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J.J. Conway

URBACH

1

ACTION IN THE AFTERNOON

MONDAY

2/1/53

Feb. 2nd

Acc Bancroft

Berry Carroll

with revisions

ACTION IN THE AFTERNOON

MONDAY

FADE IN

EXTERIOR HUBERLE MAIN STREET DAY

1 LONG SHOT

As OZZIE MATTHEWS wheels BLAKE RITTER out of the Huberle Record Office CAMERA STARTS ITS DOLLY IN. Ozzie gets him set in one place while Blake scans the fresh copy of the Huberle Record.

RITTER

Most important thing any newspaper's got to say is right up there under the mast head.

OZZIE

The headline.....?

RITTER

Nope! The most important thing is always right there...!  
(puts his forefinger on it)

2 INSERT HUBERLE RECORD

A finger points to the date line right under the fancy "HUBERLE RECORD". It says: "HUBERLE, MONTANA FEBRUARY 14, 1890"

RITTER'S VOICE

That's the most important thing  
any paper's got to tell! Where  
you are..What day it is. And  
what year it is...and here we  
set it down.

3 TWO SHOT

Ozzie looks down over his shoulder to see what he's talking  
about.

RITTER

February fourteen..eighteen hunderdt  
and ninety..in the town of Huberle  
in the brand new state a Montana!

Ozzie nods his head uncertainly; not prepared for  
Blake's sudden burst of explosive energy.

RITTER  
(excited)

Could a said Cairo, or Jerusalem, or  
London. Could a been in the year  
one thousand in the month a June.  
Could have been about some Persians  
mebbe. Could have been but it ain't!

OZZIE

Yes, sir.

He eases away from Ritter and starts his aimless walk  
down the street.

4 LONG SHOT STREET

As Ozzie walks down the street a bit.

RITTER'S VOICE

...It's about cowpokes...and  
shepherders an' miner's...

5 ANOTHER ANGLE

Showing the Copper Cup and the hills beyond

RITTER'S VOICE

...it's about the Western part  
of the United States in 1890..  
on a continent these Egyptians  
never even heard about.....

6 MEDIUM SHOT

As Rancher passes Ozzie

RITTER'S VOICE

...with men wearin' tall hats and  
high heels and six-shottin' death  
on both hips...never thinkin' it  
was ever to be any other way

Ozzie tags after the rancher as the rancher heads for  
the bank in a hurry.

...an it's February up here. That's  
important. That means the ranchers  
have sold their stock to Eastern  
buyers...the shepherders have changed  
their wool to Gold and stuck it in  
the bank...an' the farmer's have  
done the same thing with their wheat...

A farmer and wife come out of the bank...stopping  
to look over the receipt for their deposits.....

...and everybody's feelin' a little  
easier after all that hard work...  
doin' a little planning for the  
winter and the Spring to follow...  
thinkin' about how that Gold is  
going into seed and plows and shovels..  
or maybe lumber fer a new barn

CAMERA leaves the farmer and his wife in time to catch  
JAMES N. GRIMES, banker, coming out of the bank and locking  
the doors behind him...

7

ANOTHER ANGLE

Grimes leaves the bank starts to walk down the board side walk when he spots something in the street.

RITTER'S VOICE

... not knowin' more than Banker James Grimes did ...

Grimes walks out to pick up what he sees ... he finds a penny.

... that the penny he found in the street would be all he'd have to his name before the day was over .....

8

SUPERIMPOSE

Dead Outlaw Face up.

RITTER'S VOICE

.. not knowin no more than I did that three strangers were ridin' into town and robbing his bank ... leaving one of their own men, face up to the sky ...

9

WAIST SHOT

GRIMES

Grimes wipes the penny and tucks it in his pocket. Ozzie crosses his path whittling and the CAMERA PANS him over to the Blacksmith shop.

EXTERIOR BLACKSMITH

DAY

10 MEDIUM SHOT

As the Blacksmith, BENJAMIN JOHNSON, brings the wheel to the side of the wagon with its one wheel missing ... the axle resting down on a saw horse which is too low. Ozzie strolls into the scene as the Blacksmith tries to lift the axle high enough for the wheel the Farmer handles ... Ozzie stops his whittling to watch .....

OZZIE

Kin ya get it up there?

BLACKSMITH  
(struggling)

Sure...there's nothin' to it...

But there is. And he fails to get the right level... as the farmer tries to fit the wheel on...Ozzie looks at the wagon with its heavy load, a iron coal-and-wood cook stove... a heavy, large plow...and two barrells of flour.

OZZIE  
(gently)

Got too much on here fer ya to lift?

BLACKSMITH

We'll git 'er up there never you mind!  
He tries again. And again he fails.

FARMER

Put your whittlin away and grab onto this here wheel while I help Mr. Johnson on the Axle...will you?

Ozzie takes the wheel.

OZZIE

Oh sure...sure. I purty near got this chain done. See?

Shows it to them...

11 INSERT

WOODEN CHAIN

They look at it, and then at each other. Farmer tries to keep a straight face but ends up smiling tolerantly..

FARMER

You jist grab this here wheel  
now...

OZZIE  
(grabbing it)

Oh sure. I'm all ready. You  
all ready?

For an answer they both grab hold of the wagon.

FARMER  
(nasty)

I bet you could put the wheel on  
with one hand and lift the whole  
shebang with the other...

OZZIE  
(worried)

I'm not as strong as anybody else.  
That's what my mother says...

So they both try and almost make it...

BLACKSMITH

Amy ain't your ma..Don't you know  
that? She and the sheriff jist  
take care of the money yer folks  
left fer ya. Don't you know that?

OZZIE

Oh sure. I jist make out like  
she is, because everybody has  
a ma.

There's the sound of a voice singing away and a guitar  
strumming...Ozzie looks off in the direction of the  
sound.



OZZIE

I better git you some help. I'm  
not much help to ya...Jack Valen-  
tine is my friend and he'll do it  
fer ya...

He runs out into the street waving... When he takes  
his hands off the wagon the whole shebang collapses.  
The Blacksmith and the Farmer look at each other...  
"he was strong!"

EXTERIOR HUBERLE MAIN STREET      JACK VALENTINE

12 LONG SHOT

Valentine singing away and strumming his guitar...two  
CHINESE CHILDREN ride behind him...another BOY hangs  
onto the tail of the horse as they come leisurely at us...

13 MEDIUM SHOT

Jack waves back to him

14 CLOSE SHOT

Ozzie waving

OZZIE  
(yelling)

Jack! Jack...we got to have a hand  
to lift this here wagon. Johnson  
cain't do't alone....

Johnson doesn't like hearing that yelled.

Jack finishes his song...hands his guitar down to Ozzie..

15 CLOSE SHOT      CHINEESE CHILD

As he reaches out for Jack...

JACK

Jist look it how pretty every-  
body starts out in life...

Holds him at arms length...goes for the other one..

And have a look at this fella...  
Jist handsome...that's what he is..

16 MEDIUM SHOT

Sets him down...little boy who was holding the tail  
comes round....

BOY

Sing me 'nother Jack...

JACK

You'd be a lot handsomer if you  
weren't always asking for some-  
thing...

Ozzie enjoys all this. So do the others, in their own  
way. Jack walks over to the Farmer...

17 CLOSE SHOT FARMER

JACK

Yep. It's jist amazing how bad a  
face kin git when it starts in to  
weather

FARMER

You going to help us, or jist  
play thet guitar and call the  
turns...

Jack puts the child down. Laughs...Goes over to the  
axle...blacksmith shoulders the wagon...the Farmer  
handles the wheel and on she goes...

BOY

Now sing...sing the one about the

---

JACK

How're you doin with yer rope?

BOY

I got to practice.....

JACK

When yer all practiced an ready...  
you do yer ropin' fer me and I'll  
do my singin' fer you. That okay?

BOY

No!

JACK

That's the way I figured you'd figure!

He walks over to the bench at the barn entrance...sits  
down and begins his song as the kids cluster around...  
Ozzie with them. Even the Blacksmith relaxes...the  
farmer listens in spite of himself, but he doesn't feel  
too comfortable with this mid-afternoon fun-taking.  
SONG "

---

It's a song about getting work done and taking a breather..

Jack looks at the stove...

JACK

Where'd she come from....

JACK.

You know them, Ozzie...?

OZZIE

Sure...sure I know 'em.

JACK

Didn't seem to know you...

OZZIE

(at a loss)

Guess they musta had somethin' else  
on their minds I guess....

Looks after the horsemen

Kin we go over to the Copper Cup?

JACK

What's goin' on over there...

OZZIE

Well...the trio'll be practicin'  
a tune like they do...and there's a  
big Poker game goin' on....

JACK

They kick you outa there again?

OZZIE

Yep. They sure did.

Jack takes the reins of his horse in his hand...turns  
to the boy...

JACK

You better practice your ropin'  
and show me when yer ready...

BOY

I'll do her good!

Jack takes his horse and heads for the Copper Cup  
down to the end of the street...the Chinese kids  
still up there...

FARMER

I wonder about that there Ozzie.  
Everybody says he's off his head,  
but sometimes I think he's the  
smart one and all the rest a us  
ain't so right.

BLACKSMITH

(watches them go)

Ain't bad the way he's got it  
worked out..Does a little work  
over to the Record..whittles  
some...comes stickin' his nose  
in everybody's business...says  
anything he wants to and never  
has to fight it out with nobody..  
purty smart I'd day...

DISSOLVE TO

EXTERIOR COPPER CUP DAY

22 MEDIUM SHOT KATIE

As she paces back and forth. She stops, seeing Jack and  
Ozzie approach...

KATIE

Are you going in there, too?

Jack lifts the Chinese kids off the horse...

JACK

Terrible the things a feller will  
do. Jist plain bad...

He turns to Ozzie

Take the two of them back to Cookie  
and tell him if he don't keep a  
better eye on them, Ace Bancroft'll  
have them workin' in his ole Copper  
Mine first thing you know.

OZZIE

Sure.

(repeats)

Tell him Mr. Bancroft's going to  
put them to work in the Copper  
Mine. Sure.

Jack remembers how literal Ozzie can be.

JACK

Maybe you jist better not say anything...

OZZIE

(protesting)

I kin tell him.

JACK

I know...But don't!

Ozzie goes...Jack walks over to Katie.

JACK

What you doin' out here. Countin'  
the customers? Goin' to open up  
a bar fer yerself like Red Cotten?

KATIE

They're playing Poker in there!  
In the middle of the afternoon.  
A million things need doing if  
Huberle's ever going to amount  
to anything. We need a better  
school house, and a better jail,  
and a better way of putting out  
fires. Half the people can't  
write their names...and yet Ace  
Bancroft with all that money he's  
got sits in there playing Poker  
with that good fer nothing Simpson  
and Mister James N. Grimes our  
one and only banker!

JACK  
(teasing)

Jist turrible. You ought to  
go in there an tell them about  
it.

KATIE

You wait. You wait. Wait  
until the "Record" comes out!  
I'll write an editorial'll  
make them wish they hadn't  
been born..And your name'll  
be at the top of the list!

JACK

Top of the heap, huh? Well that's  
right nice a you, Katie. ↴

KATIE

Don't you Katie me!

And off she goes. When Jack calls after her, she stops.

JACK

Miss Parrish!

23 ANOTHER ANGLE

KATIE

As she turns trying hard to keep her stern attitude.

JACK

When I was back East I used to know a fella worked on a paper. One of them big ones with seven eight sheets to it. 'Course I don't know whether he knew what he was talkin' about but he always said...that when you put things down on a piece a paper fer other people to read about, they got to be facts.

KATIE

That's right.

JACK

Well I was jist thinkin' to myself I wonder how Miss Parrish knows exactly what kind of Poker game is goin' on in there and who's sittin' down to it?

KATIE

I heard.

JACK

Ain't the same as seein' fer yerself.

KATIE

A lady can't go in there.

JACK

That brings up an interesting question. Is a woman who runs a newspaper and does most of the writing in it a lady?



24 CLOSE SHOT KATIE

Draws herself up at that one...

JACK

That don't say what I mean a'tall. I mean you got to go after facts if you're writin' no matter what.

(smiles)

Be glad to take you in if you've a mind to...that way you wouldn't have to be quite so brave...on yer own, that is....

Katie whips past him and goes to the Copper Cup doors... looking back at him

KATIE

I don't need anybody to side me. I never did, and I never will!

25 ANOTHER ANGLE

A farmer and wife are coming down the board walk toward her...and not wanying to advertise her entrance into the bar she waits until they have passed.

Busting out of the doors comes one cowpoke backward, followed by another bent on annihilating him. When Katie tries to go in, the door swings in her face again and again, as other cowpokes come out to watch.

JACK

You lookin fer a good story, Miss Parrish, whyn't you interview them?

To his surprise she comes down to see better. He trails after her.

KATIE

Naw. There's no story in those two. I had 'em in my sheet last month. Trouble is they're too evenly matched so nobody wins.

Turns to him...casually.

KATIE

They're always fightin' about that pinto over there. Soon's they get together on the deal they'll be all right.

With that she turns and wipes into the Copper Cup as big as you please, leaving Mister Valentine unhorsed and amused at his ignorance of the female of the species! He decides to take another lesson and goes in after her..

26 MEDIUM SHOT

Fighters going at it.

DISSOLVE TO BLACK

INTERIOR COPPER CUP DAY

27 LONG SHOT

The Copper Cup is singularly silent, what with a discouraged Trio whose guitar twangs at one string. Four men concentrate on their Poker. Ace Bancroft, wealthiest man in Huberle. The House dealer complete with eye shade. A hefty rancher name of Simpson. And our nervous banker, Mr. Grimes.

Katie Parrish stands close by, her weight shifted to one leg, watching the game as though Poker was her life's work.

At the bar, the bartender seems like a study in stop-action with his half dried glass. Jack Valentine has a question mark for a face. Red Cotten, colorful owner of the Bar, has an eyebrow which is reaching for the sky and two hands which hold a tray complete with a cup of coffee on a saucer, a glass of sugar, cream and a spoon. Ozzie Matthews head seems to be on a swivel as he constantly shifts his attention from Jack and Red to Katie Parrish.

28 THREE SHOT Red JACK BARTENDER

As Red breaks the silence a little...out of the side of her mouth.

RED

I still think you got her to come in here.

JACK

You don't watch out that coffee'll  
get cold and you'll loose a customer.

RED

That's if my luck holds out!

And off she goes to Katie. Tapping her on the shoulder..  
Katie gestures to the table keeping her attention on the  
game.

29 CLOSE SHOT RED

She takes a few steps...burns, seriously thinking of throwing  
the tray.

30 CLOSE SHOT JACK

As he shakes his head to mean "that wouldn't be a'tall nice"  
and bites his lip hard to keep from busting out....

31 ANOTHER ANGLE

As Red sets the trays down on the table and drifts back to  
the Poker Game taking a position exactly opposite Katie's.

32 WIDE ANGLE SHOT

Ozzie puts the finishing touches on his wooden chain..The  
Bartender nods his head toward the Copper Cup Trio...who  
seem very angry with each other and with life in general..

BARTENDER

It's been fierce.

JACK

Bad..?

BARTENDER

New song.

JACK

Words and music, too...

BARTENDER  
(wisely)

Fierce.

(covers his ear)

Been hearing the same thing over  
and over and it don't come out  
right a'tall. I wanted to send  
after ya, but they were too mad.  
All out a sorts ya might say...

Jack walks toward them

JACK

Having trouble?

THE FIDDLER

Yep.

THE GUITAR

Yep.

THE PIANO

Yep.

JACK  
(serious)

Happens like that now and again...

Leans against the piano.

JACK

Want to try her?

They look at each other sadly...and they start out...  
Its a soulful song, but the way they do it, it's just  
plain awful...The piano player keeps looking at Jack  
to see what he thinks...Everybody in the bar seems  
immune to this sort of thing. Everybody except Katie  
who finds it harder to follow the game.

33 MEDIUM SHOT POKER GAME

Ace Bancroft (description) with his unlighted cigar hauls in a pot. Grimes nervously tatoes his fingers on the green felt table cover. Simpson, a heavy set Rancher checks his diminished pile. A dealer for the house, green eye-shade and all, shuffles the deck.

34 CLOSE SHOT KATIE

Shaking her head.

35 ANOTHER ANGLE

Jack and the Trio.

JACK

Sort of don't come out anywheres  
does it?

GUITAR

Nope.

