

G U N S M O K E

MATT GETS IT

FILMASTER PRODUCTIONS, INC.

GUNSMOKE

"MATT GETS IT"

(REVISED)

PRODUCER - DIRECTOR

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WRITER

Charles Marquis Warren

CAST

MATT DILLON.....

CHESTER.....

DOC.....

KITTY.....

JIM HILL.....

DAN GRAT.....

CLERK.....

BIRD.....

BARTENDER (NO LINES).....

SETS

INT. SHACK

EXT. FRONT STREET

INT. MARSHAL'S OFFICE

INT. TEXAS TRAIL SALOON

INT. DOC'S OFFICE

EXT. OPEN FIELD

INT. LOBBY DODGE HOUSE

Makeup - Glen Alden  
Hairdresser - Pat W

between  
Sunset & S.W. on Western  
Christy and Shepherd  
Photo Studios  
1156 N. Western Ave.  
Phone Hollywood - 97178

## "GUNSMOKE"

FADE IN:

1. OVER the STANDARD SHOTS of MATT DILLON at BOOT HILL, the following narration is HEARD:

MATT'S VOICE (O.S.).

I try to remember that if they had argued a little they might not be here. Arguing doesn't fill any graves.

(turns to CAMERA)

Take me, I'm a U.S. Marshal -- how many times I'd have rather argued than gone for guns.

(turns toward Dodge)

Take Dodge City over there. Gomorrah of the Plains, they call it. Jump-off spot. People coming and going all the time -- good, bad, worse -- tempers high -- a man'll draw his gun quicker to prove a point than he'll draw on his logic.

That's where I come in -- whether they like it or not.

When they draw their guns, somebody's got to be around -- somebody on the law side. And the Lord knows they hate that...

As Matt starts walking toward Dodge, the MAIN TITLE appears:

DISSOLVE TO:

2. INT. SHACK (NIGHT)

It's a small, crudely furnished room -- barely livable. A cot with a worn blanket thrown over it; a tin wash basin and pitcher on a small stand in the corner; a pot-bellied stove and half-filled wood-box in another corner. A saddle blanket and bridle are piled on the floor beside the cot. The room has only one door and one window. A piece of burlap serves as a curtain for the window. Hanging on a wall-peg is a holstered gun and belt. Beneath the gun a man, DAN GRAT, sits at a table, his face lit by the lamp on the table. The cards on the table beside a nearly filled bottle of rye whiskey indicate that Grat has been playing solitaire, but

(CONTINUED)

## 2. CONTINUED:

right now he's playing a concertina, playing it softly, sensitively and rather well. Grat is wiry and lean, almost to the point of emaciation. The scrawniness of his face makes his teeth seem incongruously large when he smiles. His face is sensitive almost to the point of oddity. His eyes are bright and whenever he speaks his voice is quiet and friendly. Gradually the faint O.S. SOUND of a running horse becomes louder and closer. For a moment, Grat, although aware of the hoofbeats, ignores them -- as though unwilling to let them encroach upon his mood. Then, easily and still smiling, he rises, places the concertina on the table, takes his gun belt from the peg, buckles it on, and blows out the lamp, leaving the room in bright shadow from the moonlight filtering through the burlap curtain. He moves to a position against the wall, beside the door, and leans there, indolently waiting. Outside, there is the SOUND of a horse drawing up and a man dismounting and crossing to the door. Grat watches as the knob turns. He does nothing. Now the man knocks rapidly upon the door. Grat makes no move. Finally:

BIRD'S VOICE (O.S.)

Dan!... open up! ... Dan Grat!  
... it's me -- Bird.

Now, with no show of haste or concern, Grat moves to the door, unlocks it, moves away from the door before he says:

GRAT

(affably)

It's unlocked.

The door opens and BIRD, a hard-bitten medium sized man, enters.

BIRD

Dan --

GRAT

(pleasantly)

You were riding pretty hard,  
Bird.

BIRD

You won't like what I come to  
tell you.

GRAT

(motions to bottle  
on table)

Wanna drink?...

(CONTINUED)

## 2. CONTINUED:

BIRD  
 (shaking his head  
 "no")  
 He died, Dan. Lay there and  
 bled to death.

GRAT  
 A man deals crooked cards to me,  
 don't matter how hard he dies.

BIRD  
 That's not it. What you're not  
 gonna like is...

GRAT  
 Is what?

BIRD  
 He wasn't armed, Dan.

GRAT  
 What did you say?

