

Gunsmoke:

Kitty's Injury

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Directed by Buzz Kulik

Guest Cast: Don Dubbins, Anne Seymour, Karl Swenson

(Made available through the courtesy of Heidi Kactro)

1. INT. LONGBRANCH FULL SHOT DAY

Chester stands alone at the bar, drinking a beer. It's a dull afternoon and very few customers are about. Doc enters, sees Chester

Fade in:

walks over.

2. MED. SHOT

As Doc comes up to the bar. Chester is dreaming into his beer and doesn't notice him. Doc glances at him, and at the beer, and calls to Clem.

DOC

Bring me a beer, will you?

CLEM

Coming up, Doc

The barkeep draws Doc a beer. Chester comes out of it.

CHESTER

Oh...hello, Doc.

DOC

I hope I'm not disturbing your siesta.

CHESTER

I was just standing here ---thinking,,,

DOC

Mmm... Then you should be complimented for a hard day's work, Chester.

Chester glares at him. Clem brings the beer

CLEM

Here you are, Doc...

DOC

Thanks

3. ANOTHER ANGEL

Doc lifts the beer.

DOC

Here's how...

Chester drinks with him, somewhat unwilling. Doc looks around.

DOC

Where's Kitty today?

CHESTER

She's with Mr Dillon.

Doc looks around the room.

DOC

I don't see them.

CHESTER

Doc, you'd have to see through buildings, and around corners, and across miles of prairie...

DOC

What're you talking about?

CHESTER

Miss Kitty had to go up to Salt Creek. A friend of hers got sick. A woman>

DOC

Well, Kitty wouldn't likely be riding twenty miles out onto the prairie to visit a man.

CHESTER

Nope.

DOC

But why'd Matt go with her?

4. MED. CLOSE SHOT

CHESTER

Oh my goodness, Doc, what if she got lost, or it blew up a storm, or the Indians stole her, or..well ..anything

DOC

Then if she does get lost, or it storms, or the Indians attack, I guess they'll both be in the same fix, won't they???

CHESTER

You got a twisted brain, Doc. It goes...

Chester describes the horrors of Doc's brain with his hands. Doc watches.

DOC

You're making me dizzy, Chester. Let's drink up...Matt and Kitty are all right..They'll be back before dark.

CHESTER

(still not convinced)

Sure

But he drinks up with Doc

DISSOLVE TO:

5. EXT PRAIRIE LONG SHOT DAY

Matt & Kitty are riding across the prairie. Kitty points toward some trees off-trail, and they pull up.

6. MED. SHOT

Kitty looks o.s.

KITTY

There's got to be water in there, Matt.

MATT

I'm sure there isn't Kitty. But there's a house beyond. I don't know who lives in it, but they'll have water. Come on...

KITTY

I hate to be such a nuisance.

MATT

It's my fault for not bringing a water-bag.

They start off toward the trees.

7. ANOTHER ANGLE

They ride away, then suddenly SOUND of rattler is heard near Kitty's horse. Her horse shies.

MATT

Rattlesnake! Hold his head, Kitty!

Sound of snake again. And Kitty's horse bogs his head and she flies off.

8. ANGLE ON MATT

He jerks his gun and fires twice...hitting the snake o.s.

9. MED. SHOT

Matt holsters his gun, rides to Kitty, jumps off.

10. ANGLE ON MATT, KITTY

He puts a hand under her head, She's pretty groggy.

MATT

Kitty...Kitty...

KITTY

I'm sorry, Matt...fell off...

MATT

Where does it hurt, Kitty...break any bones?

KITTY

My head...it's my head...

Matt feels her head over quickly, finds lump.

MATT

yeah...there's a lump there already.

KITTY

I can't see very well...

MATT

Now Kitty, don't you worry...you'll be all right...

KITTY

Matt...you'll get me home?

MATT

Of course, I will

KITTY

I'm scared, Matt...

MATT

You know I'll get you home.

She passes out. Matt lays her head down.

11. MED. SHOT

Matt gets up. looks around, starts toward the horses.