FIDDIE

No she don't.

PIANO

You could fix her? Couldn't ya?

JACK

It's kinda a bad day fer it. The  
weather's jist a little off to one  
side a where it ought to be for me  
to do my best singin'...Got a frog  
in my throat.

Lets out a note and chokes on it.

Heads all clogged up with wrong  
ideas. Sun ought to be a little over  
to her left...the wind's got to be  
blowin' but not blastin. Most of  
all a feller cain't be dry!

GUITAR

I'll git ya something fer that.

JACK  
(sad)

Naw...wouldn't do any good. Your  
singin' dropped me so low Ace Ban-  
croft could sink a shaft a thousand  
feet and never come near me. Naw..  
I'll have to get myself thru this  
day on very soft food...maybe a raw  
egg or two...

36 THREE SHOT TRIO

They agree. Mother said ther'd be days like this.

JACK

Sorry boys...sorry I jist cain't climb  
out and help you.

CAMERA PANS with him as he drifts to a wooden armchair,  
puts his feet on another one. Watches the game. It's  
suddenly got itself big.

37 FOUR SHOT THE PLAYERS

DEALER  
(to Grimes)

What're you doing, Mr. Grimes?

For an answer Grimes folds his cards.

GRIMES

Too much power for me. Went too  
far as it is...

38 CLOSE SHOT BANCROFT

BANCROFT

It's a wise man knows when he's  
licked!

(looks at Simpson)

Check to the two card draw.

Jan 18  
Mon 22

Simpson's wearing a nasty grin. Gloating in anticipation of a sure victory, he places his cards face down on the table so he can use both hands to push his chips out.

39 CLOSE SHOT SIMPSON

SIMPSON

There's fifteen hundred.

Goes thru his pockets and comes out with a sack of gold dust.

40 CLOSE SHOT DEALER

Hands it to the dealer to put on his scales.

SIMPSON

And that ought to be around six hundred or so....

Dealer starts weighing it.

BANCROFT

Let's say that's what it is.

Pushes all his chips out in front of him.

There's an even two thousand and a hundred..and I'll raise you another three...

41 WIDE ANGLE SHOT

SIMPSON  
(startled)

Three??

BANCROFT

That's right, Mr. Simpson. A man doesn't draw a good hand every day you know. It wouldn't be right to fall short of what it rates.

Jan 18  
Mon 23

SIMPSON

I haven't got that much with me.

BANCROFT

You have it somewhere else?

SIMPSON

Not in cash!

BANCROFT

Well, maybe you're lucky you didn't have it, Simpson.

SIMPSON

(angry)

I got you beat, Bancroft. Give me fifteen minutes to prove it!

BANCROFT

Fifteen years wouldn't help you.

SIMPSON

I ain't askin' fer fifteen years! I'm askin' fer fifteen minutes to git the money together on this hand.

BANCROFT

(pulls out his watch)

What do you propose to do with yer fifteen minutes?

SIMPSON

Raise three thousand!

He gets up taking the cards with him.

BANCROFT

I'm a tolerant man, Simpson. Not a foolish one. Where are you taking those cards?



SIMPSON

I got to show them around. I got to leave the table.

BANCROFT

Like they do in fairy tales maybe?

GRIMES

Suppose I endorse the backs of each card? I hardly think he'd have time to change cards and forge my signature. You might require his signature as well.

BANCROFT

(amused)

Leave it to a banker! Nothing wrong with that I don't suppose.

(to the dealer)

Get him some ink.

Mike the bartender has already grabbed a bottle from the back bar..and a pen. He passes it over to the dealer, who brings it to Grimes...who signs quickly.

Bancroft has picked up his hand and looked at it again.

Grimes passes the cards and the pen to Simpson... who sits there scowling and doing nothing. His fists doubled on the table. A picture of anger.

BANCROFT

Well sign it, man. Three minutes have gone!

42 CLOSE SHOT SIMPSON

As he stalls, finally coming out with it.

Jan 18  
Mon 25

SIMPSON

I can't write.

BANCROFT

Make your mark, then, and let's  
get done with this.

Simpson makes his mark. Shows it to Bancroft..who  
nods and consults his watch.

BANCROFT

You've got eleven minutes left...

Simpson gets to his feet. Looks at Grimes.

SIMPSON

I want to talk to you. Come on over  
to the bar.

Grimes does so.

43 TWO SHOT GRIMES SIMPSON

As they arrive at the bar. Simpson shows his hand to  
Grimes whose eyebrows go up.

44 INSERT A CLUB STRAIGHT FLUSH. THE 7,8,9,10, and JACK

SIMPSON

I need three thousand to see what he's got  
I'll give you ten per cent interest on  
yer money.

GRIMES

I'll take your I.O.U. for four  
thousand.

SIMPSON

That's too steep!

GRIMES

That's the best I can do.

SIMPSON

I'm going to try Sam Mitchell cross  
the street.

GRIMES

As you wish, Mr. Simpson, but in ten  
minutes my price will be higher!

Simpson stalks out of there...and slams the door.

GRIMES

(to the bartender)

Let me have a sheet of paper, Michael.

And the bartender gives him one. Grimes walks  
to the table, takes the pen and begins to write.

JACK

You going to lend him the money, Mr. Grimes?

GRIMES

On my terms...!

BANCROFT

The bank's money, hey.

GRIMES

Certainly. I'm drawing a partnership  
agreement. So and so and so and so...here...  
A partnership in which the party of the first  
and the party of the second enter into a  
partnership for the purpose of sharing such  
profit as may result from their efforts in a  
joint adventure while participating a a game  
of Poker at the Copper Cup, Huberle, Montana,  
February 14th, 1890 between.....

(consults his watch)

three-thirty P.M. and three-forty  
five P.M.

Jan 18  
Mon 27

Katie has gone to her table and started to write.

45 TWO SHOT KATIE RED

Red looks over her shoulder.

RED

Everything all right?

KATIE

(writing)

Coffee's fine.

Jack begins to strum his guitar...singing the song the Trio murdered, and singing it well. Red favors him with a smile. Katie forces herself to smile, too. Bancroft consults his watch.

BANCROFT

He's got seven minutes, Mr. Grimes.

GRIMES

He'll be back sooner than that. Sam Mitchell hasn't got four thousand to invest.

BANCROFT

Invest?

He begins a mirthless sort of laugh..

Invest???

DISSOLVE OUT

DISSOLVE IN

INTERIOR GENERAL STORE

46 MEDIUM SHOT SIMPSON AMY

Mrs. McCarthy is considering two different bolts of calico...Simpson is pacing up and down. Amy tries to quiet him.

AMY

Sam should a been back here afore this.  
But you know how it is when two ranchers  
gets to fighting about their cattle and  
their brands. Being Sheriff he's got to  
give some kind a decision. Whoever wins...  
its always Sam that loses.

Simpson paces back and forth thru this.

Can I do anything for ya.

SIMPSON

You know anything about Poker.

AMY

Nothin' 'cept you can loose yer shirt.  
or yer horse playin' it.

SIMPSON

Depends on what kind of hand you're holding.  
If Sam ever saw what I got in my hand here  
he'd bet everything he's got on it. I got  
five minutes left to raise three thousand  
dollars on a straight flush.

47 INSERT STRAIGHT FLUSH 7,8,9,10 - JACK OF CLUBS.

(shows them to her)

The best hand a feller could ever get if  
sat at that Poker table fer the rest of his  
life. I bet everything I got, but Bancroft  
threw in another three thousand..and if I  
don't get the money together I just got to  
sit back and let him walk off with the winnings  
without ever so much as showin' my cards..  
or seein' his.

AMY

Is a straight- "what-do-you-call-it" that good?

SIMPSON

I wish Sam were here. He'd tell ya.

AMY

That's if he can remember back before we were married. That man had the worst luck of anything West of the Atlantic Ocean. Whatever he got hold of, somebody else always had somethin' better.

48 CLOSE SHOT

SIMPSON

SIMPSON

This'd be a good chance for you to even up his score!

AMY

That spread you got there hasn't got but one picture card..nary a king nor a queen nor an Ace. Seven..eight..nine..ten..and a Jack don't sound like so much of a much! What's higher than a straight Flush?

SIMPSON

A "Flush" not a "Plush"! The only thing higher is a Royal Flush and that goes ten Jack Queen King Ace and I never saw one in my life and I don't know anybody that has!

AMY

Ace'll be sittin' there with one! Ain't anything fer two hundred miles that man hasn't got his hands on!

SIMPSON

Grimes will lend me the money but he wants too much for it!

AMY

Well, Mr. Simpson, you'd better take it while the takin's good. It ain't as though you worked hard for the kind of money yer aimin' to get.

SIMPSON

You'll wish you listened to me,  
when you find out what you coulda had!

AMY

Foot! A person can only live one life,  
and fer anything he's got there's always  
something else he coulda had if he lived  
his life another way. Good day to ya,  
Mr. Simpson.

And Simpson leaves...

49 CLOSE SHOT AMY

AMY

(to Mrs. McCarthy)

Jist Imagine! There's one of our best  
customers. Man with a good sized Ranch.  
Comes in here and spends three four  
hundred dollars stocking up his chow  
wagon. Last winter he lost a hundred  
head in that bad freeze we had up here,  
and he weren't near as upset about it  
as he is about that straight flush he's  
quiverin' and tremblin' about!

McCARTHY

Shure'n whole families get split up  
and won't even speak to each other  
over a Will. Money they never earned  
atall...I'm goin to leave these things  
here, Amy, Joe's over to the blacksmith  
gettin a wheel fixed.

AMY

Ozzie'll bring the things out to ya  
when you drive up.

(to Ozzie)

Won't you, Ozzie?

Ozzie  
(sad)

Yes mam.

Mrs. McCarthy leaves.

AMY

You got that horse all picked out?

Ozzie nods his head.

Well...Seems like up here a man without a horse is only half a man. I guess maybe I'll have to go over to that bank and get some money out a that trust fund!

50 CLOSE SHOT OZZIE

Smiling...he nods. He wants to speak but he can't. He runs out of the place...

As he does Sam Mitchell comes in.

SAM

What's goin' on here? Simpson waving a straight flush in my face, an' tellin me I just lost four-five thousand dollars.

AMY

(suspicious)

You played Poker lately?

Sam

I wouldn't go back on my word.

AMY

You do, Sam Mitchell, and you better start learnin' how to cook!

Sam laughs at that one.

AMY

Is a Straight Flash a good hand!

SAM

Flush! Jist about the best there is.



AMY

Fer sure?

SAM

That's fer sure!

AMY

Sam. You shouldn't a let a good thing like that get away from ya!

51 CLOSE SHOT SAM.

SAM

Amy! You..are the dangdest..!

Starts to shake his head as he takes off his hat and puts on a carpenter's nail apron...

Women! If a man works real hard, and he spends all his time at it, and he's real lucky, maybe he kin figure one out the day before he leaves this here Earth!

DISSOLVE OUT

DISSOLVE IN

INTERIOR COPPER CUP

52 MEDIUM SHOT WIDE ANGLE

Red Cotten is reading over the agreement made by Grimes and Simpson. The Trio..the Bartender, Jack..even Katie has found a place on the outside of the circle.

GRIMES

Sign where it says "witness"

Red does.

That about takes care of it!

SIMPSON

You drive a hard bargain, Grimes!

GRIMES

There's people here think this transaction is beyond a bank's province. But I am of the belief that all investment is a matter of calculated risk. Make your mark if you're going to.

Simpson does.

GRIMES

(to Bancroft)

The bank guarantees the three thousand!

Simpson puts his cards on the table

SIMPSON

Let's see what you got Bancroft.

BANCROFT

You win!

Takes his hand and shuffles it into the discard.

PIANO PLAYER

Sure like to know what you had,  
Mr. Bancroft.

Bancroft's look squelches that.

SIMPSON

Calls for drinks fer everybody.

GRIMES

I'm going to open the bank and put this in. It's entirely too much money to have around loose!

(to Simpson)

Do you want to make a deposit?

SIMPSON

I'm depositing this in my right hand pocket!

SOUND OF EXPLOSION OFF RIGHT. There's a split second hesitation.

JACK

The bank!

Everybody runs for the door after Jack.

EXTERIOR BANK DAY

53 MEDIUM SHOT

Smoke pours out of the bank door as two of the strangers come running out of the bank. One throws two satchels up to the third man who had obviously been stationed there as a lookout.

They are on their horses and in motion. CAMERA PANS them down the street as Sam Mitchell comes out the general store and wings one of them who falls to the earth. When the outlaw hits ground he fires a shot at Sam which grazes his arm. Sam's second shot kills him.

54 ANOTHER ANGLE

The first two horses tearing past the Copper Cup and out toward the hills. Jack gets on his horse...heads for Sam Mitchell who by now has come to his feet, and waves him on...and Jack turns and heads out after the outlaws...

55 MEDIUM SHOT

On the dead outlaw. CAMERA pulls back to reveal the crowd which gathers around him.

GRIMES

I found me a penny lying there,  
About an hour ago...

FADE OUT

ACTION IN THE AFTERNOON

TUESDAY

FADE IN

EXTERIOR ROCKY TERRAIN DAY

1 LONG SHOT JACK

(Film) Small in the distance a rider and his horse gallop and then come to a stop.

RITTER'S VOICE

A lot of country for two men to hide in.....

2 EXTERIOR ROCKY RAVINE

(Film)

RITTER'S VOICE

...each ravine, a place they might have gone to

3 SHOT OF ANOTHER RAVINE

(Film)

RITTER'S VOICE

...or never come near

4 SHOT OF GRANITE LEDGE

(Film)

RITTER'S VOICE

...and rock too hard to take the print of a horse's hoof....

5 SHOT OF VISTA

(Film)

RITTER'S VOICE

...or jist space. So much of it  
a man ends up talkin' to himself...

6 WAIST SHOT JACK

(Live) Silhouetted against the sky...he shakes head

RITTER'S VOICE

...standing out against the sky  
asking fer a bullet..lookin' up..  
never knowing w hether he's a target for  
a Winchester, or jist a man addin'  
minutes to his life and getting  
nothin' back!

7 MEDIUM SHOT TWO OUTLAWS

As they look down over the edge of a boulder. One  
raises his rifle to his shoulder...

8 CLOSE SHOT JACK

Looking upward...

RITTER'S VOICE

...askin' fer a bullet and hopin'  
it misses...

9 TIGHT TWO SHOT

As one outlaw pulls the other's rifle down...

10 MEDIUM SHOT JACK

As he turns his horse

RITTER'S VOICE

...yet not wanting to turn back and  
ride into town with nothing to show..

FAST DISSOLVE TO

FAST DISSOLVE IN

EXTERIOR MAIN STREET

11 LONG SHOT POSSE

Ace Bancroft, in the foreground, watches four riders gallop down to the Copper Cup to join three others getting instructions from SAM MITCHELL. In his hand is a paper....he goes into the News Office.

RITTER'S VOICE

Sam Mitchell always tells a posse the same things...Stay off the ridges! Don't bunch together! If you split up make sure you know when and where you're comin' together again. Don't stay out too long...three four days at the most..! All purty horse-sense-ideas meaning don't git yerself killed...

12 CLOSE SHOT BANCROFT

RITTER'S VOICE

...there'd be a widow with a farm fer sale, or a small ranch, or maybe a string of horses...

DISSOLVE TO

INTERIOR NEWS OFFICE DAY

13 TWO SHOT RITTER BANCROFT

Ritter looks at the paper in his hand and then at Bancroft.

RITTER

I don't run this place. Mr. Bancroft, but I wouldn't print this if you gave me a thousand dollars... your Ranch and your copper mine put together.

BANCROFT

Why not! It's a simple offer to pay good prices for any ranches people might want to sell.

RITTER

I can read, Mr. Bancroft, and all the things it doesn't say! The bank's been cleaned of every penny and a lot of people'll have to sell whatever they've got! A posse jist rode out of here... Maybe two three more farms will be for sale. Jack Valentine's been out for twenty four hours...that would be a fine ranch to pick up cheap...and Sam Mitchell stands down there with his arm all shot up...maybe you can buy his store!

BANCROFT

I don't come to a printer for advise on how to conduct my business. I came here to get a pamphelt printed!

14 ANOTHER ANGLE

RITTER

Might as well drive the hearse down this street offering lower rates fer burials.

Katie enters...stops dead the way you would if you come across a rattler. Bancroft turns to her.