BIRD  
 He wasn't carrying a gun.

For a moment the affability and friendliness go out of Grat,  
 leaving his face blank and ugly. Then he forces a smile,  
 goes over and pours himself a drink, downs it, crosses to a  
 corner of the room, picks up his saddle and bridle.

BIRD  
 (as Grat drinks)  
 I thought you'd wanna know.  
 (as Grat picks up  
 saddle)  
 What're you gonna do?

GRAT  
 I'm leaving.

BIRD  
 Why? Because of whoever'll come  
 after you? You're the fastest  
 gun there is.

GRAT  
 I don't believe in shooting  
 unarmed men. I couldn't hold  
 my head up around here anymore.

BIRD  
 Where'll you go?

(CONTINUED)

## 2. CONTINUED:

GRAT  
I don't know. Dodge, maybe.

BIRD  
Dodge? That's Matt Dillon's territory.

GRAT  
(at door)  
So?

BIRD  
I hear he's maybe as fast as you are.

GRAT  
You know better than that.  
(his affable, friendly smile)  
And one thing... he'll be armed.

Gret goes out, leaving Bird gazing after him.

DISSOLVE TO:

## 3. EXT. FRONT STREET DODGE CITY CLOSE PANNING SHOT (DAY)

As CHESTER rides up to the Marshal's Office, dismounts, tosses the reins over the hitch-rack and enters.

## 4. INT. MARSHAL'S OFFICE (DAY)

Chester closes the door and moves to where MATT is seated at his desk.

## 5. INT. MARSHAL'S OFFICE CLOSE SHOT (DAY)

MATT  
(dryly)  
Welcome back -- after all the time you shouldn't have taken.

CHESTER  
I'm sorry I'm so kinda late.

MATT  
It's five miles to Fort Dodge, and five miles back. Figuring the time you were gone, you traveled two miles an hour.

(CONTINUED)

## 5. CONTINUED:

CHESTER

Major Holcome kept me waiting most three hours.

MATT

Why didn't you leave the wanted-posters with the First Sergeant?

CHESTER

You told me to deliver them to the Major.

MATT

Well, I should have explained.

CHESTER

That's all right, sir. Me and the First Sergeant spent more than three hours enjoying a couple of beers at the sutler's.

MATT

(ironic)

I trust when it came to it the Major didn't mind waiting.

CHESTER

Him? No, it was me that was waiting, Mr. Dillon, and the First Sergeant. You see, when I got there --

MATT

It doesn't matter, Chester. After all, it's been a pretty hot day.

CHESTER

Hot ain't the word for it. Ridin' back, my horse's neck was so...

HILL'S VOICE (O.S.)

Marshal Dillon?

Matt and Chester look off at:

## 6. MEDIUM SHOT (DAY)

JIM HILL stands in the doorway. He's medium height, strong, weather-beaten, capable looking man in his late 30's. He eyes both Chester and Matt equally. There's no fear in this man -- and he's aware and proud of this. He's proud that the lack of fear doesn't show. He steps into the room and looks quickly over the furnishings -- not approving -- before his attention comes to rest on the tea-drinking Matt.

MATT

Here.

HILL

Jim Hill, Marshal. From Amarillo.

MATT

(sitting up)

How do you do--this is Chester Good. What can I do for you?

HILL

I'm looking for a man, Marshal. Fella called Dan Grat. You know him?

MATT

No...

HILL

Well, he's coming here. Told one of his girls in Amarillo he was. I'll wait for him.

MATT

You waiting for him for any special reason?

HILL

Kind of special. Murder.

## 7. CLOSE SHOT MATT AND CHESTER (DAY)

They don't understand this man -- or like him too much.

MATT

Murder?



## 8. GROUP SHOT (DAY)

HILL

This man's about as ruthless a killer as there is. I don't know how many killings he's done outside of Texas, but he shot three men in Amarillo. Two of them in a fair fight. But he made a mistake with the last one. Grate didn't know it, but the man wasn't even armed.

MATT

Friend of yours?

HILL

No.. I didn't know him. Some gambler.

MATT

Why are you taking it on yourself to chase Grate?

HILL

(frowns, then grins)  
I thought maybe you'd heard of me, Marshal. I'm Sheriff of Amarillo.

MATT

Oh.. it's been a long time since I was in Amarillo. You say Grate didn't know the man wasn't armed. Why would he be running?

HILL

He found out -- after he'd shot him.

CHESTER

A fine time..

