

G U N S M O K E

"M A R S H A L P R O U D F O O T"

(#445)

(November 3-4-5-6)

GUNSMOKE TV
"MARSHAL PROUDFOOT"

PRODUCER

NORMAN MACDONNELL

STORY

TOM HANLEY

SCREENPLAY

JOHN MESTON

SETS

EXT. FRONT STREET
INT. MARSHAL'S OFFICE
INT. DELMONICO'S
INT. LONGBRANCH
EXT. CORRIDOR
INT. HOTEL ROOM
EXT. DODGE HOUSE

CAST

MATT DILLON.....James Arness
CHESTER.....Dennis Weaver
DOC.....Milburn Stone
KITTY.....Amanda Blake
JIM BUCK.....
UNCLE WESLEY GOOD.
JACK PARGO.....
BEN.....
CLERK.....
MOSS GRIMMICK.....

FADE IN:

1. EXT. FRONT STREET MED LONG SHOT (DAY) 1.

The stage coach appears at the end of the street, JIM BUCK driving. He brings it to a halt in front of the Stage Office.

2. MED. SHOT 2.

Jim Buck starts to climb down, and the passengers open the door and pile out. There's a drummer, a tart, a gambler, a cowboy...and finally there's UNCLE WESLEY GOOD. He's a tall, lanky man in his 70's, and his main weakness is his hearing. He has a flowing moustache and is dressed like a frontiersman. A big horse pistol is stuck in his belt and he carries a long rifle. He walks over to Jim Buck. During the conversation he often cups his ear with his hand.

UNCLE

Say, young fella....

JIM

Yeah.....?

UNCLE

You know this town, do you?

JIM

I know all I want to know about it.

UNCLE

Don't get uppity now. I asked a civil question.

JIM

And I said I know all I want to know about this town.

UNCLE

That's better. Can't stand a man to get uppity with me. Always leads to a shoot-out sooner or later. No reason for that.

JIM

Look, mister, I got things to do...

UNCLE

Live here, do you?

JIM

I'll be living here tonight...if you let me get my chores done.

UNCLE

I want information, young fella...

CONTINUED

2. CONTINUED

2.

JIM

Well, what do you want to know?

UNCLE

The Marshal. I want to know where to find the Marshal. I'm looking for him.

JIM

(eyes him)

Oh? Well, I guess he can handle you...

UNCLE

How's that?

JIM

Nothing...

(points down the street)

Down there...same side of the street...you'll find his office. It's got a sign on it -- U.S. Marshal.

UNCLE

That's the one I want -- the U.S. Marshal.

JIM

Go ahead, then...

UNCLE

Sure....sure, I'll go.

Jim waves him off and moves away. Uncle peers down the street a moment, then starts off.

DISSOLVE TO:

3. INT. MARSHAL'S OFFICE FULL SHOT (DAY)

3.

Matt is lying on the cot with his boots and shirt off. He isn't being lazy, he feels pretty seedy. Doc enters from the street,

DOC

Hello, Matt.

MATT

Doc...

DOC

How come you're in bed this time of day?

CONTINUED

3. CONTINUED

3.

MATT
I'm not "in bed" -- I'm just
resting a little.

DOC
What's the matter? Aren't you
feeling well?

MATT
I feel fine, Doc. I always lie
around in the daytime.

Doc misses the sarcasm, and the whole point, goes to the
stove, tests the coffee.

DOC
Oh, for heaven's sake....

MATT
What's the matter now?

DOC
Cold....cold as a winter moon.

MATT
Then don't drink it.

Doc pours some anyway.

DOC
It's no better hot.

4. ANOTHER ANGLE

4.

He makes himself comfortable at Matt's desk -- idly picks
up some posters, glances at the top one.

DOC (CONT'D)
(reads)
"Wanted -- dead or alive -- Jack
Pargo. For robbery and murder.
Believed heading toward Kansas
and Colorado. Travels with
partner, name unknown..." Mmm...
Mean looking devil, isn't he?

MATT
Yeah....

DOC
Well, I can see he'll sure find
his come-uppance if he shows
himself in Dodge.

CONTINUED

4. CONTINUED

4.

MATT
Look, Doc, I'll worry about it
if he comes here.

DOC
Well, that gives me a nice safe
feeling.

5. MED. SHOT

5.

The door opens and Uncle Wesley enters. They both stare
at him, say nothing.

UNCLE
The Marshal in here?

MATT
Yeah. I'm the Marshal...

UNCLE
(didn't hear)
I say Marshal Good -- is he
hereabouts, is he?

MATT
Marshal Good...?

UNCLE
Hah..? Did you say come in?
Thanks.

He closes the door. Takes a look at Doc....then at Matt.

UNCLE
No...neither one of you. I say
neither one of you is the Marshal
I'm his uncle. I'd know him
anywheres.

DOC
Who in the world is he talking about?

MATT
(sits up)
I don't know...