BANCROFT

I had the idea you did printing here at so much a line...

Hand her the copy

KATIE

We do. We'll print anything you're willing to pay for.

BANCROFT

What will you charge me for a hundred copies of that?

KATIE

It shouldn't come to over twenty dollars...but it won't cost you any more if you wait a few days..maybe we'll get that money back...

BANCROFT

I doubt it.

KATIE

This is not going to make you very popular around here. Buying out small ranches isn't going to seem generous to some folks.

BANCROFT

I have never been popular, Miss Parrish. "Well-known", both here and in the East but not popular. I suggest you send me a proof this afternoon...

KATIE

I can't promise anything. I'm having trouble with my press, and I don't expect new parts will come from St. Looney for two or three weeks. But I have a suggestion...

15 CLOSE SHOT KATIE



16 CLOSE SHOT BANCROFT

BANCROFT  
(sensing the dig)

You do.....

KATIE

You could pick them up yourself.  
You could play Poker all the way to  
St. Looney. It might take you a year..  
maybe you'd win so much you'd never come  
back!

BANCROFT

I wouldn't count on that.

He leaves. She turns to Ritter.

KATIE

He's worse than those robbers. Him  
and his copper mine and his Lazy Ace,  
and his Poker!

RITTER

Better put your mind on something  
else. Hate never built anything!  
Forget him.

17 CAMERA DOLLYS IN

KATIE

Forget him? You want me to forget what  
I know of violence and evil? I waited  
here in this room looking out that window  
once. Waiting for a stage coach that  
wasn't going to get here because it was  
racing down the road with a dead driver.  
And when it went side over side down the  
canyon it killed my father...and put you  
in that wheel chair for the rest of yer  
life.

EXTERIOR COPPER CUP DAY

18 LONG SHOT

Sam Mitchell stands there as the posse heads out...  
When they've gone, Red Cotten turns back to the  
Copper Cup doors....

RED

Better come in and take a load  
off yer feet. You look a little  
green around the edges....

SHERIFF

I'm all right...

She comes down to him.

RED

Hard to stand here and send them  
off by themselves wasn't it?

Sheriff nods

Sure you won't come in? A drink might  
pick you up!

Smiles

That is if I can crowd you in!

SHERIFF

Empty..??

19 ANOTHER ANGLE

RED

Oh no...we're having a wild ole  
time. You can't hear the Trio fer all  
the racket. Simpson's been waiting  
fer Bancroft..and the blacksmith's having  
himself a drink...an Ozzie' whittlin!

SHERIFF

I better get me up to the bank.  
People been congregatin there  
since this morning.

Sheriff heads off and up the street as Red stands  
watching him...worrying about him.

DISSOLVE

DISSOLVE IN

INTERIOR COPPER CUP DAY

20 MEDIUM SHOT BANCROFT SIMPSON

BANCROFT

It's a pleasure to hear a tune  
without Mr. Valentine chiming in...

SIMPSON

Cards?

BANCROFT

Just as we are, thank you.

SIMPSON  
(drunk)

"Jist as we are, thank you"...I'll  
take three for myself...and check  
to the no card draw...

Bancroft moves his pile to the center

Yer bluffing!

BANCROFT

There's a way to find out...if you  
can afford it.....

SIMPSON

Let's have a look...

BANCROFT  
(needling)

You're not raising...?

SIMPSON

Let's see yer cards...

Bancroft shows and wins...Red joins them.

21 CLOSE SHOT BANCROFT

BANCROFT

Hate to see you loose like this, Mr. Simpson. You're the only man in Huberle I can still have a game with.

22 CLOSE SHOT RED

RED

You'll always get a game at the Copper Cup when you want it, Ace. Nobody walked off with my safe!

BANCROFT

You know yer business, Red. But if I were you I'd hang on to whatever I had. If this winter gets as bad as it did last year there may be no Texas drive comin' this way...

RED

Don't loose any sleep over it, Bancroft....

Bancroft gets to his feet.

SIMPSON

You walkin' out....

BANCROFT

I have an appointment with Mr. Grimes at the bank. He seems quite worried about something or other.....

SIMPSON  
(drunk)

Sit down...you got time. The bank's closed! You got plenty a time.....

Deals a new hand as Bancroft sits down.

The bank's closed!!!!!!!!!!

23 CLOSE SHOT SIMPSON

DISSOLVE OUT

DISSOLVE IN

EXTERIOR THE HUBERLE BANK AND INVESTMENT CO...DAY

24 MEDIUM SHOT

RITTER'S VOICE

The bank is closed! Everybody's in trouble! The bank is closed!

TWO YOUNG BOYS standing behind the wagon seat on which their MOTHER sits, look down at the angry group in which their FATHER, along with the BLACKSMITH, and some RANCHERS press against the glass doors of the bank. A sign, bearing words not legible from where they sit, hangs on the door...

25 INSERT SIGN WHICH READS "BANK CLOSED".....

(CAMERA 2 inside studio) tilts up to reveal Grimes stiff with fear frozen to his gaping safe!

26 ANOTHER ANGLE CROWD

As the crowd presses forward.

RITTER'S VOICE

No matter Jack Valentine set out  
after two robber's twenty four hours  
ago and hasn't been heard from! Every-  
body's in trouble!

27 WAIST SHOT SHERIFF

Sheriff Sam Mitchell...his arm in a sling ruefully watches  
(groggy)

RITTER'S VOICE

No matter that Sam Mitchell purty  
near lost an arm taking a robber's  
bullet that was meant for his head!  
No matter that he killed that outlaw.  
He didn't get the right one! He didn't  
get the one carryin' the money!

28 CLOSE SHOT SHERIFF

As Sherriff turns his head to look off and down the street...

29 LONG SHOT SHERIFF'S POINT OF VIEW

The main street of Huberle and the empty road streaching  
out to the totem pole and hills beyond.

30 CLOSE SHOT SHERIFF

Feeling wierd he puts his hand to his eyes and strains  
hard to see better.

31 LONG SHOT (same as 29)

Main street blurs

32 CLOSE SHOT SHERIFF

Sheriff shakes his head...gets himself clear and turns  
around once more to watch the crowd.

FAST DISSOLVE OUT

FAST DISSOLVE IN

INTERIOR      GENERAL STORE      DAY

33 MEDIUM SHOT      AMY      DOCTOR

AMY

He's out there with one arm in a sling. I couldn't keep him in bed doctor, without hittin'm over the head.....

DOCTOR

No need to worry, Amy. He'll have more pain than if he stayed still in one place and he might get pretty groggy before the day is out. Nature'll make him sit down whether he wants to or not.

AMY

Nothin' to worry about, hmmmnn?

DOCTOR

I'll drop by yer house tonight an' see how he's doing. Since that robbery cleaned me out, I have to work in as many calls as I can you know.....

AMY

(laughing)

Pity you couldn't a started out on somebody else.

The doctor leaves... A guitar is head off stage.

AMY

Ozzie...leave that guitar alone!

34 ANOTHER ANGLE

JACK'S VOICE

Sure will, Aunt Amy!

As Jack comes 'round the corner singing "Git Along Little Dogie" or some such tune.....

AMY

Why you no good maverick you...  
what're you doin' comin' in the back  
way?

JACK

Come a serenadin' and I didn't want yer  
husband to ketch on.

Jack strolls over and sits on the counter.

AMY

(explosive)

Whatever you been doin' with yer good  
fer nothin' self? Ridin' out a here like  
a one-man posse..Chasin all over the  
hills...makin' a first class target of yer-  
self. Bet you didn't go near yer ranch...  
and you haven't had anything to eat!

35 TIGHT TWO SHOT

JACK

(teasing)

I'm here ain't I?

AMY

It don't look like you...git yer-  
self off a there!

JACK

I'm all of a piece ain't I...?



AMY

Looks like you got yer head hooked  
on tight, but I have my doubts!

JACK

If you weren't took, I'd marry you myself  
you're that gentle and winnin' in yer  
sweet ways.

AMY

You sure want something? Real bad!

Jack sits himself down near the stove...reaches in  
a barrell for an apple...

JACK

Mebbe I do, mebbe I don't. But it  
sure sounds to me like Amy Mitchell's  
got something eatin' away at her.  
Don't sound like her usual self a'tall.

36 WAIST SHOT AMY

AMY

Whatever would I be upset about?  
Everythin's so all fired fine and  
dandy! People lost everything they  
had in that bank robbery...Walkin'  
around with their heads on backward  
lookin' like it was their last day on  
earth and wishin' it was!

37 CAMERA PANS HER OVER

As she hands him the paper

AMY

And Katie Parrish got it all figured out the  
Poker Game was the cause of the whole thing...  
Says if it hadn't been fer that, maybe some-  
body might a been around to git in there way..  
It's a good thing Sam wasn't watchin' that  
game, or she'd have his star off a him.

Jack reads the paper...Amy goes back of the counter again..starts measuring off some cloth.

JACK

"Mr. Bancroft lost ten thousand dollars to Mr. Simpson"...yeowee! Bad enough to lose but seein' it in print....yeow whee!

38 CLOSE SHOT

AMY

AMY

I tell you if that girl got broken to the bit she'd give up writen' in that paper and study how to make a good flapjack. And if you wasn't so shy of getting hitched, you'd stick to yer rachin' and leave off chasin' every outlaw has a mind to shoot his way to easy livin'.

Jack sits there laughing

JACK

You ought to feel better now you got that off yer chest!

AMY

What's going to happen, Jack!  
What did you see out there...if its not askin' too much?

JACK

Nothin' I could bring back with me.

AMY

It's enuff to make a body wish he had one of those Poker flushes everyday, an' nothin' to do with robbers.

JACK

Simpson gave you a chance to back his Poker hand didn't he?

AMY

He sure did...

JACK  
(teasing)

And you passed it up didn't ya?

AMY

Is a straight flush hard to get?

Jack

About as hard as finding another entrance  
to the old Pine Gulch Mine.....

AMY

Pshaw there's nothin' to that. I  
could find every entrance to that  
place at midnight with my eyes  
closed.

JACK

Yer old man' helped rig those shafts an'  
all didn't he?

39 TWO SHOT

As Amy comes whipping out from behind the counter.

AMY

Ain't you the cute one though!!!!  
Come to pay me a visit nice as you  
please, and all the time wantin' to  
find out about the Old Pine Gulch  
Mine....

JACK

If I didn't come to see you once in  
awhile I'd just die a loneliness....  
jist plain dry up and blow away fer  
pinin'....

AMY

If you wanted to know how to git  
yerself into the Pine Gulch Mine  
whyn't you jist come out and say  
so?

JACK

Could you draw me out a sort of  
a map..?

40 ANOTHER ANGLE FARMER

Farmer, a Mr. Kinney, comes in...and walks to the  
counter...Amy comes up to the counter and confronts  
him.

AMY

What'll it be today John?

KINNEY

I could do with a sack a suger...and  
its about time I got another barrel  
a flour, Mrs. Mitchel.

Amy looks at him as though he's out of his mind  
with this "Mrs. Mitchell" business.

AMY

An what else...? Mister Kinney.

KINNEY

(apologetic)

Well...that's about all I can get  
today. With the bank robbery and  
all, that's about as much as I kin  
handle.....

AMY

Figurin' on leavin' this part of the  
country? Mister Kinney?

KINNEY

What'd I do that fer? Mrs Mitchel?

AMY

You goin' right on farmin' an' all?

KINNEY

Only thing I know how to do.

AMY

Yer farm's still about twenty five  
East a here, ain't it?

He takes her bait, and angrily pulls on the hook.

KINNEY

You know exactly where it is, Amy!

AMY

Well, I begin to wonder about a lot of  
things. If you're staying around a bit,  
and goin' on farmin', and your farm is  
still right where you left it...and I  
kin find it if I have a mind to come  
lookin'...seems to me I could give you  
most a what's in this store and never  
think twice about it!

KINNEY  
(wilts)

That's true.

AMY

Well then, tell me what you need, and  
stop actin' like yer never goin to grow  
yerself another crop!

He breaks into a smile and gives her a list a things.

AMY

Pull yer wagon around behind and load  
up, John. Most a these things are heavy.

KINNEY

Thank you for your trustin' me, Amy.

AMY

Oh go on with ya...if we don't trust each  
other we might as well start shootin' and  
git it over with quick! It ain't as though  
you're the only man who lost his money.  
Most of us have.

He leaves

AMY  
(to Jack)

And as fer you...my fine friend...  
next time you come serenadin' me  
you better bring yer guitar 'stead  
of an axe 'at needs grindin'.

Looks behind her in the shelves...pulls out a box  
full of papers

AMY  
(explosive)

Well, you goin' to sing me a song  
or ain't cha!!!

(SONG)

Somewhere in here I still got a plan of  
that Mine. I kept it, the way I kept most  
everything my father put his hand to...

Jack picks it up and looks at it....

I'd like it back in good shape...seein' he  
made it with his own hand.

SAM...a little groggy comes in

SAM

Jack! How long you been here?

JACK

You send a posse out?

SAM

Bout an hour ago. You find anything?

JACK

I got an idea. Amy gave me a map of the old mine...I'm goin' back out there.

SAM

Mebbe you could get over to the bank, Jack. People are gettin' out a hand...

Hands him his star without ceremony...Jack sets his guitar down, checks his guns to see they're loose in the holsters.

JACK

(holding star)

I'll just sort of wave this at em and they'll go home peaceful as lambs.

DISSOLVE OUT

DISSOLVE IN

EXTERIOR BANK DAY

41 MEDIUM SHOT CROWD

One hefty cowpoke, irritated at being pushed by the farmer behind him, turns round and lets loose with a staggering haymaker, and follows up with a blizzard of rights and lefts which drive the farmer steadily backward...

42 THREE SHOT

The farmer's wife and her two children who begin to scream for their daddy taking the beating.

43 ANOTHER ANGLE

The farmer takes a blow and loses consciousness falling backward and down...his head just missing the wagon wheel rim

RITTER'S VOICE

...Money is a powerful thing. Part of yesterday's hard work.

44 TWO SHOT

Children holding onto each other as their mother leaves them to climb down off the wagon.

RITTER'S VOICE

...Part of tomorrow's dream...

45 CLOSE SHOT BLACKSMITH

As his face breaks into brutal laughter....

RITTER'S VOICE

...The possession of it doesn't make a man better....

46 TIGHT SHOT

As the wife's head comes close to her husband's

RITTER'S VOICE

....The lack of it doesn't make a man worse....

She looks up at the rancher.

47 WAIST SHOT RANCHER

Who is looking down...but now, panting hard, turns suddenly and moves toward the bank doors.



RITTER'S VOICE

...But the sudden losing of it can rob a man of his senses and can make him do strange things!

The cowpoke doubles his fist and drives it through a pane of glass in the door.

48 A NOTHER ANGLE

Jack Valentine has his gun out.

JACK

That'll be jist about enough, Thad!

The cowpoke stopped as he's about to reach in through the gaping splintered glass wheels around and reaches for his gun...but seeing Sam's gun already drawn holds his hands up chest high. Sam walks through the crowd to him.....

JACK

Do I got to lock you up so's you can cool off, or can you figure out yer last name all by yerself.....

For an answer he gets nothing but an open-mouthed panting bewildered face....

JACK

While you're thinkin' about it, Mr. Johnson is going to pass me yer gun.

49 TWO SHOT

Johnson, the blacksmith, is caught off guard. It takes him a second or two to realize that Jack means him. When he does, he brings the cowpoke's Colt to Jack.

JACK

Take it over to the jail and put it on top a Sam's desk.

The blacksmith leaves with the gun.

JACK

Now then, Mr. Thadeus Lawther, that's a piece of human being laying down there by that wheel. He's got a name. Pick him up and douse his head in that water trough. See that you bring him to.

50 MEDIUM SHOT

Thadeus drops his hands. Starts to walk toward the prone figure of the farmer but he stops and comes toward Jack...

THADEUS

Why don't that shriveled up excuse fer a bank president come out here and tell us whether we got a cent left to our names? An' if we ain't whyn't he come out here and tell us what's to happen?

JACK

An' git hisself stood upside down while you try shakin' the gold out of his back teeth? I wouldn't come out either less'n I had a gun in each hand!

This stops and confuses Thadeus.

JACK  
(smiling)

Come to think of it I don't Believe Mr. Grimes ever set his hand on a six-shooter in his whole life!

THADEUS

No! Jist money! Other people's money!