HILL

They say it shamed him --killing an unarmed man. One thing about Grate, Marshal - - he's no coward. He's not one small part of a coward.

MATT

He just likes to go after somebody and gun him down.

(CONTINUED)

8. CONTINUED:

HILL

I'll tell you something, Marshall -- Dan Grat's not well-known, but he's about as handy with a gun as anybody in the State of Texas. Men who've watched him say he's the fastest they ever saw -- bar none.

MATT

That'll make you pretty good if you out-play him, won't it, Sheriff?

HILL

That's not the point.

MATT

Isn't it? I'll help you take him, Sheriff.

HILL

No, you won't. I only came here to tell you what I was doing in Dodge, Marshal. I don't need your help.

MATT

Why take a chance?

HILL

I'm pretty good myself. I'm not afraid of him.

MATT

All right.

HILL

(going to door)

And if you run into him first-- save him for me. I'd hate to of made the ride up here for nothing.

Hill goes to the door.

CHESTER

(after a moment)

Mr. Dillon, I don't quite make him out.

(CONTINUED)

8. CONTINUED:

MATT

Sheriff Hill's like a lot of men, Chester -- too proud, too confident in himself. It'll get him in trouble someday -- maybe sooner than that.

9.  
standing at bar with Chester and beer. What comes in, sez Matt and Suele. Point to beer as if asking him if he wants one. Matt nods+moves to table. Kitty turns and takes Chester's beer away from him.

DISSOLVE TO:

9 INT. TEXAS TRAIL SALOON CLOSE SHOT KITTY (NIGHT)

KITTY is getting two beers from the bartender, carries them to a table, CAMERA PANNING CLOSE with her, where she sets one in front of Matt and the other in front of seat, into which she sits.

Kitty  
her you can buy another - and come on over

MATT

Thanks, Kitty.

KITTY

You want to pay me for the beers now, <sup>beat</sup> or later?

Chester;  
I will buy another on you!

MATT

(grinning wryly and producing the coins -- which Kitty accepts)

Kitty moves to Matt at table

Now.

KITTY

(after a beat -- she looks away from him, spots Chester at the bar)

Why doesn't Chester come over?

(if you want him for protection)

10. ANOTHER ANGLE (NIGHT)

MATT

He's waiting for a friend.

KITTY

Man or woman?

MATT

Man. He owes Chester some money.

## 11. TWO SHOT MATT AND KITTY (NIGHT)

KITTY  
Then they won't be friends long.

MATT  
It's only two dollars.

KITTY  
I've lost friends for less money than that.

MATT  
You've lived among mighty poor people.

KITTY  
(after a pause)  
What do you want, Matt? Do you know?

MATT  
Maybe fishing. I'd like to go fishing more than I do.

KITTY  
That's about what I figured. But at least you could take me along -- once in a while.

MATT  
I did take you.

KITTY  
Sure.. two - ~~three~~ months ago. I like fishing, Matt.

MATT  
Next time I get a day off, we'll fish.

KITTY  
(dry)  
Good. That'll give me plenty of time to get ready.

Dan Grat has come from b.g. to f.g., standing behind Matt's table, watching Matt. Neither Matt nor Kitty see him.

GRAT  
They told me at the bar you were Marshall Dillon.

(CONTINUED)

*Transition**see man collecting of  
set up move to him  
pickup some chips. Si  
with man looks surp**Kitty  
HE OWES ME.....  
I WON THEM  
Kitty moves over to  
Matt's side - leans  
on his shoulder**standing**sit in chair*

## 11. CONTINUED:

MATT

That's right.

## 12. MEDIUM CLOSE SHOT MATT KITTY AND GRAT (NIGHT)

GRAT

I just rode into town, Marshal.  
You're the first man I wanted  
to see.

MATT

Any particular reason?

GRAT

It's like this -- I'm kind  
of free and easy in my ways,  
and sometimes people don't  
understand.

MATT

Understand what?

GRAT

That they shouldn't try to  
stop me.

MATT

Nobody's stopping you, stranger.  
You do whatever you want..short  
of breaking the law.

GRAT

It's the law I'm talking about,  
Marshal.

MATT

Then say it plain, mister.

GRAT

Sure. I get in a fight. I  
kill somebody. I don't want  
no trouble about it. That  
plain enough?

MATT

(getting up)

Where're you from?

GRAT

Texas.

(CONTINUED)

## 12. CONTINUED:

MATT

Amarillo?

GRAT

How'd you know?

MATT

The Sheriff... Jim Hill. He's here waiting for you, Grat.

