# GUNSMOKE

"KICK ME"

FILMASTER PRODUCTIONS, INC.

## GUNSMOKE TV

# "KICK ME"

# PRODUCER

Charles Marquis Warren

## ASSOCIATE PRODUCER

Norman Macdonnell

## SCREENPLAY

Endre Bohem and Lou Vittes

# STORY

John Meston

<u>SETS</u>	CAST
EXT. CAMPSITE (CONESTOGA WAGON) EXT. PATH INT. LONG BRANCH SALOON EXT. FRONT STREET INT. DRESS STORE INT. FITTING ROOM INT. MARSHAL'S OFFICE EXT. TOBEEL'S WICKIUP EXT. CEMETERY EXT. REAR DRESS SHOP INT. WAGON	MATT DILLONJames Arness CHESTERDennis Weaver KITTYAmanda Blake JENNIFER MYERS FRED MYERS HARRY BENT TOBEEL

FADE IN:

### BOOT HILL

MATT

It's lonely out here on Boot Hill. People don't come visiting much. Maybe it's because these dead have no friends, and their kinfolk don't know and don't even care where they are. Some of them, you might say, deserve it -- they led lives made so vicious by their own mean and selfish goals that people feel better when they're finally out of the way. I know I sometimes do -- Matt Dillon, U.S. Marshal.

DISSOLVE TO:

1. & 2. OMITTED

1.& 2.

3. EXT. CAMPSITE - CLOSE SHOT OF JENNIFER - NIGHT

3.

We see JENNIFER MYERS! face through a thin, shifting curtain of steam. It is the face of a twenty year old girl, pretty, immature, with the petulance of weakness around her mouth. She is staring blindly at something she cannot see, something she fears. The CAMERA PULIS BACK enough to show us that the steam is rising from a cooking pot, suspended over a small fire. Jennifer is kneeling, idly and abstractedly she stirs the contents of the pot with a large spoon. A HORSE NEIGHS off, Jennifer rises swiftly, whirls, looks off, fright in her eyes.

4. EXT. CAMPSITE FULL SHOT NIGHT

4.

The camp has teen made in a small clearing fringed by trees, a large conestoga vagon backs the scene. HARRY BENT walks into the scene, leading a horse by its rein's, he ties it to a tree near the wagon. Harry is thirty, reckless, unimaginative, he is aware of Jennifer's fright and is amused by it. He deliberately doesn't speak until he has finished with the horse, and then, over his shoulder:

4.

HARRY

Look like you seen a ghost. (laughs)
Your husband's, maybe.

Jennifer moves closer to him.

5

5. EXT. CAMPSITE TWO SHOT, JENNIFER, HARRY NIGHT

5.

JENNIFER

I'm scared.

HARRY
Chosts are the weakest thing
there is. Haven't got the
strength to brush a fly off
a window pane.

JENNIFER (impatiently)
I'm not scared of ghosts.

The amusement vanishes from Harry's face, is replaced by cold, watchful waiting.

JENNIFER
(sure of the answer,
afraid of it, but
driven to ask it)
He's not dead, is he, Harry?

HARRY
(mechanically, his
eyes on her)
I was carrying the money, Fred
was covering me, the bank guard
gunned him down. I told you.

JENNIFER (flat)

Yes. You told me.

The tension holds for a long moment, then Harry grins suddenly, takes a step closer to her.

HARRY

You don't care either way. The money's here.

5.

The tightness goes out of Jennifer's face, it loosens into sensuality as she moves into his arms, and they passionately embrace. The CAMERA STARTS PULLING SLOWLY BACK AND RISING, until it reaches the edge of the clearing and now, in tho f.g. of shot, we see a man standing quietly, his back towards us, watching the oblivious lovers.

6. EXT. CAMPSITE CLOSE SHOT OF COOKING POT NIGHT

6.

As it boils over.

7. EXT. CAMPSITE MED. CLOSE SHOT OF MYERS NIGHT

7.

FRED MYERS is fifty, a large, bulky man, his round, chubby face is almost enough to convince us that he is a friendly, harmless soul. Until we notice the small, deadly eyes. An ambiguous smile is on his thick lips as he watches the o.s. scene, and remarks quietly.

MYERS

Whatever it is you're cooking Jennifer, it's getting spoiled.

8. EXT. CAMPSITE FULL SHOT NIGHT

8.

Jennifer pulls out of Harry's arms, they both look at Myers.

**JENNIFER** 

Fred!

Myers unhurriedly crosses towards the pair.

9. EXT. CAMPSITE ANOTHER ANGLE, THREE SHOT NIGHT

9.

Harry's face is frozen with shock. Myers studies him with genial amusement, Myers' hand rests easily on the gun in his holster.

MYERS

Where's the money, Harry?

HARRY

In -- the wagon.

MYERS

Good. I knew they'd both be safe with you. The money. My wife.

9,

HARRY

We -- we must of made a mistake about where to meet after the holdup.

MYERS

(genially) Yeah - we must have.

HARRY

We waited for you -- for hours -- Jenny and me --

MYERS

(a queer flare of anger)
My wife's name is Jennifer!

A moment's pause, Harry is afraid to speak, finally Myers speaks softly to Jennifer.

MYERS

That food's going to be ruined.

Jennifer nods numbly, then moves out of shot, in direction of the fire. Myers smiles at Harry. Harry is uncertain about returning the smile, his eyes shift, he looks o.s. Myers' eyes follow the look.