DISSOLVE TO:

12. EXT JUDSON PLACE MED. FULL SHOT DAY

The House has a living room, bedroom, kitchen... but it's run-down, falling apart. A wagon stands off to one side, some distance away.

13. ANOTHER ANGLE

Matt has ridden up and stopped and got down. He stands by his horse, Kitty in his arms. Her horse is tied to Matt's. He steps away from them, finds a place to put her down..then walks quickly toward the house.

14. ANGLE ON HOUSE

As Matt walks up, pounds on the door. CAMERA PANS to corner of hte house and we see LUTIE JUDSON, who sneaks up, peeks at Matt and then glances toward Kitty, Lutie is about 20, retarded, delinquent. He's dressed in ragged overalls. He's no good and he can get worse fast. CAMERA PANS back to Matt at the door. He pounds again.

MATT

You in there! Open up!

He pounds harder. Finally the door opens a crack. Matt shoves it violently the rest of the way.

MATT

Open up, I said...

15. CLOSER ANGLE

RAFF JUDSON stands a few feet back, holding a rifle on Matt. Raff is Lutie's natural father, but no quite as hopelessly retarded. He's about 45, lazy, vicious, worthless...and dressed in rags and patches.

MATT

Put the gun down, mister. I'm a U.S. Marshal. I need shelter for an injured woman.

RAFF

That don't give you no right to bust in here...

MATT

You didn't hear me...I've got a woman out here...badly hurt...

RAFF

It ain't none of my doing.

MATT

Now look here...

Behind Raff CORA JUDSON appears. She, too, is about 45, but looks a whole lot older, dired out; but not quite defeated. It's been a long time buried, but there's good in this woman, and courage.

CORA

Let him bring her in, Raff...

RAFF

There ain't no call for it...

CORA

Let him bring her in.

RAFF

I said no...

Matt looks at Cora.

MATT

Thanks, ma'am. I'll go get her.

Matt turns to go.

16. MED SHOT

Matt stops as Lutie comes hurrying up. Raff steps outside; Cora stands in the doorway.

LUTIE

Paw! Paw! There's a woman out there! Just laying there, Paw!

CORA

Hush, Lutie, She's hurt.

LUTIE (confidentially)

Paw...she's real pretty...

CORA

Lutie!

Matt moves up to her, takes her by the arm.

MATT

Come on, Lutie. You take care of the horses while I carry the lady in...

LUTIE (holding back)

Paw...?

RAFF

Do like he says, Lutie. He's a big U.S. Marshal, moving in on poor folk.

Matt drags Lutie off.

17. ANGLE ON RAFF, CORA

She goes into the house. Raff follows her.

18. INT LIVING ROOM FULL SHOT DAY

Slobsville. A showplace for those who want to keep up with the Jukes and the Kallikaks. Once it was not bad, but the mice and the Judson's have been at it. There's a table and a few chairs and a lot of dirt. A door leads to the bedroom. Cora heads for the bedroom.

RAFF

Where are you going, Cora?

CORA

I'm gonna get the bed ready.

RAFF

You aint gonna put that woman in our bed!?

CORA

She's been hurt. You want to lay her out on the floor?

She disappears into the bedroom.

RAFF

Now doggone it...

He crosses the room and follows her.

19. INT BEDROOM FULL SHOT DAY

The bed is nice -- if you like torn, greasy sheets and pillows with the feathers leaking out ---but the rest of the room is rather messy. A cracked mirror hangs over a slanting chest of drawers, some open, some closed. The only solid piece of furniture in the room

is a small trunk or chest, securely locked. Cora enters and begins pulling the dirty sheets off the bed. She finds a blanket and puts that down as they talk. Raff comes in, stands near the door.

RAFF

What're you doing messing up our bed...?

CORA

I wouldn't sleep a pig here...let alone a sick woman.

RAFF

It's been good enough for you, ain't it?

CORA

Anything's been good enough for me since the day I married you, Raff Judson.

RAFF

That's a fine way for a wife to be talking.

CORA

It's the only way for your wife to be talking.

RAFF

Cora, I'll fetch you a clout on the head in a minute.

CORA

That's your answer for everything, ain't it?

