY - Past f.g. voting officials to line of men moving to f.g., Warshaw taking front place. Man comes out of b.g. booth and hands ballot to Official in f.g. and exits as Warshaw moves into booth in b.g. and Anson Safford moves to f.g. Brocius comes from b.g. booth to f.g. right, handing ballot to Official, Goodfellow next in line.	WARSHAW - Andy Warshaw. FIRST OFFICIAL - Andrew Warshaw. SECOND OFFICIAL - Andrew Warshaw. SAFFORD - Anson Safford. FIRST OFFICIAL - Anson Safford. SECOND OFFICIAL - Anson Safford.	26-05 26-05
2	DISSOLVE TO: FS - INT. BILLIARD PARLOR-NIGHT - Morgan and Wyatt playing billiards, Doc seated b.g.	WYATT - Nervous? MORGAN - Fair amount. WYATT - Well, it should be over by midnight.	28-00 54-05
3	CS - EXT. ALLEY OF BILLIARD PARLOR - NIGHT - Warshaw stands leaning against post waiting, smoking, looking up to f.g. left.		4-02 58-07
4	MCS - Stilwell and Brocius move to f.g. window of Billiard Parlor with rifles at the ready.		7-14 66-05
5	FS - INT. BILLIARD PARLOR-NIGHT - Morgan about to make his shot as Wyatt and b.g. Doc watch, gunfire erupting, Morgan's arm finishing shot as he is hit and falls onto table.	GUNFIRE	2-09 68-14
6	CS - Wyatt ducks down o.s.		1-00 69-14
7	LS - EXT. ALLEY BEHIND BILLIARD PARLOR - NIGHT - Stilwell and Brocius rush to b.g. where Warshaw joins them running off.		5-08 75-06
8	FS - INT. BILLIARD PARLOR-NIGHT - Over Morgan's body on table to Doc and Wyatt pulling guns as they rush out b.g. left door.		5-02 80-08
9	MS - EXT. ALLEY BEHIND BILLIARD PARLOR - NIGHT - Doc and Wyatt come out and look around, guns ready.		5-00 85-08

REEL TWO PART B

PAGE 2

- 10 MFS - INT. BILLIARD PARLOR - NIGHT - Past small bar and Barman to men of town entering door and stopping, reacting as they look f.g. 4-05 89-13
- 11 MS - Wyatt and Doc re-enter back door and CAMERA TRACKS RIGHT with them moving to wounded Morgan on table in f.g., Wyatt bending to him. WYATT - Oh, Morg! 21-01 110-14
MUSIC OUT
- 12 MCS - Clum and Solomon enter front door to f.g., stop and react. 5-15 116-13
- 13 MCS - Wyatt bent to Morgan, Doc in b.g. center. Morgan looks to f.g. MORGAN - I won, didn't I? 5-05 122-02
- 14 CS - Clum and Solomon as Clum nods. CLUM - Yes, Morgan...you did. 8-12 130-14
MUSIC IN SOFTLY
- 15 MCS - Morgan, as Wyatt bends to listen, Doc b.g. MORGAN - Wyatt....
WYATT - Yes, Morg? 36-07 167-05
Morgan's body sags and Wyatt raises his head.
- 16 CS - Wyatt straightening up and looking to Doc. DOC - What'd he say?
WYATT - When we were kids we used to argue about whether, when you were dyin', your whole life flashed in front of you or not. He said, "It ain't so, Wyatt." 46-11 214-00
Wyatt lowers his head in grief as Doc reacts.
- 17 DISSOLVE TO:
FS - EXT. R. R. STATION - DAY - Clum, Solomon, Goodfellow, Safford and Fitch waiting on platform as Tucson train moves f.g. MUSIC UP 11-10 225-10
TRAIN SOUNDS
- 18 FS - HIGH ANGLE - Down to train moving right to left and out, funeral procession seen moving toward f.g. from b.g. street, across f.g. tracks as CAMERA PANS LEFT with wagon to in front of platform, men removing their hats, Wyatt on his rig moving behind the first rig, which stops in b.g. left, as his stops in f.g. 62-09 288-03
- 19 FS - Wyatt helps Morgan's wife and boy and then the wounded Virgil down from rig and CAMERA PANS RIGHT with them onto train as Wyatt indicates bags to the porter. WYATT - There's two more bags.

(CONTINUED)

REEL TWO PART B

PAGE 3

19 CONTINUED:
Wyatt looks to f.g. right
and moves down toward f.g.

31-12 319-15

20 MCS - EXT. R.R. STATION -
DAY - Over Clum and group
to Wyatt moving down to
them.

CLUM - What are you going to do,
Wyatt?

WYATT - I'm taking them to Tucson
to meet the transcontinental
train for California. Virgil
will bury Morgan out there with
my folks.

CLUM - I don't mean that. What
about here? What do you want
us to do?

WYATT - Nuthin'. I'll take legal
action when I get back.

FITCH - The runner-up takes office
in Tombstone....

38-03 358-02

21 CS - Clum and Fitch.

FITCH - We had to swear in
Spence as City Marshal this
morning. You're not going to
find any legal action that's
gonna stick.

9-12 367-14

22 CS - Wyatt, Safford and
Goodfellow.

WYATT - We'll see.

SAFFORD - We've gotten together
twenty thousand dollars to post
as reward money.

WYATT - Thank you, Anson.

CONDUCTOR O.S. - All aboard.

12-06 380-04

23 MCS - On Wyatt and group,
CAMERA TRACKING BACK as
Wyatt moves to f.g.
Solomon.

TRAIN WHISTLE
WYATT - Horace....

SOLOMON - You'll get a telegram
from me by the time you reach
Tucson, Wyatt.

WYATT - Thank you.

Wyatt climbs aboard and
train moves to b.g. as he
exits inside and men watch.

43-04 423-08

REEL TWO PART B

PAGE 4

24	FS - INT. PARLOR CAR - DAY- Wyatt moves down past his family, patting Virgil's shoulder, toward f.g. right and reacts.		11-01	434-09
25	CS - Doc seated f.g. right, Wyatt moving down to him.	WYATT - What are you doin' here?		
	Wyatt reacts, CAMERA PANNING LEFT as he sits in seat across aisle from Doc and looks out window.	DOC - I'm crazy about trains.	26-05	460-14
26	CS - Doc looking f.g., then at o.s. left Wyatt.		4-13	465-11
27	CS - Wyatt thoughtful.	TRAIN WHISTLE	5-06	471-01
28	CS - Doc looks to f.g. and takes flask from vest, swigs a drink.		16-07	487-08
29	DISSOLVE TO: FS - EXT. CONTENTION R.R. STATION - DAY - Telegrapher stands f.g. and as train moves thru from b.g. left, Conductor on step of last car gets telegram, train exiting f.g. left.	MUSIC OUT TRAIN NOISE		
30	FS - INT. PARLOR CAR - DAY CAMERA PANS LEFT with Conductor moving to f.g. left in shot over Doc with back to f.g., to Wyatt tak- ing the wire.		17-00	504-08
	Conductor exits f.g. left as Wyatt opens wire.	CONDUCTOR - Telegram for you, Mr. Earp.		
31	CS - Doc waiting.	WYATT - Thank you.	21-04	525-12
32	CS - Over Doc to Wyatt reading telegram.	WYATT - "Have secured your appointment Federal Marshal and authority you form posse arrest suspects Stilwell, Spence, Brocius and Warshaw. Warrants in mail. Sorry no public funds available. Horace Solomon."	4-03	529-15
			29-03	559-02
33	CS - Doc reacting.	DOC - He doesn't name Clanton.	3-04	562-06
34	CS - Over Doc to Wyatt putting wire in envelope.	WYATT - Not enough evidence to get a warrant against Clanton.		

34 CONTINUED:

DOC - Well, you got the first gun
for your posse.

WYATT - Did you hear the part
about no funds available?

12-00 574-06

35 CS - INT. PARLOR CAR - DAY
Doc looking f.g. right.

DOC - I hear the Chamber of
Commerce has put up twenty
thousand dollars reward money.

7-07 581-13

36 CS - Wyatt.

WYATT - For arrest and conviction
not dead or alive. Not your
style, Doc.

7-09 589-06

37 CS - Doc.

DOC - For that kinda money I can
be as law-abiding as..uh...you
are.

9-04 598-10

38 CS - Wyatt reacts.

6-03 604-13

39 DISSOLVE TO:
LS - EXT. TUCSON R.R.
STATION & PLATFORM - NIGHT
The train moves to f.g.
and to a stop f.g. right.

TRAIN BELL
STEAM OF TRAIN

9-09 614-06

40 MFS - Sherman McMasters,
Deputy Sheriff of Tucson
moves to f.g. right, looks,
moves to b.g.

14-04 628-10

41 CS - Wyatt and Doc inside
train look out windows to
f.g. as McMasters enters
right and looks up at them.

6-15 635-09

42 FS - McMasters moves to
f.g. and turns to train as
Doc and Wyatt move down
steps, Wyatt shaking hands
with McMasters.

WYATT - Hi, Sherm.

McMASTERS - Wyatt.

WYATT - Thanks for meetin' us.

McMASTERS - I'm very sorry about
Morgan.

WYATT - Yeah, well, you know Doc
Holliday...Sherman McMasters.

DOC - You were the arresting
officer when I shot Long..

The two men shake hands.

REEL TWO PART B

PAGE 6

42 CONTINUED:

McMasters turns and moves
to f.g., Wyatt and Doc
moving down to him.

McMasters looks to Doc.

DOC _ Nose Ernie here in '74.

McMASTERS - That's right.

DOC - Good to see ya.

McMASTERS - Wyatt....I got a tip.

- I figured it mightn't wait, so

I came out to meet you.

WYATT - Yeah?

DOC - Well, you can talk in front
of me. We just went in busi-
ness together.

47-13 683-06

43 CS - EXT. TUCSON R.R.
PLATFORM & STATION - NIGHT
McMasters looking f.g.

McMASTERS - Clanton sent Frank
Stilwell and two of his gun-
hands into Tucson. I think
he means to make a clean
sweep of the Earps.

10-14 694-04

44 MCS - On the three men,
favoring Wyatt and Doc.

WYATT - Well, where do you think
it will come?

McMASTERS - There's no tellin'.

If I were you, I'd get my
family off to California and
take this train back to
Tombstone.

Wyatt takes out telegram
and shows it to McMasters.

27-06 721-10

45 MCS - Wyatt's family stands
solemnly waiting.

3-03 724-13

46 MCS - Wyatt, Doc and
McMasters, as McMasters
reads it and Wyatt takes
the wire back.

WYATT - I wish you'd sign on,
Sherm.

14-06 739-02

47 CS - McMasters.

McMASTERS - I would, Wyatt, but
I can't afford it. You know
they only pay fifty-three
dollars a month in Tucson.
With a family, that keeps me..

REEL TWO PART B

PAGE 7

47	CONTINUED:	McMASTERS - on the edge all the time.	14-11	753-14
48	CS - EXT. TUCSON R.R. STATION & PLATFORM - NIGHT Wyatt and Doc as Wyatt nods.	WYATT - I'll match that out of my own pocket plus a half. And you get a crack at the twenty thousand dollars reward.	9-06	753-04
49	CS - McMasters reacts.	McMASTERS - You gonna take this train back to Tombstone?	4-04	757-08
50	CS - Wyatt and Doc.	WYATT - Yeah.	2-07	769-15
51	CS - McMasters.	McMASTERS - I'll get my gear....	3-04	773-03
52	MCS - On the three men as McMasters starts left, stops, turns to Wyatt.	McMASTERS - Hey, Wyatt.... Stilwell's had time to get to Tucson.		
	Wyatt nods, McMasters exits b.g. left, Wyatt and Doc look f.g. right.		17-05	790-08
53	POV LS - The coffin being loaded on wagon, which starts right.	HOOVES	4-05	794-13
54	MCS - Wyatt and Doc react. Doc turns, exits left b.g. Wyatt waves, moves to b.g. and helps his family down from train platform.	DOC - Take care of your family.	14-06	809-03
55	MCS - Stilwell readying his shotgun.		4-08	813-11
56	CS - Gunhand readying his shotgun.		3-05	817-00
57	CS - Third gunman waiting in f.g., loading gun.		5-15	822-15

EXHIBITION REEL FOOTAGE 822-15

(END OF REEL TWO - PART B)
(End of Small Reel 4)

REEL THREE PART A

"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS		FOOTAGE FEET FRAMES TOTAL	
1	START MARK & Academy Leader.			12-00	12-00
2	LS - EXT. TUCSON R.R. STATION & PLATFORM - NIGHT - Wyatt enters b.g. and helps his family up onto the California train car.			14-09	26-09
3	MCS - Stilwell watching.			1-15	28-08
4	FS - Virgil and Wyatt moving into car.			4-11	33-03
5	MCS - POV - Thru train win- dow to Wyatt with sister- in-law and nephew.			3-03	35-06
6	MCS - Stilwell watching.			1-15	38-05
7	MCS - POV - Thru window to Wyatt getting his family into their seats, Virgil settling in last.			7-03	45-08
8	MCS - Stilwell watching.			1-13	47-05
9	MCS - POV - Wyatt bidding his family goodbye.			4-07	51-12
10	MCS - Stilwell watching.			1-11	53-07
11	MCS - POV - Wyatt bidding family goodbye, then look- ing sharply to f.g.			1-05	54-12
12	MCS - Stilwell ducks back.			1-00	55-12
13	MCS - POV - Wyatt straightens and puts on hat, nodding to Virgil, then exits left.	FOOTSTEPS		11-09	67-05
14	MCS - Stilwell watching.			3-01	70-06
15	FS - Wyatt comes out of car and exits down b.g. steps, Conductor after him.	CONDUCTOR - 'Board! TRAIN WHISTLE		9-14	80-04
16	MCS - Stilwell watching, aims shotgun to f.g.			2-08	82-12
17	LS - Conductor in b.g. of train.			5-07	88-03
18	FS - Train gets up steam as Wyatt moves toward f.g. with gun in hand.			15-05	103-08
19	MCS - Gunhand waiting, steps to f.g.			4-07	107-15
20	MS - CAMERA TRACKS BACK with Wyatt moving toward f.g., revealing gunhand f.g. right on other side of car waiting, Wyatt stopping before he comes into view.	NOISE OF STEAM		8-08	116-07