UNCLE
No need to get up, there. Just came
to see my nephew. Marshal Chester
Good. He made out somehow, he did.
Never was one of my brightest relatives.
Eleven nephews, I had. Nary a child
of my own.
(suddenly remembers)
Say -- I never shook a hand here.

Crosses to Matt.

6. ANGLE ON MATT, UNCLE

6.

Uncle grabs his hand.

UNCLE

What's your name, sonny?

MATT

Dillon...Matt Dillon.

UNCLE

Diddle....? Funny name for a man.
Knew a man once had the name
Hairgroove -- thought it was the
funniest up till now.

Matt starts putting on his boots.

7. MED. SHOT

7.

MATT

Doc, you better go find Chester.

DOC

I think so.....

UNCLE

Who's that fella?

MATT

That's Doc Adams.

DOC

Nice to know you, sir.

UNCLE

Is he talking...?

DOC

(up)

I said it's nice to know you...

8. ANGLE ON DOC, UNCLE

8.

Uncle goes up, pumps Doc's hand.

UNCLE

My name's Wesley Good. Uncle to
a Marshal it turns out. Yes sir,
Eleven nephews I had and Chester
was nowhere near the brightest.

DOC

Very interesting.

CONTINUED

8. CONTINUED

8.

UNCLE

No sir, about number nine there.
Chester just borders on being
ignorant, I'd say.

DOC

Well, now...

UNCLE

My brother died and I took the
boy in. Never got married
myself. Can't imagine how
Chester ever got to be a Marshal.
Never thought he'd amount to
anything. What'd you say your
name was?

DOC

Adams....

UNCLE

Eh?

DOC

(up)
Doctor Adams.

UNCLE

Doctor Adams, huh...Horse or
people?

DOC

What?

UNCLE

I said do you doctor horses
or people?

DOC

People.

UNCLE

Too bad. I wouldn't never let
a people-doctor work on me.

9. MED SHOT

9.

He turns from Doc.

UNCLE (CONT'D)

Say, where is that Chester, anyway?

MATT

He's out getting the mail for me ...

UNCLE

Good for him...got spunk...probably running down some of them bad men he always writes about. Used to have an assistant name of Dillon working for him. Whatever became of him?

MATT

Dillon...that's me, Mr. Good. Matt Dillon.

UNCLE

Oh...well, you do a fair job, according to Chester. Says he can usually depend on you.

MATT

That's very nice of him. Now look, Mr. Good, maybe you should know something...

10. ANOTHER ANGLE

10.

The door opens and Chester enters. Uncle's back is to him and he doesn't see him at first.

CHESTER

Hello, Doc. There weren't too much mail, Mr. Dillon.

He closes the door.

MATT

You've got company, Chester.

UNCLE

Who's the skinny fella?

Chester stares at Uncle.

CONTINUED

10. CONTINUED

10.

Chester suddenly comes to -- and is delighted to see him.

CHESTER
Uncle Wesley! My goodness, it's
good to see you!

UNCLE
That really you, Chester?

CHESTER
Course it's me. You aint
forgot me...

UNCLE
No...no, I aint. Come here to
see you, in fact.

CHESTER
Well, I'm purely happy. This is
a real surprise. By golly, I'll
show you the town and everything...

Uncle looks him up and down.

UNCLE
You've fallen off a good deal, Chester.
(indicates Matt)
Your assistant here looks better'n
you. I'd like an explanation.

Slowly, Chester remembers the letters, etc.

CHESTER
My...my assistant...oh my goodness...
Oh dear ...

UNCLE
What're you saying? Speak up, boy...

Chester glances at Matt.

CHESTER
(to Matt)
He told you?

MATT
Yes "Marshal" -- he told me.

CHESTER
Oh...oh...well...I'll think of
something later...I mean...
(to Uncle)
Come on -- I'll go buy us some beer...I
mean we'll go drink some...

UNCLE
Beer? Well now, Chester, I could just
use me a glass of beer before dinner.

10. CONTINUED

10.

CHESTER
Good...that's fine. Come on..

11. ANOTHER ANGLE

11.

They go to the door and out. Chester speaks over his shoulder.

CHESTER (CONT'D)
My Uncle's thirsty. I gotta get him something to drink and then feed him. He's a old man...

He hurries out. Matt and Doc stare silently after them.

12. EXT. MARSHAL'S OFFICE MED. SHOT DAY

12.

Uncle is waiting proudly for Chester.

UNCLE
I'll be mighty proud having you set me up to a drink and dinner, Chester. I never thought you'd be able to feed yourself, let alone me...

Chester's face has dropped.

CHESTER
Oh...oh, my goodness...
(turns)
You wait right here a minute.

UNCLE
Eh...

Chester hurries back into the office.

13. INT. MARSHAL'S OFFICE MED. SHOT

13.

CHESTER
Mr. Dillon, I....I...

MATT
You can explain later, Chester...

CHESTER
No sir, it ain't that. It's...it's...well, I gotta buy my Uncle some beer, and I was wondering if...Well, I can't let him think I'm broke..