GRAT

Where is he?

MATT

He'll probably be in here later. Why don't you wait?

GRAT

No.. I'll find him. And after I do, we'll talk some more, Marshal.

## 13. ANOTHER ANGLE (NIGHT)

As Grat starts to walk away:

MATT

Grat.

GRAT

(stopping, turning, eyeing the Marshal.. weighing him with his friendly, over-alert eyes)

What is it, Marshal?

MATT

(moving to him)

About breaking the law here - that includes resisting arrest.

GRAT

(friendly - almost intimately)

You explain it to me later. But over a drink.. for your sake. I'm kinda ever so good with a gun, Marshal. I'm sure Sheriff Hill must have mentioned that.

And Grat turns and walks toward the door -- easily and unhurriedly -- and goes out.

## 14. MEDIUM CLOSE SHOT (NIGHT)

As Chester, who has been watching from the bar, comes up.

CHESTER  
Friend of yours, Mr. Dillon?

MATT  
That was Dan Grat.

CHESTER  
I don't think I ever heard you mention.. It was?

MATT  
Find Sheriff Hill and tell him Grat's in town.. Try the Dodge House.. and hurry.

CHESTER  
Yes, sir.

Chester hurries to the door and goes out. Matt doesn't move. Kitty comes up to him.

## 15. CLOSE SHOT MATT AND KITTY (NIGHT)

KITTY  
What are you going to do about it?

MATT  
I was asked out of it. Not much I can do. Not yet.

KITTY  
He's a killer. If I ever saw one.

MATT  
Yeah.  
(he makes an impatient, almost angry gesture of rubbing his knuckles across his forehead)  
Maybe I should sit down and finish my beer with you.

KITTY  
You don't like not being able to do anything about it, do you?

## 16. MEDIUM CLOSE SHOT (NIGHT)

Chester has popped back into the room. He comes over.

CHESTER

Outside, Mr. Dillon. Grst  
found the Sheriff. They're  
down the street.

MATT

(to Kitty)

You stay here.

KITTY

Matt, it's not your worry...

MATT

Stay inside.

Matt goes out, followed by Chester. Kitty hesitates. She glances back into the room. Everything is normal. The whole thing has been so quiet that no one in the saloon has evinced any curiosity. Kitty makes up her mind, starts out the door, then -- remembering Matt's orders to her, and knowing her man -- she comes back in, stands motionless, rigid, her back to the door.

## 17. EXT. STREET TWO SHOT MATT AND CHESTER (NIGHT)

They are standing on the boardwalk outside a blacksmith shop which is closed for the night. They're gazing tensely out into the street o.s. Behind them several citizens, male and female, stand in a frightened group, as though mesmerized, staring out into the street.

## 18. MEDIUM SHOT STREET (NIGHT)

Grst and Sheriff Hill are facing each other. Grst stands alone in the middle of the street. Sheriff Hill has just edged off the boardwalk at the side of the street. There is at least a distance of forty feet between the two men. Shadowy in the b.g. are small groups of tense, frightened townspeople who have made sure they are out of any possible line of fire. Hill stands immobile, his hand poised over his gun, his face almost alight with eagerness, pride and anticipation. Grst's posture is relaxed -- casual and friendly, his hand nowhere near his gun. But his soft voice is taunting.

GRAT

I keep telling you. If you  
want me, Sheriff, come take me.

(CONTINUED)



## 18. CONTINUED:

HILL  
 (taking one step  
 forward)  
 I'm taking you, Grat.

GRAT  
 You'll have to walk up to me,  
 Sheriff. I'm not coming to  
 you.

## 19. CLOSE SHOT MATT AND CHESTER (NIGHT)

CHESTER  
 Mr. Dillon..

MATT  
 (taut)  
 It's the Sheriff's play.

## 20. MEDIUM SHOT STREET (NIGHT)

As Grat smiles at Hill.

GRAT  
 Closer than that, Sheriff. A  
 lot closer. If you want me.

HILL  
 (his pride  
 scratched)  
 I'm coming right up to you.  
 Either you turn around and  
 throw down your gun -- or  
 I'm coming right up to you.

GRAT  
 (soft)  
 You come up, Sheriff.

## 21. ANOTHER ANGLE STREET (NIGHT)

As Hill steps deliberately toward Grat. Grat watches him come, Matt and Chester watch. The townspeople, rigid and frightened, watch. As Sheriff Hill gets to a point ten feet away from Grat.