10. EXT. CAMPSITE WHAT THEY SEE NIGHT

10.

Harry's gunbelt, with the gun in it, is draped over the wheel of the wagon.

11. EXT. CAMPSITE TWO SHOT, MYERS, HARRY NIGHT

11.

Harry looks back at Myers, Myers blandly meets his gaze.

MYERS

(smile even wider)
Why don't you go get it, Harry?

Harry looks desperately around.

12. EXT. CAMPSITE MED. CLOSE SHOT OF JENNIFER NIGHT

12.

She has taken the pot off the fire, she is kneeling, watching with frightened eyes.

13. EXT. CAMPSITE TWO SHOT, FAVORING HARRY NIGHT

13.

He licks his lips, hesitates.

MYERS

(softly but insistently) Go get it, Harry.

Harry nods jerkily, starts to walk towards the wagon.

14. EXT. CAMPSITE MED. SHOT OF WAGON NIGHT

14.

15.

Harry walks stiffly into shot, his back to us, crosses closer to the wagon wheel with his gunbelt on it. Still a few steps from it, he hesitates, looks back over his shoulder.

> MYERS' VOICE You're doing fine, Harry. Go on.

Harry looks back to the gunbelt again, starts towards it. He is perhaps a couple of steps away when TWO SHOTS RING OUT, Harry lunges forward.

15. EXT. CAMPSITE CLOSE SHOT OF GUNBELT ON WAGON WHEEL, NIGHT'.

Harry's arm and hand move slowly up into shot, reaching for the gunbelt. As his hand almost touches the gun, we hear another SHOT, and the hand drops out of the frame.

16. EXT. PATH CLOSE SHOT OF TOBEEL NIGHT : 16.

Tobeel's face is intent, listening. But there is no further sound, his grimace is the equivalent of a shrug. of the shoulders, he makes a clucking sound, the CAMERA PULLS BACK to show that he is mounted on a decrepit burro, which moves unwillingly forward as the CAMERA PANS him out of shot.

17. EXT. CAMPSITE MED. CLOSE SHOT AT FIRE NIGHT

17.

Jennifer is still crouching near the fire, her eyes dilated with terror, and Myers walks into the shot, he is putting his gun back into its holster, hesitates as he studies her for a long moment, then completes the action as he shakes his head.

> MYERS I've got a use for you.

He squats near Jennifer, she shrinks back, he smiles at her mirthlessly, reaches for the cooking pot and spoon, tastes the food as:

MYERS

Way bank robbers get caught is mostly spending too much money too quick.

puts spoon back in pot) Burned,

(leans forward) I don't plan spending any of that money for a year. Instead, my wife and me'll settle down, open a little business. In a nice town with a good marshal to protect us.

JENNIFER
You're --- taking me back?

**MYERS** 

Sure. You got a year to make me forget Harry Bent.

(the mirthless smile)

I wish you luck.

(his face contorts as suddenly, he slaps her brutally)

Jennifer falls back, away from him, with a smothered moan, there is an o.s. SOUND OF MOVEMENT IN BRUSH, Myers jumps to his feet.

18. EXT. CAMPSITE FULL SHOT NIGHT

18.

Myers draws his gun, listens for a moment to the hoofbeats coming closer, glances around, spots a blanket near Jennifer, next to the fire.

MYTERS

That blanket -- quick!

Jennifer gets the blanket, hands it to him.

MYERS

Start dishing out food -- and keep your mouth shut!

He crosses to the side of the wagon, where Harry's body lies motionless, throws the blanket over it. Jennifer is following his instructions, as Tobeel rides into the shot, smiles pleasantly as he slides off the burro.

19. EXT. CAMPSITE ANOTHER ANGLE NIGHT

19.

We can see, although it is hidden from Tobeel, that Myers is holding this gun alongside in his thigh.

TOBEEL

You are very lucky.

MYERS

Yeah?

TOBEEL

I am best guide in Territory. I will take you to Dodge City. Five dollars.

MYERS

We don't need no guide.

TOBEEL

(philosophically)

Four dollars.

MYERS

Nothing.

TOBEEL

I will speak with your partner (takes a step towards the body)

Myers starts to raise his gun, Jennifer crosses swiftly to his side, holds on to his arm, speaks hastily:

**JENNIFER** 

No --- he's asleep --- tired.
But --- there's a trail herd
the other side of the Cimaroon
--- they might need a guide. Why
don't you try them?

TOBEEL

How you know about this herd?

**JENNIFER** 

The boss -- he's a friend of ours. We'll -- (thinking desperately) We'll give you a letter to him.

Tobeel considers this, he is well aware of the tension in the air, decides discretion is the better part, and nods. Jennifer crosses to wagon, reaches into back, comes up with a reticule from which she gets pencil and paper. Myers crosses to her, Tobeel remains motionless, some distance from them.

20. EXT. CAMPSITE TWO SHOT NEAR WAGON, MYERS, JENNIFER NIGHT

20.

**JENNIFER** 

(whisper)
He's from Dodge City -- if
you kill him they'll be after
us -

Myers smiles bleakly at her, takes pencil and paper, looks o.s.

MYERS

You read English?

TOBEEL'S VOICE

No.

Myers writes quickly, Jennifer looks at what he is writing, gasps.

As the pencil moves across it and writes: "The Indian carrying this letter is a liar, a beggar, and thief. What he wouldn't steal, a hound pup couldn't pull out of a tan-yard. Best way to get rid of him is to kick him out of camp before he can open his mouth. Signed, Fred Meyers."