JACK

He's a banker ain't he? Why don't you stop yer jawin' and help that man...if he don't come to, yer goin' to jail fer murder...

That finally moves him and he goes toward the farmer  
As he lifts him to his feet the farmer moves his head  
and groans...Thad turns a grinning face back toward  
Jack...

THADEUS  
(picks him up)

He ain't dead. No ways near, see?

51 ANOTHER ANGLE

George Bancroft comes through the crowd...goes to the  
door...the shade comes up revealing a frightened JAMES  
GRIMES...who unlocks the door from the inside....

People crowd around Bancroft while he waits...

JACK

I suppose you'll be claimin' what's left  
in there.

BANCROFT  
(cheerful)

Gives him his copy of the Huberle Record

If Miss Parrish has recorded the facts  
accurately the outlaws have removed  
every last penny. My money is held in  
Eastern banks!

He addresses himself to the others

I suggest you get on about your business  
if you have any. No use clustering around  
a dead horse....I can always use a few more  
men at the mine...or if you can't support  
your ranches..I may be able to use a few  
more hands.....

52 MEDIUM SHOT REVERSE

Shots of blank faces...lifeless..saddened..They do not  
move.

Bancroft is disgusted

BANCROFT

Well.....

Turns and enters the bank.

JACK

There goes one of the finest men  
I ever did see. Do most anything  
you might want doing. Poisor yer  
water..laugh at yer funeral....  
'er give you free bullets to shoot  
yerself with...

Jack looks off at Thadeus and the Farmer at the  
watering trough.

JACK  
(yelling)

How're ya makin' out, Thad...he comin'  
round?

53 ANOTHER ANGLE

As the Farmer's head comes up out of the water. Jack  
walks into the shot his back to CAMERA.

THADEUS

Purt' near good as new...

(Continue action until Grimes and Bancroft are in  
position for next scene in interior of the bank)

54 ANOTHER ANGLE

As Jack gives Thadeus a hand with the farmer as they come  
toward the wagon.

55 TWO SHOT

Children owl-eyed sober as they watch their dad and  
their mom.

56 MEDIUM SHOT

Thadeus sees a rock in the street....lifts it to throw.

JACK

Hold on there Thad!!

THADEUS

Jist once...? If it hits either  
one of them I could rest easy for  
all a February....

JACK  
(smiles)

Put'er down Thad....

The rock drops.

FAST DISSOLVE TO

DISSOLVE IN

INTERIOR BANK

57 MEDIUM SHOT

A heavy safe door, blown completely off its hinges rests at a crazy angle on what's left of a chair it crushed as it was catapulted forward off its hinges... JAMES GRIMES, loaded with ledgers picks his fussy way around this mess to bring the ledgers to his desk where BANCROFT has already helped himself to Grimes swivel chair. Bancroft flips the pages of a ledger casually scanning what he sees there...completely uninterested.

58 CLOSE SHOT BANCROFT

BANCROFT

Mr. John Yokum deposited fifty dollars June 14, 1881. Very interesting. Your ledger doesn't indicate the fact that this same Mr. Yokum put a fence around his farm and forced me to find another way to get my herd to water...

Suddenly makes a face as though smelling something bad.

59 INSERT LEDGER

Mr. Joseph Majorca. Deposited eight hundred dollars June 16, 1881. I believe we removed this sheepherder sometime later in the Fall of that year.

Carelessly flips a page or two.

Interesting...Can you tell me why I am concerning myself with these pages...?

60 TWO SHOT GRIMES BANCROFT

GRIMES

I first want to show you that the bank's business has steadily increased since 1881...you have the books for that year in front of you. I just want to establish a few facts with you before discussing the intangible value of good will which this bank enjoys...

Bancroft has accumulated a mouthful of tobacco juice from chewing on his unlighted cigar... looks around and spots a cuspidor on the other side of the room...

61 ANOTHER ANGLE

INSERT SMASHED CUSPIDOR....

Bancroft spits

BANCROFT

Nothing intangible about that cuspidor Mr. Grimes. It's finished. As a cuspidor it's finished!

CAMERA PANS with him as he looks at the safe with its doors off.

And I think we can say as much for your bank safe.

GRIMES

I'm sure those doors can be replaced!

BANCROFT

Why bother? Do you have anything worth locking up? I don't think I need your help in ascertaining the facts, Mr. Grimes. The most important one is that you are finished.

62 OVER SHOULDER SHOTS

GRIMES

But the banks holdings, together with its good will counts for something.

BANCROFT

Oh..? Perhaps you'd like to step outside and give me a practical demonstration of the good will you enjoy. You could say a few soothing words about the desperate wires you've sent to St. Looney's bankers, and the answers you haven't received.

GRIMES

If I could tell those people they'd have their money back, they'd never forget how the bank was willing to take the loss and earn it back in time.....

BANCROFT

You expect me to invest money for such a purpose?

GRIMES

There's no better way to make money than in banking...!!!

BANCROFT

(laughs)

You want me, to have hard cash sent here from the East so your depositors can run home with it and put it under their mattresses?

GRIMES  
(pleads)

They wouldn't. As soon as they found they could get it they'd put it back in. This thing is liable to wipe Huberle off the map.. It'll become a ghost town.

throws his cigar away.

BANCROFT  
(releasing his fury)

Fragic. You think I'm going to miss these small fry ranchers who help themselves to my cattle? Or the homesteaders with their pesky fences? Good riddance!

too far for comfort and pulls himself  
outch.

I'll miss the Copper Cup. I like a game of Poker once in a while, but I don't favor Passin' free chips around the table.

GRIMES  
(weak)

I hold a number of mortgagages. I thought you'd consider them as collateral.

BANCROFT

Yes, yes, yes...as a matter of fact.. I will. Come out to the Lazy Ace, James. You're good at figures and I can always use another book-keeper! Bring your contracts with you and we'll look them over.

too far...even for Grimes.

ft prepares to leave a rock comes sailing  
he window...and comes to rest at Bancroft's  
ncroft kneels to pick it up.

63 CLOSE SHOT

This is going to be a close shot  
As Bancroft's feet  
through the air

The shot  
could  
th-  
ma

Bancroft throws

He's gone  
down a not

GRIMES



GRIMES  
(pleads)

They wouldn't. As soon as they found they could get it they'd put it back in. This thing is liable to wipe Huberle off the map.. It'll become a ghost town.

Bancroft throws his cigar away.

BANCROFT  
(releasing his fury)

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He's gone too far for comfort and pulls himself down a notch.

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63 CLOSE SHOT GRIMES

This is going too far...even for Grimes.

As Bancroft prepares to leave a rock comes sailing through the window...and comes to rest at Bancroft's feet. Bancroft kneels to pick it up.

BANCROFT

More good will, James?

On the floor is Ozzie's wooden chain....Bancroft  
picks it up.

Taken to whittling while you wait?

GRIMES  
(takes it)

Let me have that.

BANCROFT  
(laughs)

My books are in bad enough shape as  
they are! You better take a rest  
before you come to see me.

GRIMES

No..No! You don't understand what this  
means. This belongs to Ozzie Matthews.  
He doesn't come in here..not even with  
Amy Mitchel. But he's been in here. He  
was in with those robbers!

DISSOLVE

DISSOLVE IN

EXTERIOR GENERAL STORE DAY

64 MEDIUM SHOT

SAM

What makes you so sure they're in  
that old mine?

JACK

For one thing I lost their trail  
when I was headed in that direction  
for another, seems like a good place  
to hole up waitin' for someone to come out  
and meet cha.

SAM

Meet cha...from here...from Huberle?

JACK

That robber you shot..he was from Texas  
wasn't he?

SAM

The bit and the saddle an' the cinch  
all said so...

JACK

Don't it strike you kinda off to one  
side...three strangers comin' to town jist  
the day the bank was loaded to the rafters?

SAM

They might jist have hit it lucky...

JACK

(shakes his head)

If I'm goin to see anything fore dark  
I better head out.

65 ANOTHER ANGLE

Ozzie is riding Valentine's horse around from behind  
the jail and past the Copper Cup as Simpson and the  
Blacksmith come out and toward us. Both of them lit.  
They start on Ozzie soon as they see him.

66 THREE SHOT    BLACKSMITH    SIMPSON    OZZIE

BLACKSMITH

What're you doin' on that horse.

SIMPSON

You own that horse?

OZZIE

That's Jack's horse. He said I could.

BLACKSMITH

What's holdin' you on there...?

67 TWO SHOT JACK SHERIFF

SHERIFF

(yelling at them)

You want to spend the night in  
the cooler..or you want to keep  
on walking....

68 MEDIUM SHOT GROUP

Grimes and Bancroft come into the scene, as Ozzie dismounts.  
and gives the rest of the apple he's eating to the horse.

JACK

That's fine, Ozzie. That's fine!

Grimes moving close to the Sheriff as he asks his  
question...holding up the whittling.

GRIMES

You lose this Ozzie?

69 WAIST SHOT OZZIE

OZZIE

Oh! oh..I wondered where it went to.  
You kin have it..

GRIMES

Were you in the bank yesterday, Ozzie?

OZZIE

No sir. I never go in yer bank.  
You said for me never to go in there  
'cause I got no business there you  
said.

GRIMES  
(to sheriff)

He is lying. I found this on the  
floor of the bank. Mr. Bancroft was  
with me.

SHERIFF

What are you comin' to!

GRIMES

I want Ozzie Matthews arrested! He was  
working with the men who robbed my bank!

SHERIFF

That's a serious charge, Mr. Grimes,  
What makes you think he knew those men?

Blacksmith and Simpson are listening.

BLACKSMITH

He knew 'em all right. He waved to the  
three of them as they rode by my place  
yesterday. He knew 'em. What about  
that, Valentine?

70 CLOSE SHOT JACK

JACK

I can't say he didn't wave to them..And  
he did say he knew them Sam...but I'll  
put up my ranch against that whittlin'  
he didn't have anything to do with it.

OZZIE

I didn't rob yer bank, Mr. Grimes. I  
always go to my ma when I want somethin'...

SIMPSON

Lock him up the way you'd lock up anybody  
else or we'll string him up right now.

SHERIFF

(to Ozzie)

Guess I'll have to lock you up, Ozzie.

OZZIE

I didn't do it...I didn't do anything...  
I didn't do it...

JACK

Don't worry Ozzie...I got a hunch  
we're going to get that money back  
along with the sidewinders who are  
sittin' on it....

OZZIE

(smiles)

You'll get those fellas... I et  
already today, an' I can make a  
new chain fer myself... You'll get  
'em....

JACK

Take him over, Sam!

Sam takes him away.

71 THREE SHOT

As Jack comes down to Simpson ...the Blacksmith...Grimes  
and Bancroft.

JACK

Did somebody say something about  
stringin' somebody up?

SIMPSON

Mr. Ozzie Matthews better still be in  
at jail when it comes morning!

JACK

You got yer way Mr. Grimes. You got  
anything else on yer mind?

GRIMES

I intend to press charges...

JACK

That's yer right! You got some place  
to go..you better go there!

Grimes and Bancroft move off toward the jail.  
Simpson and the Blacksmith start walking away from  
the General Store coming to CAMERA as we DOLLY  
back with them...

72 TWO SHOT

Their heads big in the foreground as Jack deep in  
the background mounts his horse...

SIMPSON

Mitchell'll never lock the door.  
Ozzie is jist as much a part of that  
family as flesh and blood.

BLACKSMITH

Yer right..we'll git him..soon's  
Valentine gets outa the way...

SIMPSON

Start movin' around...we'll make  
ourselves a little necktie party....

They break and exit left and right of the CAMERA  
as Jack rides toward us....

73 CLOSE UP JACK.....Worried

74 ANOTHER ANGLE

As he turns his horse and heads out for the hills.....

NARRATION

FADE OUT

ACTION IN THE AFTERNOON

WEDNESDAY

*Valentini*

FADE IN

EXTERIOR COPPER CUP

1 MEDIUM SHOT

Sam Mitchell stands on the front platform of the Copper Cup Bar and Hotel looking down at five horses hitched to the rail in front of the place, his thumbs tucked in his belt. Worried.

SUPERIMPOSE POSSE RIDING HARD

(Film clip)

RITTER'S VOICE

...Five men and their horses jist yesterday were something special... a posse...searching the canyons and the hills for the two men who robbed the bank....

2 CLOSE SHOT SAM

As SUPERIMPOSEUR FADES.

RITTER'S VOICE

...but that was yesterday..there was a chance left 'long as they were out there...but now, today, the posse listens to lynch-talk..and the horses stand idle.



EXTERIOR HUBERLE MAIN STREET DAY

3 LONG SHOT

Sam a little figure in the background.

RITTER'S VOICE

...and to Sheriff Sam Mitchell...the town itself which yesterday was HIS town today .....

4 ANOTHER ANGLE

As CAMERA PANS from building to building at odd angles... The News Office. The General Store. The Jail. The Blacksmith's Shop.

RITTER'S VOICE

...seems like a place he never saw before...a place strange and unnatural and forbidding...!

5 WAIST SHOT SAM

On the ZOOMAR. Sam walks down from the Copper Cup past the jail...as we ZOOM backwards with him...

RITTER'S VOICE

Yesterday comes at him more real than today....

He touches his arm. SOUND OF A SHOT...as he touches his arm...

RITTER'S VOICE

...a bullet sears his flesh

He stops and looks at the street where the bandit fell

...a robber dies at his hand.

SHOT SOUND REPEATS

He walks toward us again.

6 ZOOMAR CAMERA

Stops its pull back. The Sheriff now even with the News Office, stops, turns, runs like devils were after him back to the Jail Door...wipes the sweat off his face...a good thought hits him...and he smiles...relieved a little.....

EXTLRIOR WOODS JACK DAY

7 LONG SHOT SUPERIMPOSE OVER SHERIFF

He rides through the woods and out into a clearing

RITTER'S VOICE

...jist one hope...one chance  
that Jack Valentine might get  
lucky!

8 FADE OUT SUPER-IMP OF SHERIFF

As Jack dismounts and comes toward what's left of the embers of a small camp-fire...leading his horse.

(DIALOGUE HERE COULD BE PRE-RECORDED)

JACK  
(to his horse)

Where's there's smoke there's fire...

Kicks around in the fire

JACK

From the looks a things, there  
must have been two of them....

Picks up a tin can

Couldn't have been very hungry,  
they didn't finish...

Smells the can and makes a face.

JACK

Can't say I blame 'em. Beans!

Tosses can back into fire. Looks down at something.  
Kneels.

INSERT BOOT IMPRINT

JACK

Good sized critter...

An off screen voice cuts thru.

OFF VOICE

Purty good sized critter! With a gun  
in his hand..

9 TWO SHOT JACK OUTLAW

And he is "a good sized critter" and he has a gun in  
his hand. He stands three feet behind Jack.

OUTLAW

Jist don't reach for anything!

10 ANOTHER ANGLE

The OUTLAW reaches down fer Jack's gun'..he made a mistake  
and finds himself pulled over Jack's shoulder and flopped  
on his back in the embers..

11 CLOSE SHOT JACK

Jack tucks the outlaw's gun in his belt with his right hand.  
His left holds a Peacemaker.

JACK

That's no way to put out a fire.  
You cain't do much of anything right.  
can ya? Cain't hold a man up proper.  
Cain't cover yer tracks. Cain't even  
rob a bank without blastin'.

12 CLOSE SHOT OUTLAW

The outlaw is still down...thinking.

JACK

Git up. Let's see how much there is  
of ya.

And he does.

JACK

Big enuff to earn a dollar 'stead of  
reachin' for it...

13 MEDIUM SHOT

JACK

Cain't give ya much for kickin'  
out the fire...you're gonna do  
it fer nothin'!

The outlaw doesn't budge. Jack fires a shot  
which takes the heel off his boot.

JACK

Next time I'll take me a toe!

And the outlaw starts to kick out the fire.

JACK

(while he does it)

You want to set the whole woods  
on fire? Fools like you start  
more forest fires..the wind picks  
up a spark and there she goes...

14 WAIST SHOT OUTLAW

Outlaw picks up a good sized stick. Jack shoots  
it out of his hand...

JACK

The idea is to put out  
the fire. I didn't say nothin'  
about throwin' it at me.

Outlaw stamps it out to his satisfaction. Jack backs  
up to his horse, gets his rope.

JACK

Now turn you aroun'...put yer  
hands together behind yer back...