REEL THREE PART A

PAGE 2

21	FS - EXT. TUCSON R.R. STATION & PLATFORM - NIGHT The California train starts to b.g..	6-07	122-14
22	CS - Gunhand moves f.g.	3-11	126-09
23	FS - Train moving to b.g.	2-14	129-07
24	MS - Wyatt left, Gunhand right, on either side of car, Wyatt suddenly swinging out and facing the man who tries to fire, but Wyatt's bullet cuts him down fast.	8-13	138-04
25	CS - Stilwell aimed to f.g. turns to look off left.	1-02	139-06
26	MCS - Doc looking right, pulls out gun.	1-08	140-14
27	CS - Stilwell looking left, aims f.g. right again.	2-05	143-03
28	FS - Train exits right, revealing nobody beyond it.	5-06	148-09
29	CS - Stilwell lowers gun.	3-05	151-14
30	FS - Wyatt ducks under train to other side and o.s.	9-02	151-00
31	MCS - Gunhand in b.g. ducks under train and out b.g. left as Stilwell turns to look at him, Wyatt entering f.g. right with gun on him. Stilwell turns to him.		
	Stilwell drops shotgun.		
	WYATT - Stilwell, you're under arrest. Drop the shotgun....	26-01	187-01
32	CS - Wyatt looking f.g.	WYATT - Now the gunbelt.	
		5-15	193-00
33	MCS - B.g. train starts left and Stilwell grabs for Wyatt's gunhand.	5-07	198-07
34	CS - Stilwell looking up.	2-00	200-07
35	CS - Wyatt looking f.g. and firing o.s. gun.	GUNFIRE 0-14	201-05
36	CS - Stilwell grimaces and starts to fall o.s.	0-15	202-04
37	CS - Wyatt looks up and left as train moves thru.	7-00	209-04
38	CS - Doc on far side of train with gun ready.	6-12	215-00
39	DISSOLVE TO: IS - EXT. OPEN COUNTRY - DAY - Establishing shot of Clanton's ranch area.	TRAIN OUT-MUSIC IN 11-04	227-04

REEL THREE PART A

PAGE 3

40	FS - HIGH ANGLE - EXT. CLANTON RANCH FENCE & GATE- DAY - Armed guards stand beside sign reading: TRESPASSERS WILL BE SHOT ISAAC CLANTON. They move to b.g. gate and open it.	11-08	238-12
41	LS - HIGH ANGLE - Down to rig driving toward right f.g. fast as CAMERA PANS RIGHT with it thru open gate and off right.	HORSES & RIG	17-05 256-01
42	LS - EXT. CLANTON HOUSE - & BUNKHOUSE AREA - DAY - Down to men and horses at house as rig drives in from b.g. toward them.	14-04	270-05
43	MFS - Brocius rises and moves left, where he and Warshaw and Clanton look off left.	10-12	281-01
44	FPS - CAMERA PANS RIGHT with rig pulling up in front of house.	9-14	290-15
45	MS - CAMERA TRACKS & PANS RIGHT with Bryan getting off rig and moving to Clanton at house porch.	BRYAN - Before you start steaming, Ike - Tucson has issued a homi- cide warrant for Earp for Stilwell's murder. We'll serve it in Tombstone.	
	Clanton turns and moves to b.g., Bryan and CAMERA TRACKING IN with him.	CLANTON - What happened to the two hands you sent with him? BRYAN - Earp nailed the first one. CLANTON - And the other? BRYAN - He..uh... CLANTON - Yes? BRYAN - He...left.	
	Clanton exits into house, followed by Bryan.	42-10	333-09
46	FS - INT. CLANTON'S - DAY - CAMERA TRACKS RIGHT with Clanton toward fireplace, and the boys seated nearby, Bryan entering after him. Clanton puts hat on mantle and turns to the men.	MUSIC OUT	19-08 353-01
47	MS - HIGH ANGLE - Down to Brocius and Spence looking up to f.g.	CLANTON O.S. - Now.... Bryan...	

REEL THREE PART A

PAGE 4

48	MS - INT. CLANTON'S - DAY - Latigo, Warshaw and Bryan looking f.g. right.	3-11	359-10
49	MCS - Clanton looking f.g. left.	CLANTON - if I gave you a posse of twenty-five men, do you think you might... be able to find Earp and maybe even arrest him?	13-14 373-08
50	MS - Latigo, Warshaw and f.g. Bryan.	BRYAN - I can handle it, Mr. Clanton.	
		ROY O.S. - Ike....	8-02 381-10
51	CS - Roy rising.	ROY - this is local law against Federal law. It's gotten too big for us. They'll send troops here if anythin' happens to Earp.	12-02 393-12
52	MCS - Clanton.	CLANTON - Sit down, Roy....	2-03 395-15
53	CS - Roy reacts, CAMERA PANNING DOWN as he sits and picks up drink.	CLANTON O.S. - Advice like that I can get cheaper than you come....	10-06 406-05
54	MCS - Clanton.	CLANTON - Bryan, after you organize your posse, I want you to put....	6-15 413-04
55	MS - HIGH ANGLE - Down to Brocius and Spence seated.	CLANTON O.S. - twenty men under Spence, as Deputy City Marshals....	5-00 418-04
56	MCS - Clanton.	CLANTON - with Latigo in charge. Latigo....	5-06 423-10
57	MS - Latigo, Warshaw and f.g. Bryan.	CLANTON O.S. - Solomon and Clum and the rest of them are bound to organize a vigilante committee....	6-13 430-07

REEL THREE PART A

PAGE 5

58	MCS - INT. CLANTON'S - DAY Clanton looking f.g. left.	CLANTON - I want them disarmed and out of the way.... 4-13 435-04
59	MS - Latigo, Warshaw and Bryan.	BRYAN - Okay, Mr. Clanton. 1-15 437-03
60	CS - CAMERA PANS UP with Spence rising.	SPENCE - Ike...Bryan and Latigo don't have to handle that. I can take care of it. It's my job. 9-04 446-07
61	MCS - Clanton.	CLANTON - You won't even be here. You're going to disappear. 6-09 453-00
62	CS - Spence reacting.	SPENCE - What do you mean "dis- appear"? I'm the City Marshal now. I can stand up to Earp. 8-00 461-00
63	MCS - Clanton.	CLANTON - You're a joke! Earp would drop you and a dozen like you.... 8-07 469-07
64	CS - Spence. Spence looks down left.	CLANTON O.S. - quicker than he did Stilwell.... 5-03 474-10
65	CS - Brocius looking up.	CLANTON O.S. - Brocius, you like to drink.... 3-13 478-07
66	MCS - Clanton.	CLANTON - Go to Texas and booze yourself into silence.... 5-12 484-03
67	CS - Brocius grins.	BROCIUS - Sure. 2-11 486-14
68	MCS - Clanton, moving f.g.	CLANTON - Warshaw.... WARSHAW O.S. - I been to.... 5-06 492-04
69	MS - Latigo, Warshaw and Bryan.	WARSHAW - Texas, Mr. Clanton. You want me to go, I'll go but..uh..I could find a spot...

59 CONTINUED:

WARSHAW - right here on the
ranch, stay there real quiet
and just not go no place.

12-03 504-07

70 CS - INT. CLANTON'S - DAY -
Clanton looking left f.g.
as Spence enters left.

SPENCE - The City Marshal can't
just..disappear.

CLANTON - Business trip.

9-05 513-12

71 CS - Over Clanton to Spence. SPENCE - That'll take money.

6-04 520-00

72 CS - Over Spence to Clanton. CLANTON - You've had all the money
you're going to get out of me.
Now find it somewhere else.

6-07 526-07

73 CS - Over Clanton to Spence. SPENCE - I can't go, Ike.

CLANTON - The talking's over,
Spence.

12-06 538-13

74 DISSOLVE TO:
FS - EXT. TOMBSTONE STREET
& R.R. STATION - DAY -
CAMERA TRACKS & PANS LEFT
with Clum, Safford, Solomon,
Fitch and Goodfellow as
they move down street to
f.g. and across tracks to
railroad station where group
of men stand waiting.

FOOTSTEPS
MUSIC IN

25-07 564-04

75 FS - Clum and group move to f.g. left group of men. CLUM - What do you think you're
doing?

8-11 572-15

76 MCS - Over Clum to Latigo
heading group of men with
deputy badges on, armed.

LATIGO - Marshal Spence's heard
some of you people been wearin'
guns. We have orders to find
out.

CLUM - Whose orders?

LATIGO - Marshal Spence's. We're
his deputies.

15-14 588-13

77 MS - Over Latigo and men to Clum and group. CLUM - Where is the Marshal? I
want to talk to him.

REEL THREE PART A

PAGE 7

77 CONTINUED:

LATIGO - He's out of town.

CLUM - Why?

6-07 595-04

78 CS - EXT. R.R. STATION -
DAY - Latigo and b.g. men.

LATIGO - Business trip. May I
have your firearms?

7-04 602-08

79 CS - Clum and group.

CLUM - No. I challenge your
authority.

CAMERA PANS RIGHT as Clum
turns to b.g. Fitch.

FITCH - John!! John!! It's not go-
ing to get us anywhere now. After
all, they are the law. You're
just playing into their hands.

Clum reacts, CAMERA PANS
LEFT as he moves f.g. and
holds o.s. gun out to f.g.

SOLOMON - He's right, John.
34-10 637-02

80 MCS - Over Clum to Latigo
and group as Latigo takes
Clum's gun and man exits
f.g. to get others.

FOOTSTEPS

5-11 542-13

81 MS - Over Latigo to Clum
and group as Deputy relieves
them of firearms, a second
Deputy helping him. They
bring guns to Latigo.

CHUG OF O.S. TRAIN

LATIGO - I'll let you know when
you can come pick up your irons.

CLUM - You won't have it that long!

20-12 553-09

82 LS - HIGH ANGLE - Down to
men as Clum and group move
to b.g. as train pulls in
to a stop.

34-13 598-06

83 MFS - Doc, Wyatt and
McMasters starting out of
car to f.g.

DOC - I'll leave these gentlemen
to you, Wyatt. I can't stand
pillars of society when I'm not
takin' their money.

They start down steps.

14-02 712-08

84 FS - Clum and group enter
right as Wyatt and McMasters
move to meet them, Solomon
handing paper to Wyatt.

SOLOMON - Here's your posse
authorization. I'm glad to see
you.

WYATT - Fine. Gentlemen, this is
Sherman McMasters from Tucson.

Safford shakes his hand.

SAFFORD - Anson Safford.
(CONTINUED)

REEL THREE PART A

PAGE 8

84 CONTINUED:

CAMERA TRACKS RIGHT with Wyatt and Clum, Solomon moving down to join them. Wyatt points off right. Shot favors Wyatt over Solomon and Clum.

WYATT - Er..John....Now, what do they want?
CLUM - They got what they wanted - our guns.
SOLOMON - Spence's men ordered us disarmed.
WYATT - Where is Spence?
CLUM - Out of town - on business.
WYATT - Well, it's Spence's duty just as it was Virgil's to disarm you.

50-07 762-15

85 CS - EXT. R.R. STATION-DAY
Clum and Solomon look f.g.

CLUM - You're not defending Spence!

2-06 755-05

86 CS - Wyatt shakes his head.

WYATT - Just the law. What were you doin' wearin' a gun, John?

8-03 773-08

EXHIBITION REEL FOOTAGE

761-08

(END OF REEL THREE - PART A)
(End of Small Reel 5)

REEL THREE PART B

"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS	FOOTAGE FEET FRAMES TOTAL
	(Start MEASURING FOOTAGE on FIRST FRAME of PICTURE)		
1	CS - EXT. R.R. STATION-DAY Clum and Solomon look f.g.	CLUM - That mob of Clanton's is armed to the teeth. I want to arm a hundred men. Organize a Vigilante's Committee, back you - take this town away....	11-13 11-13
2	CS - Over Solomon and Clum to Wyatt.	CLUM - from Clanton. WYATT - They're legally elected. Until they step out of line neither you nor I have a right to touch 'em. If we do - you said it in court - you've got anarchy. CLUM - All right. What do you think we should do? WYATT - Just sit tight. SOLOMON - Clanton's got a murder warrant out on you for Stilwell's death. Bryan's got a possee together to serve it. WYATT - Let him. They haven't got a case. You can get it kicked out of court....	35-15 47-12
3	CS - Clum shakes his head, Solomon serious.	WYATT O.S. - can't you? CLUM - You won't be alive long enough to get to court.	6-06 54-02
4	CS - Wyatt.	WYATT - Do you know that for a fact?	5-14 50-00
5	CS - Clum and Solomon.	SOLOMON - The way I see it, if Clanton actually wants you....	

5 CONTINUED:

SOLOMON - arrested and taken
to jail, these Deputies could
do it easily right now. I
don't see 'em movin'. I know
it's against your principles to
run away from the law....

16-13 76-13

6 CS - EXT. R.R.STATION - DAY
Over Solomon and Clum to
Wyatt reacting.

SOLOMON - but under the cir-
cumstances, my advice to you
right now is...start movin'.
MUSIC IN

Wyatt looks off right.

WYATT - I think you're right,
Horace. Don't think I don't
appreciate your offer, John....

CAMERA PANS LEFT with Wyatt
to McMasters and Doc in b.g.

30-14 107-11

7 CS - Over McMasters to Doc
and Wyatt huddling.

WYATT - Sherm, the situation
has changed here. Bryan's got
his posse on my tail. Clum
feels they...they're gonna try
to kill me.

McMASTERS - They'll have to catch
up with us first.

WYATT - That's what I mean. You've
got a wife and children.

McMASTERS - I had 'em when I
started.

WYATT - There's a water station
about twenty miles up the line.
We'll drop off there. You get
us outfitted and meet us there.

McMasters exits left b.g.

DOC - I'll meet you there, too.

I'm gonna raise a posse for ya.

Doc takes the paper from
Wyatt's hand and exits
f.g. right, Wyatt starting
up onto train, turning
toward f.g. right.

Not the kind you'd come up
with - but it'll be a posse.

CLUM O.S. - Wyatt....

54-04 161-15

REEL THREE PART B

PAGE 3

8 CS - EXT. R.R. STATION - DAY
Clum and b.g. Solomon. CLUM - damn it, I hate to see
you make a wrong move here.
Let me organize a Vigilante's
Committee. Just say the word.
7-03 169-02

9 CS - Wyatt.
Wyatt moves up steps and
boards train. WYATT - No - but thank you, John.
8-07 177-09

10 DISSOLVE TO:
MFS - EXT. TOMBSTONE STREET
DAY - Doc looks at door,
CAMERA TRACKS BACK & RIGHT
with him moving off side-
walk across street to the
Hard Rock Saloon, starts in. 28-13 206-06

11 FS - INT. HARD ROCK SALOON-
DAY - Over f.g. men at
table jumping up and exit-
ing fast as Doc enters b.g.
doors and Texas Jack
Vermillion, the one man
left, jumps up, his gun
firing downward as he tries
to draw it. Doc laughs. MUSIC OUT-
GUNFIRE-LAUGHTER
DOC -You sure got cheated on
that table.
18-07 224-13

12 CS - Vermillion reacting. VERMILLION - I know you can draw be-
fore I can raise this up. Go on,
go on, get it over with.
6-02 230-15

13 MS - Over Vermillion to
Doc, men b.g. right at bar.
Doc moves to f.g. left. DOC - I got no such thing in mind,
Jack.
VERMILLION - I wasn't duckin' out
on ya, Doc. I know I owe you
eight hundred. I..I just been
s-savin' up, that's all.
DOC - Sure. What would I want
with a lousy six dollars and
fifty cents, anyway?
VERMILLION - Ya see, the thing is,
I'm in the hole for another
thousand to Bill Rayner.
DOC - So there wouldn't be much
point in shootin' a bankrupt.