Matt fishes some money out of his pocket.

MATT
Oh...sure. Here you are....

*Matt gives
Chester some
money*

CONTINUED

13. CONTINUED

13.

CHESTER

(takes it)

I sure thank you, Mr. Dillon.
Especially at a time like this.
I mean after...well...thanks...

DOC

If you run out just tell him some
bandits held you up and robbed you.

Chester glares at him, starts to speak, but stops - and
hurries back out. Matt and Doc chuckle as they watch.

DISSOLVE TO:

14. INT. DELMONICO'S MED. SHOT DAY

14.

Chester and Uncle are finishing their meal. Uncle is
wiping his plate with a piece of bread. The rifle leans
against the table. *Food*
Rifle

UNCLE

That's mighty good vittles you
bought me, Chester.

CHESTER

I'm glad you liked it, Uncle
Wesley.

UNCLE

It's a long time since we set
down to a meal together, ain't
it, boy?

CHESTER

Yes, sir...a mighty long time. I
...I kinda miss them days with you.

UNCLE

Do you? Do you really, Chester?

CHESTER

Course I do. We had some fine times
together. Except when you'd tie
that asafetida bag around my neck.

UNCLE

Still remember that, do you? Had to
cure the ague some way...

CHESTER

Yeah....

UNCLE

Chester, I done the best I could
for you. Your Pa died and I took
you in and done what I could. I
didn't have much in those days,
but I give you what I had.

14. CONTINUED

14.

CHESTER

I know that, Uncle Wesley. You done an awful lot for me...even though I was kinda worthless.

UNCLE

Well, I admit I never thought you'd amount to nothing...no, sir, I didn't. But I'm real proud of you, boy. United States Marshal -- that's really something.

15. ANOTHER ANGLE

15.

CHESTER

Uncle Wesley, listen to me...I gotta tell you the truth..it's Mr. Dillon who's...

UNCLE

Dillon...yes...nice fella....he's proud of you, too, seems like...but not like me...I've knowed you longer. I couldn't bear it no more, Chester, not coming to see you. I ain't got many years left, you know...I had to come while I could, boy.

CHESTER

Yeah...I understand, Uncle Wesley.. I...I'm sure glad you made it.

UNCLE

Can't stay long. Got to see you in action once or twice -- then I'll have to be on my way...just want to see you handle a coupla bad men, first.

CHESTER

But I don't...I mean things are quiet ...there ain't any bad men around.

UNCLE

Eh...? Ain't any bad men? You run them all out, did you? How do you know they won't be back? Tell me that.

CHESTER

I...I don't know. Look, we better go get you a room.

UNCLE

Room? What do you mean?

CHESTER

A place to sleep. You gotta have a room. Come on, we'll go over to the Dodge House.

15. CONTINUED

15.

Chester gets up.

UNCLE
I'll go. Proud to be seen with
you, boy...anywhere.

Rifle

Uncle gets up, picks up his rifle. Chester throws some
coins on the table.

*Coins
for
Chester*

UNCLE (CONT'D)
Here, I'll take care of that.

CHESTER
It's done. Come on...

16. MED SHOT

16.

They head toward the door.

DISSOLVE TO:

17. EXT. BOARDWALK MED SHOT (DAY)

17.

Matt and Doc are headed into the Longbranch. Doc looks
more concerned about affairs than Matt.

DOC
What're you going to do about
it, Matt?

MATT
Do about what?

DOC
About Chester. Being the Marshal.

MATT
What can I do?

DOC
You mean you're going to let him
get by with it?

MATT
It's Chester's worry. It's not
doing me any harm.

DOC
Well...

They enter the saloon.

18. INT. LONGBRANCH MED SHOT (NIGHT)

18.

as they enter. The usual crowd is ganging the place.
Kitty waves at them from the bar.

DOC
Let me buy, Matt. An assistant
doesn't make too much, you know.

MATT
Then you will buy, by golly.

They cross to Kitty at the bar.

19. ANGLE ON BAR

19.

as they come up.

KITTY
Hello, Matt. Doc.

MATT
Hello, Kitty.

DOC
Kitty.

KITTY
(to Doc)
You're looking strange. What's
the matter?

DOC
Tell her, Matt.

MATT
You tell her. You're the one
looking strange.

DOC
Let's get a drink, first.
(up...to barkeep)
Three whiskeys, Sam...

MATT
Not for me, Doc. I'm feeling
kind of seedy.

DOC
Make it two, Sam...

Sam acknowledges the order.

CONTINUED

19. CONTINUED

19.

DOC (CONT'D)
(to Kitty)
Have you seen Chester, Kitty?

KITTY
No. Why?

DOC
We may never see him again.

KITTY
What! What's happened?

DOC
Not much really, but I'm sure
he wishes he were dead right
now.

KITTY
What's this all about,
anyway?

DOC
His old uncle came to town
today.

KITTY
He did? Well, what's so bad
about that?

DOC
He thinks Chester's the Marshal
here.

KITTY
What!