GRAT  
 (softly)  
 You reckon now, Sheriff?

(CONTINUED)

## 21. CONTINUED:

HILL  
 (eager and confident  
 and just as soft a  
 voice)

I reckon now.

## 22. FULL SHOT STREET (NIGHT)

Sheriff Hill whips at his gun, gets it levelled --- and never fires it. The TWO SHOTS that are heard are from Grat's gun... and they slam into Hill's chest, with such force that it's as if he has jumped backward. He lands on his back in the dusty street, dead before his body becomes motionless.

## 23. CLOSE SHOT GRAT (NIGHT)

He moves toward Hill's body, holstering his gun.

GRAT  
 (low -- and still  
 friendly)  
 I kept telling you. I keep  
 telling everybody.

## 24. CLOSE SHOT MATT AND CHESTER (NIGHT)

As Matt makes a move to go out into the street. Chester stops him.

CHESTER  
 (whisper)  
 No, Mr. Dillon! He's fastern'  
 you, even. Don't do it...

Matt throws off Chester's hand, steps out into the street.

## 25. MEDIUM SHOT STREET (NIGHT)

as Matt steps out into the street and Grat sees him. Grat steps away from Sheriff Hill's body, smiles at Matt.

GRAT  
 (affably)  
 I was expecting you. Come  
 closer if you want to talk  
 to me, Marshal.

(CONTINUED)

25. CONTINUED:

MATT  
(as he does)  
I warned you about resisting  
arrest.

GRAT  
(smiling)  
He drew first. He ain't the  
second or third man I've killed  
that drew first.

MATT  
Jim Hill was a lawman. He was  
here to arrest you for  
murdering an unarmed man  
in Amarillo.

GRAT  
(his voice suddenly  
toneless)  
I didn't know that man was  
unarmed, Marshal.

MATT  
Your mistake.

GRAT  
I'd of killed him even if he  
had a gun on me. I can kill  
anybody -- like you -- right  
now ---

And Grat draws and FIRES. It's like lightening splitting the  
night. Grat's first bullet slams into Matt. Matt gets off  
one SHOT, but it's into the ground. Grat FIRES again, his  
shot hitting Matt, who sprawls in the dust of Front Street.

26. EXT. TEXAS TRAIL SALOON FLASH CLOSE SHOT KITTY (NIGHT)

She stares at Matt's body lying there in the street.  
Stunned, shocked, unable to believe what she sees -- she  
starts forward -- and somebody stops her.

27. EXT. STREET (NIGHT)

as Grat walks slowly up to Matt's inert body. Chester darts  
out, makes a dive for Matt's gun, but Grat kicks it away.  
Grat looks down at Matt. His affable smile is on his face--  
barely there -- but there.

(CONTINUED)

27. CONTINUED:

GRAT

See, Marshal? See how easy it  
is?

As Grat turns and walks away:

DISSOLVE:

28. INT. DOC'S OFFICE CLOSE SHOT DOC (DAY)

Doc is wringing out a towel, or compress, and now he brings it over and applies it to Matt's chest, CAMERA FOLLOWING and revealing Chester standing beside the cot that Matt lies on. Matt is unconscious.

DOC

(gruff)

One more of these can't hurt.  
It probably won't help -- but  
it can't hurt.

They glance up as the door opens and Kitty, dressed in street clothes, enters quietly. She moves almost tentatively to the cot. She knows she shouldn't be here; she knows she can't help -- but she can't keep away.

CHESTER

How is he now, Doc?

DOC

(irritably)

How can I tell? I can't tell  
yet, Chester.

Chester crosses room to get another compress.

KITTY

(softly)

Can you tell me?

DOC

(brusque)

Kitty, if I could tell you, I  
could tell me.

I see.

KITTY

CHESTER

(coming back, handing  
Doc the compress)

Doc, can't you do something....

(CONTINUED)

28. CONTINUED:

DOC  
(exploding)  
Something? Chester, if you --

CHESTER  
I mean something better than  
what you been doing.

DOC  
(a great patience)  
He was hit in the chest, as  
well as creased along the  
forehead, Chester. We'll know  
what damage it did when he comes  
to and not before. I've done  
everything I can do for him.

CHESTER  
I know. But couldn't you do  
just a little more?

DOC  
Another fraction of an inch and  
he'd be dead now. As it is, he  
may be all right in ten days --  
or well, who knows? I don't.

KITTY  
(to Doc)  
You want us out of here, don't  
you?

DOC  
(nodding)  
Thank you, Kitty.