Doc picks up liquor glass
and drinks.

13 CONTINUED:

VERMILLION - Well, that's it.

You..you'd just be gettin'
yourself a lotta trouble with
Bill. I mean, he'd be sore as
hell at you, if you was to kill
me, and me still owin' him all
that....money.

Doc moves to b.g. left,
gets hat from peg and moves
to f.g. right, handing it
to Vermillion.

DOC - Supposin' we go for a
little walk?

51-05 282-04

14 CS - INT. HARD ROCK SALOON
DAY - Over Doc to Vermillion.
Doc picks up money from
table.

VERMILLION - I'd sooner you give
it to me right here.

3-09 285-13

15 CS - Over Vermillion to
Doc putting money into his
coat pocket as Vermillion
holsters up. Doc moves to
b.g. bar, gives money to
bartender and faces f.g.

DOC - Put that thing away....

That's for the drinks and that
table....

17-13 303-10

16 CS - Vermillion reacting.

4-00 307-10

17 MFS - Over Vermillion to
b.g. Doc and men as Doc
nods right b.g. and CAMERA
PANS RIGHT with Vermillion
and Doc starting out.

FOOTSTEPS

9-04 316-14

18 CS - EXT. ALLEY BEHIND
SALOON - DAY - CAMERA PANS
RIGHT with Vermillion and
Doc moving out of saloon
and Vermillion raising
right hand, facing Doc.

DOC - Raise your right hand.
MUSIC IN

Do you solemnly swear to en-
force the law of the United
States of America and the
Territory of Arizona to the
best of your ability, so help
you God?

VERMILLION - Why, you must be
outta your mind.

DOC - Say "I do".

VERMILLION - I do.

DOC - You are now a Deputy
Federal Marshal.

Doc hands papers from
jacket to Vermillion.
He opens and reads papers.

VERMILLION - I am?

(CONTINUED)

18 CONTINUED:

Vermillion hands paper back to Doc who pockets it.

They move toward b.g.

19 DISSOLVE TO:
LS - EXT. OPEN COUNTRY &
MINE HEAD - DAY - CAMERA
TRACKS RIGHT with two buck-
boards filled with men as
they move thru open country
to mine head and pull up.

20 FS - On stopped wagons as
Turkey Creek Johnson rises
and faces men. The men
start to carry out the
instructions as Johnson
gives orders.

Johnson jumps down and
CAMERA TRACKS IN as he
follows men toward b.g.
right.

21 MCS - CAMERA PANS LEFT
with Doc moving to Johnson
holding shotgun on b.g.
men carrying out his orders.

DOC - There's fifteen thousand
dollars reward money in this.
Spence, Brocius and Warshaw.

VERMILLION - Dead or alive?

DOC - Arrest and conviction. The
way you handle a gun, you're
lucky ...that's the way it is.

VERMILLION - When do I start?

DOC - Right now.

51-04 368-02

33-00 401-02

JOHNSON - All right, you men, off
the wagons. Off the wagons!
Get your tools! Let's go!
Let's move out! Pick it up!
Pick it up! All right, you
men, let's go! Let's go!
All right, let's get the lead
out. Let's go!....

27-03 428-05

JOHNSON - All right, let's
get it in there!

DOC - Pretty dangerous fellas you
got here. Might scorch you
with one of them headlamps.

JOHNSON - Hello, Doc.

DOC - A gunslinger like you bully-
ing miners. You oughta be
ashamed of yourself.

JOHNSON - I have to make a living.

DOC - Well, you don't have to
make it bustin' miners'

REEL THREE PART B

PAGE 6

21 CONTINUED:

Doc takes papers out.

JOHNSON - That's what they pay me for. I just can't make it as a hired gun in the West any more.

DOC - Well, Ike Clanton's hirin' guns right now.

JOHNSON - I wouldn't raise a finger against the Earps.

52-02 480-07

22 CS - EXT. MINE HEAD - DAY
Over Johnson to Doc.

DOC - That's what I wanna talk to you about. Wyatt staked you, didn't he?

JOHNSON - After I got out of jail.

DOC - So he still staked you.

11-03 491-10

23 CS - Over Doc to Johnson.

JOHNSON - He sent me to jail.

DOC - You still owe him a favor.

JOHNSON - I did 'im a favor. I didn't hire my gun to Clanton.

8-03 499-13

24 CS - Over Johnson to Doc.

DOC - No, you just used it to push poor miners around.

JOHNSON - Well, you....

7-13 507-10

25 MCS - Over Doc to Johnson.

JOHNSON - you don't expect me to work, do ya?

DOC - Raise your right hand.

JOHNSON - What for?

DOC - I'm gettin' up a posse.

JOHNSON - Against Clanton?

DOC - That's right.

JOHNSON - Why should I?

15-10 523-04

25 CS - Over Johnson to Doc.

DOC - That's a foolish question.

6-06 529-10

REEL THREE PART B

PAGE 7

27 CS - EXT. MINE HEAD - DAY
Over Doc to Johnson, as he
raises his hand. JOHNSON - Yeah. 6-00 535-10

28 CS - Over Johnson to Doc. DOC - And there's fifteen thousand
dollars reward money.... 11-04 546-14

29 MCS - Over Doc to Johnson
taking oath. DOC - Do you solemnly swear to
uphold the laws of the United
States of America and the
Territory of Arizona to the
best of your ability so help
you God?
JOHNSON - I do.
DOC - You are now a deputy Federal
Marshal. Follow me.... 19-14 566-12

They start out right.

30 MCS - CAMERA PANS RIGHT
with them to Vermillion on
buckboard and they climb up. DOC - Texas Jack Vermillion
this is Turkey Creek Johnson.
JOHNSON - How'd he sucker you?
VERMILLION! - Well, you see, I owed
him this eight hundred dollars.
DOC whoops up horses. DOC - Heyyyy! 19-02 585-14

31 LS - CAMERA PANS LEFT with
Doc driving rig to b.g. 16-07 602-05

32 DISSOLVE TO: MUSIC OUT
FS - EXT. RIVER BANK - DAY -
Doc and Vermillion squatted
at fire. VERMILLION - You sure they're
hidin' at Clanton's ranch?
10-01 612-06

33 MCS - Wyatt and Johnson in
b.g. at their horses saddles
adjusting and listening. WYATT - Only one way to find out.
5-05 617-11

34 MCS - Doc and Vermillion. VERMILLION - It's right over them
mountains there, ain't it?
DOC - Maybe Wyatt isn't headed for
Clanton's ranch at all. Maybe
he's just tryin' to put a lot
of rough ground.... 12-04 629-15

REEL THREE PART B

PAGE 8

35	MCS - EXT. RIVER BANK - DAY Wyatt and b.g. Johnson.	DOC O.S. - between that posse and Bryan and us....	3-11	633-10
36	MCS - Doc and Vermillion, Doc pouring drink from his flask.	DOC - Is that possible, Wyatt? COUGH	3-01	636-11
37	MCS - Wyatt, b.g. Johnson.	JOHNSON - If that's so, we oughta move outta here before we get squeezed in the middle.	9-05	646-00
38	MCS - Doc and Vermillion.	DOC - I think the boys are tryin' to tell you we'd be a lot safer ridin' away from Clanton's place. VERMILLION - Now nobody said that. DOC - Well then, stop thinkin' about it.	12-03	658-03
39	MS - McMasters squatted filling canteen at river bank, looking off left.	McMASTERS - Wyatt....	1-07	659-10
40	CS - Wyatt looks off right.		1-04	660-14
41	MS - McMasters looks left.		1-09	662-07
42	CS - Wyatt looking right, then b.g. left.		1-06	663-13
43	LS - POV - Rig driving left on far bank.	MUSIC IN	5-00	668-13
44	CS - Wyatt reacts and he and Johnson start to mount.		6-01	674-14
45	FS - Doc and Vermillion and b.g. McMasters rise, pick up gear and rush f.g.		4-07	679-05
46	LS - Coach and horses moving toward b.g. left on far bank.		3-14	683-03
47	LS - HIGH ANGLE - Down to Wyatt and group racing to f.g., CAMERA PANNING LEFT with them to b.g.	HOOFBEATS	12-07	695-10
48	LS - HIGH ANGLE - Down to Wyatt and group riding thru stream toward f.g. bank and out f.g. left.		25-04	720-14
49	ELS - EXT. STAGE ROAD - DAY CAMERA PANS LEFT with Wyatt and men racing left after coach and stopping it.	VOICE - Whoa!	23-08	744-06

REEL THREE PART B

PAGE 9

50 FS - EXT. STAGE ROAD - DAY
Wyatt and men dismount and
CAMERA PANS RIGHT with them
to the stage.

11-07 755-13

51 CDS - CAMERA TRACKS IN as
Wyatt's men unhitch horses
and Doc and Wyatt kneel to
wounded driver on ground.

WYATT - You know who they were?

DRIVE - It was Pete...Pete Spence.

WYATT - How many were there? And
where's your shotgun rider?....

The Driver passes out and
Doc and Wyatt exchange a
look, turn to f.g.

If we can get him across the
river, maybe we can get some
help.

DOC - Forget it.

49-03 805-00

52 DISSOLVE TO:
LS - EXT. RIVER - DAY -
CAMERA PANS RIGHT with
Wyatt and his men crossing
river to f.g. and then
riding toward b.g. right.

21-11 826-11

EXHIBITION REEL FOOTAGE

826-11

(END OF REEL THREE - PART B)
(End of Small Reel 6)

REEL FOUR PART A
(Small Reel 7)

COMBINED CONTINUITY on
"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS FEET	FRAMES	TOTAL FOOTAGE
1	START MARK & ACADEMY LEADER.			12-00	12-00
2	LS - EXT. RIVER BANK, DAY, STAGE ROAD - Express Messenger lies sprawled face down by his Winchester as Wyatt and his men ride in from f.g. They rein in their horses, dismount and move to the Messenger as Wyatt kneels on one knee. Johnson bends down to an empty leather pouch on ground.		MUSIC CONT'D MUSIC OUT		
				23-03	35-03
3	MS - Wyatt and men looking down o.s. as Johnson rises with the empty pouch. He shakes it, turning it up-side down. McMasters takes it.	JOHNSON - Mine payroll. McMASTERS - Why? This isn't Spence's kind of play.			
				10-12	45-15
4	CS - Wyatt squatting by lower portion of horse, he reacts - Lower portion of Doc at left. Wyatt looks o.s. right.	WYATT - No, it sure ain't.			
				5-00	50-15
5	MS - Doc and men.	DOC - Traveling money. I've got a feeling we'll find Spence... down around Guatemala.			
				7-12	58-11
6	MCS - Wyatt squatting by lower portion of Doc and horse. Wyatt turns looking up in Doc's direction.	WYATT - I want you boys to stay here and watch for Bryan's posse.			
				10-00	68-11
7	CS - Doc and McMasters react as they look in Wyatt's direction.	McMASTERS - And if he does show?			
				2-00	70-11
8	MLS - Group by Wyatt squatting over o.s. Messenger's body.	WYATT - Hold 'em off if you can...if you can't, lead 'em off down the river. McMASTERS - Where will you be? WYATT - If you have to cut out, I'll meet you at Marshal Klergan's place...in Contention.			
	Wyatt rises.				
	Wyatt mounts his buckskin horse.				

(CONTINUED)

8 CONTINUED:

DOC - Wyatt...Sherm asked "Where will
you be?"

WYATT - I'm going to play a long shot.

28-11 99-06

9 MS - EXT. RIVER BANK AND
STAGE ROAD, DAY - Wyatt on
buckskin horse.

WYATT - No handler than Spence is...
he won't try to horse back over
those mountains. He'll be ...
at Algo Jones waiting for the east-
bound stage. 11-14 111-04

10 CS - Doc and McMasters.
Doc starts to move.

DOC - All right, I'll go with you.
WYATT O.S. - No, Doc...

4-12 116-00

11 MLS - Men left - Wyatt on
buckskin horse at right.

WYATT - I want you to stay here and
handle the posse.
MCMASTERS - Spence is bound to have
some men with him. He wouldn't
pull this alone.
WYATT - I don't expect too much
trouble.

13-11 129-11

12 MCS - Doc and McMasters
watching o.s. Wyatt.

DOC - Then what are these two bodies
doing here? 4-03 133-14

13 MS - Wyatt mounted. He
reins his horse right.

MOVEMENTS

4-03 138-01

14 LS - Doc and men standing
left as Wyatt rides buckskin
horse right, CAMERA PANS with
Wyatt on stage road to b.g.
and right, he starts to exit.

SOUND OF HORSE

13-04 151-05

15 MS - Doc and men watching
in Wyatt's direction.

VERMILLION - How come, Wyatt don't
just admit he wants Spence for
himself...same as I would if he
killed my brother.

DOC - He wants Spence because the
law says to get him.

(CONTINUED)

15 CONTINUED:

VERMILLION - Oh? Well, then do me
a favor, will you Doc? As long
as he's got no no personal feeling
about it, one way or the other...
why don't you just talk him into
taking the rest of 'em alive...I
could really use that reward money.

JOHNSON - Doc, you got any idea how
to cut out Bryan and his whole
posse? The time has come to
have one.

They look o.s. to left.

40-06 191-11

16 FULL LS, EXT. RIVER AND STAGE
ROAD, DAY - Bryan and posse
riding from b.g. across the
river as seen from Johnson's
P.O.V.

SOUND OF HORSES

6-00 197-11

17 MCS - Doc and men react as
they hurry right and start
to exit - McMasters turns
to the horses.

MOVEMENTS

2-10 200-05

18 LS - HIGH ANGLE - Men pick
up body of Messenger and drag
it right as Doc and McMasters
mount up. The two men drop the
body and hurry left to their
horses as Doc and McMasters
ride right to b.g. among the
trees, CAMERA PANNING with
them.

SOUND OF HORSES & MOVEMENTS

17-00 217-05

19 DISSOLVE INTO...
LS, EXT. WAY STATION AND
CANTINA, HIGH ANGLE, DAY -
Horses harnessed tied to
corral fence - saddle horse
by building as Wyatt rides
in from b.g. on road - CAMERA
PANS with him as he passes
other buildings, they appear
empty - he rides to front of
ALCOCK'S STATION, he dismounts
and ties reins to hitching
post - he walks around horse
right and disappears along
side towards rear of the
building.