Raff starts for her

RAFF

Now by golly...

20 ANOTHER ANGLE

Raff stops as Matt appears in the doorway, Kitty in his arms.

MATT

Can I put her down there, ma'am?

CORA

Sure, Marshal. I'll find a pillow somewhere.

Matt crosses to the bed as he speaks and puts Kitty down on it.

MATT

Don't bother. She's better off without one.

Kitty moans a little.

CORA

She is hurt bad, ain't she?

MATT

Yeah. (*glances around*) You got something to cover her with? something ...clean?

RAFF (snicker)

Ain't been nothing clean around here in a mule's age, Marshal...

CORA

Ain't been nobody clean enough to notice neither. (*to Matt*) I'll get you something...

She goes to the trunk, takes a key out of her pocket and opens it. Matt bends over Kitty.

CLOSE ANGLE ON MATT, KITTY

Kitty stirs, opens her eyes a little.

KITTY

Matt...

MATT

You're all right, Kitty. Mrs Judson'll take care of you. You'll be fine here 'til I get back with Doc.

22 MED SHOT

Lutie has appeared in the doorway behind Raff.

LUTIE

You hear that, Paw?? He's gonna leave that woman right here with us!

RAFF

Shut your mouth, Lutie.

LUTIE

She's awful pretty...

Raff turns to belt him.

RAFF

I told you...

Lutie disappears.

RAFF

You come here, Lutie...

Raff goes out after him.

25. ANGLE ON BED

Kitty isn't wholly conscious.

KITTY

Matt...

MATT

What, Kitty?

KITTY

Don't leave me...please...

MATT

I'm just going to town to get Doc, Kitty...

KITTY

No...please...

Cora has found a tablecloth in her trunk and brings it to the bed.

CORA

Here's the cover, Marshal.

Matt looks at it curiously.

MATT

Well...that will do fine.

CORA

It's rightly a tablecloth...but it's clean. I don't never use it ---I keep it in my trunk there.

MATT

Well, I ...I thank you, Ma'am...

They cover Kitty with it.

CORA

It was my mother's. Her things was always clean ... I kinda gave up...being around Raff...

MATT

Yes, ma'am...

CORA

There. She'll be fine now. It gets cold I'll put a blanket on her.

MATT

yeah...

CORA

In fact, I'll go get ready right now so's it'll be ready. It's in the other room Marshal.

MATT

All right. Thanks.

She walks off.

24 MED CLOSE SHOT - MATT, KITTY

KITTY

Matt...

MATT

She'll take good care of you, Kitty. She seems like a good woman.

KITTY

Don't leave me, Matt...

MATT

But, Kitty, I've got to go after Doc. You need him.

KITTY

No, Matt...please ...please don't leave me...

MATT

Well...all right. I'll stay here, Kitty. I'll make one of them go.

KITTY

Thank you, Matt...

MATT

You rest now. I'll be back in a minute.

25. MED SHOT

Matt goes out into the other room.

26. INT LIVING ROOM - FULL SHOT - DAY

As Matt enters. Cora is in one corner trying to find a blanket. Raff sits indolently in a chair. Lutie stands by the fireplace. Matt glances from one to the other.

MATT

One of you is going to have to ride into Dodge and fetch Doc Adams out here.

RAFF

Well now, Marshal, I just ain't especially feeling like no ride today...

CORA

Raff! That's a terrible way to act.

Matt crosses to Raff, jerks him out of the chair with one hand.

27. ANGLE ON MATT, RAFF

Raff struggles helplessly

RAFF

Here now...you let me go...

MATT

You listen to me, mister---I've had a bellyful of you. You're going to do as I say, and do it fast. That woman needs a doctor, and you're going to see she gets one. Right now, you understand.

Matt shakes him a bit. Raff is a little scared

RAFF

Well, I guess maybe Luties could go.

Matt throws him back into his chair.

MATT

That's better.

28. MED SHOT

Lutie comes forward.

LUTIE

No, Paw...not me. I want to stay here. I want to stay here and watch the woman.

Raff gets up, crosses to Lutie.

RAFF

I said you was to go to town...