KITTY  
Come on, Chester.

CHESTER  
Doc?

DOC  
Yes, yes, yes.

CHESTER  
I wanted to kill Grat. I  
still do.

DOC  
That won't help anything.

(CONTINUED)

28. CONTINUED:

CHESTER  
It's a terrible thing watching  
a man like Mr. Dillon get shot  
that way.

I'll buy you a drink, Chester.  
KITTY

CHESTER  
If Mr. Dillon dies, I'll get  
me a shotgun and kill Grat.  
I'll blow him in half -- then  
we'll see how fast he is...

DOC  
You get out of here. Take him  
out, Kitty.

Come on.  
KITTY  
(to Chester)

CHESTER  
(to Doc)  
I'll go. But I sure hate to  
think of Grat standing at some  
bar bragging how he shot down  
a U.S. Marshal.

Kitty takes Chester and leads him out. Doc looks after  
them. Then he looks down at his patient.

DOC  
(to the unconscious  
Matt)  
You're a mess. A real mess.  
I always told you this would  
happen.

He begins to work on Matt.

DISSOLVE TO:

29. INT. DOC'S OFFICE (DAY)

Doc is at his desk. He looks up as a Knock is HEARD at the  
door. CAMERA revealing Matt lying on a cot beside the rear  
wall of the office.

(CONTINUED)

29. CONTINUED:

DOC

It's not locked. If you've  
got the strength to knock,  
you've got the strength to  
open it --

(as Kitty walks in)

Well, come in.

KITTY

How is he, Doc?

MATT

Nice of you to come by.

DOC

(to Kitty - as she  
moves to Matt)

There's your answer.

30. MEDIUM CLOSE SHOT AT COT (DAY)

KITTY

(looks Matt over)

I was going to make you some  
soup or something, but I  
thought I'd see what you  
wanted first.

MATT

I was hoping somebody'd come  
by in time to get me away  
from Doc's cooking.

DOC

(gruffly)

Doc's cooking has kept you  
alive for over a week.

(to Kitty)

It's killing me, but it's kept  
him alive.

KITTY

(to Doc)

He's beginning to look human.  
How much longer will he be in  
bed?

DOC

Oh.. maybe five days.

(CONTINUED)

30. CONTINUED:

MATT  
Tomorrow'll do it.

KITTY  
Keep resting, Matt. You shouldn't dare go out until Doc says.

MATT  
I hear Grac killed Frank Scarth.

KITTY  
(nods)  
Grac slapped him and then shot him down -- like that.

MATT  
Slapped him? Grac was that close to him.

KITTY  
As close as I am to you.

MATT  
And the herd boss -- the one who came into town to see if his outfit should stop here?

KITTY  
Same thing. Walked up to him, pushed him in the chest to make him draw -- and killed him when he did.

Why? ?? KITTY

MATT  
(abruptly)  
I've got to get up. I've got to start walking around.

KITTY  
Matt -- you're not thinking of facing Dan Grac again?

DOC  
(coming over to Matt)  
Just you wait a minute.

(CONTINUED)

*Matt  
Kitty get out  
of here - go  
away*



## 30. CONTINUED:

Matt sits up. The way he manages it, it's hard to tell whether he has any clothes on or not -- he keeps the blanket over his middle.

DOC

I'll handle him.

KITTY

(to Matt, going  
to door)

I never thought I'd have to  
say this to you -- but you're  
a dead man if you try him  
again. He's faster than  
you.

Kitty goes out.

DOC

You hear what she said?  
She's right.

MATT

Get me walking, Doc. That's  
all I ask.

DOC

Where? Down the street --  
so he can see you?

MATT

(getting up)

Either you walk with me or  
you don't.

(he sinks abruptly  
back onto the bed)

DOC

(dry)

See? Somebody's got to walk  
with you. It may as well  
be me.

As he helps Matt up:

DISSOLVE TO:

## 31. EXT. FRONT STREET (DAY)

As Matt, accompanied on either side by Doc and Chester, comes out of Doc's office and heads slowly down the street. Passers-by on the street stop and gaze at him. His pace isn't too steady. They continue to watch him. He isn't wearing a gun.

## 32. ANOTHER ANGLE (DAY)

As Dan Grat comes out of a saloon, sets himself as he watches Matt approach. Suddenly Grat relaxes and grins.

GRAT

(pleasantly)

Where's your gun, Marshal?  
Leave it home? Or you just  
remembering I don't shoot  
unarmed men?