MUSIC IN

HOOFBEATS

ROOSTER CROWS

FOOTSTEPS

68-12 286-01

20 MLS - Wyatt cautiously moves
to f.g. and stops.

7-00 293-01

21 MLS - Wyatt by adobe building,
he cautiously moves f.g. with
hands ready to draw his gun,
he glances at window then con-
tinues, CAMERA PANNING with
him to BACK of Spence seated
watching oncoming stage in
extreme b.g. Spence turns
looking at Wyatt.

29-00 322-01

REEL FOUR PART A

"HOUR OF THE GUN"

PAGE 4

MUSIC CONT'D

22 MS - EXT. ALGODONES STATION
PATIO, DAY - Wyatt. WYATT - Hello, Spence. 3-09 325-10
MUSIC OUT

23 MS - SLIGHTLY HIGH ANGLE,
Spence seated, he reacts and
rises, CAMERA PANNING up with
him. 5-09 331-03

24 MS - Wyatt watching o.s. with
gun hand ready, he starts to
move cautiously to f.g. 5-10 336-13

25 MS - The two FAVORING Spence
at left, he puts his gun hand
near his hip as Wyatt moves
towards him. Spence shoves
his hat and glances in the
direction of the oncoming
stage in extreme b.g. He
points to the stage then turns
to Wyatt, putting hand in coat
pocket. Wyatt continues to
move b.g. passing Spence as
he watches him then glances at
the stage. WYATT - Waiting for the stage?
SPENCE - Yeah. I'm going on a trip
...east...er...on business.
WYATT - Two men killed on the Naco
stage this morning. The driver
shot gun rider. The mine payroll
was taken.
SPENCE - The mine payroll?
WYATT - Yeah. 36-06 373-03

26 MS - Spence. SPENCE - When did that happen?
4-05 377-08

27 MS - Wyatt. WYATT - Oh...half hour...forty-five
minutes ago. 6-00 383-08

28 MS - Spence. He nods slightly.
He is very tense. 2-15 386-07

29 MS - Wyatt poised by shelf
with whiskey bottles on it. WYATT - From the look of the tracks
Wyatt glances o.s. there was three or four men involv-
ed. 9-05 395-12

30 MS - Spence very tense. He
glances o.s. and grins. SPENCE - I'm traveling alone. You
don't think I had anything to do
with that? 9-11 405-07

31 MS - Wyatt. WYATT - Traveling alone, are you?
2-00 407-07

32 MS - Spence - he gestures with
hand to o.s. right. SPENCE - Yeah, I just er, just taking a
trip east...on business. 5-12 413-03

- 33 MS - EXT. AMGOLONNES STATION PATIO,
DAY - Wyatt by shelf with whiskey
bottles on it. WYATT - Both those men got it in
the back with a shot gun. The
same way my brothers, Virgil
and Morgan got it.
14-05 427-08
- 34 MS - Spence reacts nervously. SPENCE - Wyatt, I know how you
feel about your brothers, but
Spence shakes his head. I ... 5-06 432-14
- 35 MLS - Wyatt moves slowly to
f.g. WYATT - (interrupting) You know
how it feels to look down the
side of a shot gun at a man's
back?
CAMERA DOLLIES slightly as he
moves left f.g. facing Spence
SIDE ANGLE. SPENCE - Wyatt, don't try to hang
that on me.
Wyatt reaches inside his
vest and takes out paper -
he hands it to Spence. WYATT - Here's a Federal warrant
for your arrest, Spence.
17-02 450-00
- 36 CS - The two FAVORING Spence. SPENCE - I was acquitted ...
in court once and I'll be ac-
quitted again. I had nothing
to do with it.
WYATT - You had nothing to do with
that stage this morning, huh?
SPENCE - Nothing!
19-13 459-13
- 37 MLS - The two FAVORING Wyatt.
Spence's hand with warrant
moves towards barrel of shot
gun leaning against table as
Wyatt reaches over taking bag
and backing away - Spence sits
at table by the gun as Wyatt
turns to leather bag and opens
it. MOVEMENTS
30-00 489-13
- 38 MS - Spence seated at table by
gun barrel leaning against the
table, SLIGHTLY HIGH ANGLE -
he watches o.s. Wyatt then he
glances at the gun, and back
in Wyatt's direction. 8-03 498-00
- 39 MS - Wyatt with leather bag,
he takes out package of money
and examines it. 8-08 506-08

REEL FOUR PART A

"HOUR OF THE GUN"

PAGE 6

40	MS - EXT. PATIO - DAY - Spence seated at table by shot gun leaning against it - he watches o.s. Wyatt then starts to reach for the gun.	MOVEMENTS	6-00	512-08
41	MCS - Spence left f.g. reaches for shot gun - Wyatt right b.g. with leather bag of money, he steps behind wall as Spence rises with the gun and fires. Wyatt appears and fires his gun. Spence falls o.s. left f.g.	GUN SHOTS GUN SHOTS	6-00	518-08
42	MLS - Spence falls over table from shots - he rolls onto the floor.	GUN SHOTS	3-01	521-09
43	MS - Wyatt holsters his gun as he watches o.s. then glances about him as he slowly moves left to the leather bag. he closes it.		15-00	536-09
44	DISSOLVE INTO... FULL LS, EXT. COUNTRY, DAY - Wyatt riding to f.g. CAMERA PANS right with him to Kiergan's house - he gallops his horse to shed and corral b.g. He starts to dismount, CAMERA PANNING with him.	SOUND OF HORSE	24-05	560-14
		EXHIBITION REEL FOOTAGE		548-14

END OF REEL FOUR PART A
(SMALL REEL 7)

REEL FOUR PART B
(Small Reel 8)

COMBINED CONTINUITY on
"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	FRAMES	FOOTAGE TOTAL
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(START MEASURING on FIRST FRAME of picture)

1	INT. KIERGAN'S HOUSE - NIGHT - MLS - Doc and Vermillion at table f.g. Johnson in chair b.g. Charlie facing b.g. in b.g. kitchen, seen thru door. Doc pours whiskey into glass. Charlie turns and moves f.g. to Doc. Doc hands him money and Charlie moves b.g. into kitchen.	CLINK OF GLASS SOUND OF POURING DOOR OPENING & CLOSING DOC - Charlie. CHARLIE - Okay.		22-10 22-10
2	MS - Door of house. Desk in corner b.g. Door opens and Wyatt enters and turns b.g. to Charlie who enters left and moves to desk right. CAMERA PANS left as Wyatt moves left. Mc- Masters standing in b.g.	WYATT - Hello, Charlie..... NOISE - FOOTSTEPS I see you boys made it all right. McMASTERS - Yeah. WYATT - Where's Marshall Kiergan? McMASTERS - Charlie said he'll be back this evening.		24-12 47-06
3	MLS - Doc, Vermillion at table f.g. Johnson in chair b.g. Wyatt enters door b.g. Part of McMaster seen thru door b.g. He follows Wyatt thru door and stands in doorway. Wyatt puts case on desk right and faces b.g.	DOC - Did you find Spence? WYATT - He's dead. DOC - Obviously no chance for a formal arrest. WYATT - That's right. DOC - Well, now that leaves ten thousand dollars on the table. WYATT - That's right, Doc. DOC - If he keeps this up, we'll all lose money on the deal. JOHNSON - Mine payroll? WYATT - Yeah. Sherm, you'd better take charge of this. Probably a little short. Spence said he was traveling alone when I found him.		
	Doc takes money and stacks it in center of table.			
	Doc looks at Vermillion.			
	Wyatt hands case to McMasters in doorway.			
	Wyatt walks left to door in b.g.			
	Wyatt stops and looks f.g. with DOC hand on door knob.			

(CONTINUED)

3 CONTINUED:

WYATT - Ah, we'll just stay here
until we figure Bryan's posse's
moved on.
DOC - Well, you've already had a
- busy day. 61-02 106-06

Wyatt moves left thru door
partially.

4 INT. KIERGAN'S HOUSE - NIGHT -
MS - Wyatt partially thru door WYATT - What?
turns f.g. and steps f.g. 6-10 115-02

5 MS - OVER BACK of Vermillion
to Doc seated at table holding
cards. Part of McMasters in DOC - Nothing.
b.g. Doc shakes his head. 4-03 119-05

6 MS - Wyatt in doorway. He
shifts his eyes then turns and
exits thru door. 11-12 131-01

7 DISSOLVE TO:
INT. KIERGAN'S HOUSE - NIGHT - MLS
Johnson and Vermillion in f.g.
facing b.g. Doc and Wyatt in
b.g. They are around table playing
cards. McMasters in chair b.g.
Doc empties whiskey bottle in
his glass and drinks it. NOISE
COUGH
DOC - Hey, Charlie! 26-06 157-07

8 MS - Wyatt SIDE ANGLE facing
Doc b.g. center. Vermillion
on right. Doc looking b.g.
right. Charlie enters from
b.g. and moves f.g. Charlie
picks up empty bottle and moves CHARLIE - Gum chow, mo.
b.g. Doc looks after him. 9-13 167-04

9 MLS - Doc on right, Wyatt on left
and McMasters in b.g. left. WYATT - He says, there ain't any
Doc looking after o.s. Charlie more.
then looks at Wyatt.
DOC - How do you know what he's
saying?

WYATT - 'Cause I told him not to
buy any more. Here's the money
you gave 'em. 18-14 166-02

Wyatt give money to Doc.

10 MS - Wyatt facing Doc b.g. at
table. Vermillion on right.
Doc slaps cards down on table,
gets up and moves b.g. to hat
hanging on wall and exits thru
door b.g. MUSIC IN
SLAP OF CARDS
SOUND OF CHAIR
15-05 201-07

11 EXT. KIERGAN'S HOUSE - NIGHT -
LS - Doc exits from door of house
and moves f.g. CAMERA DOLLIES
BACK as he moves to saddles on
fence in MLS. He takes saddle
from fence, opens gate and CAMERA
PANS right as he moves right to
horses. He starts to saddle horse. SOUND OF DOOR
FOOTSTEPS
27-01 226-06

- 12 INT. KIERGAN HOUSE - NIGHT - MS - MUSIC CONT'D
Wyatt seated at table. McMasters
in b.g. He picks up money. 6-08 237-00
- 13 EXT. KIERGAN CORRAL - NIGHT -
LS - Fence f.g. Doc mounts horse
and CAMERA PANS left as he rides
thru gate and then to b.g. past
house. 12-04 249-04
- 14 DISSOLVE TO:
INT. CHINA SEAS BAR - NIGHT -
MLS - Doors of bar. Doc opens
them and moves f.g. and right.
CAMERA PANS right as he moves to
bar. Bartender behind bar on
right. FOOTSTEPS
DOC - A bottle in a bag. A
bottle for now, and a shot
glass. CLINK OF COIN
Bartender turns right and gets
bottles and a glass. Doc pours
a drink and drinks it. Bar-
tender places bottle in bag.
Doc takes glass, and bottles
and moves f.g. CAMERA PANS
right as he moves f.g. then to
right and to b.g. to alcove in
back of bar. He sits at table. BARTENDER - Yes, sir.
DOC - (SIGH) NOISE OF ACTION
COUGH) 45-15 295-03
- 15 EXT. CHINA SEAS BAR - NIGHT -
LS - Doc's horse at rail. Art
and Lou ride from b.g. to f.g.
to back of Doc's horse and dis-
mount. They move toward door
of bar on right. HORSE NOISES
FOOTSTEPS 12-00 307-03
- 16 INT. CHINA SEAS BAR - NIGHT -
MLS - Bartender in back of bar
on right. Doors in b.g. open
and Art moves f.g. and leans on
bar by bartender. BARTENDER - What can I do for you,
Sheriff?
ART - You know Bill.... 7-04 314-07
- 17 MLS - Doc seated behind table
in f.g. He looks up. ART CONT'D O.S. - ...Brocius?
BARTENDER O.S. - He was here up
'til an hour ago.
ART O.S. - Any idea where he went?
Doc takes a drink listening. BARTENDER O.S. - Yeah. Across the
street to the Desert Queen.
ART O.S. - Drunk? 12-00 326-07
- 18 MLS - Art leaning against bar
talking to bartender. BARTENDER - He was makin' the
rounds.
CAMERA PANS left as he moves to
doors and starts to exit b.g. ART - Thanks. 6-05 332-12
- 19 MLS - Doc seated at table drinking.
He starts to put cork in bottle. 9-14 342-10
- 20 LS - Doc at table behind curtain.
He puts cork on bottle, picks up
bottles and glass and moves f.g.
and to left. CAMERA PANS left.

(CONTINUED)

20 CONTINUED:

Doc moves b.g. along bar and
stops in front of Bartender b.g.
He puts bottle and glass on
bar.

BANG OF BOTTLE

DOC - Make sure you're not so free
giving out information about
me.

Doc nods and turns left to doors.

CAMERA PANS left as he moves to door carrying bag with bottle.
He stops and looks out over top of doors b.g. BARTENDER - I don't even know who
you are, sir.

36-12 379-06

21 EXT. CHINA SEAS BAR - NIGHT -
MS - CAMERA SHOOTING INTO BAR.
Doc behind doors. He settles his
hat on his head and peers out.

6-03 385-09

22 LS - As seen from o.s. Doc's P.O.V.
Art and Lou move thru doors of
Desert Queen Bar and exit b.g.
Rail in f.g. with horse tied.

6-02 391-11

23 MS - CAMERA SHOOTING INTO BAR.
Doc looking over top of doors
to f.g.

4-00 395-11

24 LS - China Seas Bar on right.
Street b.g. Door opens on right
and Doc moves left to street. He
walks b.g. down street to horses
tied at rail.

FOOTSTEPS

17-13 413-06

25 EXT. STREET - DESERT QUEEN - NIGHT -
MLS - Horses and building. Doc
moves from f.g. right to b.g. by
horses and looks left. He moves
to horse in f.g. then moves f.g.
around hind part of horse to f.g.
then to saddle. He sits bottle on
ground and loosens saddle. He picks
up bottle and moves around horse
then to b.g. He moves to walkway
by window of bar.

LAUGHTER
SNORT

63-13 477-05

26 MS - Doc against wall looking f.g.
He pulls gun and points it f.g.

LAUGHTER 4-11 482-00

27 LS - Horses in f.g. Art, Lou and
Brocius exit from Bar b.g. and
Brocius moves to his horse f.g.
Art and Lou remain on walk looking
f.g. Brocius starts to get on his
horse and saddle slips off throwing
him to ground, left. Doc far right.

MUSIC OUT - CRICKETS IN
THUD - OOF

19-07 501-07

28 MLS - HIGH ANGLE - Brocius on
ground. He gets up and CAMERA PANS
UP as he rises. He gets up ready
for a fight. Art and Lou in b.g.
on walk. They freeze. DOC O.S. - Pretty sloppy riding,
Brocius.