JENNIFER'S VOICE

Fred!

22. EXT. CAMPSITE FULL SHOT NIGHT

22.

Myers folds the note, crosses to Tobeel, gives it to him.

TOBEEL

I thank you.

Myers, smiling, nods, Tobael mounts the burro, rides out of shot. CAMERA MOVES IN as Jennifer crosses to Myers.

> **JENNIFER** Why did you do that? He's harmless -

MYERS (a bleak stare) What difference it make?

He moves past her, the CAMERA SHIFTS ITS ANGLE AND PANS, Jennifer remains in the f.g., we see Myers cross to the body, contemptuously fling the blanket aside, look around, then bend, grab the dead man's feet and uncermoniously drag the body towards the edge of the clearing, as we!

FADE OUT:

FADE IN.

INT. LONG BRANCH SALOON CLOSE SHOT OF TOBEEL 23.

As he comes through the door, his face rigid, eyes smoldering. The CAMERA PANS CLOSE with him until he reaches the bar, and then moves in to one of the small side tables where Matt and Kitty are sitting. Matt's ped familiale Was finished lunch, there's a beer on the table in front of

I Bont know

KITTY It must be something about the state of Texas.

TTAM

It's pretty big.

KITTY That doesn't explain Texas cow cowboys to Dodge 11 soon be

full of them - all looking for trouble. And fat's for

Some of them are nice boys.

OR 162 Sure Tone of them once told
me I reminded him of his mother.

Well? 4 542

-play dhank

And then he got drunk, and allowed that his mother was the first woman to be hanged south of San Antonio.

TTAM

(grins) Who hung her?

Probably by did held

You're awful hard on people, Kitty.

Prople There's not much "people" left in a drunken trail rider.

Maybe you're right.

A moment's pause, Matt looks past Kitty.

MATT

Tobeel's drinking hard and early. For him.

Kitty turns partly around in her chair, looks off. # pure is

24. INT. LONG BRANCH SALOON - CLOSE SHOT - AT BAR - DAY 24.

Of Tobeel as he downs a drink, puts the empty glass carefully down on the bar, turns, and glowers at the unseen people in the saloon. He spots Matt, the expression on his face doesn't change as he moves forward into CAMERA.

25. INT. LONG BRANCH SALOON - MED. CLOSE SHOT - AT TABLE - DAY 25. Tobeel walks into the shot, Kitty stares up at him.

MATT Sit down, Tobeel.

DY

25.

Tobeel shakes his head.

TOBEEL

(he has an edge on, but he is not at all drunk.) Fred Myers, Marshal. And his wife.

MATT

What about them?

TOBEEL

They must die.

MATT

What!

TOBEEL

(brings folded note out of pocket, throws it on table)

They give me this to show to trail boss.

Matt reaches out for note, reads it. Kitty leans closer to him, so she can read it too.

26. INT. LONG BRANCH SALOON - ANOTHER ANGLE - AT TABLE - DAY 26.

The shot favors Tobeel looming up beyond Kitty and Matt.

TOBEEL

Trailherders laugh at me, kick me out.

MATE

A joke, Tobeel.

TOBEEL

Tobeel old - but still proud.

MATT

I know. But you can't kill anybody for making a bad joke.

TOBEEL

I make medicine against Fred Myers and his woman. I pray to Spirits for very strong medicine.

MATT

(imperceptibly relaxing)
Oh. Just don't try to help the medicine. With a knife, say.

### INSERT PAGE 10

### END OF SCENE 25

Matt reaches out for note, reads it aloud. Kitty leans closer to him, so she can hear it.

MATT (reading)

"The Indian carrying this letter is a lier, a beggar, and thief. What he wouldn't steal, a hound pup couldn't pull out of a tan-yard. Hest way to get rid of him is to kick him out of camp before he can open his mouth. Signed, Fred Myors."

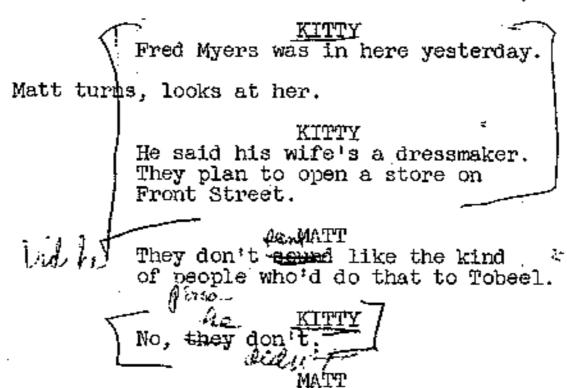
26.

TOBEEL

Need no help. Medicine very strong.

Tobeel turns with great dignity, walks out of shot. Matt looks after him.

- 27. INT. LONG BRANCH SALOON FULL SHOT TOWARDS DOOR DAY 27.
  As Tobeel stalks to the door, goes out through it.
- 28. INT. LONG BRANCH SALOON TWO SHOT MATT, KITTY DAY 28.



Well, you never know.

- HereMest diamins of

FADE OUT:

FADE IN:

29. EXT. FRONT STREET AND DRESS STORE - DAY

29.

A few people are passing along the street, some stop for a moment, stare at the window of the store, on which is:

### EASTERN DRESS SHOP FOR LADIES

Fred Myers, Propr.