He does, and Jack throws a tight loop around them..  
Gets back up on his horse. Pulls out his map.

JACK

Now Here's the way the score is...  
fer now! Amy gave me a map of the  
mine..I kin follow it draggin' you  
behind me...or you kin act as my own  
personal guide...Big as ya please!  
yer choice!

The outlaw thinks that over and starts off. Jack  
stops suddenly. Takes his map out.

JACK

Think I'll jist lookit the map, case you  
figger on takin' me by the way of Kansas  
City

DISSOLVE

DISSOLVE IN

INTERIOR COPPER CUP

WIDE ANGLE

Mike, the bartender, back to CAMERA looks out and past a  
worried RED COTTEN at a crowded room. Men sitting at the  
tables are not playing poker and they're not talking very  
much, and only one or two is drinking. The Trio is pushing  
hard on a tune and knocking its brains out off screen...

RED

I don't like it...! If they'd only  
talk! Er get mad er break something!  
They're broke and their mad...

Turns her back to CAMERA

CLOSE SHOT --- A cowhand looks holes thru her.

RED'S VOICE

Broke and nasty and wantin'  
to blame somebody.

CLOSE SHOT --- A man bites his nails....

RED'S VOICE

Wishin they never worked a day  
and never had a dollar in that bank...

CLOSE SHOT --- a rancher rolls a cigarette

RED'S VOICE

Too quiet! Too quiet fer comfort.

CLOSE SHOT

A man has a pencil and a scrap of paper...he pushes  
coins from one stack to another..when he can't make  
it balance..he slams his hand down on the table..  
sweeps it all off and walks up to the bar for a drink.

RED'S VOICE

There's kinds a money I don't like  
to take..!

CAMERA PANS Mike down the bar to Earl, a lanky farmer  
who's finished his drink.

EARL

Put it on the cuff...I'll see ya  
next week.

MIKE

I'll see you right now! Six bits!

EARL

You kin take my word...

MIKE

The only thing I'm takin' is  
SIX BITS...

The rancher starts to move off when Mike reaches over the bar with two huge paws grabbing both lapels of the man's Sheepskin jacket...

MIKE

I gotta take it out a yer hide?

Red comes down fast.

RED

Let him go, Mike!

Mike does.

RED

There's trouble enough in this town. Give him one on the house.

She turns to confront the rest of the men. A few had got to their feet.

RED

Anyone who wants himself a drink can put it on the cuff.

Nobody moves except an old drunk purty dear knocks himself out racing up to the bar between the tables.. he falls.

RED

Not you!!!

JAKE

Jist one

RED

I'll give you the bottle and pay  
for it myself, if you ever get yerself  
a job.

OLD SETTLER

I had more jobs'n you can shake a  
stick at.

RED

(taking it all out on him)

I'll take me a stick to you if you don't  
go sit down. If I had the money for the  
free drinks you had in here I could burn  
every dress I got an' start all over again.

CAMERA PANS with her as she moves over to the Trio.

RED

(yells)

Play something! and don't make it sad!

They play "Dan Tucker" which is all about drinking  
and having a big ole time.

CLOSE SHOT RED

As she sees three men come in...

MEDIUM WIDE ANGLE SIMPSON BLACKSMITH GRIMES.....

Simpson goes to Earl and tells him to get out after  
a rope...and then starts moving between the tables  
..GRIMES talks to few more men.. And the Blacksmith  
takes on the rest. Throughout the song..first one  
man then another gets up and leaves....



Red looks at Mike who shakes his head.

INSERT MIKES HAND fishing around for a gun under the bar...

Red shakes her head "No"

DISSOLVE OUT

DISSOLVE IN

EXTERIOR CLEARING

MEDIUM SHOT

We are looking over the backs of Jack and the robber as they are groping their way through the darkened mine tunnel. There are low beams, and piles of dirt from collapsed walls to block their way. Damp. Water dripping. Up ahead the tunnel turns to the right, and we see a faint light coming from whatever is around the corner. At the intersection of the two tunnels two of the upright supports for the tunnel have broken away, and fallen diagonally across the path. The maze appears as a cross hatched pattern of logs and dirt, making it difficult for anyone to get through.

JACK

You say one word without me tellin' you, it'll be yer last!

They round the end of the tunnel where another mine-face crosses it at right angles they are silhouetted by the light of an unseen lantern.

PETE

(off screen)

Who's there?

Jack nods his head for him to answer.

BILL

It's me..Bill!

JACK

Tell him you can't see good.

BILL

I cain't see good!

ANOTHER ANGLE PETE

The dead end of a tunnel..Pete picks up a lantern and comes forward..

PETE

Stay where you are, I'll bring the lantern.

MEDIUM SHOT

As Pete rounds the corner. Jack and Bill are close to the side wall.

JACK

Jist stand where you are...

For an answer Pete fires. Jack returns the fire.. the lantern hits the ground..

BILL

Stop it Pete. He's got me covered!

JACK

Drop that gun and pick up yer lantern!

Jack comes into the light.

JACK

Show me the money...

Pete walks over to the two satchels..

JACK

Open one of them

Pete throws it at him..and follows up by knocking the gun out of his hand.. A slugging match starts which ends with Pete on the ground and Jack straddling him..and knocking his head against the ground...pounding it hard against the gold coin that've spilled there.

JACK

Now gitup...and start picking that stuff up...

He does.

JACK

You give me any more trouble I'll have to drop ya. I only got so many hands...

Pete finishes putting the money in the bag.

JACK

What were ya goin' to do with all that money? Shoot each other and get the other half?

PETE

I kin stand a bullet in my head better'n listening to yer gab..

JACK

(smiles)

You want some action jist tote those satchels right on out a here and don't get too far ahead! Maybe I ought to sing you a piece!

DISSOLVE

DISSOLVE IN

EXTERIOR HUBERLE MAIN STREET DAY

LONG SHOT

As a farm wagon pulls past CAMERA and stops at the jail. People are moving past the News Office toward it. KATIE PARRISH comes out and races past one or two in her hurry to get there. We PAN with her.

MEDIUM SHOT

CAMERA holds the corner of the jail and the outside of the Copper Cup as men come out of the bar and toward the jail.

INTERIOR JAIL DAY

MEDIUM SHOT

Ozzie at the bars. Sam is looking out past CAMERA thru the front windows and out beyond.

OZZIE

You think Jack'll get those robbers...

SAM

If prayers got anything to do with it he will.

Crowd noises distant but clear drift into them.

SAM

There's decent people in Huberle but they ain't out in that street.!

OZZIE

Lynchin' is when they put a rope around yer neck and hang you up ain't it!

OZZIE

They can't get past you..you'd jist  
fire at 'em and they'd be dead!

SAM

I shoul'da taken you outa here  
last night when I had the chance...

OZZIE

I hope you don't have to kill anybody  
account of me. Who'd ever it'ud be  
would have a sister or brother mebbe  
and they wouldn't speak to me. I don't  
like fer people not to speak to me!

Sam turns and moves to him..

SAM

Maybe you're not the smartest, but  
you sure grewed up as good a one as God  
ever put breath into..

OZZIE

You think I kin have a horse someday?

Sam turns front again...worried..

SAM

Sure, son..sure you kin.

DISSOLVE OUT

DISSOLVE IN

EXTERIOR JAIL...the Crowd...KATIE

MEDIUM SHOT

Katie, out of breath, yells what she has to say  
to a crowd who barely notice her, They are all  
waiting for Simpson.

KATIE  
(panting)

So what if... what if Mr. Grimes  
DID find that whittling on the floor  
of the bank? What if he DID? Does  
that have to mean that Ozzie was in  
with those outlaws??? What if the boy  
DID wave to them?

FIRST MAN

He ain't no boy. He's purt near thirty!

KATIE  
(desperately)

"Man" then. Ozzie! He wasn't in with  
anybody. I'm sure he wasn't!

FIRST MAN

How do you know so much about it?

SECOND MAN

Go on back to yer paper...!

KATIE  
(yelling)

Listen to me, will you? LISTEN TO ME!

FIRST MAN

Wasn't you the one wanted action? Didn't  
you write about action.

KATIE  
(beside herself)

I did. I did. I did, but...

SECOND MAN

What changed yer mind. Ozzie yer feller?

KATIE

Stop talking crazy! I DID  
ask for action, but I didn't mean  
to do it by tearing down every decent  
thing we've got. What if you were in  
there?

SECOND MAN

I didn't rob a bank.

KATIE

Neither did Ozzie!

FIRST MAN

We don't need you to tell us what  
to do. Go on now--git outa here!

Katie hurriedly rolls her papers into what she crazily  
hopes will be a weapon...

KATIE

All right. Go on...kill him..kill  
everybody while you're at it.

She starts whipping his face with her paper...

KATIE

Go on..you big!dumb! good-for-nothing! hulk  
of no good!..dumb..good fer nothing! Gon on..

She flails away exhausting herself..getting nowhere...

ANOTHER ANGLE

SIMPSON...THE BLACKSMITH..EARL and GRIMES come toward the  
crowd which breaks for Simpson and let him thru.  
Grimes stay on the outside of the circle as they  
walk thru.

SIMPSON lays a heavy hand on Katie's wrist..strips the paper away from her, shoves her back at the FIRST MAN. Ed goes to the jail door..stands to one side and starts shooting the lock...as if by plan..

INTERIOR JAIL...SAM OZZIE

CAMERA Dollies in on Sam..backed against the bars.. Ozzie's face is just over his shoulder pressed between the bars... Three shots are heard over this.

OZZIE

They're comin' in, Sam!  
They're comin' after me!

SAM

They ain't takin you..  
I won't let 'em take you!

OZZIE

Don't kill them..jist don't  
let them get me.

He breaks back away from the bars as the CAMERA speeds its DOLLY ACTION... back against the wall.. he freezes there.

OZZIE

I can't hide nowhere. I cain't  
get outta here. Sam! Sam....

EXTERIOR JAIL SIMPSON ED BLACKSMITH

The fourth shot takes the lock off....they ram the door open and bust thru and disappear...

KATIE CROWD

Katie comes toward the open door, she's caught and thrown back to another man....



ANOTHER ANGLE...MEDIUM

As Katie is thrown from man to man..back and back towards CAMERA. As each man let's her loose he moves up to the jail door. The last man grabs her face-to by her arms and shoves her backward past CAMERA and himself moves toward the jail door...

DOWN SHOT KATIE

Lying on her side...she gets to her feet..agonized.. hysterical...crying. She turns her back on CAMERA yelling at the open door...

KATIE

Yer bad! No good. Bad! Yer..bad...

DISSOLVE OUT FAST

DISSOLVE IN FAST

MEDIUM SHOT

CAMERA high moves in with the heads and shoulders of SIMPSON AND THE BLACKSMITH

OZZIE

Don't let them take me, Sam...  
Don't...don't...

SAM raises his guns...

SAM

So help me if you come any closer  
I'm going to unload all the lead I  
got.....

GLASS CRASH

ANOTHER ANGLE

Holding small high side window... A Rifle barrel smashes thru it revealing a man's face there. Sam has turned and in that instant..the blacksmith grabs his rifle and by main-strength wrests it away...Earl and the FIRST MAN pin his arms back..while SIMPSON takes the keys off his belt.

OZZIE

Please don't hurt me. Don't...  
don't take me from here. I  
didn't do anything.

SIMPSON unlocks the door...

SIMPSON

You gonna tell us who those  
robbers were!

OZZIE  
(screams)

I don't know. I don't know!

CAMERA DOLLYS thru bars over SIMPSON'S shoulder  
as he moves in on Ozzie.

SIMPSON

Tell me who they are!

OZZIE

No! NO! No! Don't whale me...

SIMPSON'S hand swings back at CAMERA and smashes down and across  
Ozzie's face. Ozzie screams....and drops below CAMERA frame....  
We see Simpson swinging. He reaches down and picks up a bleeding  
Ozzie...turns him to CAMERA as it DOLLYS backward...shoves him  
off screen.

SIMPSON

Take him out and tie him up  
Johnson! Give him a hand with  
it, Earl.

(turns to FIRST MAN) SIMPSON

Stay here cover Sam before he  
gets any idea of chasing after us.

(looking off screen)

SIMPSON

Shove her in here.

Katie is catapulted in...she goes to Sam..as Simpson leaves. She cries. He leads her to the desk ..sits her on a chair...

SAM

Get hold a yerself Katie! Take it easy..we'll do something. We'll get out a here.

FIRST MAN

You ain't going nowhere. You ner her...

ANOTHER ANGLE

As Red enter...

RED

You wanted action. You got ACTION! You got the whole town riled up.

CLOSE SHOT KATIE

As she looks up tear-stained...she stiffens

KATIE

I STILL want it. I want to stop every good-for-nothing hot-headed stupid violent idiot from taking things ~~into~~ his own hands!

She does what she now does, before she realizēs it herself. She knocks the gun out of the FIRST MAN'S hand. Picks it up and turns it on him.

KATIE

I'd like to stop one of them just once.

RED  
(laughs)

Easy there. Easy now. Hold it  
on him.

Sam takes over quickly.

SAM  
(indicating the bars)

Get in there.

He does. Sam locks it.

RED  
(to Katie)

Yer all right...yer all right  
you are..

Katie refuses her compliment walking away...

A young boy of ten walks in.

DONNIE

Where's my Pa?

RED

I don't know, Donnie.

DONNIE

Was he with those men who took  
Ozzie away?

CLOSE SHOT RED

She's was going to say "yes" and catches herself.

RED

I don't know, son.

DONNIE

Why'd they have him all tied up  
like that?

RED

Why they.....they

KATIE

They were playin'.

RED

Just playin'...you run on home...  
your mom'll be waitin' dinner on  
ya! An' it'll get cold.

He doesn't believe them..He backs away to the door.

DONNIE

They weren't playin'. They  
were real mad!

And he runs out and away.

THREE SHOT

Red watches him go. Katie comes to her side..  
Sam behind them.

KATIE  
(quiet)

Is it really my fault? Is it  
really!

RED

They aren't grown up yet.  
That's nobody's fault.

Turns to her.

Buck up we got work to do.

KATIE

Thanks.

SAM

Soon's they're clear outa town  
we'll go after them.

DISSOLVE

DISSOLVE IN

EXTERIOR MAIN STREET HUBERLE...DAY

The lynchers with Ozzie laced with rope ride  
out.....

BLAKE RITTER'S VOICE

1890 that was...in my town  
Huberle, Montana. Yes sir...  
it takes a long time fer men to  
grow up...we'd been tryin' fer  
eighteen hundred and nenety years  
since HE died...yes sir...it took  
a few steps backward to go one  
step for'ard.

(Closing format)

ACTION IN THE AFTERNOON

THURSDAY

FADE IN

HUBERLE MAIN STREET DAY

1 MEDIUM SHOT - FRED CARNEY

Two hands on a rifle. As we PULL BACK we reveal FRED CARNEY, a rancher, sitting atop a wagon...and behind nothing moves on the street. No life at all.

RITTER'S VOICE

A man. A gun. And, and empty town. My town. Huberle! Those that aren't out takin' Ozzie to his hangin', are holed up in their houses waiting. And wondering. Some of them wondering if they should a gone and helped out with the killing...and some of them sorry they didn't stop it. And one of them,.....

Camera dollys in slowly.

A rancher, name a Carney, left behind to see nobody gets in the way. And he'll do it, too ...some kind of people do what they're told to do without thinkin' about whether it's right, or whether it's wrong...

1.00

RITTER'S VOICE

Ask him whether he thinks Ozzie had anything to do with the robbery and he'll tell you, there ain't no other way to look at it. That's what he heard. That's what they all said, so that's the way it must be. Besides, he lost all his money. Somebody's got to swing for that, don't they?

2 ANOTHER ANGLE

Up through and between the heads of the team of horses with the Rancher centered in the background against the sky.

RITTER'S VOICE

Being able to hit a dime at twenty paces doesn't make a man so much better than a horse...of course, it came in handy in the year of our Lord eighteen hundred and ninety.....

Carney turns to look at the town, relaxes, then busies himself biting his thumb nail, not knowing he's gone back to being a four-year-old.

...No, I'll tell you this...if a man can't tell the difference between Right and Wrong,..he's not half as good as a horse!!!

3 LONG SHOT THE LYNCHERS DAY

Single-file, headed by SIMPSON, they come at us through the close-packed trees of a small wood. Their horses slowed to a walk by the narrowness of the trail, they strain forward pushing time.

