

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....

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 anywhere.

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

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

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

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.

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

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

10.

11. ANOTHER ANGLE

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

11.

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 GIVES
CHESTER SOME
MONEY

Matt fishes some money out of his pocket.

MATT

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

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*

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

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

They head toward the door.

16.

DISSOLVE TO:

17. EXT. BOARDWALK MED SHOT (DAY)

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

17.

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

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

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.

2
D
C

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.

Agh...

DOC

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.

DOC

Anytime.

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.

Doc & Key
Rifle
Uncle

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.

Aw...

KITTY

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. for
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 couple 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. *Riffle*

CHESTER
Here -- you take this... *REV*

Then Chester snatches Uncle's sixgun from its holster.

CHESTER (CONT'D)
I'll use this....

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

49.

At the desk the Clerk is pushing a few papers 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

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

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.

50.

*Amma
for Pargo
REV*

*Amma
for Ben
REV*

*Amma
for Ben
REV*

51. ANGLE ON BEN, CHESTER

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

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. MILD SHOT

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?

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

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