In the f.g., leaning against a hitching post (the CAMERA IS SHOOTING PAST HIM TOWARDS THE WINDOW) is Tobeel. He is motionless, ignores everything and everyone, his stare is fixed on the store window. Chester walks into the shot, spots Tobeel, hesitates, follows the direction of the Indian's gaze, looks back at Tobeel, then slowly goes on.

30. INT. DRESS STORE - CLOSE SHOT OF JENNIFER - DAY

30.

She is staring out the window. Her face is older, more haggard than we've seen it before, her eyes troubled.

31. EXT. FRONT STREET - P.O.V. SHOT OF TOBEEL THROUGH WINDOW 31. - DAY -

He is staring directly into CAMERA.

32. INT. DRESS STORE - FULL SHOT - DAY

32.

The store is open for business, although a few odds and ends, notably a carton in the middle of the floor, are still to be taken care of. Through a half-open door, we can see part of the back fitting room, a dressmaker's dummy, etc. Myers, his coat off, is moving a rack against one wall. He turns at Jennifer's words:

JENNIFER

Can't you make that Indian go away?

MYTERS

Why should I?

(crosses to carton)

Matter of fact, I been thinking of going out and hanging a sign on him.

(laughs, cuts it short, studies, her)

Nerves been bothering you?

JENNIFER

Of course not.

MYERS

Come here.

She hesitates, starts cross to him.

33. INT. DRESS STORE - TWO SHOT - MYERS, JENNIFER - DAY

33.

MYERS

The money's in a safe place. Harry Bent's dead and forgotten. All we got to do is sit quiet for a year.

JENNIFER

I know, Fred.

MYERS

(the undertone of menace in his voice isn't subtle) Maybe you're having trouble forgetting Harry?

She shakes her head despairingly. He looks abruptly away from her, at the carton.

MYERS

Where do you want this?

33.

JENNIFER

The -- the back room.

He lifts the carton, starts cross, stops.

MYERS

Nervous people aren't safe, Jennifer. Don't make me feel you're not safe. (he crosses out of shot)

She stares after him, half-sobs, presses the back of her hand against her mouth.

34. INT. DRESS STORE - FULL SHOT - DAY

34.

Myers comes out of the back room, he is putting his coat on as he does so, crosses towards front door.

MYERS

Think I'll go over to the Marshal's office, make a complaint about that Indian.

JENNIFER I thought you said --

MYERS

Changed my mind. (pauses at door)

35. INT. DRESS STORE - CLOSE SHOT OF MYERS - DAY

35.

MYERS

Having a complaint on record might come in handy. Just in case.

(he smiles briefly, turns and exits)

36. INT. DRESS STORE - CLOSE SHOT OF JENNIFER - DAY

36.

There is growing alarm on her face.

37. INT. MARSHAL'S OFFICE - DAY

37.

Matt's behind his desk, leafing through circulars. Chester is earnestly speaking to him.

CHESTER

Tobeel won't give up, he just stands there all the time.

MATT

(looks up, drily) Not <u>all</u> the time, Chester.

CHESTER

Well, I guess he lays off to eat and sleep now and then -(grins at himself, then) don't you think you ought to do something about it?

MATT

There's no law against what he's doing. No harm in it either, far as I can see.

(puts circulars down)
Nothing new --

37.

MATT (CONT'D)
Wichita's still looking for its

bankrobbers but they don't seem to have come this way,

(leans back)

You know, I might be able to get in some fishing tomorrow.

The door opens and closes, Myers enters.

MYERS

Marshal Dillon?

MATT

I'm Dillon.

Myers crosses to the desk.

38. INT. MARSHAL'S OFFICE - ANOTHER ANGLE AT DESK - DAY

38.

MYERS

My name's Fred Myers. I want to make a complaint about your pet Indian, Tobeel.

TTAM

My what?

MYERS

A men heers things.

TTAM

Tobeel's a friend of mine.

MYERS

(face tightens, relaxes with an effort)
He hangs around us all the time.
My wife don't like the way he looks at her. Neither do I.

\* MATT
Tobeel's hermless. Unless
you're afraid of Indian medicine.

MYERS

I warn you -- if that savage does anything to my wife, I'm going to hold you responsible!

38.

MATT

That won't help you.

Myers starts to leave, stops, turns back to Mett.

39. INT. MARSHAL'S OFFICE - TWO SHOT, FAVORING MYERS - DAY 39.

MYERS

Seems to me you ought to worry a bit about the respectable citizens in this town.

MATT

I don't care much about citizens who write funny letters.

Agein the anger rises in Myers' face, he turns and goes out, slamming the door.

40. INT. MARSHAL'S OFFICE - ANOTHER ANGLE - DAY

40.

CHESTER

You sure didn't make a friend of him, Mr. Dillon.

The CAMERA MOVES IN CLOSE ON MATT.

MATT

No, I guess I didn't.

DISSOLVE TO:

41. INT. FITTING ROOM - MED. CLOSE SHOT OF KITTY - DAY

47

Kitty is trying on a new dress in front of the full length mirror in the back room, in the shot we see Kitty's back and her reflection, front, in the mirror. She isn't quite satisfied, turns away from the mirror, as she starts taking the dress off:

new dress

It's nice material, but

She stops, looks off.

42. INT. FITTING ROOM - CLOSE SHOT OF JENNIFER, KITTY'S POV - DAY

Jennifer is standing near the doorway to the store proper, her face tense and unhappy, completely abstracted.

KITTY'S VOICE
Would you help me off with the dress,
please?