He cuffs him a couple of times on the ear.

LUTIE

Owww...paw...don't go beating me no more...

CORA

Not on the ear again, Raff! You're making the boy addleheaded!

Matt steps up, shoves Raff aside.

MATT

Leave him be, Raff.

RAFF

He's my boy... I'll do what I want with him...

Matt steps up close, faces him.

MATT

Am I going to have to knock you sideways, Raff?

RAFF

You wanted him to ride to town, didn't you?

Matt turns to Lutie.

29 ANGLE ON MATT, LUTIE

MATT

You know the way to town Lutie?

LUTIE

Oh, I know the way all right. Paw let me go in there two, three times...

MATT

Then you go find Doc Adams and bring him back with you. You understand?

LUTIE

Well sure, I understand all right. But I don't see why I have to ride all the way to Dodge.

(He sneaks a glance toward the bedroom) **I ain't never seen a woman...a young, pretty one...out here before.**

MATT

You forget about her.

30. MED SHOT

Cora moves up.

CORA

She'll be here when you get back, Lutie. You go along now...

LUTIE

Paw...? Paw... do I have to...?

RAFF

You want me to cuff you again...?

Then he remembers, looks at Matt, backs off. Cora steps up to Lutie, takes him by the arm and propels him toward the door.

CORA

Come on Lutie. Get your orse start riding. And don't tarry along the way, you hear me?

LUTIE

Okay, ma.

31 ANGLE ON DOOR

Lutie opens it, turns back with a leer.

LUTIE

I'll ride fast. I want to get back. (*glances toward bedroom*) For certain I do.

He goes out.

32 INT LIVING ROOM - MED SHOT - NIGHT

Raff is sleeping and snoring in a chair near the fireplace, His boots stand nearby. Matt is dozin in another chair. Matt's gunbelt hangs on a peg near the fireplace. CAMERA PANS TO BEDROOM.

33 INT BEDROOM - FULL SHOT - NIGHT

Cora sits by the bed tending Kitty. She has a basin of water and some cloths. She wrings one out and puts it on Kitty's forehead. Kitty is half conscious, but has a fever and is wet and fuzzy.

34 MED SHOT

As she puts the fresh cloth on Kitty's forehead

CORA

There...that oughta cool your head some, miss.

KITTY

Thank you...

CORA

My...the fever sure has took over.

KITTY

The Marshal...he's still here?

CORA

He's right there in the other room.

KITTY

You're sure....?

CORA

Why, of course I'm sure. Now don't you fret. It aint good for your fever.

KITTY

I want to see him...please...

CORA

Well, all right...I'll fetch him. You just lay quiet.

Cora gets up.

35 ANOTHER ANGLE

Cora walks out into the living room.

36 INT LIVING ROOM - MED SHOT - NIGHT

Cora enters, goes to Matt.

CORA

Marshal...

Matt comes instantly awake.

MATT

Yeah... what is it..? What's the matter?

CORA

The lady ...she wants to see you...

Matt gets up.

MATT

Is she all right?

CORA

About the same. But she's burning up with fever, Marshal.

MATT

I'll go see her.

Matt goes to the bedroom, followed by Cora.

37 INT BEDROOM- FULL SHOT - NIGHT

Matt goes to the bed

38 MED SHOT

Kitty's eyes are closed.

MATT

Kitty...Kitty, you wanted me..?

She opens her eyes for a brief moment...then closes them.

KITTY

Matt...

MATT

Kitty...Kitty...

Cora has come up and is standing behind Matt. Matt speaks over his shoulder.

MATT

She doesn't look too good, does she?

CORA

She ain't rightly conscious, Marshal.

Matt straightens up, turns to her.

39 ANGLE ON MATT, CORA

MATT

That boy of yours. He should've been back here with Doc Adams a couple of hours ago.

CORA

Yes Marshal. He should've.

MATT

(pause) Tell me, Mrs. Judson -- do you think he went to Dodge at all?

CORA

I'll tell you the truth, Marshal. I don't rightly know. I never seen him out and out disobey his pay, but... Lutie's strange... I just don't know.