20. ANOTHER ANGLE

20.

Sam comes up with the drinks. Doc lays out a few
coins.

DOC
Thanks, Sam.

Sam nods and goes off.

MATT
Doc's right, Kitty. Chester
wrote his uncle and he probably
stretched the truth a little
like we all do sometimes.

CONTINUED

20. CONTINUED

20.

KITTY

Well...where are they now?

MATT

I don't know. They started out for a drink and something to eat a while back.

KITTY

Well, they didn't come in here.

MATT

I sure would expect them to. I think Chester wants to keep hidden....

KITTY

Don't be hard on him, Matt.

MATT

I'm not going to be hard on him.

KITTY

You can't let the old man be disappointed, Matt.

MATT

I don't care if he thinks Chester's the Marshal, Kitty.

DOC

You know, it would be nice if we thought of something that'll make Chester look like a hero while his uncle's here.

KITTY

As a matter of fact, it would --

DOC

He's a funny old codger, but he seems real nice. Matt, maybe you could lie low for awhile.

CONTINUED

20. CONTINUED

20.

MATT

I wouldn't mind that. I need a rest. But what good would it do?

KITTY

Why don't you get somebody to pretend a hold-up and let Chester play Marshal and take them in?

MATT

Now, Kitty...I can't do a thing like that.

KITTY

Well there ought to be something we can do to make Chester look good.

21. MED. SHOT

21.

DOC

I could put you to bed, Matt.

MATT

What?

DOC

You get sick and I'll say you've got a rare blood disease and have to get to bed for a spell.

KITTY

It might work, Matt. You can't let that old man go away thinking badly of Chester.

DOC

We'll do it. We'll get somebody to fake a hold-up and then we'll get Chester over there and he'll capture the bandit right in front of his uncle.

MATT

You're the one with the rare blood disease, Doc, and it's not in your blood.

CONTINUED

21. CONTINUED

21.

DOC

Agh...

MATT

Doc, in the first place, what possible good would my playing sick do?

DOC

Why, then Chester won't come running for you. If he thinks you can't move, he'll take things over himself.

MATT

In a situation like that he would anyway.

DOC

Maybe. But this way we're sure of it.

KITTY

Do it, Matt. You've got to.

MATT

No, I don't. I don't want any part of a fake hold-up. Somebody could get hurt.

KITTY

Oh, Matt...

MATT

I don't mind helping Chester, but not that way...not fooling with the law. I'm going back to the office.

DOC

Go ahead...go ahead. Ruin an old man's last days...

MATT

Sure...sure. So long, Kitty.

KITTY

Get some rest, Matt. You look like you need it.

MATT

I aim to. And you owe me a drink, Doc.

CONTINUED

21. CONTINUED

21.

Anytime. DOC

Matt walks off.

22. ANOTHER ANGLE

22.

KITTY
What do you think, Doc?

DOC
Oh, he'll come around, Kitty.
He always does.
(thinks a moment)
I know -- Moss Grimmick. We'll
stage the hold-up at the stables.

KITTY
...Think Moss'll agree?

DOC
I'll go talk to him right now.
I'll let you know.

Doc starts toward the door.

DISSOLVE TO:

23. EXT. CORRIDOR MED. SHOT (DAY)

23.

Key in hand, Chester walks down corridor ahead of Uncle.
Uncle carries only his rifle. Chester stops at a door.

CHESTER
Here we are.

UNCLE
Pretty fancy place you got here,
Chester.

CHESTER
It ain't mine.

He opens the door.

UNCLE
Eh?

CHESTER
Nothing. Come on...

They enter the room.

Door Key
Uncle Rifle

24. INT. HOTEL ROOM FULL SHOT (DAY)

24.

The usual Dodge House room, but Uncle is mightily impressed. He inspects it carefully, tries the bed with his hand.

UNCLE

My goodness...I can't sleep on nothing that soft. This must be a room for ladies, Chester.

CHESTER

No, it ain't, Uncle Wesley. The rooms are all alike.

UNCLE

Eh?

CHESTER

I wish you'd stop carrying that rifle around -- it makes folks nervous.

UNCLE

What're you saying, boy?

Chester crosses to him.

CHESTER

Gimme the rifle, Uncle Wesley.

Uncle hands it to him quickly.

UNCLE

Something go wrong? Gonna shoot somebody? Where they at?

CHESTER

No, I ain't gonna shoot nobody.

Chester puts rifle in a corner. Uncle watches him -- suddenly notices.

UNCLE

Say...

He crosses to Chester.

25. MED. SHOT

25.

UNCLE

(points)

You ain't wearing a gun, Chester.

CONTINUED

25. CONTINUED

25.

CHESTER

Well, no...why should I?

(gets it)

I mean...why should I wear a gun
when things is so quiet?

Uncle is inspecting him.

UNCLE

No badge. Where's your badge at?
What kind of a Marshal are you,
anyways? People won't have no
respect for you.

CHESTER

Well...well, I told you there
ain't no trouble around just now
...so what do I need a badge and
stuff for?