Jennifer, startled, turns, forces a smile.

#### JENNIFER

I'm sorry. (and starts across)

43. INT. FITTING ROOM - ANOTHER ANGLE - DAY

+ Councelly 2 Change As Jennifer crosses to Kitty. The door is not in the shot. Jennifer helps Kitty slip the dress off, Kitty is pleasantly but uncensorably undressed in petticoat and bodice. Jennifer starts to move away with the dress over her arm when:

> Mrs. Myers. (she puts her hand **o**n Jennifer's arm)

44. INT. FIFTING ROOM - MED. CLOSE TWO SHOT - TENNIFER, KITTY-DAY

44.

KITTY You're pretty worried, eren't you?

Jennifer hesitates, shakes her head.

KITTY Tobeel won't hurt you -- it's just that he's got his pride --(she breaks off, gently) you didn't write that letter, did you?

JENNIFER

Then why --

No 1

i j

JENNIFER You don't understand! It's not him I'm efreid of! It --

But Kitty's eyes, looking past Jennifer, have widened, Jennifer whirls, looks in same direction.

45. INT, FITTING ROOM MED. CLOSE SHOT OF MYERS - DAY

45.

He is standing in the doorway, his face impassive.

46. INT. FITTING ROOM - FULL SHOT - DAY 46.

(coldly) Get out of here, Mr. Myers.

oure if Hething Mat. the artists

Exerce me

46.

Sure. Jennifer.

Jennifer crosses to door, goes through it, Myers shuts door behind them, the CAMERA MOVES INTO A C.U. OF KITTY, her face is disturbed and anxious.

DISSOLVE TO:

47. INT. LONG BRANCH SALOON C.U. OF KITTY - NIGHT 47.

hat whis wowen is

AN I could findout Matt was Voices and music in b.g. he was scared to death, -When I left she couldn't even

The CAMERA HULLS BACK INTO TWO SHOT, showing Matt sitting at one of the tables.

> (scornfully) He was very polite, though.

TTAM

Sure.

Chester.

Matt twists half around in his seat, looks off.

48. INT, LONG BRANCH SALOON - MED. SHOT - NIGHT 48.

As Chester approaches their table, comes to a stop, he is excited.

CHESTER

There's some bad trouble, Mr. Dillon.

TTAM

What?

CHESTER

Over at the dress store. Mrs. Myers is dead.

Matt takes in the news, his expression sombre, he rises slowly welks out of shot. Kitty stares unhappily efter him.

DISSOLVE

-,

Matt is kneeling beside Jennifer's body (the body is below the frame) surrounded by a semi-circle of men, Myers prominent among them.

MATT

(stering down at body)
Knife was driven into her
back -- from close up.
(he reaches down, with
handkerchief, his face
contorts slightly with
distaste and effort as
he pulls the knife out,
stares at it)

MYERS No question who did it -- that Indian just been waiting for a chance.

Matt wraps the knife in his handkerchief.

MYERS Let's go get mim!

There is an assenting murmur of adlibs from the men. Mattrises, faces them.

TTAM

Nobody's going anywhere. I'll handle this.

Mett puts knife in pocket, starts towards front door, the CAMERA HOLDS POSITION BUT PANS to show him going out through door, the other men move slowly after him.

DISSOLVE TO:

50. EXT. TOBEEL'S WICKIUP - MED. LONG SHOT - DAY

50.

A thin plume of smoke is rising from the conical top of the wickiup. The wickiup is set among a clump of trees, but a path and clearing lead to it. Matt comes along the path, walking slowly and heavily, into the clearing. The men, led by Myers, follow him. At the entrance to the wickiup, Matt turns for a moment, looks at the men. They stop. There is a heavy anger in his face, partly against the men, partly against himself. He turns, goes in.

51. INT. WICKIUP - FULL SHOT - DAY

51.

The wickiup is large, cluttered, a small fire is burning in the center under the smoke hole. Tobeel is lying next to the fire, from which smoke is steadily rising, as Matt enters, Tobeel comes to a sitting position, staring up at Matt. His face is bruised.

51.

MATT

Hello, Tobeel.

Tobeel realizes something is wrong, nods guardedly. Matt squats.

52. INT. WICKIUP MED. CLOSE TWO SHOT - MATT, TOBEEL - DAY 52.

TTAM

What happened to you?

TOBEEL

I have fight with Fred Myers before.

TTAM

He doesn't have any marks on him.

TOBEEL

Tobeel no fight good with fists. I come here to make strong medicine.

(gesture of head to fire) Very strong medicine.

MATT

(nods, takes knife out of pocket)

This your knife, Tobeel?

Tobsel looks at it for a moment, then nods. He leans closer, studies it with sudden fascination.

TOBEEL

Dried blood -

MATT

You know where I found it?

TOBEEL

(weak ettempt at lightness)
I do not even know where I lose it.

MATT

I'm arresting you, Tobeel.

Tobeel springs to his feet, takes couple of steps back.

53. INT. WICKUP ANOTHER ANGLE, SHOOTING PAST MATT AT TOBEEL DAY

TOBEEL

No! It is great dishonor to go to . jail!

53.

53.

MYERS! VOICE Plenty of trees right outside to hang him from, Marshal! Why bother with jail?

Adlibs are heard from the o.s. men. Tobeel's eyes widen as he looks past Matt.

54. INT. WICKTUP MED. FULL SHOT DAY

54.

Myers and some of the men have spilled into wickiup, blocked exit.