MATT

Well, Kitty needs a doctor, and we can't wait for Lutie any longer.

CORA

But, Marshal, she'd be real upset if you was to leave. (beat) She...don't seem to feel comfortable here alone.

MATT

I...mean to send Raff, Ma'am.

CORA

All right, Marshal. I'll be trying to keep her head cool best I can.

Matt nods.

40 MED SHOT

Cora goes to the bed. Matt goes back into the living room.

41 INT LIVING ROOM - MED SHOT - (NIGHT)

Matt walks up to Raff who's still asleep in the chair. He shakes him.

MATT

Raff...Raff...wake up--

RAFF

Ha...What's that? What's going on?

MATT

Come on...get up...

Raff looks around.

RADD

Why, it ain't even daylight yet...

MATT

No, but it's late enough. That son of yours has been gone six hours.

RAFF

Oh? Well --- you never can tell about Lutie.

MATT

I'd better be able to tell about you.

RAFF

About me?

MATT

Get your boots on. You're going to Dodge.

Matt kicks his boots over nearer him.

RAFF

Now doggone it, Marshal...

MATT

Put them on. And if you don't have Doc Adams back here within four hours, I promise you'll need him a whole lot worse than Kitty does.

42 ANOTHER ANGLE

Raff reluctantly begins to pull his boots on.

RAFF

All right, Marshal...all right. (stops) Wait --- Lutie took the only horse we got.

MATT

You're forgetting we came here with two horses. You can ride Kitty's.

RAFF

I oughta at least get paid for it -- a ride like that in the middle of the night...

MATT

You won't be fit to ride even for free if you don't quit complaining and get moving.

Raff gets his boots on...stands up.

43 FULL SHOT

Matt watches while Raff finds his coat and hat and starts out the door. Cora appears in the bedroom door.

RAFF

Fine thing when a man ain't got no rights in his own home...

MATT

You just ride straight and fast, Raff. If you're not back here with Doc in four hours, I'll make real trouble for you.

Raff gives Matt a look, and goes out.

CORA

He shames me, Marshal, acting like he does...

MATT

Tell me --- do you think he'll come back?

CORA

Yes, Marshal, he'll come back! He ain't got the courage not to.

MATT

All right.

CORA

I better get back to the lady.

She goes back into the bedroom

44 INT BEDROOM - MED SHOT (DAYBREAK)

Kitty is asleep, a damp cloth on her forehead. Cora sits by the bed watching her. Matt enters and walks up. An empty pail stands near the bed.

CORA

I don't know this is doing any good at all Marshal.

MATT

Well, it's daybreak. Raff ought to be here with Doc any time now.

CORA

I need some more water. Would you fetch some from the well?

MATT

Of course. I'll be right back.

Matt picks up the pail and goes out.

45 INT LIVING ROOM - MED SHOT -(DAY)

Matt crosses to the door; opens it...stops...then stands back. (NOTE: Matt is unarmed)

46 MED SHOT

SHOOTING FROM BEHIND Matt, we see Lutie standing outside about twenty feet from the door ---a rifle in his hands, pointed at Matt. A coil of rope is over his shoulder.

LUTIE

It's pointed right at your belly, Marshal.

MATT

Put that thing down, Lutie.

LUTIE

Not hardly I'll put it down. You stand still now...

Lutie backs off as Matt steps outside.

47 EXT HOUSE - MED SHOT - (DAY)

MATT

You didn't even go to Dodge, did you?

LUTIE

Sure I did. I stole me a wagon there. I got it hid around back.

MATT

What're you talking about?

LUTIE

(leer) I got me a plan. A real good plan.

MATT

Well, I'm not interested.

Matt takes a couple of steps --- stops as Lutie fires a shot close to him,

LUTIE

Next time I'll hit you plumb center. I'm good with a rifle.

MATT

All right, Lutie -- what're you trying to do?

LUTIE

I'm gonna run off with that woman.

MATT

what---

Cora appears in the doorway behind Matt

CORA

Lutie!

LUTIE

You stay in there, Ma...

Lutie moves to an angle where he can shoot Matt without hitting her.