(he walks up  
to Matt)

I hope you get well real soon,  
Marshal. You and me shouldn't  
have any more trouble. I don't  
want anything except to be left  
alone -- to do whatever I feel  
like doing...

## 33. EXT. STREET (DAY)

Matt, Chester and Doc continue down the street. Grat smiles after them, turns and moves off.

DISSOLVE TO:

## 34. EXT. OPEN FIELD ANGLE SHOT (DAY)

Chester and Doc watch as Matt walks and then runs a little.

DISSOLVE TO:

## 35. EXT. OPEN FIELD ANGLE SHOT (DAY)

This time Matt runs well -- right up to Chester and Doc. Doc examines Matt with a stethoscope and grudgingly nods his head that Matt is in good shape. Chester isn't convinced.

DISSOLVE TO:

## 36. INT. MARSHAL'S OFFICE CLOSE SHOT DOC (DAY)

DOC  
 (gruffly, but  
 in earnest)  
 Don't do it, Matt.

CAMERA HAS PULLED BACK to reveal Matt -- his gun and belt strapped on -- as he moves from the table to his desk, putting certain papers and letters in neat piles on his desk. It's almost as though he's "putting things in order".

MATT  
 Chester should be back by  
 now.

DOC  
 You were no match for Grat  
 when you were well.

MATT  
 I figure things will even up  
 this time.

DOC  
 (exploding -- to  
 cover up his concern)  
After the autopsy!  
 (moving to him)  
 It's all pride with you, isn't  
 it? Somebody's come into  
 town who's faster than you --  
 and now you're going to try to  
 prove he isn't. Only you're not  
 going to prove it -- because  
 he is.

MATT  
 Wait a minute, Doc.

DOC  
 I won't wait a minute!  
 You're going down there and  
 get killed because of your  
 pride!

MATT  
 (simply)  
 He's a gunman, Doc. He has to  
 be eliminated.

(CONTINUED)

## 36. CONTINUED:

DOC

Then go ahead. Walk down the street -- meet him. He blasted you before and you lived. This time he'll --

CHESTER'S VOICE(O.S.)

Mr. Dillon?

## 37. ANOTHER ANGLE (DAY)

TO SHOW Chester as he stands in front of the door he's entered. Chester's flustered and scared.

MATT

What is it, Chester?

CHESTER

The clerk at the Dodge House says Dan Grat's still in his room.

Matt goes to the door.

CHESTER

(with all  
his heart)

Mr. Dillon -- can't I just sort of follow?

MATT

(at door, as he  
looks at each  
of them)

I'll see you later.

Matt goes out. Chester and Doc look at each other.

## 38. EXT. FRONT STREET (DAY)

As Matt moves down the street. He walks with a deliberate, easy gait. People turn to watch him - noticing and impressed and curious because he has his gun strapped on. Whatever they were about to do --- they let it go. They stand there and gaze at Marshal Dillon as he moves down the street.

## 39. EXT. FRONT STREET CLOSE SHOT KITTY (DAY)

As she comes out of a millinery shop and stops as she sees Matt walking toward her. She sees that Matt is wearing his gun. She takes a tentative step toward him, and then stops, realizing that nothing she could say or do would alter Matt's course. She steps back as he passes by. She lets him continue toward the Dodge House. She knows exactly what he's going to try to do. She knows he doesn't have the speed when he goes up against Dan Grat. She stays still, gazing after Matt.

## 40. MEDIUM CLOSE SHOT DODGE HOUSE (DAY)

As Matt enters.

## 41. INT. LOBBY DODGE HOUSE FULL SHOT (DAY)

As Matt enters and comes up to the CLERK behind the desk.

CLERK

Marshal?

MATT

Which room is Dan Grat's?

CLERK

(pointing)

That one. The end of the balcony.

Matt nods, takes several steps away and calls:

MATT

Come out of your room, Grat!

(after no answer)

It's me -- Marshal Dillon. And

I've got a gun on.

(after no answer)

I've come for you, Grat.

## 42. FULL SHOT LOBBY (DAY)

After a moment, Grat's door opens and he comes out on the balcony. He's fully dressed. He's self-possessed and smiling as he gazes down at Matt.

(CONTINUED)

42. CONTINUED:

GRAT  
 (pleasantly)  
 I'm here, Marshal. I'm coming  
 down to talk to you.  
 (he starts  
 to walk)

MATT  
 (cutting him off)  
 Just stay there!

Grat stops moving.