UNCLE

Eh? I don't get all that. But --
I guess you know what you're doing.
You're the Marshal. Say -- set down
and tell me some stories, Chester.
Tell me about the men you've
fought and suchlike as that...

CHESTER

Uncle Wesley, I can't...

Chester goes to the bed. In despair he lies down, hand
over his eyes. Uncle follows him.

UNCLE

Can't, huh? Too modest, that it?
What's the matter there? You sick?

CHESTER

I'm plumb wore out.

UNCLE

From what? Boy, you ain't done
nothing all day. Why don't you
get up and about? Let's have some
action here.

Chester moves his hand, notices a chair by the window.

CHESTER

Uncle Wesley, why don't you go
set over there and keep an eye on
the street for awhile?

CONTINUED

25. CONTINUED

25.

UNCLE

Oh...let you know if something
turns up, huh? Sure, that's
smart. You save your strength.
I'll keep watch, Chester.

Uncle goes to the door.

CHESTER

Where're you going?

UNCLE

To keep an eye on the street.

CHESTER

(points)

From the window, Uncle Wesley...

UNCLE

Oh, I can't hear nothing from up
here. I'll set down on the
porch.

He opens the door.

CHESTER

No, you'll get to talking to
people...

UNCLE

(not hearing)

Save your strength...that's right.
And don't worry, I'll holler out
first thing I see going wrong...

He goes out.

CHESTER

No...no...wait...

The door closes. Chester gives up in utter despair,
flops back on the bed, covers his face.

CHESTER (CONT'D)

Oh my goodness...how'll I ever
live through this...

DISSOLVE TO:

26. INT. MATT'S OFFICE FULL SHOT (DAY)

26.

Matt is lying on the cot, his eyes closed, a blanket over
him. His clothes are on a chair. Uncle enters, without
rifle...doesn't see Matt at first.

UNCLE

Anybody here? I say...is anybody

26. CONTINUED

26.

Matt opens his eyes.

MATT

Huh...? Oh...

UNCLE

There you are, Dillon. Took to your bed kinda early, ain't ya? Tain't but six o'clock.

MATT

I'm sick, Mr. Good. I feel terrible.

UNCLE

Eh?

MATT

Never mind. Where's Chester?

UNCLE

(not hearing)

Yes...Well, guess you got such a dead town on your hands you can do that, you and Chester.

MATT

Where is Chester?

UNCLE

Saying something?

27. MED. SHOT

27.

Uncle moves closer to him.

MATT

I said "Where's Chester?"

UNCLE

Don't yell like that. Kinda hurts my ear pans when you beller like that. Got a pretty big voice on you there, Dillon. What's the matter? Feeling porely?

(beat)

Dillon, I said are you feeling porely?

MATT

I feel terrible.

UNCLE

You say terrible? Too bad. Chester aint up to snuff neither. Been lolling around my bed all day.

MATT

(to himself)

Yeah. Hiding - playing ostrich.

CONTINUED

27. CONTINUED

27.

UNCLE
(not hearing)
Good thing you boys got this
dead town on your hands. People'd
be up a creek with both the
Marshal and his assistant in bed.

He moves up close to the cot, starts to sit down.

UNCLE (CONT'D)
Ooch, over there...I say ooch
over there. Let me take a look
at ya. Let me see your eyes.
Tell everything about how a man
feels by looking to his eyes.
Look at me, Dillon.

28. MED. CLOSE SHOT

28.

Matt has grudgingly moved over.

MATT
I can't help looking at you...

Uncle looks closely at his eyes.

UNCLE
Yep...that's it...ya got bad eyes
there.
(straightens up)
Good voice, but bad eyes. Them
eyes remind me of my brother,
Chester's other uncle. Hector.
Last time he looked slack-eyed
like that, he died next day.

Matt starts to speak, stops.

UNCLE (CONT'D)
Ha? What'd ya say?

MATT
Nothing. I didn't say anything.

UNCLE
(gets up)
Oh. Thought ya talked.

MATT
No...

29. MED. SHOT

29.

Uncle starts wandering about the room.

UNCLE

Hector was Chester's fighting
uncle. Not like me. Reckon
that's where Chester gets all
his get up and go.

MATT

Yeah...

UNCLE

It was different, though. Hector
fought agin the law, Hector did.
Never seen a man so stirred up
agin the law all the time like
my brother Hector was.

MATT

Have you had your dinner, Mr. Good?

UNCLE

Eh? Oh, indeed...sure, he was
a winner. Won every fight but
the last. Killed two marshals,
Hector did. Good thing Chester's
on the side of the law. Man
that's a terror like that oughta
be on the side of the law.

30. ANOTHER ANGLE

30.

The door opens and Doc enters.

DOC

Oh...hello, Mr. Good.

UNCLE

Eh...what? Oh, it's you. Got
a sick deputy here, Adams. Better
go find a horse doctor to get him
straightened out.

Doc ignores it, walks to the cot.