48 ANOTHER ANGLE

LUTIE

Don't you try nothing now, Marshal...

MATT

Listen, Lutie --- you can't take that woman out of here. She's badly hurt.

CORA

So that's what he's fixing to do...

LUTIE

I got is all figured out in my head. I'll put her in the wagon and take her away, and when she gets all right she'll be my woman.

CORA

Lutie, Lutie, ...please

LUTIE

I got a right to a woman like anybody else, ain't I?

MATT

Lutie, listen to me --

Lutie moves toward Matt, rifle ready, as he speaks.

LUTIE

The minute I seen her laying there on the ground I knowed she was the one I wanted. And I'm gonna carry her away with me - Right now. You get into the house, Marshal -- go on now, or I'll shoot you dead --

Its hopeless. Matt turns and enters the house. Lutie follows cloes behind.

49 INT LIVING ROOM - FULL SHOT - (DAY)

As they enter. Cora draws back, watches Lutie carefully. Lutie indicates a chair to Matt.

LUTIE

You set there. Go on now...

Matt sits. Lutie takes the coiled rope off his shoulder.

LUTIE

Here, Ma -- take this and tie him up. And you tie him up good, too.

CORA

Marshal, I...

MATT

Do what he says, Mrs. Judson...

CORA

Well...

LUTIE

Hurry it up, Ma...

She takes the rope, goes to the chair.

50 ANTOHER ANGLE

Cora starts tying Matt to the chair. Lutie glances around.

LUTIE

Where's your gun, Marshal? (sees it) Oh... I see it.

51 ANGLE ON LUTIE

He goes to where the gunbelt is hanging; pulls the gun out, inspects it, then stuffs it into his belt.

LUTIE

I'll take it along just in case...

He walks back to the chair.

52 ANGLE ON CHAIR

LUTIE

Hurry it up, Ma...

He puts his rifle down, takes the rope from her.

LUTIE

Lemme have that...

Lutie finishes the job. Then recovers his rifle.

LUTIE

Now just you stay quiet, Marshal. I'm gonna bring the wagon up.

CORA

Lutie...please...

LUTIE

Now don't you go fretting, Ma. And don't you try to help him--- I wouldn't want to do it, but I'll kill you , too if I have to.

53 MED SHOT

He goes to the door, opens it.

LUTIE

I ain't looking so foolish now, am I Marshal?

MATT

No, Lutie... you look fine.

Lutie goes out.

54 ANGLE ON MATT, CORA

Matt looks at her, wondering what she is going to do.

CORA

Marshal...he means it. He'll kill me if I help you. He's...he's clean out of my reach. Nothing's gonna stop him now.

MATT

Then you'd better not do anything, Ma'am...

CORA

(pause)

No..no, I got to. I don't care what he does...

She gets to work untying him. When she finishes, Matt stands up.

55 ANOTHER ANGLE

MATT

Thank you, ma'am. You take care of Kitty, will you?

Cora nods. Matt starts toward the door. Cora makes a hard decision.

CORA

Wait,. Marshal...

MATT

Yeah...?

CORA

Wait right there. I'll be back in a minute.

CAMERA FOLLOWS her to bedroom door. She enters.

56 MED CLOSE SHOT - MATT

As he waits impatiently, wondering.

57 MED SHOT - BEDROOM DOOR

Cora reappears. She holds the gun in her hand at her side, but it is not seen. CAMERA PANS her over to Matt.

58 ANGLE ON MATT, CORA

She holds out the six-gun.

CORA

It was in the trunk. Belonged to my father. Take it, Marshal.

Matt takes it.

MATT

You're giving me a gun?

CORA

It'd be plain murder to let you go out there without one .. the way Lutie is ... I couldn't do it.

Matt checks the gun.

MATT

Thank you, Mrs. Judson.

CORA

Marshal...

MATT

Yeah...?

CORA

Try not to hurt him too bad.

MATT

I'll try. I promise you that. But...Like you say...the way Lutie is...

CORA

I understand, Marshal...

59 MED SHOT

Matt turns and goes out to the door.