MATT  
 That's right. Turn around,  
 unbuckle your belt, then come  
 down.

GRAT  
 (easily)  
 Now Marshal - there's no  
 reason why I can't come down  
 and talk things over with  
 you.  
 (he starts  
 to move)

MATT  
 Take one more step and I'll  
 draw, Grat.

Grat looks down at him. His smile turns into a perplexed  
 frown.

GRAT  
 I told you -- I like to be  
 let alone, Marshal.

MATT  
 Turn around. Drop your gun.  
 Then come down.

43. CLOSE SHOT GRAT (DAY)

He gazes down at Matt. His face is beginning to work as  
 he realizes what Matt is doing to him.

## 44. FULL SHOT (DAY)

MATT

I'll hand it to you. You're the fastest I've ever seen. But you've got to be close. So close you can't miss. You don't take time to aim and shoot straight.

GRAT

(softly --  
desperate)

You're wrong and you know it.

## 45. CLOSE SHOT GRAT (DAY)

His face goes blank as the full realization of Matt's words hits him. He keeps his hand away from his gun. He looks down the steps -- there's no chance there. He glances back at the doorway to his room. There's even less of a chance for him to make it back into his room. He turns his gaze down upon Matt once more.

## 46. CLOSE SHOT MATT (DAY)

He's gazing up at Grat.

## 47. MEDIUM CLOSE SHOT GRAT (DAY)

He continues to stare at Matt -- his face contorted despite himself. And suddenly he grins. His eyes become friendly. His mouth takes on his strangely affable smile. Very slowly and carefully he raises his hands above his head in token of surrender.

GRAT

All right, Marshal. I give up.

He starts along the balcony, his hands held high.

MATT

I told you --

Grat reaches the head of the stairs.

(CONTINUED)

47. CONTINUED:

GRAT  
 You wouldn't shoot anybody  
 with their hands up, would  
 you? All I'm doing is coming  
 down to surrender --

48. CLOSE SHOT MATT (DAY)

Now the sweat stands out on his forehead as he watches Grat  
 come closer to him.

MATT  
 That's close enough --

49. MEDIUM FULL SHOT (DAY)

Grat doesn't hesitate. He keeps coming down the steps, his  
 hands held over his head.

GRAT  
 (pleasantly)  
 No -- Marshal -- I'm giving  
 myself up.

He continues steadily down the steps, his smile growing more  
 friendly, more confident and bland.

50. CLOSE SHOT MATT (DAY)

as he watches Grat come closer. He can't make a move on a  
 man who has his hands up in token of surrender. He can't  
 have Grat come any closer.

51. MEDIUM SHOT (DAY)

Grat comes down the steps, apparently set on making his way  
 to Matt. As Grat reaches the downstairs landing he starts  
 to turn -- and Matt -- with his left hand -- suddenly grabs  
 a small stiff-backed chair and hurls it at the landing. It  
 hits Grat's feet, stopping him. Grat looks down at chair,  
 looks up at Matt, and smiles.

GRAT  
 (softly)  
 It don't matter. I'm close  
 enough now, Marshal.

(CONTINUED)



51. CONTINUED:

MATT  
You don't know whether you  
are or not -- I say you're  
not.

Suddenly Grat draws and FIRES.

52. ANOTHER ANGLE (DAY)

as Matt FIRES. Matt's bullet hits Grat and he slams back against the wall, startled and disorganized, and then pitches forward on his face, hitting the floor and lying still.

53. MEDIUM SHOT (DAY)

Matt stands still, looking at Grat. Then, after a moment, he holsters his gun, turns and walks out.

54. EXT. FRONT STREET CLOSE SHOT KITTY (DAY)

She watches as Matt comes out of the Dodge House. Having heard the shots, she half expected Dan Grat to walk out into the street.

55. EXT. FRONT STREET CLOSE SHOT DOC (DAY)

He watches Matt come out. He snorts a little.

56. EXT. FRONT STREET CLOSE SHOT CHESTER (DAY)

As he reacts to Matt's appearance on the street. All he can think of to do is blow his nose.

57. EXT. FRONT STREET MEDIUM FULL PANNING SHOT (DAY)

As Matt walks down the street and the people gradually reappear and -- after watching him -- go tentatively about their business. A little knot of them gathers outside the Dodge House. And Kitty, Chester and Doc stand there, looking after Matt. They don't move. They stand still, doing absolutely nothing. Life on Front Street begins to swirl about them. They ignore this. They keep looking after Matt.

FADE OUT.

THE END