DOC

What's the matter, Matt? What're
you doing in bed?

MATT

I'm in bed because I'm sick, Doc.
Ever hear of anything like that?

Doc thinks Matt is going along with the plan and is delighted.

CONTINUED

30. CONTINUED

30.

DOC
Sick? Are you? Say that's fine.

MATT
I figured you'd think so. Doc,
would you do me a favor and take
Mr. Good to supper. Anything.
Just get him out of here.

DOC
Why sure, Matt. Say -- your eyes
look kind of beady. If I didn't
know better, I'd say you had a
fever.

Uncle comes up.

UNCLE
We got a sick boy there, Adams.

MATT
Would you go right now, Doc?

DOC
Okay...okay...Mr. Good, you come
with me. I'll take you to supper.

31. MED. SHOT

31.

Doc takes him by the arm and propels him toward the door.

UNCLE
Supper? Too early for supper.
(low)
Take a glass of dutch water with
you, though. But don't let on
to Chester, will you?

DOC
No...no...
(opens door...turns
back)
See you later, Matt. And I'll
let Kitty know you're with us.

MATT
Fine, Doc -- Just go, will you...

DOC
All right...all right...

UNCLE
(as they exit)
Yes sir, that boy's sicker than a pig...

They go out, close door.

32. ANGLE ON MATT

32.

He lies back, peace at last. Then, after a moment or so he comes out of it.

MATT

Let Kitty know I'm with you...
Oh no...

He sighs, sits up, disgusted with the whole business. But no matter how he feels about it, or how he feels physically, he's got to try to put a stop to it.

MATT (CONT'D)

Those darned fools...

Hating it, he starts to dress.

DISSOLVE TO:

33. EXT. FRONT STREET - MED. SHOT - DAY

33.

Matt crosses the street toward the Longbranch. He enters the saloon.

34. INT. LONGBRANCH - FULL SHOT - DAY

34.

There're not many customers about. Kitty is at the bar. Matt walks over to her.

35. ANGLE ON BAR

35.

as Matt comes up. He doesn't feel at all well, and it shows. He has a fever, and he's pretty well enervated.

KITTY

Matt -- you look terrible.

MATT

I feel terrible. Where's Doc, Kitty? Was he in here?

KITTY

He was a little while ago. Why?

MATT

I've wasted half an hour looking in all the eating houses in Dodge for him. He's got Chester's uncle with him. I've got to find him and stop him --

KITTY

Stop him from what?

CONTINUED

35. CONTINUED

35.

MATT

From that fool idea you and he had.

KITTY

What do you mean "fool idea?" Doc said it was on -- that you were in bed playing sick.

MATT

I was in bed because I really was sick. And I still am...Now what about this hold-up, Kitty?

KITTY

We're just trying to help Chester, that's all.

MATT

You've really gone ahead with it?

KITTY

It's all set. Moss Grimmick's going to rush into the Dodge House and start yelling about a hold-up at the livery stable. Doc's going to make sure Chester hears about it and that you're sick. What's wrong with that?

MATT

Now look, what if somebody else sees that "hold-up" -- how would they know it's just a game? Somebody could get shot...

KITTY

Nobody's going to get hurt. And you know Chester -- he'll play along all the way.

MATT

That's exactly what I'm afraid of. I'm going to find Moss Grimmick and put a stop to this. See you later.

KITTY

Aw...

36. MED. SHOT

36.

Matt heads for the entrance.

DISSOLVE TO:

37. EXT. FRONT STREET - MED. FULL SHOT (DAY)

37.

Two riders come down the street toward the Dodge House. One is JACK PARGO, a rough, mean robber and murderer. The other is BEN, his partner, equally no-good, but not quite such a threat as Pargo. They ride up not far from the Dodge House and stop.

Handwritten: PARGO
BEN

38. MED. SHOT

38.

They sit their horses, take a look around.

BEN

Aint much of a town, is it?

PARGO

You got a awful empty belly to be complaining about any town.

BEN

You're right. I'm sure tired of being broke.

PARGO

You oughta get a job.

BEN

You're fooling...

PARGO

No, I aint...You seen the bank we come by...

BEN

Oh...oh, I get it. Sure -- Let's go get ourselves a job there.

PARGO

It's closed. And I wanta leave Dodge tonight -- now. They got a rough Marshal here.

BEN

Then what're we gonna do?

PARGO

We'll inquire at the hotel here. They always got some cash on hand.

BEN

Good enough.

They dismount, tie.

DISSOLVE TO:

39. INT. ROOM - FULL SHOT (DAY)

39.

Chester is lying on the bed, wide awake -- worrying still.
Uncle enters from corridor.

UNCLE

Still a-bed, eh? Aint you never
gonna get up?

CHESTER

Sure...I'll get up, Uncle Wesley.
You want to go eat or something?

UNCLE

We're eating with that Adams fella...

CHESTER

With who?

UNCLE

Adams. That people-doctor. Nice
fella. Bought me a coupla hookers
of...never mind. We had a little
talk, that's all.