RITTER'S VOICE

No man on a lynchin' party is as good as the horse he rides. Never was. Never will be.



SIMPSON is a picture of viciousness and rigid-tension as he comes to Camera. He pauses to look back at the others, his face a snarl as he turns round and rides past us...

RITTER'S VOICE

To lay hands on a man. To tie him up and put him on a horse, and then to take him to a certain place...

The BLACKSMITH comes now, stiffly jutting his chin in the air as though he were spitting in God's face. Clenched in his left hand is the lead-rope to Ozzie's horse. He dares not look at Ozzie.

RITTER'S VOICE

...and there to put a rope around his neck and kill him...you must not see what you see...nor hear what you hear.

OZZIE'S face is frozen in a silent scream, mouth open wide, breathing hard. Leaning too far back as though pushed by a driving wind, he begins to slide off sideways. A rancher, Ed Harvey, rides forward quickly, roughly righting him in his saddle before they pass us. Banker GRIMES rides stiffly, his face a bizarre caricature of righteous indignation. Behind him comes a gaunt, loose-faced, grinning farmer...wearing a coil of rope on his shoulder, his free hand dangling the noose until we see the backs of the men up ahead.

EXTERIOR HUBERLE MAIN STREET DAY

- 4 LONG WIDE ANGLE SHOT...In the foreground two mongrels sniff each other, watched by CARNEY who now leans back lazily on the seat of the farm wagon, his gun resting against one knee. In the background three figures come out of the jail.
- 5 MEDIUM SHOT...Red, a rifle in her hand, comes toward us followed by Katie and the Sheriff. She stops suddenly as she sees Carney.

- 6 CLOSE SHOT... As Carney looks down at the dogs.
- 7 TIGHT THREE SHOT...As they carefully, quietly, try to cover the distance between themselves and the Copper Cup, where two horses are tethered to the rail.
- 8 LONG SHOT ...The dogs come around the horses of the wagon, bringing Carney's attention around with them to the group. His back to Camera, he stands quickly, levels his gun and fires a shot.
- 9 THREE SHOT...The bullet bites wood in front of the group. They are turned by Carney's voice...

CARNEY'S VOICE

Come on out here.

- 10 REVERSE MEDIUM...As Carney climbs down off the wagon and walks toward the group. They move toward each other.

- 11 CLOSE SHOT CARNEY

CARNEY

Were you goin' someplace?

None of them answer

CARNEY

To a lynchin' ?

They stand apart. Silent. Angry.

CARNEY

Wish I coulda gone myself!

RED

We're going, Art, and nobody's  
stoppin' us!

She starts to walk toward the horse.

CARNEY

Stay right where you are,  
Red.

She keeps on going.

12 ANOTHER ANGLE

As a bullet flips her shawl off one shoulder.

CARNEY

The next one ain't goin' to  
miss, Red.

SHERIFF

Put that gun down! I'm still  
the law in Huberle!

CARNEY

I was told to stand by here  
and see nobody stops that  
hangin' and that's what I'm  
going to do.

SHERIFF

Better hand me that gun,  
Carney.

Carney laughs. The Sheriff starts to move toward him. Katie stands it as long as she can, then bolts and runs to him.

KATIE

Don't do it. He'll shoot.  
He's not thinking...he's  
crazy!

The Sheriff moves forward again, but she grabs his arm.

KATIE

I'm sorry I said you were wrong,  
when you gave them the keys. What  
else could you have done? What  
can anybody do...?

He knows she is right, but he can't face giving in again. It's too hard a thing to do. Red comes to him now to swing the balance.

RED

She's right, Sam. They lost  
all their money, and they're  
scared. Like a bunch a kids.  
They've got to hurt somebody  
to get even. The rest of  
them are going to hang Ozzie  
...maybe they have already...  
This one'll take it out on  
you. I don't like it, Sam,  
but what's the use.

Sam seems to shrink to half his size as he looks at the ground. Katie suddenly walks forward to Carney.

KATIE

What is it about killing that  
you mēn seem to enjoy so much?  
Does it make you feel more like  
men? Why do you get that bright  
look in your eyes just thinking  
about it? A dull man like you,  
Carney? A man who goes about his  
living like a stupid ox?

13 CLOSE SHOT CARNEY

As he takes a step forward.

14 CLOSE SHOT KATIE

KATIE

Look at you now! You're  
awake! You think you are  
something. You're a stupid,  
dangerous, idiotic fool!

CARNEY  
(Shaken)

Talk! Lots a talk! You  
better get back in that  
jail!

They look at each other as though to confirm they've  
heard this man say this thing...but they do not move.

CARNEY  
(Angry..Yelling)

Get in there. I told ya!

They move off toward the jail as he follows them.

15 WIDE ANGLE

Holding the street and the hills beyond the group as Jack  
Valentine comes riding toward us. They all turn as he  
rides between them and the rancher. Carney turns to see  
who it is. Red comes forward half-knowing who it might be.  
Katie thinks she knows, too, but looks at the sheriff whose  
arm lifts to wave. Suddenly, they are sure, and the Sheriff  
rushes forward unmindful of Carney.

SHERIFF

Jack!

Jack rears up short and starts to dismount.

JACK

I got the two of them! You  
can let Ozzie out. That kid'll  
go crazy, stuck in there.

SHERIFF

They've takin' him out to  
the tree, Jack.

RED

Simpson's got him.

KATIE

They're going to hang him.

17 CLOSE UP

Carney listens to this...Jack seems not to see him, walking  
his horse between him and the others.

JACK

I got those two tied up at  
Joseph's Rock.

18 CLOSE UP JACK

He turns on Carney, both guns out.

JACK

Drop that gun, Carney!

Carney keeps his rifle at waist level...not lowering  
it, not firing

JACK

Let's fire together!

Carney keeps his rifle level. Not moving.

JACK  
(easy)

That way everybody gets his way...

Carney holds.

JACK  
(leveling)

Drop that gun, Carney!

19 WAIST SHOT

As Carney's lips tighten.

JACK  
(hard)

I'm liable to go first, Carney!  
You want to bet?

20 CLOSE SHOT

Jack is smiling faintly.

21 CLOSE SHOT

Carney's face is completely quiet. Poker.

22 CLOSE SHOT

Jack as his smile slowly broadens.

23 CLOSE SHOT

Head of Carney as worry and fear begin to show.

24 CLOSE SHOT

Jack grinning, he lets loose with both guns.

25 WAIST SHOT

Carney as both arms whip downward dropping the  
the rifle...both arms grazed. The Sheriff picks  
up Carney's rifle.

JACK

Better go get those men, Sam.  
I tied them up so I could make  
faster time. I figured Ozzie'd  
need me. You sure Simpson'll  
take him to the tree?

SHERIFF

Sure I'm sure. The last  
hangin' was had out there.

Jack holsters his guns, and rides out.

26 LONG SHOT

The Lynchers as they gallop through a valley.

27 LONG SHOT

(Film) JACK as he rides up the steep, rocky face of a hill.

28 MEDIUM SHOT

(Film) JACK as he makes the top and starts down the other side.

29 LONG SHOT

JACK as we PAN with him racing down the flat land of a valley.

30 MEDIUM SHOT

(Film) JACK as he rides toward us...and stops a second.

31 LONG SHOT      WOODS      JACK'S POINT OF VIEW (Still)

32 WAIST SHOT

(Film) As he starts for the woods.

EXTERIOR      WOODS      THE LYNCHERS      DAY

33 WIDE ANGLE

The group rides toward us and the tree. They stop in the clearing, crowding around Ozzie now.

RITTER'S VOICE

To hang a man you must not think  
of him as human.

34 CLOSE SHOT

Ozzie looks wildly from face to face. Suddenly screaming  
out.

OZZIE

Don't. Don't. Don't do it to  
me. Don't do it to me.



OZZIE

Rapidly, endlessly repeating the words...until his mouth forms the words but no sound comes out.....

Please don't please don't please  
don't please don't please don't.

In all their lives no one of these men have ever seen or heard or felt what they feel and see and hear now. Their faces are riveted in one direction. Each man's horrible fascination makes him a portrait of ugliness..  
VOICE OVER

35 CLOSE SHOT OZZIE

As he mouths "please don't" swaying with the rhythm of the words.

36 CLOSE SHOT SIMPSON

Simpson staring.

RITTER'S VOICE

...He MUST NOT be thought of  
as human.....

37 CLOSE SHOT OZZIE

RITTER'S VOICE

...if he screams, it proves he  
is not a man....

38 CLOSE SHOT BLACKSMITH

RITTER'S VOICE

If fear changes his face to  
something queer...

39 CLOSE SHOT OZZIE

RITTER'S VOICE

...He becomes less like you.

40 CLOSE SHOT THE FARMER

RITTER'S VOICE

...if he trembles, and his body  
seems not to work right.....

41 CLOSE SHOT THE BANKER

RITTER'S VOICE

...you can hate him easier...

42 CLOSE SHOT A RANCHER

RITTER'S VOICE

...you can hate him and kill  
him!

43 CLOSE SHOT BANCROFT

RITTER'S VOICE

...and never know that YOU have  
become an animal and he has become  
the man.

44 CLOSE SHOT SIMPSON

SIMPSON

Earl! Earl! You got that rope?

45 CLOSE SHOT EARL, THE FARMER

As he breaks his intent staring at Ozzie.

EARL

I got her. I got her all right!

Holding up the noose like a wet snake.

46 MEDIUM SHOT THE GROUP with SIMPSON in the foreground.

SIMPSON

Well, what're you waiting for.  
Get it up there.

Turns to the Rancher.

SIMPSON

Give him a hand, Ed!

The farmer dismounts so he can get a better throw. It is a challenge. He throws and the rope falls short.

47 CLOSE SHOT

Ozzie watching, in spite of himself, hoping they won't succeed.

48 MEDIUM SHOT

Horses and riders move forward a little.

EARL

I'll make her this time!

49 THREE SHOT      OZZIE, SIMPSON, BLACKSMITH

OZZIE  
(choking)

If you could just...if you could just wait until...this way you won't never...but if you could...My pa used to tell me I gotta be a good boy and not take nothing that did not ...that did not belong to me.

(cries)

He gave me a beating once when he thought that I...but I didn't either...and my mamma...my mamma made him quit it...He was mad at me, but he was sorry when he found out, I didn't...

Earl, the farmer throws the noose high in the air but it doesn't go over.

SIMPSON

Shut your mouth, Matthews. You can't live right, you can die right. Like a man!

(Laughs)

I ain't sure just what you are.

The group laughs, too.

EARL

If she don't go over this time,  
I'll have to climb up there.

SIMPSON

(to the Blacksmith)

You try it, Ben.

FARMER

(Angry...quick)

Stay where you are...I don't  
need no help from nobody....

Suddenly Ozzie starts to laugh.

OZZIE

I could...I could do it.

The rest of the group smiles uneasily. Sensing this,  
Simpson stiffens.

SIMPSON

You did enough! When men were  
working hard to make a dollar  
you were whittling! Amy  
Mitchell wouldn't let you kill  
yourself on a horse...you went  
out and found men to help you  
rob the bank. So now, when  
you're hanging up there,  
people are going to remember  
to keep their hands off a what  
don't belong to them.

50 CLOSE SHOT OZZIE

Wide-eyed looking up at the Tree.

51 ANOTHER ANGLE

Over the branch as the noose flies up and over and swings  
there.

52 WIDE ANGLE

Earl throws the other end of the rope to the rancher called Ed.

EARL

Fix that so's we can tie it off  
when it's to the right height  
you wanta do something!

SIMPSON  
(to Blacksmith)

Ride him up there!

The Blacksmith goes forward under the tree leading Ozzie's horse. Earl has mounted his horse. He now flanks Ozzie.

EARL

Take a strain on her. See  
how much she gives...

BLACKSMITH  
(pulling down hard)

That branch'll take it. Joe  
Gertz was twice his weight and  
they didn't have no trouble!

SIMPSON  
(roaring)

Put that rope on him! By  
the time you get through  
a Marshall could come all  
the way from Butte.....

EARL

Take her up!

Ed takes the slack up.

Tie it off!

And now the noose swings in front of Ozzie who watches it as though it were alive. Earl takes it from the Blacksmith and puts it over Ozzie's head.

EARL

You gotta get this knot over by his ear. It works better!

SIMPSON

Hold off!

He rides up to Ozzie. Turns back to the others.

Every man deserves a last chance. I'm going to talk to him.

Grimes, the banker, suddenly comes to life, riding forward.

GRIMES

What for, Mr. Simpson? He's in with them, he's guilty! What for?

SIMPSON

The names of the men who were in on this!

GRIMES

(edgy)  
Well, ask him then. Go ahead, and ask him!

Simpson turns to Ozzie. By now the rest of the group have come up, too.

SIMPSON

Listen, Matthews! We'll hang you because that's what's coming to you! We're not doing this without knowing what we're doing, and why we're doing it.

53 CLOSE SHOT

Ozzie, trying hard to think. Trying to understand, he repeats what Simpson is saying to him...making the words silently.

SIMPSON

You know the men who were in on this and we don't. You tell us, and we'll put you back in that jail. You may have to stay there the rest a your life but you won't have to hang.

Ozzie slowly shakes his head.

OZZIE

I--I don't know.

SIMPSON

The blacksmith, here, says you do.

Turns to the blacksmith.

SIMPSON

That's what you said, didn't you?

BLACKSMITH

(fast)

Sure. Right there in broad daylight when I was fixing the wheel. Right there, he waves to the three a them when they ride by. I thought it was funny them not waving back. I know why they didn't now! They must have thought he was crazy waving to them like that. He knows them all right!

SIMPSON

(To Ozzie)

You hear that!

Ozzie shakes his head, bewildered. Simpson pulls the wooden chain out of his pocket. Shows it to him.

This yours?

OZZIE

Yes...Yes...that's mine...

SIMPSON

It was on the floor of the bank  
right after the robbery. You better  
talk.

For an answer Ozzie slowly looks at each one of them,  
Simpson last.

54 CLOSE SHOT        SIMPSON

Every muscle of his face set hard now.

55 CLOSE SHOT        OZZIE

Forlorn, slowly turns away and drops his head. He closes  
his eyes tight, crying soundlessly.

SIMPSON backs his horse away. Speaks to all of them.

SIMPSON

We gave him his chance. Anyone  
else got anything to say?

No one speaks.

Put it on him, Blackie, and  
get out of there.

56 TIGHT TWO SHOT    BLACKSMITH, OZZIE

The Blacksmith makes a circle of the noose and lifts it  
over Ozzie's head.

VALENTINE'S VOICE

Drop that rope! Don't anybody  
try to move.

He comes down facing them.

BLACKSMITH

What's the matter with you, Jack?  
You were there. You know he's in  
with them. He's got to pay for it!



Jack fires. The noose whips out of the Blacksmith's hand.

JACK

Untie his hands.

SIMPSON

Whose side you on, Jack?

JACK

You the law now, Simpson? You asking questions? Telling people what to do, and what not to do? Saying who is guilty and who isn't?

GRIMES

We took care of sidewinders before you were born, Mr. Valentine. He's got to pay for what he did... and we'll see to it that he does.

JACK

Even if he's innocent?

To the Blacksmith.

JACK

Now get away from him.

The Blacksmith does...so does the farmer

You don't kill a man before you've found out all there is to know. And you don't do it even then, unless you have the right to. I brought both the men who blew that safe, back to town, and Mitchell's got them locked up. But if I hadn't got here, Ozzie'd be dead wouldn't he.

SIMPSON

How do we know you're not lyin' to save your friend?

JACK

I got a gun here says it doesn't make any difference whether you believe me or not; and I'd like a good excuse for killing a man who just called me a liar.

He throws the satchel of money on the ground.

JACK

Go on, Grimes, get down and open it up. Tell the rest of this court of law, what you see in there.

Grimes gets down, opening the satchel.....

INSERT

SATCHEL WITH MONEY IN IT.

JACK

Well.....?

GRIMES

(To the others)

Money. Gold. Currency. Bound with Huberle bank wrappers.

He holds it up.

JACK

Now tell me somethin, Simpson, where would I scrape up that much money so fast...if I didn't get it back from those men.

SIMPSON

That still don't prove that Matthews is innocent...he knew 'em.

JACK

We've been part of the States for eight months. Why don't we do like they do? Find out first, and hang later!