6-09 506-00

29 LS - Doc on walk with gun pointed
f.g. He cocks gun.

COCKING 2-10 510-10

30 MLS - Brocius in f.g. facing left
frozen. Art and Lou on walk facing
right. They raise hands.

2-14 513-06

31 MLS - Doc moves f.g. along walk. DOC - I remember seeing something
He stops. like this in a circus.

15-13 529-05

- 32 EXT. STREET - DESERT QUEEN - NIGHT -
 MLS - Brocius facing left, Art and
 Lou facing o.s. Doc right. DOC O.S.-Once when I was a child.
 They lifted up the canvas and
 there they were....
 8-07 537-12
- 33 MS - Doc holding gun on o.s. men. DOC CONT'D - Statues! Any of you,
 ah, gentlemen want not to be
 statues? 12-00 549-12
- 34 MLS - Brocius in f.g. Art and Lou
 in b.g. on walk. 3-13 553-09
- 35 MLS - Doc in front of doors holding
 gun on o.s. men on left. CAMERA
 PANS left as he moves to the men.
 He moves to Brocius past men in
 walk and stands with BACK to CAMERA.
 Brocius facing b.g. left. DOG BARKING
 9-12 563-05
- 36 MLS - Art and Lou with hands up. ART - He's drunk, Holliday.
 2-04 565-09
- 37 MS - Brocius in f.g. Doc in b.g. DOC - So am I. Now let me see.
 Oh, yes. By authority invested
 in me by the Government of the
 United States and the Territory
 of Arizona, you, Curly Bill
 Brocius turns b.g. Doc grimaces.
 Brocius.... 24-11 590-04
- 38 MS - OVER BACK of Doc holding gun
 to Brocius in b.g. DOC CONT'D - Just unhook your gun
 Brocius takes off gun and throws
 it left. belt. 17-09 607-13
- 39 MS - Art and Lou lower hands and
 draw guns. NOISE 0-14 608-11
- 40 MS - Doc at noise turns left and
 fires. GUN FIRE 0-14 609-09
- 41 MS - Art and Lou start to fire
 but are dropped by o.s. Doc. GUN FIRE 0-14 610-07
- 42 MLS - Art and Lou falling b.g.
 Brocius in f.g. dives f.g. to
 his o.s. gun. CAMERA PANS DOWN
 as he dives to ground. He picks
 up holster and gun and starts to
 fire it at o.s. Doc right. 2-07 612-14
- 43 MLS - Wyatt on horse. He fires gun
 f.g. GUN SHOT 1-07 614-05
- 44 MS - Doc holding gun in one hand,
 bottle in other. He fires f.g.
 as o.s. Brocius' shot breaks bottle. TINKLE 1-03 615-08
- 45 MS - Brocius holding gun f.g. His
 hat falls b.g. as hole appears in
 his forehead. He falls f.g. o.s. THUD 3-15 619-07

REEL FOUR PART B

"HOUR OF THE GUN"

PAGE 6

46	EXT. STREET - NIGHT - MS - Doc with gun in hand looking down at o.s. Brocius. Bottle in one hand. He looks at bag with broken bottle.	SOUND OF WHISKEY SPILLING	3-08	622-15
47	LS - Door of bar. They open and crowd rushes out then stop in doors.	FOOTSTEPS	2-14	625-13
48	LS - Doc in f.g. looking b.g. to Wyatt on horse. Wyatt on horse moves f.g. to Doc, in MS.	HOOFBEBATS	10-03	636-00
49	MS - HIGH ANGLE from Wyatt's P.O.V. Part of people in b.g. Doc looks at bottle, then up to Wyatt.	DOC - You did that deliberately.	7-15	643-15
50	MS - Wyatt on horse. He looks left.	MUSIC IN	5-00	648-15
51	LS - Crowd at doors of bar.		4-09	653-06
52	MS - Wyatt on horse right. Doc standing looking up to Wyatt f.g.	DOC - What are you so sore about? You got Brocius, didn't you? That's what you wanted. WYATT - Killing Brocius is going to lead Bryan right to us. We can't move by surprise now. You fixed that, Doc.	19-02	672-10
53	MS - HIGH ANGLE - Doc looking up at o.s. Wyatt.	DOC - Yeah. Well, everybody has their bad luck. I cough when I drink; you come up against sneaky people who get you to help them commit suicide.	19-10	692-04
54	MS - Doc f.g. looking up at Wyatt on horse b.g. right. Doc moves f.g. right and exits.	WYATT - Get your horse, Doc.	15-09	707-13
55	DISSOLVE TO: EXT. CORRAL AREA - DAY - LS - Man riding horse in corral. Warshaw sitting on fence b.g. watching. Building in b.g. Far b.g. Wyatt and men.	HOOFBEBATS	13-09	721-06
56	MLS - Warshaw seated on fence.		5-02	726-08
57	LS - Man on horse in corral. Warshaw on fence b.g. Wyatt and men in far b.g. moving f.g.	HORSE NEIGH	6-10	733-02
58	MLS - Warshaw on fence facing b.g., man on horse b.g. Warshaw turns head f.g.		2-15	736-01

REEL FOUR PART B

"HOUR OF THE GUN"

PAGE 7

- 59 EXT. CORRAL AREA - DAY - LS - Two
men on ground f.g. Horses and 1ST COWBOY - Look what's comin'.
building in b.g. Wyatt and men
in b.g. moving f.g. Man nudges 2ND COWBOY - Play dead.
other one and they both look b.g.
They lean back on ground. 12-00 748-01
- 60 MS - Warshaw looking f.g. over
his shoulder. Man in b.g. on
horse. Warshaw turn head to MUSIC OUT
b.g. 8-00 756-01

EXHIBITION REEL FOOTAGE

756-01

(END REEL FOUR PART B)
(Small reel 6)

REEL FIVE PART A
(Small Reel 9)

COMBINED CONTINUITY on
"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	FRAMES	FOOTAGE TOTAL
1	START MARK AND ACADEMY LEADER		12-00	12-00
2	EXT. CORRAL AREA - DAY - LS - Two men on ground f.g. Wyatt and his men on horses move f.g. Vermillion moves to men on ground and points rifle at them. The others exit f.g. right, except Johnson. He move to side of Vermillion, men stand up.	HOOFBEATS	8-05	20-05
3	LS - Warshaw on fence f.g. Wyatt, McMasters and Doc on horses in b.g. Warshaw lights a cigarette.	SNORT McMASTERS - Get your gear and a horse, Warshaw. You're under arrest. WARSHAW - For what? McMasters speaks to o.s. man. McMASTERS - Get his horse...	22-06	42-11
4	MS - Warshaw on fence with back to CAMERA. Man on horse in b.g. He dismounts, moves f.g. and opens gate.	McMASTERS CONT'D O.S. - ...Put a blanket roll on it. GATE NOISE WARSHAW - But for why?	12-01	54-12
5	LS - Warshaw on fence f.g. Wyatt and men b.g. Other man enters left and moves b.g. Wyatt puts his leg over saddle. Warshaw turns SIDE ANGLE facing right b.g.	WYATT - For felonious assault and murder to Virgil and Morgan Earp. WARSHAW - I didn't do either of those. WYATT - You were seen. WARSHAW - Well, I swear to you, I didn't do it. WYATT - What did you do?	36-14	91-10
6	MS - Warshaw seated on fence looking right to o.s. men.	WARSHAW - I only watched to see that ah, no one came.	9-11	101-05
7	MLS - Wyatt on horse.	WYATT - From the barber shop?	2-04	103-09
8	MS - Warshaw on fence.	WARSHAW - Around the corner from your brother Virgil, only....	4-07	108-00

9 EXT. CORRAL AREA - DAY - LS - WARSHAW CONT'D - ...I wasn't in
 Warsaw on fence f.g. Wyatt and
 men in b.g. on horses. the barber shop with the guns.
 WYATT - And what did you do when
 ah, Morgan was shot?
 WARSHAW - Again, I only watched.
 WYATT - Where?
 WARSHAW - In the alley behind the
 billiard parlor.
 WYATT - Why'd you watch?
 WARSHAW - Ah, well, to...to see that
 the ah, men with the guns were
 left alone.
 WYATT - Clanton pay you for that?
 WARSHAW - Well, ah, sure. He
 always pays me. I work here
 for Clanton.
 Warshaw gestures.
 WYATT - What'd he pay?
 70-13 176-13
 10 MS - Warshaw on fence. Men in WARSHAW - Oh, hell....If I told
 b.g. you that.... 7-15 186-12
 11 MS - Wyatt on horse. WYATT - What'd he pay?
 1-07 188-03
 12 MS - Warshaw on fence. Men in WARSHAW - He paid, ah....fifty
 b.g. dollars to me. 13-15 202-02
 13 MCS - Wyatt. WYATT - Before or after?
 9-02 211-04
 14 MS - Warshaw on fence. Men in WARSHAW - After. Clanton ain't so
 b.g. (LAUGHS) free with his money.
 14-05 225-09
 15 MCS - Wyatt. WYATT - A man's life. Fifty
 dollars. 6-15 234-06
 16 MS - Warshaw. Men in b.g. 3-04 237-12
 17 MS - From f.g. to b.g. in line:
 Doc, McMasters, Johnson and Vermillion.
 They react differently to the
 situation. 5-00 242-12
 18 MCS - Wyatt. 3-11 246-07
 19 MS - Warshaw. He starts to get
 off fence. 3-14 250-05

20 EXT. CORRAL AREA - DAY - LS -
Warshaw in f.g. getting off of
fence. Wyatt in b.g. getting
off horse. Doc and McMasters
in b.g. on horses. Warshaw
faces b.g. Wyatt as he moves
slightly f.g. Men b.g.
WYATT - I'm gonna give you a chance
to make another fifty dollars.
WARSHAW - I don't want such a
chance.
WYATT - My men will stay back.
21-00 271-05

21 MLS - Warshaw standing. WYATT O.S. - ...I'm gonna count one,
two, three. You can draw on
two, I'll wait 'til three...
12-04 283-09

22 MLS - Wyatt. Horse on left. WYATT - ...If you get me, my boys
won't bother you. Who knows,
maybe...maybe Clanton'll pay
you another fifty dollars.
17-12 301-05

23 MS - Doc in f.g., men lined up McMASTERS - Wyatt...He can plug you.
in b.g.
2-14 304-03

24 MLS - Wyatt. Horse on left. WYATT - He's too scared.
3-00 307-03

25 MLS - Warshaw. DOC O.S. - For God's sake, Wyatt,
you got men... 2-10 309-13

26 MLS - Wyatt. Horse on left. DOC CONT'D O.S. - watching you.
Wyatt nods. WYATT - He's gonna draw first.
6-06 316-03

27 MLS - Warshaw. WARSHAW - I don't want to shoot
anybody. I didn't shoot. I only
He throws cigarette down. watched. 15-05 331-06

28 MCS - Wyatt. Part of horse on left. WYATT - Fifty dollars to see my
brothers shot. 6-14 340-06

29 MCS - Warshaw. WYATT O.S. - One... 2-12 343-02

30 MLS - Warshaw in f.g. facing b.g. WYATT - ...Two..Three.
Wyatt. Men and horses in b.g.
They draw and fire. Warshaw slammed
f.g. GUN SHOTS
5-12 346-14

31 MLS - Warshaw hit but on his feet.
He is shot again and falls b.g.
to ground then pulls himself up
by b.g. gate. 4-11 353-09

REEL FIVE PART A

"HOUR OF THE GUN"

PAGE 4

32	EXT. CORRAL AREA - DAY - MCS - Wyatt shooting f.g.	1-00	354-09
33	LS - Warshaw holding onto gate b.g. He is hit by shots and falls right.	4-09	359-02
34	MCS - Wyatt shooting f.g.	1-00	360-02
35	LS - Warshaw on ground. Body twitches as he is struck by more shots.	2-04	362-06
36	MCS - Doc. He turns right.	5-10	366-00
37	MCS - Wyatt. Horse left.		
	MUSIC IN WYATT - Take him back to his boss.	11-06	379-06
38	LS - Johnson and Vermillion on horses in f.g. Other men in b.g. One leads horse from right to left and exits. Other one moves f.g. and turns left inside corral to body of Warshaw. CAMERA PANS left with him.	15-02	394-10
	MOVEMENTS - MAN & HORSE		
39	MLS - Wyatt looking down at his gun. He holsters it and looks right.	9-08	404-02
40	LS - Men move into corral to body of Warshaw and lift it.	6-00	410-02
41	MLS - Wyatt with hand on gun. He turns and moves left to his horse. CAMERA PANS left with him. He stands with hands over saddle.	15-15	426-01
42	MCS - Doc looking at o.s. Wyatt. He looks away.	4-00	430-01
43	LS - Men leading horse with body of Warshaw on it from right to left.	4-13	434-14
	MOVEMENTS - MAN & HORSE		
44	MCS - Doc.	3-13	438-11
45	MS - Wyatt in back of horse.	5-15	444-10
	WYATT - This is the end of the line.		
46	LS - Wyatt facing b.g. men leaning over his horse.		
	WYATT CONT'D - I'm sorry about the reward money.		
	JOHNSON - You don't hear any complaints do you?	10-00	454-10
7	MS - Wyatt in back of horse.	2-12	457-06
	WYATT - I owe you money.		
8	MS - McMasters on horse in f.g. Johnson and Vermillion in b.g.		
	McMASTERS - You don't have call to talk to us like that, Wyatt.	5-09	462-15
9	MS - Wyatt in back of horse.		
	WYATT - I'm sorry, Sherm. I wanna thank you boys.	14-08	477-07

50 EXT. CORRAL AREA - DAY - MS -
 McMaster in f.g., Vermillion and
 Johnson in b.g. on horses. Mc-
 Masters tips hat and the three of
 them turn horses b.g. 5-00 462-07

51 MS - Wyatt in back of horse. HOOFBEATS 3-07 485-14

52 LS - OVER BACK of Wyatt leaning
 on horse to men b.g. McMasters,
 Johnson and Vermillion ride b.g.
 Doc stays. CAMERA PANS right
 as they move b.g. right. 13-12 499-10

53 MS - OVER BACK of Wyatt next to DOC - Boy, you sure gave him a
 horse to Doc mounted.
 chance. I'd just blown his
 Doc dismounts and moves f.g. head off as he lay in bed....
 around Wyatt's horse left and
 takes a drink from flask. He FOOTSTEPS COUGH
 coughs and turns right to Wyatt
 and offers him a drink. DOC-...Better have one.
 WYATT - I don't need it.
 DOC - Oh, yes, you do. You need it
 to make this morning stay down,
 just like I do. 43-15 543-09

54 MS - Doc in b.g. left taking a COUGH
 drink. Wyatt standing by horse DOC - Ahk, When I think back. Five
 facing right on right. Doc looks minutes after we left the OK
 at Wyatt. corral I wanted to say 'Get
 Clanton, Wyatt, get him before
 he gets you.' But I didn't.
 Doc gestures. You don't ah...speak that way to
 Wyatt Earp. You got too much
 respect for him. Then Virgil
 got it, and then Morgan....And
 I watched you keep your word to
 that waiter back in Tombstone.
 You thought it was your honor
 that stopped you from making him
 testify, but it wasn't... 55-06 596-15

55 MLS - OVER BACK of Doc to Wyatt
 standing by horse b.g. facing DOC CONT'D - ...You couldn't get a
 b.g. conviction in a Federal court or
 a local one and you never intend-
 ed to try. You just didn't want
 to be cheated outta that! Those
 (CONTINUED)

Doc turns f.g. and gestures then
 back to Wyatt b.g. He gestures.