60 CLOSE SHOT - CORA

As she watches Matt o.s. SOUND of door being closed -- and her face breaks and she covers it with her hands.

61 EXT HOUSE - MED SHOT - (DAY)

Matt makes his way to the corner of the house...stops...and carefully looks around it.

62 POV

About a hundred yards away, Lutie is coming up, leading a team and wagon.

63 BACK TO MATT

He pulls back, waits a moment, then steps boldly around the corner.

64 WIDE ANGLE - MATT, WAGON AND LUTIE

Lutie doesn't see Matt at first.

MATT

Drop the rifle, Lutie...

Lutie drops instead his hold onteh horses and jumps to one side, his rifle hip high.

MATT

Don't try it... I can kill you before you even get a shot off.

LUTIE

You ain't gonna stop me, Marshal -- nobody is.

MATT

I am stopping you, Lutie...

LUTIE

No you ain't. You get your hands up and walk over here now...

MATT

Not a chance, Lutie...

65 ANOTHER ANGLE

Lutie becomes more and more disturbed and excited. He takes a few steps forward.

LUTIE

You do what I tell you...don't stand there like that...get your hands up, Marshal... you ain't gonna stop me...not now you ain't..do it.. do it, I tell you.

MATT

(over him, trying to stop him)

No, Lutie...wait...listen to me...

Lutie fires a shot. It misses and Matt jumps back into cover, just as Lutie fires again.

66 ANGLE ON MATT

As he waits. Lutie, o.s., FIRES another shot and the bullet kicks up nearby.

LUTIE'S VOICE

I'll kill you, Marshal,.. I'll kill you sure, you don't come out...

Another SHOT and another bullet. Matt suddenly gets an idea, pulls his hat off and pokes it around the corner. Nothing happens.

LUTIE'S VOICE

(Closer now)

That don't fool me, Marshal. I got three bullets left and I'm gonna put them all in you ... not your hat...

Matt puts his hat back on..and waits grimly.

67 ANGLE TO INCLUDE BOTH MATT AND LUTIE

Lutie is moving steadily toward the corner of the house. Matt waits.

LUTIE

I'm gonna get you, Marshal...I'm coming right after you...you ain't got a chance now...

Lutie comes on. Just as he reaches the corner of the house and jumps around it firing blindly ahead... Matt dives to the ground. Lutie brings his rifle down to shoot him, and Matt fires two shots -- Lutie goes down, dying.

68 ANOTHER ANGLE

Matt moves over to him. Lutie looks up at him bitterly.

LUTIE

You wouldn't let me take her, would you? You went and killed me...I wanted her...bad..

He dies. Matt stands up.

69 MED SHOT

Matt walks toward the front door and enters.

70 INT LIVING ROOM - FULL SHOT - DAY

Matt enters, looks around. It's empty so he walks to the bedroom. He stops at the door.

71 MED SHOT

SHOOTING PAST Matt we see Cora by the bed slowly, automatically putting cloths on Kitty's forehead. Kitty is asleep. Matt hesitates, then enters and walks up to the bed.

72 ANGLE ON BED

Cora has of course heard the gunfire and knows the meaning of it. She holds herself tight, and doesn't look up at him.

MATT

Mrs. Judson... (pause) Ma'am...

CORA

I knew it was you, Marshal.

MATT

Yes ma'am...

CORA

You had to kill him, didn't you?

MATT

I had to kill him. I'm sorry, ma'am.

CORA

(to herself) **There wasn't no chance for him in this world...just wasn't no place for his kind...**

MATT

Please, ma'am..

CORA

He's ... laying out there?

MATT

I'll take care of him. Right now...

CORA

No, Marshal. He's my boy -- I'll take care of him.

MATT

Look, Mrs. Judson -- there wasn't anything else I could do... if I'd let him kill me, he'd have come in here and...

She stands up, faces him.

73 TWO SHOT - MATT, CORA

CORA

Marshal...you'd of saved him if you could. I know that.

MATT

Thank you, ma'am.

CORA

He wasn't always so bad. It's been getting worse the last few years. But there weren't no help for him. No help at all. He got things all twisted up in his mind. I tried, but there wasn't nothing I could do about it...

nothing...