They look at each other. It's over. There isn't anything they can say. Jack puts his gun away.

JACK

You got your money. Take it back to town.

Earl, the farmer, starts for his rope.

Never mind that. Jist leave it swingin' there. It'll remind you a the time you purty near killed the wrong man.

Earl stands there staring with all the insolence of his thick stupidity.

JACK  
(angry)

Get on out now!

This he understands...and it makes him mount and move out fast. Now Jack turns to Ozzie.

JACK

Ozzie?

Ozzie is rubbing his wrists hard, whimpering, panting as though he'd run a long way. He looks up at Jack trying hard to smile, but it doesn't come...he cries like a child.....

OZZIE

You...you...you sent them away.

JACK  
(soft)

Sure thing.

OZZIE

My hands don't work right...

Jack puts his arm around him, and Ozzie leans ...slowly relaxing and calming while he listens...

JACK

Those hands are going to work all right. It's a lucky thing you're all of a piece..Never name just your hands. They didn't know who they got hold of, did they? You're a fella can handle himself. You got a lot of spine, Ozzie.

Ozzie looks at him incredulously.

JACK

I mean that. A lot a those ornery critters would a fainted dead away if they'd been sittin' your saddle.

OZZIE

I was cryin' and carryin' on somethin' terrible.

JACK

What're you talkin' about... You sat right through your own lynchin' and here you are talkin' like you went to a strawberry social. It sure ain't everybody can live through his own lynchin' you know.

OZZIE

(smiling)

I did. I did, didn't I?

(laughs)

I sat right through my own hangin'.....

JACK

I bet you thought your old Uncle Jack was never gonna get here. I was a little late, but you knew I was comin' didn't cha?

OZZIE

It was gettin' pretty late...

JACK

If it was anybody else but you I'd say so, too...but a fella like you? Say, you coulda swung around on the end of that rope for half a hour and lived to tell about it...

Ozzie is grinning now. Happy.

JACK

You jist walk that horse now... an' pretty soon Amy'll get some food in ya and put you to bed, and tomorrow you'll be good as new.....

Ozzie starts his horse...Jack moves with him.

From here on out I know who's sidin' me! Yes, sir! I got me a rooster, all right.

DISSOLVE OUT

INTERIOR COPPER CUP NIGHT

58 MEDIUM SHOT

A table has been cleared, the Copper Cup Safe hauled out and placed along side it. Grimes, flanked by Simpson and Earl, has been doing business for his bank for over two hours now. The Copper Cup Trio sings and the bar seems to be doing all right. Two last depositors stand before Grimes. A woman and a man. She comes away with a handful of gold coins, and the man steps up to Grimes, as she walks away, looks at her hand, changes her mind and lines up behind the man again...

RITTER'S VOICE

...they took their money out,  
just to get the feel of it,  
and then they turned around  
and put it back in again. And  
while they waited they twisted  
and turned the facts of what  
had happened...

58A ANOTHER ANGLE - KATIE RED

Katie writes fast, a cup of coffee at her elbow, and right  
by her Red Cotten reads what she's written enjoying it un-  
til she gets to a line she thinks too much for the people  
to take.

RITTER'S VOICE

...an Katie tried to set it down  
on paper while her new-found critic  
looked it over...

Red nudges Katie showing her what she doesn't like. Katie  
reads it, again and brushes her off...

58B CLOSE SHOT RED

Shaking her head as though saying "what are you gonna do  
with some people??"

58C CLOSE SHOT

As she grinds it out unmindful of Red.

58D TWO SHOT MAN and WOMAN as they talk

RITTER'S VOICE

The lynchin'...? Well...people are  
about the same in any century...about  
some things that is...things like  
finding new ways to forgive yerself  
for things you did, or, like my  
friend the sheriff who has been known  
to add on a few things he didn't...  
Not preevaricatin' jist uh...what you  
might call embroidering it a little...

FAST DISSOLVE OUT

FAST DISSOLVE IN

FAST DISSOLVE IN

INT. JAIL NIGHT

58E MEDIUM SHOT

In the jail cell are the two men who robbed the bank. One sits on the edge of a cot, the other against the far wall. He comes forward to the bars of the cell-door as we PULL BACK and reveal Sheriff Sam Mitchell talking to two newly deputized men.

SHERIFF

I'm tellin' ya, pardners, these two're about the toughest hombres I ever ran onto. And I seen some tough critters up this way. You two got to watch 'em. I don't want to go out after 'em agin!

OUTLAW

Horn off, Pop. You'll be tellin' about the fur-bearin' trout you caught.

SHERIFF

See what I mean? Standin' there behind bars, and cool as a cucumber!

DEPUTY

How'd you happen to bring them in...

SHERIFF

You know where the old Pine Gulch Mine is...? That's where they were. Good place to hide out, but what they didn't figure was that everybody ain't asleep in Huberle.

DEPUTY

You come up behind them?

SHERIFF

They wasn't expectin' me, or I wouldn't a had a chance. They were in sich a way they couldn't give me any trouble ya see. Bringin' them in was no easy thing, I'm tellin' ya.

59 ANOTHER ANGLE

JACK VALENTINE

As he moves into the group trying to keep his face straight

JACK

I'm sorry about that, Sam. You know...I tied those knots so fast I didn't watch what I was doin'... and there's nothing worse then undoin' a bad knot. Starts out to be one thing, gets to be something else, and ends up jist bein' an all round tangle. They're hard enough to untie with two hands, but doin' it with one hand, whilst you hold a gun in the other, makes it slow work. If I had been in your place, I'd a taken a knife and just cut them.

SHERIFF

That's what I ended up doin'!

Deputy laughs.

SHERIFF  
(ruffled)

What're you laughin' at? They don't put iron bars in jails, and chains on a man's ankle for nothin! Bringin' a man in ain't easy...and bringin' in two of 'em keeps ya busy!

Jack walks to one side, gives the sheriff a high sign indicating he wants to talk to him alone.



SHERIFF  
(to the men)

Mebbe you two better go down to the Copper Cup and keep an eye on that safe. It's a dangerous thing having that much money all in one place and everybody knowin' it...first thing you know, another bunch a side-winders're liable to pull into Huberle...mebbe friends a these two jacks. When things get upset, things got a way a happening, one on top a the other...

They stroll on out grinning. One of them stops in the door way and looks back....

60 CLOSE SHOT DEPUTY

DEPUTY

Sure is tough untyin' knots with one hand, Sheriff!

61 TWO SHOT JACK SHERIFF

SHERIFF

Go on, git on over there before somebody walks off with that safe.

As the deputy goes, he turns his attention to Jack.

SHERIFF

Now that was jist about the most unfriendly thing you ever did to me, Jack.

Jack can't hold it any more. He busts out laughing.

JACK

Couldn't help it, Sam. Some things come outa me 'fore I can do anything about 'em.

(half serious)

And there's some ideas that I just can't seem to shake. Like the one I got about these two hombres not being alone, an' that somebody in town helped.

SHERIFF

You talkin' like that neck-tie party...?

JACK

They just got the wrong men. Did any of them come to you tryin' get Ozzie thrown back in here 'till we get a trial going?

SHERIFF

They're singin' a different tune now. Everybody's callin' everybody else by their full name and puttin' a Mister in front of it. Jist like after a shivoree! Everybody makes out they didn't have anything to do with the thing attall. How's Ozzie gettin' along.

JACK

If Amy ever gets through cryin' over him, and huggin' him, he might get a bit a sleep. Maybe you ought to go up and say hello to him, while I talk it over with these boys.

SHERIFF

Better make you a deputy, if I'm  
going to leave.

Starts fishing for a star.

JACK

You going to swear me in....

SHERIFF

(hands him a badge)

Tomorrow. Don't be downcast now,  
if you don't get anywheres. They  
wouldn't open up fer me.

JACK

Nobody can get me down when I  
get my gittar....

Sheriff shakes his head. Reaches for his stetson.

SHERIFF

Beats me how a fellow who kin draw  
on a man as fast as you, can fool  
around with a gitter and sing like  
you was headin' up the choir.  
Beats me!

When the Sheriff leaves, Jack pulls up a chair close  
to the bars, sits himself down, leans back and tunes  
his guitar, while he's looking at the man who stands  
at the bars. Easy as a summer afternoon.

62 CLOSE UP JACK

Smiles

63 CLOSE UP THE OUTLAW

Angry

JACK

Nothing like a tune to get your  
mind offa your worries. Makes  
you ease up and think better.

For an answer the outlaw clenches the bars and tightens.  
Jack starts off with "ROOT HOO OH DIE." After a verse  
and a chorus...the outlaw breaks from the bars and goes  
up to the wall.

JACK  
(cheerfully)

Lot to what it says, you know.  
The next verse says it better...

And he goes into it.

OUTLAW

You're being real funny, ain't ya?

JACK  
(hurt)

Here I am trying to bring a little  
brightness to that rotten shriveled,  
shrunken up ole thing you call your  
soul, and I don't even get a thanks.

OUTLAW

If I was outta here you'd sing a  
different tune.

64 ANOTHER ANGLE

As Jack gets to his feet.

JACK

I got lots of them. Here's one  
that's jist the thing.

Sings BLUE TAIL FLY. The outlaw walks away from the  
bars and up to the stone wall again.

JACK

Take a thing like that Blue Tail  
Fly. It's a kind of handy unloading  
the blame on a thing like that...

The other outlaw comes down to the bars...grim-faced.

SECOND OUTLAW

You trying to say something, git  
to it an' stop this here concert.

Jack strolls back to his chair. Sits down and strums some  
chords while he talks.

JACK

Sure, I'm tryin to say something...take  
this town a Huberle now. You're a  
strange face up around here so mebbe  
you don't know how things go...

Hits a chord.

That's a nice one, that one is.

Hits another.

Fits right into this one. Yep, one  
thing fits right into another.

65 CLOSE SHOT JACK

As he leans back in his chair.

JACK

Say a feller robs a bank and gets himself  
caught---well we only got the one  
bank in Huberle, and everybody fer  
miles around got a little somethin'  
in there, so we get upset about it.  
Friend a mine pretty near got strung  
up for it. You heard about that by  
now a-course.

OUTLAW

We heard about it.

JACK

Well now that people have cooled off you won't get lynched, not before you get tried anyway; but the trouble is, they get to farming, and ranchin', and workin' up to the Copper Ace and it's worse than pullin' teeth to get 'em to sit on a jury.

66 TWO SHOT OUTLAWS

JACK

Verdict comes fast though when they get to it and its usually the same thing. Sometimes its hanging, sometimes its shooting, sometimes if you're lucky you get a choice. That's if the verdict is against you of course, and seeing how I caught you with the money I don't see how it could be anything else.

67 CLOSE SHOT OUTLAW

OUTLAW

Why don't you get to it?

JACK

You going to hang just to cover up for the man who got you into this?

As one outlaw moves away from the bars, Jack gets up and moves toward them, his back to Camera.

The second OUTLAW turns around to look at him.

68 THREE SHOT JACK OUTLAWS

JACK

You got one chance! The sheriff might let you go if you tell him who put you up to this.

SECOND OUTLAW

We'll get outta here, we got out a worse!

JACK

You couldn't get away with the door wide open. Everyone around here's been in to see what you look like. You used up the only good hiding place for miles around so nobody's got to post pictures and all that... people know what you look like.

69 REVERSE SHOT JACK

As he removes a single rifle from the rack, finds the keys, unlocks the door and backs away.

JACK

You want to be?

(pause)

You can play it one of three ways. You can stay here and wait for the trail. You can run for it...or...you can talk!

He waits, seeing that neither one of them knows what the other is going to do, and leaves.

70 MEDIUM SHOT OUTLAWS

As they come out into the room. Slowly. Not knowing how to figure it.

FIRST OUTLAW

You think he's out there with that  
rifle...

The SECOND OUTLAW goes to the door, hugs the wall,  
locks out.

SECOND OUTLAW

Nobody's out there. Nobody.

FIRST OUTLAW

What're we waitin' for? Let's pull  
outa here.

SECOND OUTLAW

Hold it.

FIRST OUTLAW

Fer what?

SECOND OUTLAW

I don't know. I seen fools before,  
and he ain't one a them. They might  
go easy now they got their money back.

FIRST OUTLAW

I ain't talkin' and you ain't.

SECOND OUTLAW

I ain't goin' out there and  
get myself shot!



71 ANOTHER ANGLE FIRST OUTLAW

Moves toward him tightening himself for action.

SECOND OUTLAW

Use your head! We wouldn't get more'n a hundred yards without a horse.

FIRST OUTLAW

You rather tell him what you know and get hanged for yer trouble?

SECOND OUTLAW

Yep. I figure it that way.

Gets himself set.

They start slugging it out. Both men are big. The SECOND OUTLAW moves faster. Anything goes, as he succeeds in getting the first one down on the floor. His hands around the other's throat he puts everything he's got into it.

SECOND OUTLAW  
(straining hard)

You ain't going to talk...  
to nobody.

EXT HUBERLE MAIN STREET

72 WIDE ANGLE JACK VALENTINE

Leans back on the hitching-rail outside the Copper Cup... waiting...looking off at the jail door. Bank GRIMES comes out of the Copper Cup's swinging doors, and is on his way down the street, but seeing Jack he comes down to him and CAMERA.

GRIMES  
(Hesitant)

I-er-uh, I-er, I'm certainly glad Mr. Valentine, that this entire affair has reached a conclusion.

Jack looks off

73 ANOTHER ANGLE JAIL VALENTINE'S POINT-OF-VIEW

74 TIGHT TWO SHOT GRIMES JACK

GRIMES

It is not good for business when a bank is robbed.

JACK

No. Guess not.

GRIME

People begin to think their money isn't safe anywheres.

(forces a laugh)

But, of-course, with law enforcement...  
I --

(notices Jack is not listening)

GRIMES (Cont.)

You're not listening to a word I've said. Are you expecting someone?

JACK

I certainly am. Maybe you better go up to Amy Mitchell's and tell the sheriff to get back to the jail...and you might stop off at the record and tell Katie Parrish a story is about to happen.

GRIMES

She's in the Copper Cup.

JACK

She's where...?

GRIMES

I'd say she has enough to keep  
the whole territory reading for  
awhile. A bank robbery, and an  
attempt at

(catching himself)

at what might have been a lynching...  
I'd say she has quite enough! I'd say...

75 WIDE ANGLE

Out of the jail door, knocked backward the FIRST OUTLAW  
sprawls backward in the street. The SECOND OUTLAW runs  
down to him, picks him up and tries to run with him...

GRIMES

...The sheriff...the sheriff you  
said. Yes, I'll get the sheriff.

He runs off, as Jack steps into the street with his  
rifle.

The FIRST OUTLAW breaks away. He's come to and hits  
back with fresh energy. The fight progresses into the  
street. A farmer comes out of the bar, sees what's  
happening and goes back in. In time the bar empties  
out into the street...SIMPSON, among them, comes to  
Jack.

SIMPSON

Use that gun, or give it to me.

JACK

Leave them be!

SIMPSON

Who let them out?

JACK

A new deputy

The fight works its way toward the Copper Cup and the group...thru the tied horses and up against the wall of the Copper Cup.

Over the fight comes the voice of RITTER...

RITTER'S VOICE

Like the Sheriff said. Things have got themselves a way of happening one on top a the other. ...when that's so, you usually find out what you want to know. Chances are you're going to find plenty of ACTION IN THE AFTERNOON tomorrow.

We stay with the fight, cutting away to show Red Cotten coming out the bar, Simpson, Jack, Katie Parrish coming out of the news office, The Trio, and the sheriff and Grimes riding toward us...as we dissolve to the CLOSING FORMAT... FINAL COMMERCIAL...CREDITS...STATION IDENTIFICATION...and NETWORK.

\* Fight-staging to be detailed later.

Walbridge

ACTION IN THE AFTERNOON  
FRIDAY

FADE IN

1. WIDE SHOT OF MAIN STREET DAY

A fist and a face fill the screen as Pete smashes Bill. Bill falls back about twenty feet, and Pete rushes in on top of him and they fall to the ground.

RITTER

Two thieves fightin it out

CAMERA PANS UP TO INCLUDE THE SPECTATORS,

With Jack Valentine in center of group, watching intently.

RITTER

And a town watchin . . .

2. CLOSE SHOT OF JACK VALENTINE

RITTER

One hopin to learn . . .

3. CLOSE SHOT OF MAN (SIMPSON) WITH RIFLE AIMED.

As he aims, we are unable to distinguish his face.