55 CONTINUED: DOC CONT'D - ...aren't warrants
Wyatt looks at Doc. you got there... 16-14 615-13

56 EXT. CORRAL AREA - DAY - MCS - DOC CONT'D - ...Those are hunting
Doc yelling at Wyatt. licenses. Stilwell, Spence.
That was a pretty good shot you
made at Brocius...Gad!...
11-04 627-01

57 MCS - Wyatt by horse looking at DOC CONT'D O.S. - ...That's when I
o.s. Doc left. hooked it all together. And
now Warshaw, and then you're
gonna get Clanton....
7-04 634-05

58 MS - Doc. DOC CONT'D - ...You're gonna kill
Clanton just like I would and
you don't need a warrent for
that!... 7-11 642-00

59 MCS - Wyatt. Flask held by DOC CONT'D O.S. - ... So, go on...
Doc enters f.g. left. Doc enters f.g. facing b.g. to DOC CONT'D - ...Go on have one.
Wyatt offering him flask. If you're gonna kill like me,
Wyatt raises hand to hit Doc. you might as well drink like me.
11-01 653-01

60 MLS - OVER BACK of Wyatt hitting Doc b.g. CAMERA DOLLIES IN as Doc staggers b.g., Wyatt moves b.g. Doc starts to gasp for air and cough. CAMERA PANS DOWN as Doc goes to his knees on ground. Wyatt in f.g. SLAP - GASPING COUGHING
SOUND OF WIND
28-00 661-01

61 MS - Wyatt looking down f.g. at o.s. GASPING
Doc. Horse b.g. He moves f.g. slightly. 6-01 667-02

62 MLS - Doc on ground on all-fours. DOC - That's all right. This
He looks up. stops. 16-10 703-12

63 MS - Wyatt looking down at o.s. WYATT - I'm taking you to Colorado.
Doc. Horse b.g. 5-10 709-06

64 MLS - Part of Wyatt facing b.g. COUGHING - GASPING
Doc on ground. Doc in pain. DOC - Sorry to spoil your party.
12-06 721-12

65 DISSOLVE TO:
EXT. CLANTON RANCH - DAY - LS -
SHOOTING FROM PORCH - Bryan in f.g.
watching riders move to f.g. He
moves right and CAMERA PANS right.

(CONTINUED)

65 CONTINUED:
Bryan stops and looks b.g. to BRYAN - Mr. Clanton.....
Clanton, Latigo and another rider
as they move to rail and stop. CLANTON - Don't tell me. I've
heard it. 17-11 739-06
They start to dismount. HORSE WINNIE
66 INT. CLANTON HOUSE - DAY - LS - NOISE OF COINS
Men seated around table playing FOOTSTEPS
cards. Two standing in b.g. MUSIC OUT
Clanton enters b.g. thru arch and
moves to f.g. followed by Bryan.
CAMERA DOLLIES BACK as Clanton
moves to chair f.g. CAMERA PANS CLANTON - Bryan, Earp and the
DOWN SLIGHTLY as he sits in chair, rest of that crowd will be head-
and picks up money. ing for Colorado by now.
Bryan moves f.g. to Clanton. BRYAN - Well, that does it then.
He sits on arm of bench. Doesn't it? I mean he can't
operate from Colorado.
CLANTON - I expect you to be wait-
ing at the border for 'em.
BRYAN - That may be a little tough
to do, Ike.
Latigo moves f.g. and stands CLANTON - Your posse outnumbered
in b.g. listening. Earp's five to one, now what
are you worried about?
BRYAN - I thought having him out of
the way was all.... 51-01 790-07
67 MS - Clanton looks up. BRYAN CONT'D O.S. - ...you needed.
CLANTON - I need Wyatt Earp dead
and cold and nothing seems to
get that for me. 7-06 797-13
68 MS - Bryan looking f.g. Men in BRYAN - I've been doing the best I
b.g. can, Ike. 3-04 801-01
69 MS - Clanton. CLANTON - Well, then get back to it.
He gestures. And if you don't get Earp at
the border, before he moves into
Colorado, I want you to get to
the governor for papers to ex-
tradite him. 12-00 813-01
70 MS - Bryan, men in b.g. BRYAN - Where will you be?
2-00 815-01

- 71 INT. CLANTON HOUSE - DAY - MS -
Clanton looking down. CLANTON - I'll get back to you
when I need you. 5-13 820-14
- 72 MLS - Clanton in f.g. Bryan on
arm of bench b.g. Latigo in b.g.
right and men in far b.g. Bryan
gets up and moves b.g. then turns
f.g. Clanton looks b.g. FOOTSTEPS
8-02 829-00
- 73 MS - Clanton smiles. CLANTON - Something you wanna say?
5-10 634-10
- 74 MLS - Bryan standing looking f.g.
men in b.g. BRYAN - No. 6-10 643-04
- 75 MS - Clanton. He looks down
and smiles. PAPER RUSTLES 4-03 647-07
- 76 MLS - Bryan facing f.g. Men in
b.g. Bryan turns and moves b.g.
CAMERA PANS left slightly. 7-07 854-14
- 77 DISSOLVE TO: MUSIC IN
EXT. ENTRANCE TO HOTEL - DENVER
PALACE - DAY - MLS - Coaches enter
from left and right. One entering
from left moves to entrance and
stops. Men move from f.g. to
coach. Wyatt gets out of coach,
pays driver and two men help him.
Coach exits right and Wyatt followed
by men moves f.g. Wyatt and one
man exits f.g. left. MUSIC OUT 29-03 684-01

EXHIBITION REEL FOOTAGE

872-01

(END REEL FIVE PART A)
(Small Reel 9)

REEL FIVE PART B
(Small Reel 10)

COMBINED CONTINUITY on
"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	MOVEMENTS	TOTAL FRAMES FOOTAGE
	(Start measuring on First frame of picture.)			
1	MS - INT. DENVER HOTEL LOBBY, DAY - Clerk at desk as door opens and Wyatt enters.	MUSIC IN CLERK - Good morning, Mr. Earp. Welcome to Denver.		
	CAMERA DOLLIES BACK to LONGER ANGLE as Wyatt walks to the clerk at desk - bellboy b.g. Man seated at table in b.g. Clerk hands key to bellboy.	WYATT - Thank you. MOVEMENTS CLERK - Three - o - two...		
	He turns to Wyatt who is signing the register. Boy takes the leather bag and starts left, he stops as Wyatt looks up with a surprised ex- pression.	CLERK - I put you in a room next door to your friends.		
	He puts pen down and follows the bellboy left passing man seated.	WYATT - Thank you.		31-02 31-02
2	DISSOLVE INTO... MLS - INT. HOTEL SUITE, Clum, Fitch, Safford, Solomon and Wyatt at table, they sit. They have glasses and drinks - SLIGHTLY HIGH ANGLE.	WYATT - Has Bryan got to the Gover- nor? Am I being extradited? Wat? SOLOMON - Bryan's finished.		10-00 41-02
3	MCS - Wyatt seated, he reacts surprised.	WYATT - Who managed that?		2-10 43-12
4	MCS-Safford seated - lower portion of man left seated on edge of cabinet.	SAFFORD - Well, Bryan and Clanton had over a hundred men between them. Clanton's left town. And we bought the rest of the men off.		13-05 57-01
5	MCS - Wyatt seated.	WYATT - You bribed them?		3-04 60-05
6	MCS-Safford seated - lower portion of man seated left on edge of cabinet.	SAFFORD - Well, I wouldn't put it that way...but if you want to...yes!		4-11 65-00
7	MS - Wyatt seated.	WYATT - Where is Clanton?		2-09 67-09

REEL FIVE PART B

"HOUR OF THE GUN"

PAGE 2

8 MCS - INT. HOTEL SUITE, DAY -
Fitch and man seated. FITCH - Mexico. 2-06 69-15

9 MS - Wyatt and Safford seated
at table - Solomon leaning
against chest in b.g. WYATT - Doing what?
SAFFORD - I should judge stealing
cattle, Wyatt.
WYATT - Prospering? 9-08 79-07

10 MCS - Fitch and man seated. FITCH - Yes. 3-05 82-12

11 MS - Wyatt and Safford seated,
Solomon b.g. leaning against
chest. WYATT - What part of Mexico is he
in?
SAFFORD - Oh, somewhere out of
Nogales.
Safford gestures with hand
dismissing Clanton as he turns
to Wyatt confidentially. SAFFORD - Wyatt, we want you back
in Tombstone. We've got an ap-
pointment for you as Chief U.S.
Marshal. We're growing, Wyatt.
And you can grow with us.
WYATT - Grow to what?
SAFFORD - Adjutant-General of the
Territory. That would make you
Chief law enforcement officer
in Arizona. And that could be
just the beginning for you.
Wyatt reacts confused. WYATT - Do I have to give you a
'yes' or 'no' right now?
SAFFORD - Well, we can't stall the
answer to Washington too long.
Safford sits back and smiles.
Wyatt turns in Solomon's
direction. 54-14 137-10

12 MS - Wyatt reacting as he
watches o.s. Solomon and the
others. WYATT - I'll have to give you my
answer later, gentlemen. Thanks
for the drink.
Wyatt rises and moves left to
door as Solomon enters to
him from right, to MLS. SOLOMON - We'll hear from you
WYATT - I said you would.
Wyatt exits thru curtains. 21-11 159-05

13 DISSOLVE INTO...

FULL LS, EXT. COUNTRY, DAY,
HIGH ANGLE - Wyatt in rig
driving to f.g. CAMERA PANS to
include ROCKY MOUNTAIN SANI-
TARIUM - Wyatt stops rig by
others.

SOUND OF RIG - HORSE WINNIE

16-11 176-00

14 MS - INT. DOC'S ROOM, DAY -
Doc seated in wheel chair as
Doctor examines him with a
stethoscope as Doc takes in
deep breaths. He repeats
then Doctor moves to dresser
b.g. CAMERA PANS to include
male attendant at right.

DOCTOR - ... Once again.

(HEAVY BREATHING)

DOC - How am I? (COUGHS)

DOCTOR - If you could put pipes
on those lungs, you could play
a hymn. Terrible.

DOC - But I've been following your
orders...sir...rest...fresh air,
...fresh eggs...

Doc waves his hands in
despair.

DOCTOR - Go on. You know you don't
have to get well to please me.

Doctor starts putting things
into his bag on the bed.

I'm used to people dying on me.

DOC - (LAUGHS) So am I.

ATTENDANT - (LAUGHS)

DOCTOR - Don't laugh too hard.

Doctor gestures with hand
to Doc.
Doctor snaps his fingers.

Those lung scars won't stand

it, My friend, if you don't

give up drinking...you'll go....

(FINGER SNAP) ...like that!

DOC - I'll say this for you

...you've got one hell of a

bedside manner.

Doc nods to the attendant.

DOCTOR - Put him back in the ice
box.

Doctor takes his bag and
moves left, CAMERA PANNING
him to door. He opens door
and starts out. Doc starts
buttoning his pajama shirt.

64-11 240-11

15 MS - Attendant with blanket
moves left to Doc and puts
it around him in the wheel
chair, CAMERA PANNING, he
wheels the chair out right as
Doc opens the door, they start
out onto veranda.

FOOTSTEPS - MOVEMENTS

17-08 258-03

16 MLS - EXT. VERANDA - DAY - Doc
is wheeled thru door by the
attendant. CAMERA PANS them
right to railing as he turns
Doc in chair to f.g. Doc holds
out his hand as attendant takes
whiskey bottle from inside his
white coat and puts into Doc's
hand - Doc takes a drink and
hands it back. He reacts to
the taste. Attendant takes
a drink from the bottle.

MOVEMENTS

DOC - (coughs) That's terrible
stuff. I wouldn't drink that
if I were you.

Attendant puts bottle back
inside his coat and moves to
door left and starts inside
as Wyatt enters removing his
hat. He walks right to
the railing. He sits on
the railing and turns to Doc.

FOOTSTEPS

WYATT -Doc... It's cold out here.
DOC - I'll send for blankets and a
wheel chair. I'd like you to
try it for a while.
WYATT - Don't ask for sympathy from
me. You're doing this to your-
self.
DOC - Aw, come on, you didn't come
all the way out here to get on
my back.
WYATT - No. 62-09 320-12

17 MS - Wyatt seated on railing
at right - Doc in wheel chair
left.

They look at each other
seriously. Wyatt fumbles
with hat nervously and looks
o.s. right.

DOC - They've extradited you?
WYATT - No, they want me to be
Chief U.S. Marshal.
DOC - Well, are they going to give
you enough manpower to operate
against Bryan?
WYATT - Bryan is finished.
DOC - And Clanton?
WYATT - He's high-tailed it for
Mexico.

DOC - How'd they swing all this?

17 CONTINUED:

They look at each other as
Wyatt gestures with both
hands as if helpless.

WYATT - They bought the men off.

DOC - You approve?

WYATT - It's done.

DOC - Well, if that was so easy,
why didn't they do it before?

WYATT - Too expensive.

DOC - (chuckles) That's what I like
about your friends. Idealists!
Are you going to take the

Wyatt nods and looks down
as he fumbles with his hat.

Marshal's appointment?

WYATT - Yeah. You know, this could
lead to me being Adjutant-Gen-
eral of the Territory. I...I
wouldn't leave you for anything
less than that. I figured you'd
understand.

DOC - Oh, yeah...yeah, I do. I...
understand. You're a bigger
rat than I thought you were.

Wyatt turns to him quizzically.

He gestures with hand in
hand.

WYATT - Probably. You going to be
all right here?

DOC - (coughs) Yeah...yeah...ex-
cept for a slight dying spell.

WYATT - (chuckles) 102-12 423-08

18 MLS EXT. VERANDA, DAY -
Wyatt seated on railing -
Doc in wheel chair at left.
Wyatt rises and walks around
Doc towards door. He taps
Doc on arm with hand then
his hat as he passes him.

DOC - (CHUCKLES)

WYATT - I'll see you at
Tombstone. (FOOTSTEPS)

DOC - Absolutely.

He takes money from pocket
and looks at door as Doc holds
out his hand for the money.

WYATT - Hey, uh... I want to give
this to the Doctor....