MATT

Nobody can blame you, Mrs Judson.

CORA

Lutie's all right now, aint he, Marshal? I can think he's all righ now, can't I?

MATT

Yeah...you can think that.. But let me take care of him, ma'am..please...it's no job for a woman.

CORA

Well...all right.

MATT

Good.

74 MED SHOT

Matt starts toward the door.

CORA

Doc Adams'd better get here soon, Marshal. She needs him.

MATT

Yeah...

He goes out.

75 INT LIVING ROOM - MED SHOT - DAY

Matt enters, crosses to the door and goes out.

76 EXT HOUSE - MED - SHOT - DAY

Matt comes out. He starts toward Lutie's body when his eye is caught o.s. and he stops.

77 POV

Doc's buggy is approaching. Raff rides horseback alongside.

78 WIDE ANGLE

Matt waits for them. Raff suddenly notices Lutie's body, rides up near it, dismounts. Doc pulls up a little way off, gets down and walks up to Matt.

79 MED SHOT - DOC, MATT

MATT

Morning, Doc.

DOC

Matt...How is she?

MATT

About the same as far as I can tell. Mrs Judson's with her.

DOC

Is she conscious?

MATT

No. Not for a long time.

DOC

I'll go right in to her. (*glances o.s.*) I see you had some trouble here.

MATT

Yeah.

Doc nods and goes back to the door...turns back.

DOC

Matt...

MATT

What?

DOC

I'll do everything I can for her.

MATT

I know you will, Doc.

Doc enters the house, closes the door.

80 ANOTHER ANGLE

Raff walks up to Matt, angry.

RAFF

You shoot that boy, Marshal?

MATT

I did.

RAFF

Murdered him, huh?

MATT

Not exactly, Raff. He was trying to kill me.

RAFF

I don't believe it.

MATT

He went into Dodge, and stole that wagon out there. He was going to kidnap Kitty in it. I had to stop him.

RAFF

(impressed) He stole that wagon? Say now, there'll be trouble about that...

MATT

No..not now. We'll drive Kitty back to Dodge in it. I'll find the owner.

RADD

You can't blame me for it, Marshal. I didn't have nothing to do with it. You tell them it was Lutie.. and Lutie's dead..

MATT

Raff -- go find a shovel, will you?

RAFF

What for?

MATT

For Lutie.

RAFF

Oh..Well, all right. But you tell them, Marshal...you tell them how it was him stole that wagon.

MATT

Get going, Raff...

Matt walks off toward Lutie.

81 EXT PRAIRIE MED LONG SHOT - DAY-

Matt is driving the wagon. Tied behind it is Doc's buggy and the two saddle horses. Doc is in the wagon box with Kitty who is lying down o.s.

DOC

Matt...Matt... pull up, will you?

Matt pulls up.

82 MED SHOT

MATT

Something wrong?

DOC

She's conscious now. She wants to see you.

MATT

I'll be right there.

He wraps the reins around the brake and climbs over the seat.

83 ANGLE ON WAGON BOX

Kitty lies wrapped in a blanket, her eyes open. Matt climbs over to her.

DOC

She's going to be all right, Matt. But she'll have to lie flat and take it real easy for a few days. Real easy, Matt.

Matt gets the point, turns to Kitty.

84 MED CLOSE SHOT MATT, KITTY

KITTY

I just wanted to apologize for all the trouble I've been. I guess I was pretty silly about it.

MATT

What do you mean?

KITTY

Why - insisting you stay there with me and send somebody else for Doc. I don't even remember why I did that. Nothing would've happened to me, Matt. I guess I was just spooky about it...

MATT

Mmm ... well, I was a little spooky about it myself before we got through, Kitty.

KITTY

You were? Why?

MATT

Oh... no reason, Kitty. No reason at all. But you rest now, huh?

85 MED SHOT

Matt turns to Doc.

MATT

Okay to go now, Doc?

DOC

Sure, Matt. Everything's fine.

Matt climbs back to the driver's seat , and they start off.

We watch as the three of them ride slowly back towards Dodge.

FADE OUT