MATT
(hasn't looked at men
behind him)
Better come with me, Tobsel.

Tobeel slowly crosses to Matt's side, Matt turns, the two men walk towards the exit. It is blocked by the men, Myers in the forefront, but despite this, Matt does not slacken his deliberate, steady pace. For a moment, the tension mounts, and then, the men make way, Matt and Tobeel go out between the men on either side. As Tobeel passes Myers, Myers lunges at him but Matt, moving quickly, pushes Myers back. There is a tight pause, it is Myers who looks away, speaks thickly:

MYERS
We'll get him - later.

Matt and Tobeel resume their exit, go out of shot.

FADE OUT.

FADE IN:

55. EXT, CEMETERY CLOSE SHOT OF GRAVE DAY

55.

Clods of earth ere hitting the coffin at the bottom of the grave. The CAMERA PULLS SLOWLY BACK AND UP, we see a group of townspeople around the grave, the men with their hats off, a couple of men with shovels are filling in the grave, Myers is standing, head bent, at the head of it. On the edge of the group, Matt and Chester are standing. The only sound is that of the earth hitting the coffin lid. After a moment, Matt and Chester walk away from the group around the grave, away from CAMERA, and we

While Sent Stephen Selling

LAP DISSOLVE PO:

56. EXT. FRONT STREET AND DRESS STORE DOLLY SHOT DAY

56.

As Matt and Chaster walk down the street, stop at the front of the dress store, the CAMERA HOLDS. The window and door of the shop are shuttered, Matt tries the door handle, it is locked, Matt and Chaster resume walking, the CAMERA PANS THEM to the alley beyond the store, they turn and vanish into it.

57. EXT. BACKYARD (OF DRESS STORE BUILDING) DAY

57.

The yard is scraggly and uninviting. The conestoga wagon, no horse in tits shafts, is standing near the building. A fence surrounds the yard. After a moment, Matt and Chester move into the shot, stop near the fence.

58. EXT. BACKYARD MED. CLOSE TWO SHOT ACROSS FENCE MATT, CHESTER DAY

58.

CHESTER
Them windows is the living quarters behind the store.

MATT Let's have a look.

He moves forward towards the fence, Chester more slowly behind him, the CAMERA TRUCKS BACK as Matt moves deftly over the fence, jumps to the ground. Chester is having difficulty getting over the fence, Matt is aware of this but carefully avoids looking back at Chester, continues talking to cover the delay.

MATT

Myers came to town in that wagon, I don't imagine there's anything special about it.

Chester reaches the ground, Matt, still without turning, has heard him, and starts forward as though there had been no delay. The CAMERA DOLLIES BACK TO KEEP THEM IN SHOT. They reach the back of the wagon, Matt starts climbing into it.

59. INT. WAGON DAY

59.

As Matt stares at the interior. It is empty, except for a crumpled flour sack, wedged in a corner under the front seats. Matt crosses to it, pulls it out, looks at it for a moment, stuffs it into his pocket, starts back out.

60. EXT. BACKYARD DAY

60.

Mett jumps down from the wagon, leads the way to the back door of the building, Chester with him, the CAMERA PANS.

61. EXT. BACKYARD MED. CLOSE SHOT AT BACK DOOR DAY 61.
Matt tries the handle, the door opens.

MATT

Why is it people always remember to lock the front door and forget the back?

He and Chaster go inside.

DISSOLVE TO:

62. EXT. FRONT STREET MOVING SHOT DAY

62.

As Myers walks down the street, people here and there stare at him curiously, he wears an appropriate expression of grief.

63. INT. DRESS STORE - DAY

63.

Matt and Chester, both looking as though they'd been working. Chester is sitting.

MATT

Well, we haven't found a thing except what belongs here.

CHESTER

What were you expecting to find?

TTAM

I don't know.

He is about to speak again, when there is a click of the lock. Chester springs to his feet, stares at Matt.

MATT

He's got a key. It must be Myers.

The door opens, Myers enters, sees Matt and Chester, his hand automatically goes to his gun, then drops as:

MYERS

Marshal,

(shuts the door behind him, crosses closer to Mett)
What are you doing here?

64. INT. DRESS STORE - ANOTHER ANGLE - DAY

64.

This is a CLOSER SHOT, Chester is in the b.g.

MATT

Looking around.

б4.

MYERS

For what?

MATT

I don!t know.

MYERS

That's no answer.

MATT

It's the best I can make.

MYERS

(pause)

When are you gonna hang that Indian, Marshal?

MATT

I'm turning him loose.

MYERS

You're what!

MATT

I'm gonna buy him a drink over at the Long Branch. He won't talk while I keep him in jail-feels he's in disgrace. Over a drink, though -- he'll talk easy.

MYERS ...

Talk about what?

MATT

I don't know, Myers. I don't know.

65. INT. - DRESS STORE - WIDER ANGLE - DAY

65.

As Matt is crossing towards door, he passes Myers, stops, pulls the canvas sack out of his pocket, tosses it to Myers.

MATT

Found it in your wagon.

And he and Chester exit. Myers looks down at the sack.

66. INT. - DRESS STORE - C.U. MYERS - DAY

66,

His reaction to what he sees is deadly.

67. INSERT FLOUR SACK

67.

Within the traditional oval, are the words: "WICHITA MILLING CO."

68. EXT. - FRONT STREET - MED. CLOSE SHOT - DAY

68.