Wyatt hands Doc the money
who salutes him with it and
puts it into his pocket. Wyatt
opens door, waves hat and exits
as Doc salutes with hand.

DOC - Oh, now, here, give it to me.

DOOR CLOSING

31-08 455-00

19 DISSOLVE INTO...
FULL LS, EXT. COUNTRY - DAY,
Train traveling left.

MUSIC IN
SOUND OF TRAIN

9-15 464-15
464-15

EXHIBITION REEL FOOTAGE

END OF REEL FIVE PART B

SMALL REEL 10

- 81 -

REEL SIX PART A
(Small Reel 11)

COMBINED CONTINUITY on
"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DISCRIPTION	MUSIC & DIALOGUE EFFECTS	FEET FRAMES	FOOTAGE TOTAL
1	START MARK AND ACADEMY LEADER		12-00	12-00
2	INT. TRAIN - DAY - MLS - Wyatt seated with arm over back of seat. Door in b.g. Doc opens door and enters. Doc moves f.g. and Wyatt turns head to b.g. Doc tosses case up on rack left. He looks at Wyatt.	TRAIN NOISE DOOR OPENING & CLOSING DOC - Amazing thing, modern life. I'm going south to Nogales and you're going west to Tombstone, and we're both on the same train. (LAUGH) ...Train fare was eighteen dollars and sixty-five cents. I'm keeping the rest for expenses....I believed you were going back to Tombstone - I did for about five seconds. Then it popped into my head. Clanton.	54-11	56-11
	He takes money from pocket.			
	He puts hat on rack left. He leans over Wyatt.			
	Wyatt looks out window left.			
3	MCS - Doc looking down at o.s. Wyatt.	DOC CONT'D - ...It's still Clanton, isn't it?	4-12	71-07
4	CS - Wyatt.	WYATT - Lay off it, Doc. You let me have it once, that's enough. We don't have the only law in the world. They've got law in Mexico. I'm going to the Federales and if Clanton is operating down there, I'll bring him back. The next stop, you use your expense money, buy a return ticket and go take care of yourself.	31-01	102-06
	Wyatt looks out window.			
5	MS - Doc looking at o.s. Wyatt.		3-04	105-12
6	MS - Wyatt seated looking out window of train left. Doc enters f.g. right and sits down beside Wyatt. Wyatt looks at Doc.	DOC - No, thank you. TRAIN OUT	16-04	122-00
7	DISSOLVE TO: EXT. PARIE - DAY - LS - Doc, Wyatt and Federales ride from b.g. to f.g.	MUSIC IN		

(CONTINUED)

- 7 CONTINUED:
CAMERA PANS left as they move f.g. to left. They move slightly b.g. to river in b.g. and halt. Latigo and his men with cattle on other side of river moving f.g. GENERAL NOISE 36-13 158-13
- 8 EXT. RIVER - DAY - MLS - Wyatt and Rueda in f.g. on horses. Doc and other men in line b.g. to right. Rueda holds up hand. 3-03 162-00
- 9 MLS - OVER BACKS of Wyatt and Rueda to Latigo and men and cattle moving to f.g. thru river. Latigo moves to Wyatt and Rueda followed by men. LATIGO - Buenos dias. (Good day) 8-02 170-02
- 10 MLS - Wyatt and Rueda in f.g. on horses. Doc and men in b.g. WYATT - Hello, Latigo. 3-10 173-12
- 11 MLS - Latigo and men on horses. LATIGO - Latigo?... He looks left to one of men then back f.g. 7-05 161-01
- 12 MLS - Wyatt, Rueda with men in b.g. LATIGO CONT'D O.S. - ...Quen es Latigo, Capitan? (Who is Latigo, Captain?) 2-14 163-15
- 13 MLS - Latigo and men on horses. LATIGO CONT'D - ...La primera vez que vi a este hombre. (This is the first time I've seen this man.) 4-08 168-07
- 14 MLS - Wyatt, Rueda in f.g. Doc and men in b.g. Wyatt holds up his hand. RUEDA - He said that... WYATT - Yeah.....Yeah, I know what he said, Captain. Rueda turns b.g. to men. He turns horse and moves left and exits followed by some men. RUEDA - Teniente, traiga a dos hombres y vamos a revisar el ganado. (Lt., bring a couple of men with you and let's inspect the cattle.) 17-01 205-08
- 15 MS - Latigo and men looking f.g., cattle in b.g. 2-15 208-07
- 16 MLS - Rueda and two men move b.g. to cattle to inspect them. 6-00 214-07
- 17 MS - Latigo and men. Man on left speaks to Latigo. MAN - Como le vamos hacer? (What do we do now?) LATIGO - Tenemos un nuevo juez. Un gringo. (We have a new judge. A gringo!) ...Just in case they (CONTINUED)
- They smile. Latigo speaks to Wyatt.

17 CONTINUED:

LATIGO CONT'D - ...didn't tell you,
they have tried to arrest us
before. 17-10 232-01

18 EXT. RIVER BANK AREA - DAY -
MLS - Wyatt in f.g. on horse.
Doc, men and cattle b.g.

WYATT - Yeah, but never for steal-
ing Mexican Government cattle
before. 6-13 232-14

19 MS - Latigo leaning f.g. on
horse. Men in b.g. and one on
left.

LATIGO - No esta hablando en serio,
o si? (He couldn't be serious,
could he?)

GUN FIRE IN
9-03 248-01

20 MLS - One of Latigo's men firing
from horse to f.g. Cattle b.g.
He turns horse to ride b.g.
Men in far b.g.

1-07 249-08

21 MLS - Wyatt in f.g. Doc and
Federales in b.g. Wyatt fires
f.g.

1-00 250-08

22 LS - One of Latigo's men riding
to b.g. on horse. He falls off
into river. Men in b.g. ride
b.g.

2-14 253-06

23 MLS - Wyatt, Doc and men start
to ride f.g.

YELLS 0-14 254-04

24 LS - Cattle in f.g. Men in b.g.
Latigo enters f.g. right and moves
b.g. CAMERA PANS left as he moves
b.g. then falls off horse in
water. Horse drags him.

3-01 257-05

25 LS - Man rides b.g. from f.g.
right. CAMERA PANS left with
him. He and the horse fall
into water. Cattle b.g. Horse
gets up and moves b.g.

7-10 264-15

26 MLS - Doc on horse firing gun f.g.

0-12 265-11

27 MLS - Man on horse rides f.g.
and is shot. He falls from
horse. CAMERA PANS DOWN with
his fall and PANS right as horse
drags him on ground. His foot
comes loose and horse exits
right. He lays still.

5-13 271-03

28 MS - Doc on horse. Cattle b.g.
He shoots f.g. right.

1-00 272-08

29 LS - Man rides f.g. and is shot.
He falls from horse and CAMERA PANS
DOWN.

4-01 276-09

30 LS - Rueda and other men among
cattle firing at Latigo's men.

1-12 278-05

REEL SIX PART A

"HOUR OF THE GUN"

PAGE 4

31	EXT. RIVER BANK AREA - DAY - LS Cattle in f.g. Latigo's men re- treating in b.g.	3-05	281-10
32	MS - Rueda on horseback firing gun to left. Horse turns f.g.	1-08	283-02
33	LS - Cattle in f.g. Latigo's men retreating to b.g.	4-01	287-03
34	LS - Wyatt, Doc and other Federales. Wyatt rides thru cattle to f.g.	4-01	291-04
35	LS - Latigo in river. Cattle in b.g. Latigo moves f.g. and CAMERA DOLLIES BACK SLIGHTLY and PANS left as he moves to horse left.	4-00	295-04
36	MS - BACK of Latigo as he mounts horse and rides b.g. CAMERA PANS left as he moves b.g. left.	6-15	302-03
37	MLS - Wyatt in f.g. on horse. Cattle and men in b.g. He fires at o.s. Latigo.	2-00	304-03
38	LS - Latigo riding to b.g. He exits behind trees.	GUN SHOTS OUT 4-03	308-06
39	LS - Doc on horse. Cattle b.g. He jumps off horse and CAMERA PANS right as he runs to one of Latigo's men on ground right. Another one in b.g. He kneels down beside him.	5-06	313-12
40	MS - Doc in f.g. facing b.g. to DOC - Whose Cattle? ...Whose man. He pulls him up and points gun at him b.g.	cattle? 1ST MAN - Clanton.	17-01 330-13
41	MS - OVER BACK of 1st Man to Doc holding gun on him. Cattle b.g. CAMERA PANS UP as Doc releases him and stands up. CAMERA PANS right as he moves to other man. He points gun. Man kneeling on DOC - And you? Who hired you to ground holding shoulder facing b.g. drive these cattle?	2ND MAN - Clanton. Clanton.	18-15 349-12
42	LS - Wyatt riding to f.g. thru cattle.	MUSIC OUT 2-14	352-10
43	MLS - Doc looking f.g. holding gun on 2nd Man on ground. Cattle b.g. He holsters gun.	2-10	355-04
44	MLS - Wyatt riding to f.g. He stops. Cattle b.g.	2-05	357-09
45	MLS - Doc facing f.g. to o.s. Wyatt. Man on ground right. Cattle DOC - Go get your warrant. b.g.	4-00	361-09
46	DISSOLVE TO: EXT. STREET - FEDERALES BUILDING - NIGHT - LS - Doc and Wyatt followed		(CONTINUED)

- 46 CONTINUED:
by a Federale, ride from right
to left to entrance of building. HOOFBEATS
CAMERA PANS left as they move
left then turn to b.g. 21-01 382-10
- 47 EXT. FEDERALES BUILDING - NIGHT -
MLS - Wyatt followed by Doc and
Federale enter f.g. right and
ride to b.g. They stop and dis-
mount. CAMERA PANS left as Wyatt
and Doc move left to entrance
guarded by two Federales. They
open door and start to exit. 24-04 406-14
- 48 INT. FEDERALES BUILDING - NIGHT -
Wyatt followed by Doc enters
left b.g. and move along hall
to right past f.g. pillars. FOOTSTEPS
CAMERA PANS right as they move to
door guarded by a Federale. 13-00 419-14
- 49 INT. GUARD ROOM - NIGHT - MLS -
Adjutant behind desk b.g. Door DOOR OPENING AND CLOSING
opens on left and Wyatt and Doc WYATT - Lieutenant...
enter and move to front of desk. ADJUTANT - Senor.
Adjutant rises and gestures. CAMERA PANS right as Adjutant
followed by Wyatt and Doc moves
to door on right. Adjutant opens
door for Wyatt and Doc. Wyatt
and Doc start to enter door. WYATT - Gracias. 12-05 432-03
- 50 INT. RUEDA'S OFFICE - NIGHT -
MLS - Wyatt and Doc enter from
door b.g. left and CAMERA PANS
right as they move right to desk
of Rueda. Rueda stands behind WYATT - Hello, Captain
desk and he and Wyatt shake hands. RUEDA - Hello, Wyatt. Sit down
Wyatt and Rueda sit down. Doc
stands b.g. please....The purpose of my send-
Wyatt unbuttons coat. ing for you is unfortunate.
WYATT - Well, let's have it.
RUEDA - This is what I have to tell
you. The two witnesses we took
with the cattle this morning are
dead one hour ago... 22-14 455-01
- 51 MS - Wyatt looking schocked. Doc
b.g. by door. RUEDA CONT'D O.S. - ...of guns
through the bars of the jail.
Those who shot escaped into the
night.
WYATT - And Clanton? 11-13 466-14
- 52 MS - Rueda back of his desk. RUEDA - We will bring him in to be
questioned, as we will find those
who killed. (CONTINUED)

52 CONTINUED: RUEDA CONT'D - ...But you understand for Clanton there could be no arrest... 9-07 476-05

53 INT. RUEDA'S OFFICE - NIGHT -MS
Wyatt seated f.g. Doc standing b.g.
Wyatt nods. RUEDA CONT'D O.S. - ...under the circumstances.
WYATT - Yeah, I understand. 9-00 485-05

54 MS - Rueda back of desk. RUEDA - Without the two witnesses there could be no trial.
4-08 489-13

55 MS - Wyatt seated f.g. Doc b.g. WYATT - Thanks, Captain. Wyatt nods and starts to rise. 6-01 495-14

56 MLS - Wyatt and Rueda rise from seats. Doc in b.g. on left. RUEDA - I try to notify you of this immediately, because perhaps you are now in some danger.
Wyatt and Rueda shake hands and Wyatt turns left and moves to door on left. CAMERA PANS left as he goes to door. He opens door and Doc nods and follows Wyatt out door. WYATT - Thanks for your kindness.
FOOTSTEPS - DOOR NOISE 19-07 515-05

57 EXT. CORRIDOR - FEDERALES BUILDING - NIGHT - LS - Guard walking right down corridor. Door b.g. opens and Wyatt followed by Doc enter and move f.g. left. CAMERA PANS left. They put hats on. They stop. Wyatt facing left. Doc moves to pillar and puts hands on it facing b.g. He is sick. MUSIC IN
FOOTSTEPS
WYATT - Doc...
DOC - Yeah.
WYATT - You were right about Warshaw and the others... 37-12 553-01

58 MCS - Wyatt. WYATT CONT'D - ...Now you're gonna be right about Clanton. 3-02 556-03

59 MS - Wyatt on left facing Doc on right. Doc has hold of pillar. Doc is very sick. DOC - Clanton's different, Wyatt. Warshaw was in anger. But you're planning this one...without the law. You're throwing away all the years you've lived by the rules.
WYATT - I don't care about the rules any more. I'm not that much of a hypocrite.
(CONTINUED)

- 59 CONTINUED: DOC - The whole thing's hypocrisy.
(SIGHS)
But the rules they've tacked on
say unless you're wearing that
badge or a soldier's uniform,
you can't kill. But they're the
only rules there are. And they're
more important to you than you
think... 58-15 615-02
- 60 INT. FEDERALES BUILDING CORRIDOR -
NIGHT - MCS - Wyatt. DOC CONT'D O.S. - ...Play it that
way, Wyatt,... 3-15 619-01
- 61 MS - Wyatt on left looking at Doc b.g. on right. DOC CONT'D - ...or you'll destroy
yourself. I know you. You
Doc turns to pillar and leans
on it. can't live like me. 14-06 633-07
- 62 MS - BACK of Doc as he leans on WYATT - Virg played it by the
pillar. Wyatt with hand on
pillar in b.g. left. rules ... he's crippled for life.
Wyatt takes badge from inside
coat and holds it. Morgan, dead... 17-15 651-06
- 63 MS - Wyatt facing right. Doc WYATT CONT'D - I can't let Clanton
leaning on pillar on right. get away with that....
5-08 656-14
- 64 MS - Wyatt in b.g. on left. BACK
of Doc in f.g. on right. WYATT - I know where to find him. I'm
gonna find him. 4-03 661-06
- 65 MS - Wyatt SIDE ANGLE facing COUGHS
Doc on right leaning on pillar. WYATT - Doc.... 9-03 670-09
- 66 MCS - Wyatt. WYATT CONT'D - ...Go back to the
hotel. Take care of yourself.
4-08 675-01
- 67 MCS - Doc. He shakes his head. DOC - No thanks. 7-13 682-14
- 68 MS - Doc on right BACK to CAMERA
and Wyatt SIDE ANGLE facing FOOTSTEPS
Doc. Doc walks left and CAMERA
PANS left as he moves to exit.
He stops and turns f.g. 13-03 696-01
- 69 MS - Wyatt with hand on pillar.
Ba in one hand. He looks
left to o.s. Doc. He looks at badge
then puts it in pocket. CAMERA
PANS left as he walks to Doc.
They exit. 14-00 710-01