CHESTER

What're you talking about, Uncle
Wesley?

UNCLE

Talking? I aint talking about
nothing. Seen your assistant,
though -- took to his bed. Sick
boy. Bad eyes.

CHESTER

Mr. Dillon? Sick?

UNCLE

Dillon...that's it. Looks mighty
peeked. Laying there on his bed.
Can't hardly move.

40. MED. SHOT

40.

Chester sits up.

CHESTER

We better go see him. Where is
Doc Adams, anyway?

UNCLE

Waiting below to have supper with
us. You coming?

CONTINUED

40. CONTINUED

40.

CHESTER
(mutters)
Supper with Doc...at a time like
this...

Chester gets off the bed, heads for the wash basin.

CHESTER (CONT'D)
I'll be right down, Uncle Wesley.
Soon's I wash my face.

UNCLE
Wash up, eh? Good idea. I'll
go tell Adams.

CHESTER
You do that.

UNCLE
Hurry along now...

Uncle goes out.

41. EXT. CORRIDOR - MED. SHOT (DAY)

41.

Uncle goes down corridor. We see him look down over the
balcony, and suddenly stop.

42. P.O.V.

42.

In the lobby below, Pargo and Ben are staging a real hold-up.
Ben is holding Doc and a citizen against the wall at
gunpoint. Pargo has his gun on the CLERK behind the desk.

PARGO
All right, mister, just open your
cash box and scoop it out.

CLERK
We got no money...

PARGO
You expect to live long talking
like that?

CLERK
I mean it aint worth your while...

Pargo gestures toward small safe behind desk.

PARGO
That safe -- get it open...fast.

CLERK
Yes sir...

Clerk moves to open safe.

43. ANGLE ON UNCLE

43.

He moves cautiously back from balcony, and hurries back down corridor.

44. CORRIDOR - MED. SHOT

44.

Uncle reaches the door to his room and enters.

45. ROOM - MED. SHOT

45.

as Uncle enters. Chester is combing his hair at the mirror.

UNCLE

Come on, boy -- they're here...
they're here!

CHESTER

What?

UNCLE

They're here, I tell you! Get
mounted! Time's come to fight!

CHESTER

What're you talking about?

UNCLE

Badmen! They're downstairs holding
up the hotel! Gonna rob money and
kill people! You gotta stop them!
Get moving, boy!

Slowly Chester understands the situation.

UNCLE (CONT'D)

Don't stand there dreaming! Action!
A bloodbath's coming on! The
whole town's depending on you!

Finally Chester moves.

46. ANOTHER ANGLE

46.

Chester dashes to the corner, grabs the long rifle. He
shoves it into Uncle's hands.

Rev

CHESTER

Here -- you take this...

Then Chester snatches Uncle's sixgun from its holster.

Rev

CHESTER (CONT'D)

I'll use this....

CONTINUED

46. CONTINUED

46.

UNCLE
We'll do it together, eh? Stand
them off, you and me...side by
side...

CHESTER
No...not side by side...come
here...

He opens the door, they step into corridor.

47. CORRIDOR - MED SHOT

47.

Chester points.

CHESTER
You sneak over to the balcony.
Cover them from there. But
don't let them see you or make
a move till you see me come out
down below.

UNCLE
Eh? Where're you going?

CHESTER
(points in opposite
direction)
There's some stairs down the
back. Go easy, now...

Chester takes off down corridor in opposite direction
from balcony.

48. ANGLE ON UNCLE

48.

Uncle watches him proudly.

UNCLE
He knows what he's doing every
minute...he sure knows his job
all right...

Uncle starts down corridor toward balcony, CAMERA
FOLLOWING. He stops at corner of balcony and cautiously
peers down.

49. POV - LOBBY

Handwritten: Paper money / 49.

At the desk the Clerk is pushing a few bills and hard
money to Pargo. The safe behind him is open. Pargo
sneers at the small amount of money and gestures toward
the safe.

CONTINUED

49. CONTINUED

49.

PARGO
Get the rest of it...

CLERK
That's all there is...

Pargo holds his gun at Clerk's forehead.

PARGO
I give you a third eye maybe you
can see better.

CLERK
No...no...look ---

*Metal money
box*

He fetches empty money box from the safe, displays it
to Pargo.

CLERK (CONT'D)
See...it's empty. That's where
we keep all the money.
(points to money on desk)
It's all there -- I swear it is.

Pargo suddenly reaches out, grabs Clerk by the shirtfront,
pulls him close to desk -- and pistol whips him. He
throws him back and the Clerk sinks down behind the desk.

50. ANOTHER ANGLE

50.

Pargo is pocketing the money on the desk, when Chester
enters from rear door. Ben's back is to Chester, and
Chester concentrates on Pargo.

CHESTER
Drop that gun, mister...

Pargo and Ben both whirl at the same time. Pargo fires
once, and Chester puts two bullets in him and he goes
down...dead. Ben is about to fire, when Uncle yells out
from half way down the stairs.