This is the side of the street opposite to the dress store, Chester and Matt are in a doorway.

MATT

If Myers decides to leave town on his own, come and tell me. (stares off)

69. EXT. FRONT STREET DRESS STORE - MATT'S P.O.V. - DAY

69.

I while + O hange !

MATT'S VOICE
But if he's half-smart, he'll stay.
And I think he's only half-smart.

DISSOLVE TO:

INT. - LONG BRANCH SALOON - FULL SHOT - DAY

The time towards evening, the place is active. The CAMERA MOVES IN to a MED. CLOSE SHOT of the table at which Matt, Kitty and Tobeel are sitting. There is a half-filled drink in front of Tobeel, his face is haughty, he can't see Matt at all.

MATT

Tobeel could help. If he wanted to.

Kitty and Matt surreptitiously look at Tobeel. Frozen

TTAM

I had to put him in jail. To save him from being lynched.

At which Tobeel grunts and turns his face completely away. Kitty and Matt exchange glances.

MATT

I knew it would disgrace him -but I didn't want him to die.
Tobeel's an old friend - I want
to help him - if he'll help me.
We kind of need each other.

70.

Tobeel thinks a moment - then picks up drink and downs it .. and relaxes a bit.

TOBEEL

When I meet them on the trail, there are two men and a woman. When they come to Dodge, there is only one man.

INT. - LONG BRANCH SALOON - ANOTHER ANGLE, FAVORING MATT 71. 71. DAY

MATT

Myers was in Wichita before he came here. I couldn't tie him in with the bank robbery there because two men were in on it. . Tell me, Tobeel, did you talk to the other man?

TOBEEL

He was asleep. Long sleep.

 $^{\circ}$ MATT

Sure,

Matt looks off.

INT. - LONG BRANCH SALOON - LONG SHOT, -MATT'S P.O.V. DAY 72.

Mayers has come through the door, he starts a slow walk towards CAMERA.

INT. - LONG BRANCH SALOON - MED. SHOT AT TABLE - DAY 73.

Better get out of the way, Kitty.

<u>Kitty understands.</u> She rises, her face impassive, moves out of shot. There is a pause, and Myers comes into shot, remains standing.

MYERS

First time I ever seen a lawman drinking with a known murderer.

MATT Tobeel didn't kill her.

MYERS
What're you saying? Everybody knows he did.

MATT
No. Tobeel's a Kiowa. They've got a special way of using knives.

(Matt takes knife from belt, slides it across table to Tobeel)

Kill me that bear in the corner.

Tobeel takes knife, looks off.

- 74. INT. LONG BRANCH SALOON CLOSE SHOT STUFFED BEAR-DAY 74.

  The bear is a grizzly, stuffed and mounted on a pedestal.
- 75. INT. LONG BRANCH SALOON THREE SHOT, MATT, TOBEEL, 75. MYERS DAY

Tobeel reaches out, picks up knife, and almost quicker than the eye can follow, flicks it in direction of bear.

76. INT. - LONG BRANCH SALOON - CLOSE SHOT OF STUFFED BEAR 76.
DAY

The knife flashes into the shot, buries itself to the hilt over the bear's heart.

MATT'S VOICE
Your wife was stabbed from close up, Myers.

77. INT. LONG BRANCH SALOON - MED. CLOSE SHOT AT TABLE - DAY 77.
The SHOT FAVORS MATT AND MYERS, Tobeel is in the b.g.

MYERS

If the Indian didn't kill her, who did?

MATT

You.

Myer's gun hand moves slightly and stops.

MYERS

Got proof?

Matt shakes his head.

MYERS

I didn't like her dressmaking?

TTAM

You didn't like her knowing you killed your partner.

MYERS

What partner would that be?

MATT

Wichita.

MYERS

(contemptuously)
It takes a rope to hang a
man, Marshal -- not an old
flour sack.

(turns, crosses out of shot)

Matt rises slowly, looks after Myers, his voice unraised.

MATT

Myers.

INT. LONG BRANCH SALOON - ANOTHER ANGLE - MED. SHOT - DAY 78.

The men are separated by a considerable distance now, in the b.g. of the shot, Kitty is spotted, watching anxiously. Myers has turned to face Matt, his gun hand away from Matt.

MATT

I want to show you something.

Myers has slid gun out of holster, now faces Matt with it.

TTAM

I wouldn't try nothing If I was you.

The gap between the men narrows, there is no sound except the fall of Matt's boots. Myers cocks his gun, the click sharp.

MATT

Put your gun away. You're not going to kill a Marshal in front of two dozen witnesses.

Slow, Myers' hand drops, he returns his gun to its holster.

79. INT. LONG BRANCH SALOON - MED. CLOSE TWO SHOT - MATT &: 79. MYERS - DAY

MYERS

What're you gonna show me?

TTAM

You're getting out of Dodge.

MYERS

What!

MATT

(flatly underlining)

Now.

80. INT. LONG BRANCH SALOON - ANOTHER ANGLE - DAY

80.

Matt crosses to front door, holds it open. Myers slowly crosses to open door, looks out.

81. EXT. FRONT STREET - DAY

81.

82.

Myers' wagon, horse in shafts and hitched up, is in front. Chester stands nearby.

82. INT. LONG BRANCH SALOON - MED. SHOT AT DOOR - DAY

Myers is startled, Matt's face is grim.

MATT

I didn't think you'd leave by yourself -- so I got Chester to help you.

MYERS .

(defiant)

Why shouldn't' I leave if I want to?