REEL SIX PART A

"HOUR OF THE GUN"

PAGE 8

70	DISSOLVE TO: EXT. PLAINS - SUNRISE - LS - Wyatt and Doc on horses enter right and ride across plain left. CAMERA PANS left as they ride. They ride b.g.	HOOFBEATS	12-00 722-01
71	DISSOLVE TO: EXT. TOWN - DAY - LS - Wyatt and Doc riding to b.g. down street.		17-07 739-03
72	LS - Wyatt and Doc riding to b.g. down street.	MUSIC OUT	11-15 751-07

EXHIBITION REEL FOOTAGE

739-07

(END REEL SIX PART A)
(Small reel 11)

REEL SIX PART B
(Small Reel 12)

COMBINED CONTINUITY on
"HOUR OF THE GUN"

PAGE 1

SCENE NO.	DESCRIPTION	MUSIC & DIALOGUE EFFECTS FEET	FOOTAGE FRAMES TOTAL
START MEASURING on FIRST FRAME OF PICTURE			
1	EXT. TOWN - MEXICO - DAY -ELS Wyatt and Doc riding to f.g. from b.g.	MUSIC IN HORSE NOISES	19-12 19-12
2	LS - Wyatt and Doc riding thru deserted town. CAMERA PANS left as they move from right to left along street looking around. They ride b.g.	HORSE NOISE OUT	14-00 33-12
3	MLS - They stop and look around.DOC - You got some kinda plan? WYATT - I have. DOC - You wanna tell me about it? WYATT - We take whoever gets in our way. DOC - You call that a plan? WYATT - You got a better one?		
	They look around and start f.g. DOC - No.		40-03 73-15
4	LS - Wyatt and Doc riding to b.g.		9-10 83-09
5	LS - CAMERA PANS right as Doc and Wyatt ride down street. They ride to b.g. down street.		24-01 107-10
6	MLS - Old man sitting in doorway.		5-04 112-14
7	MLS - Wyatt and Doc ride to f.g. They stop.		4-09 117-07
8	MLS - Old man in doorway. He looks left slightly.		3-10 121-01
9	LS - Doc and Wyatt on horses f.g. on street. Old man in b.g. in doorway. Wyatt and Doc ride f.g. left.		6-03 127-04
10	LS - Wyatt and Doc moving f.g. thru street.		11-02 133-06
11	LS - Church in b.g. with stucco fence around it.		5-05 143-11
12	MLS - Wyatt and Doc riding to f.g. down tree lined road. They stop in MS. They look around then at each other. They move f.g.		17-08 161-03
13	LS - Doc and Wyatt moving to f.g. left. CAMERA PANS left as they move. They ride to wall surrounding church and dismount.		34-05 195-08
14	LS - Wyatt and Doc behind brush. They tie horses and move to f.g. CAMERA DOLLIES BACK then PANS left as they move to wall. They stop, look f.g. then at each other.	FOOTSTEPS HORSE NOISE	21-13 217-05

REEL SIX PART B

"HOUR OF THE GUN"

PAGE 2

15	EXT. WALL OF CHURCH - DAY -ELS - Wyatt and Doc standing by wall in far b.g. Doc runs f.g. CAMERA PANS left SLIGHTLY as he moves to door in wall on left. He stands by wall and looks into yard. He looks b.g. to Wyatt.		25-13	243-02
16	EXT. CHURCH YARD - DAY - LS - Wall of church. Wyatt steps from right from behind wall and looks f.g.	SOUND OF HORSES	6-01	249-03
17	ELS - Clanton's gang, Latigo in b.g. by church.		4-02	253-05
18	LS - Wyatt standing by church wall. He moves f.g.		14-04	267-09
19	LS - Clanton carrying saddle bags moves from right to left in yard. CAMERA PANS left as he moves to men.	ROOSTER CROWS	6-14	274-07
20	ELS - Wyatt by wall of church. He moves f.g. Clanton enters left and looks b.g. They both stop. Clanton turns b.g.		7-06	281-13
21	MLS - Clanton looking f.g. Men in b.g. by church.	SOUND OF DOG	3-10	285-07
22	MLS - Latigo with his hands over o.s. fire looks f.g. Men in b.g.		4-01	289-08
23	MLS - SLIGHTLY LOW ANGLE - Wyatt by wall.		3-00	292-08
24	MLS - Clanton. Men in b.g. Clanton looks left.		2-09	295-01
25	LS - Door of wall, with Doc. He moves f.g. and stands.		4-07	299-08
26	MLS - Clanton looking f.g. Men in b.g.		3-06	302-14
27	MLS - SLIGHTLY LOW ANGLE - Wyatt looking f.g.		3-10	306-03
28	MLS - Latigo in f.g. looking at o.s. men. He turns left and moves left. Men in b.g. move left. CAMERA PANS SLIGHTLY left with them. Latigo looks f.g. right.		5-13	312-05
29	MLS - Clanton. Men in b.g. move right, and left. Clanton half looks to right.		8-05	320-10
30	LS - Doc in door of wall. He moves slightly left.		7-07	328-01
31	MLS - Clanton. Men in b.g. exit right and left.		10-08	338-09
32	MLS - OVER BACK of Clanton to Wyatt in far b.g. Wyatt moves f.g. then stops and reaches in his pocket.	ROOSTER CROWS	25-13	364-06
33	MLS - Wyatt takes badge out of his pocket.		5-11	370-01

REEL SIX PART B

"HOUR OF THE GUN"

PAGE 3

34	EXT. CHURCH YARD - DAY - MLS - Clanton. Church in b.g.		3-00	373-01
35	MLS - Wyatt holding badge. He throws it right o.s.		7-03	380-04
36	MLS - Doc standing by wall catches the badge and looks at it then to o.s. Wyatt f.g.		6-01	386-05
37	LS - Clanton in f.g. with saddle bags. Three men in b.g. right by church.		5-04	391-09
38	MLS - OVER BACK of Clanton to Wyatt in b.g. Clanton tosses bags right and starts to open coat.	SLAP OF BAGS	4-09	396-02
39	LS - Clanton untying guns. Men in b.g. on right. He prepares himself for fight.		3-15	400-01
40	MLS - Wyatt prepares himself for gun fight.		3-11	403-12
41	LS - Clanton f.g. Men in b.g. right.		3-12	407-08
42	MLS - Wyatt.		4-00	411-08
43	MLS - Clanton. He draws gun.		1-07	412-15
44	MLS - Wyatt. He draws and fires f.g. left.	GUN FIRE	1-02	414-01
45	MLS - Clanton. He is hit by bullets and falls b.g. CAMERA PANS DOWN as he hits the dirt, rolls over and is still.		4-01	418-02
46	MLS - Wyatt with gun pointed f.g. He lowers it slightly.		4-11	422-13
47	MLS - Doc standing by wall.		8-12	431-09
48	DISSOLVE TO: EXT. SANITARIUM - DAY - ELS - HIGH ANGLE - Wyatt in buggy moves f.g. up road to building. He turns right and CAMERA PANS right as he moves to rail.	HORSE NOISES	16-09	443-02
49	EXT. SANITARIUM PORCH - DAY - MLS - Doc in wheelchair with nurses. One male and one female. Girl fixes blanket around Doc.		8-11	456-13
50	MLS - SHOOTING THRU DOOR to inside of Doc's room. Wyatt, hat in hand, moves thru door to f.g. He leans on door jamb.	FOOTSTEPS	6-12	463-09
51	MLS - Doc in chair and two nurses on either side of him in b.g. Girl looks up and smiles. Doc looks f.g. GIRL - Morning.		2-09	466-02
52	MLS - Wyatt in doorway.	WYATT - Good morning. Doc.	4-10	470-12

53 EXT. SANITARIUM PORCH - DAY -MLS -
 Doc in chair and two nurses. Man
 exits left and CAMERA PANS left as
 he moves thru door where Wyatt is
 standing. Wyatt moves out onto porch. Girl stays for a minute
 then exits thru door left.
 Wyatt moves b.g. and stands by
 wall.
 DOC - Too bad I'm not feeling
 better.
 WYATT - Too bad you don't listen
 to your doctor.
 DOC - I should have listened to my
 mother, in Baltimore.
 Wyatt,.... 41-10 512-06
 They are uneasy with each
 other.
 54 MLS - Doc in chair. He looks at his hands. DOC CONT'D - ...when we were down
 with the Federales....What I said
 He gestures. about your not being able to go
 back...I ah... 11-15 524-05
 55 MS - Wyatt leaning on wall. DOC CONT'D O.S. - ...Well, that
 was talk. 9-00 533-05
 56 MLS - Doc in chair. He looks at o.s. Wyatt, f.g. DOC CONT'D - But I have to know
 something. Are you going back
 to Tombstone? 9-11 543-00
 57 MS - Wyatt. He nods yes. WYATT - Sure. 5-05 548-05
 58 MLS - Doc in chair. DOC - Don't lie to me this time.
 5-13 554-02
 59 MS - Wyatt. He looks down then up. WYATT - I'm going back.
 5-08 559-10
 60 MLS - Doc in chair. He reaches in his pocket and takes out Wyatt's badge. DOC - That's what I had to know.
 9-12 569-06
 61 LS - Wyatt on left leaning against wall. Doc in chair. He hands Wyatt the badge and smiles. DOC - Hey, do me a favor, will you?
 WYATT - Sure, Doc. 18-02 587-08
 62 MLS - Doc in chair. DOC - Get outta here. Go on.
 Don't hang around. 5-11 593-03
 63 MS - Wyatt. CAMERA PANS left as Wyatt moves left to door. Very sad. He starts to open door, then turns f.g. WYATT - All right, Doc.
 DOOR NOISE
 DOC O.S. - Wyatt,...
 WYATT - Yeah. 18-03 611-06
 64 MLS - Doc in chair. He gestures and looks right away. DOC - So long.
 11-13 623-03

- 65 EXT. SANITARIUM PORCH - DAY - MS -
Wyatt at door looking at o.s. WYATT - So long, Doc.
Doc. He opens door and exits
and closes it. DOOR CLOSE 13-07 636-10
- 66 MLS - Doc in chair. Doc sad.
He looks f.g. to o.s. door. 8-02 644-12
- 67 EXT. SANITARIUM - DAY - LS -
Sanitarium doctor and Goodfellow
standing on front porch. They DOOR NOISE
turn b.g. as Wyatt enters thru
door b.g. and moves to them. WYATT - Thank you, Doctor. I'll be
Wyatt shakes doctors hand. in touch with you.
Wyatt and Goodfellow move f.g. and CAMERA DOLLIES BACK as they
move to Wyatt's buggy, and PANS GOODFELLOW - You be in Denver or
left as they move. Wyatt gets Tombstone?
in buggy. Goodfellow stands WYATT - I'm not gonna be in either
in back of buggy with hands in place, Charles.
his pockets. GOODFELLOW - Well, when he ah..
Where'll you be?
WYATT - I don't know but I'm not
gonna be in this part of the
country.
GOODFELLOW - Well, Clum told me
you got the appointment - U.S.
Marshal.
WYATT - I'm not going to accept it,
Charles... 47-15 692-11
- 68 MS - Wyatt in buggy. Sanitarium WYATT CONT'D - I'm through with the
in b.g. law. 3-14 696-09
- 69 MLS - Wyatt in buggy f.g. Good-
fellow in b.g. WYATT - I wanna thank you for
Wyatt raises reins to go. coming up here. So long, Charley.
12-08 709-01
- 70 EXT. SANITARIUM PORCH - DAY - MLS - NOISE OF BUGGY
Doc and attendant playing cards NOISE OF COINS
at table. Meadow in b.g. Wyatt's
buggy enters left and moves b.g.
Doc looks b.g. to Wyatt. He reaches
for bottle on table. 23-12 732-13
- 71 MS - OVER BACK of Attendant to
Doc over table. Doc takes a drink
from bottle. DOC - Ahhh. (COUGHS) God. That's
terrible. Where do you get that
stuff?
He looks b.g. again. 28-09 761-06

REEL SIX PART B

"HOUR OF THE GUN"

PAGE 6

72 EXT. SANITARIUM PORCH - DAY - MS -
Doc facing b.g. attendant. Attendant
slaps coins down on table f.g. ATTENDANT - Kings. 7-11 769-01

73 MS - OVER BACK of Attendant to DOC - Aces.
Doc. Doc puts his cards on table.
Attendant reaches b.g. for bottle.
Doc leans over table. 9-07 773-03

74 ELS - Wyatt's buggy moving to b.g.
down road toward mountains. MUSIC RISES
TITLE FADES IN:

THE END
RELEASED THRU UNITED ARTISTS

TITLE FADES OUT:
TITLE FADES IN: Titles move up, then out top.

JAMES GARNER.....Wyatt Earp
JASON ROBARDS.....Doc Holliday
ROBERT RYAN.....Ike Clanton
ALBERT SALMI.....Octavius Roy
CHARLES AIDMAN.....Horace Sullivan
STEVE INNAT.....Warshaw
MICHAEL TOLAN.....Pete Spence
WILLIAM WINDOM.....Texas Jack Vermillion
LONNY CHAPMAN.....Turkey Creek Johnson
LARRY GATES.....John P. Clum
WILLIAM SCHALLERT.....Herman Spicer
BILL FLETCHER.....Jimmy Bryan
KARL SWENSON.....Dr. Charles Goodfellow
AUSTIN WILLIS.....Anson Safford
MONTE MARKHAM.....Sherman McMasters
RICHARD BULL.....Thomas Fitch
SAM MELVILLE.....Morgan Earp
FRANK CONVERSE.....Virgil Earp
JON VOIGHT.....Curly Bill Brocius
ROBERT PHILLIPS.....Frank Stilwell

FADE OUT: MUSIC OUT 56-11 835-03

EXHIBITION REEL FOOTAGE 835-03

(END REEL SIX PART B)
(Small Reel 12)

Continuity taken from color work picture
and work mag track by Laura Rosser's Film
Continuity Service - P.O. Box 1603 Holly-
wood, Calif. 90023 PHONE 661-6115

July 28th, 1967

PRINTED IN U.S.A.