RITTER

One determined to kill . . .

4. MEDIUM SHOT

The fight continues, kicking, shoving, jumping, punching, swinging, over to the watering trough . . .

Overtop it, roundabout it, stakling, leaping.

5. WIDE SHOT

We see folks coming out of doors to watch, opening windows, climbing to porchtops and rooftops. Bystanders are silent and bewildered.

6. MEDIUM SHOT

Of mothers huddling their childøen to safety.

7. CLOSE SHOT

Of old man flinching as he watches fight.

8. CLOSE SHOT

Of two young boys moving their fists into the air as they subconsciously fight along.

9. CLOSE SHOT FIGHT

10. CLOSE SHOT JACK VALENTINE

Watching intently.

11. MEDIUM SHOT

As the fight moves on, up onto the wooden sidewalk of the Copper Cup. Pete goes down on his face and stays down. With that two shots ring out, and Bill, who was left standing, slumps down with a bullet in his chest.

12. WIDE SHOT

As women scream and run, doors slam shut, and windows go down quickly. Valentine runs to Pete, the Sheriff and Doc to Bill.

13. MEDIUM SHOT

Of Valentine as he looks up to see where shots came from, then he bends over Pete, and sees that he is dead. As he rises and moves over to where the Sheriff and the doctor are kneeling by Bill, we PAN WITH VALENTINE. He stands by them.

JACK

The other one's dead.

SHERIFF

What about this hombre?

DOC

Still has a pulse

SHERIFF

Can you do anything for him?

DOC

Don't know yet.

JACK

Think he'll talk?

DOC

Can't tell. Can't say anything for sure, but we'll do the best we can.

A crowd starts milling around him.

JACK

Let's get these two off the street.

DOC

I'd like to have this man taken somewhere that's light enough for me to work.

SHERIFF

Take him into the Copper Cup

JACK

Do your best to fix him up, Doc, I'd like to hear what he has to say. . . .

Two townsmen pick up Bill and carry him into the Copper Cup. CAMERA PANS AS THEY WALK

14. MEDIUM SHOT AT DOOR OF COPPER CUP

As Red holds the door open for the men

DOC

If you've still got that big table in the kitchen, that would be the best place.

RED

Anything you say, Doc.

They all enter but the sheriff, who turns and comes back to Jack. CAMERA PANS WITH SHERIFF

SHERIFF

Who shot 'em, Jack?

JACK

Shots came from up on a roof. I'll see what I can find out.

SHERIFF

Well, they had it comin' to 'em.

15. ANOTHER ANGLE

Wide enough to show dead man on street, and Jack close by, with Sheriff walking into the Copper Cup. Jack yells to him just before he enters.

JACK

What about him?

Pointing to dead man.



SHERIFF

Have 'im taken down to the jail.  
We'll bury him out back.

The Sheriff enters the Copper Cup. The Blacksmith walks into the picture, over to the dead man.

16. TWO SHOT

Jack Blacksmith

BLACKSMITH

I'll take him down.

JACK

Friend of yours?

The exchange dirty looks as Jack gives him a dig, knowing he always asks for help to lift things at the blacksmith shop.

JACK

Think you can carry him?  
Doesn't look too heavy.

In answer the Smith picks up the body, throws it over his shoulder and walks away. The street is deserted except for Jack, who looks up again to the roofs. Behind him Ozzie comes and sits on step of Copper Cup.

OZZIE

Too bad about those fellows.

Jack looks at him sharply, walks over and sits by Ozzie.

17 TWO SHOT

JACK

Think what you're sayin, Ozzie  
Did you really know those men?

OZZIE

I know I saw em before somewhere.

JACK

When? Think Ozzie

OZZIE

I fergit.

JACK

Where? Where did you see them?

18 CLOSE UP OZZIE

Ozzie smiles shamefacedly

OZZIE

I fergit exactly

JACK

It's important that you remember,  
Ozzie. Think real hard.

OZZIE

I think it was...out on the road  
somewheres. That's it. Out on the  
road...somewheres. I think they  
were talkin to someone from Huberle.  
That's what I think.

19 TWO SHOT

JACK

You mean someone we know here in town?

OZZIE

They was talkin to somebody, and I think it was someone I know, but I fergit.

JACK

How can you forget something like that Ozzie?

20 CLOSE SHOT OZZIE

OZZIE

Well, sometimes I gets to walkin, and thinkin, and I see things that happen, but as I gets to thinkin, I just can't seem to always think about it, when I got to tell about it.

JACK

Kinda confusing.

OZZIE

That's just the way it is...confusin. Just because I fergit so much. But I'm sure I saw somebody talkin to those fellows. That's right alright.

21 TWO SHOT

JACK

Well, you keep thinkin, Ozzie. It would help an awful lot if you could remember.

OZZIE

I really want to help, Jack?

22 CLOSE SHOT JACK

JACK

Well, you can help a little right now, because I'm going up to the roof of the bank building, where I'm pretty sure the shots came from.

23 TWO SHOT

OZZIE

What can I do?

JACK

I want you to hold this gun, Ozzie, and if you see anyone climbin up after me, why just shoot up into the air, and that way I'll be warned. OK?

OZZIE

OK Jack, you can trust me alright.

Jack gives him the gun.

JACK

Be careful now.....just shoot it in the air if someone gets the same idea I have about goin up on that roof.

OZZIE

I'll do whatever you say, Jack.

24 MEDIUM SHOT

As Jack hurries away toward bank. CAMERA stays with Ozzie. He whirls the barrel, aims it, sticks it in his pocket, and pulls it out as fast as he can.

25 DISSOLVE TO MEDIUM SHOT OF JACK

Making his final efforts to reach the roof. He has climbed up from the outside, and we see him make his last jump to the top.

26 CLOSE SHOT JACK

As he surveys the situation.

27 MEDIUM SHOT

As he kicks a few stones with his feet.

28 CLOSE SHOT

As he has trouble seeing, and lights a match to see better. He's just about to give up, and we see him shrug his shoulders, when he stops suddenly...almost a double take. He bends over quickly and picks up a piece of leather.

29 TIGHT SHOT ON LEATHER IN HIS HAND.

It's from a man's boot

30 CLOSE SHOT JACK

JACK

Someone left in a hurry, and left part of his boot behind. The rest should be easy.

FADE

31 WIDE SHOT

In front of the Copper Cup. Simpson ambles toward Ozzie as he aims the gun Jack gave him. Ozzie has become a symbol of Simpson's recent loss of face.

32 MEDIUM SHOT

As Simpson gets close to Ozzie

SIMPSON

Hey, you!

Ozzie is startled and says nothing. When Simpson is right next to Ozzie he speaks gruffly.

33 TWO SHOT

SIMPSON

What're you doin with a gun?

Ozzie is overcome with terror, facing the man who almost hanged him. He just shivers and says nothing.

SIMPSON

Cat still got your tongue? What're you doin with a gun?

OZZIE

I didn't shoot anyone...honest I didn't. I didn't shoot anything, honest, honest.

34 MEDIUM SHOT

He backs away slowly, then runs off wildly, forgetting that Jack had asked him to stay put. Simpson turns to go back into the Copper Cup, when Jack rounds the corner of the building. Jack looks around and sees that Ozzie has disappeared.

JACK

Say, Simpson, did you see Ozzie Matthews?

35 TWO SHOT

As Jack reaches him.

SIMPSON

Just beat it out of here like a striped baboon. Some day that muddlehead's goin to get himself into trouble....real trouble.

JACK

He never gets into trouble except when the likes of you force him into it. Plan any hangins lately? Your just no good, Simpson.

SIMPSON

Listen, Valentine. For a man who's responsible for two men gettin outa jail, you're doin an awful lot of talkin. I'd mind my own business if I were you.

Simpson turns on his heels and goes into the bar, and Jack looks around to see if he can spot Ozzie anywhere.

DISSOLVE INTO BAR

36 MEDIUM SHOT

The doctor is at the center table, putting his instruments into the case. Red's hands him a few more, which he takes from her. The sheriff is there shaking his head.

DOC

Sure am sorry that I couldn't bring him back to consciousness for you sheriff.

SHERIFF

Got to hand it to you for tryin. Always did admire the way you handled yourself on a case, Doc.

DOC

There's only a few things a fellow can do. It depends on the patient.

RED

And concerning this late patient...I don't want him in my kitchen too long.

SHERIFF

We'll bury him with the other one. But doggone, with both them fellers dead, I wonder if we'll ever find out who's behind all this?

DOC

Do you really think that someone in town had his finger in the mess.

SHERIFF

Valentine thinks so.

Simpson butts his way into the conversation.

SIMPSON

No one lost anything, so what's the difference.

37 WIDE SHOT OF THE WHOLE ROOM

Valentine enters. Everybody sits up and takes notice when he speaks.

JACK

Don't anybody leave this room. Sheriff, if you'll post a few deputies at the doors we should find something very interesting.

38 CLOSE SHOT BANCROFT..... wondering what's coming off

PAN FOR CLOSE SHOT OF GRIMES.....indignant

39 CLOSE SHOT SIMPSONS.....hate all over his face

PAN FOR CLOSE SHOT OF BLACKSMITH.....popeyed

Everybody looks just a little worried.

40 MEDIUM SHOT

PANNING room, showing everyone's concern, as a few of the deputies the sheriff has appointed take their places. (bartender, Red, Doc.)



41 CLOSE SHOT JACK

JACK

Everybody see this piece of leather?  
He holds it up and displays it with a broad gesture.

JACK

It's from somebody's boot. I'm aimin to  
find out whose.

42 MEDIUM SHOT PANNING ROOM

As everybody mumbles, and shifts position in their chairs.

43 CLOSE SHOT JACK

JACK

Nobody who's innocent would mind  
showing his boot, would he?

44 MEDIUM SHOT

As Jack goes to nearest man. It's the banker.

JACK

Up with your foot.

GRIMES

This is ridiculous. There's nothing  
wrong with my boot.

JACK

We're tryin to track down the man  
who was behind this bank robbery.

GRIMES

Why would I rob my own bank?

JACK

Why do men do half the things they do?

The banker shows his heels. Valentine moves right along down the bar as the men lift their feet, and Jack checks. He gets to Bancroft.

45 CLOSE SHOT BANCROFT

BANCROFT

What's the big idea, anyway? This is the craziest idea I've ever heard of. Hey, Mitchell, as Sheriff are you goin to stand for all this nonsense?

46 MEDIUM SHOT AS SHERIFF COMES OVER TO BANCROFT

SHERIFF

Seems like a pretty good idea to me.

BANCROFT

You're crazy Mitchell....No self respectin sheriff would be a party to a scheme like this.

SHERIFF

I've got a right to look for evidence anyway I please, and if Valentine has a good idea, then I go for that myself.

Bancroft sits down very elaborately, and shows his shoe to Valentine, who has been patiently waiting. Simpson forges his way through the people into the picture, and faces himself right up to Valentine.

SIMPSON

Nobody's goin to have a look at my boot unless he flattens me first.

Jack swings at him, and he goes down. When he hits the floor.

47 CLOSE SHOT OF SIMPSON

He pulls a gun and fires.

48 WIDE SHOT

Lead is flying fast. Valentine shooting back at him, and everybody ducks for cover.

49 MEDIUM SHOT

Simpson grabs a table for cover.

50 CLOSE SHOT OF SIMPSON BEHIND TABLE

As he uses the table for cover to crawl to an open window near by.

51 CLOSE SHOT OF THE OLD SETTLER

Who slams the window shut, and ducks out of the way quickly.

52 CLOSE SHOT JACK VALENTINE SHOOTING

53 CLOSE SHOT

Of Simpson getting shot in the shoulder. Simpson throws his gun out and leans back against the wall.

54 MEDIUM SHOT

As Jack comes to him and fits the leather to the boot.

JACK

There's your man, sheriff.

55 WIDE SHOT OF ENTIRE BARROOM

As it comes to life. They can hardly believe it. The Sheriff moves over to Simpson.

SHERIFF

This explains a lot of things, Simpson.

56 MEDIUM SHOT

JACK

It explains the reason for that big poker game the other day, and why you bet way over your head just to keep the game going.

GRIMES

And he had the nerve to ask me for money while his men were at the bank at that very minute robbing me.

JACK

And now we know why you were so willing to hang Ozzie . . . to cover up for yourself. How low can a man get, Simpson?

SHERIFF

Let's take a walk to the jail.

57 TWO SHOT

Of Sheriff and Simpson. PAN with them as they walk through the crowd. People can hardly believe what they see and hear, and they just stare as the Sheriff marches Simpson out.

58 MEDIUM SHOT

Grimes moves up to Valentine, as others pat Jack on the shoulder and shake his hand.

GRIMES

Well, I didn't agree with your methods, but I must say that I admire your spirit and determination, Valentine. You brought my money back, and you found men responsible.

Red moves by them

RED

Drinks on the house.

59 WIDE SHOT

There's a shout from everyone and a dash to the bar.

60 MEDIUM SHOT

Bancroft walks by Jack, and they exchange glances. They tip their hats to each other. No words exchanged. The trio starts to play a tune. A rancher yells.....

RANCHER

Sing, Jack, let's celebrate.

PAN WITH JACK AS HE WALKS OVER TO TRIO, he picks up guitar.

61 CLOSE SHOT as Jack sings a happy song. As the song ends.

62 MEDIUM SHOT Ozzie timidly approaches Jack

OZZIE

I'm sorry, Mr. Valentine.

JACK

Hello, Ozzie.....sorry for what.

63 TWO SHOT

OZZIE

I didn't stay put when you gave your gun to me to watch when you went up on the roof. It's dangerous to be without a gun.

JACK

Oh I have another one. . . .I usually carry two.

Page 16 after "we're friends aren't we."

Mr. Grimes comes up and takes grimes hat from Ozzie's head.

GRIMES

Nice hat you have, Ozzie

OZZIE

It belongs to you, Mr. Grimes, I  
wanted to return it to you.

JACK

"hich just goes to show that sometimes the things we  
own turn up in strange places, without actually  
knowin how they got there.

~~XXXXX~~

Grimes is embarrassed

GRIMES

I'm sorry Ozzie, about that whittlin

OZZIE

orget it Mr. Grimes, I'll still keep my  
money in your bank.

OZZIE

I saw them taking Mr. Simpson over to the jail..Did you shoot him, Mr. Valentine?

JACK

He was behind the bank robbery.

OZZIE

I remember now. He was the man I saw out on the road with those robbers.

JACK

He can't hurt anybody where he is now.

OZZIE

*sure*  
I like you, ~~Mr.~~ Valentine. *Jack*

JACK

Just call me Jack. We're friends aren't we?

64 MEDIUM SHOT

The sheriff comes back in and heads for the bar.  
We follow him.

SHERIFF

Save some for me.

When he gets to the bar, there's Doc Fulton, drinking.

SHERIFF

Say, Doc, there's a fellow in the jail with a bullet in his shoulder.

DOC

Guess I'd better go over and take it out.  
Got to treat all kinds a people.

The trio starts another song, and everybody starts to sing.

65 MEDIUM SHOT OF TRIO

66 CLOSE SHOT OF THE OLD SETTLER DOWN

At the end of the bar watching everybody drinking. He has no money. Jack suddenly leans over his shoulder and talks to the barman.

67 CLOSE TWO SHOT OF JACK AND SETTLER

JACK

Take care of the old settler for the next month, pal, this should cover it.

then talking to the old settler

This is your reward old timer for helpin capture that bank robber. You really closed that window fast.

MIKE

What'll it be?

Old settler looks up and smiles, put a coin on the bar and orders.

OLD SETTLER

One large sarsparilla.

WE FADE

(5 minutes)



Sheriff walks up to Ozzie

SHERIFF

Say Ozzie, the stage is due in today, will you be sure to pick up the mail for me?

OZZIE

You want me to go watch for it?

SHERIFF

Don't know when it'll be in exactly, but just be sure to be there, in case I get tied up.

OZZIE

Sure thing, Mr. Mitchell.

Ozzie hurries off

Red has overheard

RED

Stage finally gettin in? Hasn't been one for over a week, be good to see some new faces.

SHERIFF

We'll be seein lots of new faces now that the mines are boomin.

RED

It'll sure be good for business.

SHERIFF

Business is good all over these days.

RED

Especially for people who own mines, like Ace Bancroft

SHERIFF

Or people who own public eating places.

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