UNCLE
Look out...look out, or I'll
kill you...

But Uncle doesn't dare fire because of Doc and the
Citizen. He ducks and keeps coming down the stairs.
Chester doesn't dare fire, either. Ben takes a couple
of shots at Uncle, misses. Chester drops his gun and
rushes Ben.

*Amn...
for Pargo
REV*

*Amn...
for Ben
REV*

*Amn...
for Ben
REV*

51. ANGLE ON BEN, CHESTER

51.

Chester is almost upon him before Ben realizes it. Ben swings his gun toward Chester, but Chester knocks it aside and jumps him with such force Ben goes down, Chester on top of him. Chester grabs his throat with both hands -- Ben tries to reach his gun, which he lost, and is almost succeeding. Chester bangs his head on the floor and continues choking him. Ben weakens.

DOC

Good for you, Chester -- get him...
let him have it...

52. FULL SHOT

52.

Uncle comes up.

UNCLE

That's it, boy...you're doing
fine...yes sir...

Then Matt enters. He takes a quick measure of the situation, moves over to where Chester is working on Ben.

53. MED SHOT

53.

DOC

He got him, Matt -- he got both
of them...

MATT

(points)
Check that man over there, Doc.

DOC

Sure...

Doc moves off. Ben is turning blue.

MATT

That's enough, Chester. Leave
him be...

Chester gives him one more squeeze.

MATT (CONT'D)

Chester...

Chester releases him. Ben falls back, breathing heavily.
Chester gets up.

UNCLE

That's my boy, the Marshal, there
Dillon. He shot that other bandit
and took this one on bare-handed.
Not a bad day's work, eh?

CONTINUED

53. CONTINUED

53.

CHESTER
They was robbing the place...

Matt's confused -- the fake hold-up was to be at the stable.

MATT
But why the Dodge House?

CHESTER
I dunno.

MATT
I knew this would happen...

54. WIDER ANGLE

54.

Doc is looking at Pargo.

DOC
Matt...

MATT
What?

Matt crosses to him. Doc points at the body.

DOC
That's Jack Pargo, Matt. The man on that wanted poster.

MATT
You sure?

DOC
It's Pargo, all right...

MATT
But...

The door bursts open and MOSS GRIMMICK appears.

MOSS
Hey, Chester! Chester! Hurry, there's a hold-up at the livery stable!

MATT
Moss! Forget it!

MOSS
What?

CONTINUED

54. CONTINUED

54.

MATT
Go on back! It's all over...

MOSS
But Doc told me...

MATT
Never mind what Doc told you.
Get back to your stable and
call off that hold-up. Quick...

DOC
He's right, Moss. Go on back...
We've had the real thing right
here.

MOSS
Well...well...all right, doggone
it...I don't know why I got into
this anyway...

Moss goes back out.

55. ANOTHER ANGLE

55.

Uncle comes up to Matt.

UNCLE
Notice something here, did you,
Dillon?

MATT
What?

UNCLE
Chester was right on the spot.
That's why he took to hanging
around my room. Got an instinct
for these things, he has. Put
him right on the spot for this
hold-up. There's a reason for
everything, I always say.

MATT
(almost to self)
There's a reason, all right...

UNCLE
Hah...? What'd you say, Dillon?

Chester steps up.

CONTINUED

55. CONTINUED

55.

CHESTER

Mr. Dillon -- I been thinking.
I can explain.

MATT

No, Chester. You and your Uncle
take care of things here. I'm
sick and I'm going back to bed.

UNCLE

Oh, no you don't, Dillon. Don't
count on me for that kind of
thing. I'm leaving on the
morning stage now I've seen
Chester in action.

MATT

All right, Mr. Good. Goodbye
and good luck to you.

Matt nods to him and heads for the door. He opens it and
just steps out when Chester moves.

CHESTER

Mr. Dillon...

Matt stops outside. Chester goes out to him.

56. EXT. DODGE HOUSE - MED, SHOT (DAY)

56.

CHESTER

Mr. Dillon, I gotta explain...

MATT

No, you don't, Chester.

57. CLOSE SHOT

57.

CHESTER

Yessir, I do. I swear, I never
been so humiliated in my whole
life. I been thinking on it all
day. I never wrote but two
letters to Uncle Wesley, and...
well -- maybe I did stretch a
couple things -- but he put it
together and made me out all
wrong. But I'll set him straight,
Mr. Dillon. I'll tell him the
truth -- I'll do it right now.

58. MED. CLOSE SHOT

58.

MATT
Chester, if you do, you're
fired. Now, go on back and
help your Uncle take care of
things. He's real proud of
you -- and so am I.

There's a beat as they exchange looks --

MATT
I'm going back to the office.
It's been a busy day.

Matt smiles at him, claps him on the shoulder, and walks
off.

59. ANOTHER ANGLE

59.

Chester watches Matt walk away, and then smiles as he
thinks what a great guy Matt is -- and re-enters the
Dodge House.

FADE OUT