MATT

No reason. Like you say. I've got no proof of anything.

(hard)
But you're leaving because I want
you to. I can't stand the sight
of you around here any more. Now
get going --

MYERS
But what about the dresses, the store fixtures---

MATT Send me an address, I'll ship 'em to you.

Myers hesitates, Matt's deep anger gives him no opening, he goes out, Matt follows, Kitty and several others are crossing towards door.

83. EXT. LONG BRANCH SALOON - DAY

83.

Myers is climbing aboard the wagon, Matt is standing on the edge of the raised sidewalk, watching. Myers looks around, flicks the horse with a whip, drives out of shot. Matt remains motionless, looking after him. Kitty moves up next to Matt.

84. EXT. LONG BRANCH SALOON - TWO SHOT - MATT & KITTY - DAY 84.

(incredulous)
You're letting him go? Just like that?

MATT Just like that.

FADE OUT.

FADE IN:

85. EXT. FRONT STREET DRESS STORE - NIGHT

85.

The CAMERA STARTS MOVING IN towards window of store.

LAP DISSOLVE:

86. INT. DRESS STORE - MED. CLOSE SHOT - NIGHT

86.

Matt is seated in a corner, in the semi-darkness, patiently waiting.

INT LONG BRANCH SALOON - FULL SHOT - NIGHT

87.

The place is empty, half the tables are piled on the others, the bartender is washing the floor. Kitty draping a shawl around her shoulders, crosses towards the front door, and as she passes the bartender:

Good night.

KITTY

The Bartender nods, Kitty starts through door.

88. EXT. FRONT STREET - LONG SHOT - NIGHT

88.

The street is deserted as Kitty comes out the saloon, walks down the street to her lodgings. As she comes opposite an elley:

89. EXT. FRONT STREET & ALLEY - NIGHT

89.

MYERS' VOICE Hold up a minute, Kitty.

Kitty, startled, pauses, Myers comes out of the alley, a gun glints in his hand, he waves her impatiently forward with it, they start down the street.

90. EXT. FRONT STREET DRESS STORE - NIGHT

90.

Kitty and Myers walk into shot, Myers holds the gun on Kitty with one hand while he unlocks the door with the other, motions Kitty in. She looks around for a moment at the deserted street, then goes in, Myers follows.

91. INT. DRESS STORE - NIGHT

91.

Kitty and Myers go through the store proper, Myers kicks open the door to the fitting room, pushes Kitty into it, follows her. The corner in which we had earlier seen Matt is deep in shadow.

92. INT. FITTING ROOM - NIGHT

92.

Myers one-handedly lights the table lamp, pushes Kitty over to the dressmaker's dummy.

MYERS

Push it over.

Kitty stares at him, he gestures impatiently, she does so. The dummy is now lying on its side.

MYERS

Now reach up inside.

Kitty kneels, reaches up into the interior of the dummy, ber eyes widen, she pulls out a small leather bag, with "WICHITA BANK" stamped on its side, rises, he snatches it from her.

MATT'S VOICE Smart hiding place.

93. INT. FITTING ROOM - ANOTHER ANGLE, SHOOTING PAST MYERS -93

And showing Matt standing in the doorway between store and fitting room. Myers is partially behind Kitty, his gun in her back.

MYERS

I kind of thought you might be around. That's why I brought Kitty.

TTAM

Now I've got the proof I need.

MYERS

You buying it with her life, Marshal?

Mett doesn't reply, his face set.

**MYERS** 

Get out of the way.

Matt moves to one side. Myers urges Kitty forward, as they approach the door, he keeps Kitty always between him and Matt. He backs through the door, Matt moves into doorway.

94. INT. DRESS STORE - NIGHT

94.

Matt is standing in the interior doorway, the front door is open, Myers is backing towards it, always keeping Kitty in front of him as a shield. At the door, he pauses.

95. INT. DRESS STORE - MED. CLOSE SHOT AT DOOR - NIGHT

Kitty in front of him, Myers smiles suddenly at the o.s.

MYERS

I'll send her back after a while. Unless she takes a liking to me.

And he takes another step backwards, when suddenly we hear a distinct THWACK, Myers' face expresses tremendous surprise, he gasps once, and pitches forward. Kitty has moved to a side, Matt comes into shot, they both look down at Myers, and at the knife handle protruding from his back. Both look out through the door to the street.

96. EXT. FRONT STREET - THEIR P. O. V. - NIGHT

96.

Tobeel comes toward CAMERA, and the door.

97. INT. DRESS STORE - AT DOOR - NIGHT

97.

Tobeel moves into shot, CAMERA ANGLE is such that Myers' body is now out of sight.

MATT

There's something to be said for the way Kiowas handle a knife.

TORKEL

Medicine better.

(grins)
But sometimes too slow.

Matt turns to Kitty.

MATT

I'm sorry he got you into this, Kitty.

That;s all right, Matt. He needed stamping out.

MATT

(looks at her for a long moment, then, as though they had exchanged an unspoken message, he nods, and to Tobeel.)

Would you take Miss Kitty home, Tobeel?

(stares down at the unseen body, his face is somber.)
I've got work to do.

Tobeel nods, Kitty and he walk down the street, out of the shot. Matt looks up, and after them.

98. EXT. FRONT STREET - LONG SHOT - MATT'S P.O.V. - NIGHT 98.

As Kitty and Tobeel walk down the dark, deserted street.

FADE OUT.

THE END