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ACTION IN THE AFTERNOON

TUESDAY FEB. 9

FADE IN

Main street of Huberle, ESTABLISHING SHOT, DAY--with people coming out of the COPPER CUP, forming groups buzzing busily, their heads together. BLAKE RITTER, in his wheel chair, sits outside the office of the RECORD.

1. FULL SHOT RECORD OFFICE DOOR EXTERIOR DAY

With Ritter in foreground. A boy comes out with the papers, yelling "Extry, Extry, read all about it! Huberle goin' to Pot, Miss Kate sez so, extry, extry!"

RITTER'S VOICE

The coronor's jury had just turned Lon Grady free. Sure, Grady shot and killed Young Appleton. But the law of the West in them days said that if you drawed first and got shot - it was self defense for the other feller. Didn't make any difference if Grady was a bully and maybe a crooked gambler - which hadn't been proved -- Appleton went for his gun first. Kate Parrish - she's editor and owner of the paper here --Kate was red hot. She wanted Grady run outa town. But even Jack Valentine knowed it would be wrong --unless Grady was proved by a jury of his peers to be deservin' punishment.

2. MEDIUM SHOT ENTRANCE TO COFFER CUP

SHERIFF SAM MITCHELL is the last of the coronor's jury group to leave the saloon. As he exits LON GRADY follows him, grinning sardonically. The newsboy comes by, shouting his wares. Grady buys a paper, holds it in his hands, not looking at it.

SAM

Well, you're free, like I knowed you would be. But lemme give you a word of advice, Grady. Don't let it go to your head.

GRADY

I seldom kill anyone who don't need it, Sheriff.

SAM  
(sharply)

Truth is, you needn't of killed Young Appleton.

GRADY

He drew on me.

SAM

Slow as he was and quick as you are, you coulda took his gun away from him before he fired.

GRADY

Sheriff, the jury turned me loose. That's enough for me. Good day, sir.

Sam would like to say more, but Grady ignores him, opening the newspaper. Sam hesitates, glowers, then goes. Grady begins to read.

3 CIOSE SHOT GRADY

As he reads. His indignation mounts, bursts into fire. The paper trembles in his hands. Suddenly he crumples it, trying to control himself, shaking like a leaf with consummate rage.

4 ANOTHER ANGLE GRADY MEDIUM SHOT

As RED COTTEN comes out of the Copper Cup, hesitantly, in fear. He turns on her.

GRADY  
(low-voiced, angry)

Get back in there. Stay inside!

RED

What - what are you going to do now?

GRADY

I'm going to show another woman in this town a thing or two.

He seems about to strike Red, refrains, stalks off toward the Record Office. Red stares after him, starts to follow, looks desperately around. The newsboy returns, hustling.

RED

Sonny - Sonny Bates!

The boy runs toward her, tosses her a paper. She sees the headline as she fishes for a coin.

RED

Sonny -- where is Jack Valentine?

SONNY

In the blacksmith shop, I reckon. He's usually there nowadays, with the Copper Heads, singin' and playin'.

RED  
(handing him a dollar)

Sonny - rush over there and tell him-- tell him Grady is bound for the Record Office.

Sonny looks at the dollar, beams.

SONNY

Oh boy, a whole cartwheel. Sure,  
Miss Cotten -- sure!

He's off like a whippet.

5 FULL SHOT THE BLACKSMITH SHOP

The Copper Heads and JACK VALENTINE are harmonizing just inside the open front of the shop. We hear the SONG, \_\_\_\_\_ . The last bars bring Sonny on scene. He waits, admiringly, grinning, his errand forgotten, as they reprise a chorus.

DISSOLVE TO:

6 INTERIOR RECORD OFFICE MEDIUM SHOT DAY

KATE FARRISH is standing at the counter. Grady faces her, coldly angry. She is also angry and unafraid. He pounds the newspaper with one fist as he gesticulates.

GRADY

This is slander, you understand?  
I will not brook this. I'll sue  
you in the highest courts.

KATE

Sue, then. But spare me your  
filthy presence!

GRADY

You cannot call me a jackleg  
gambler! If you were a man....

KATIE

If I were a man, I'd horsewhip you  
until you bled from every pore.

Grady seems about to explode. He steps back,  
slams the paper down upon the counter.

GRADY

I swear, I'll...  
(he gulps, fighting himself)

FEB. 9  
TUE. 5

KATIE

You'll do nothing - unless you know there will be no redress. Like all bullies - you are a coward, Grady.

GRADY  
(cold, controlled)

And you -- are not a waman.

KATIE

What? How dare you!

She advances upon him, flustered for the first time.

GRADY

You're a blue-stocking. A creature of black ink and high ideas. Ideas that don't fit this country. You're a leech on the people, a back-biting, gossiping machine.....

There is the sound of a door opening. Both start, look off. CAMERA ANGLE WIDENS as Jack Valentine enters, for once without his guitar. His expression is quite bland.

JACK

Am I interrupting? I'm sorry.

Kate turns triumphantly on Grady.

KATIE

You were saying I was a back-biting gossip machine?

Grady does not back down a step.

GRADY

Among other things.

He is watching Jack warily, his hands hovering near his gun-butts.

FEB. 9  
TUE 6

JACK

He seems to have read your editorial about him. You know the jury turned him loose, Kate?

KATIE

I knew they would. The law is inadequate.

GRADY

The law is the law. This woman....

JACK  
(gently)

Lady. We call them ladies hereabouts.

GRADY

Look, Valentine, my business here is with the editor of this rag she calls a newspaper. If you got anything on your mind - spit it out.

Kate starts in amazement, looking from one man to the other. She had really believed that all bullies are cowards. Now she expects Jack to annihilate Grady. Jack merely stares at him.

JACK

I've got plenty on my mind regarding you, Grady. But I aim to speak it only when I'm ready.

GRADY

Any time you're ready -- I'll be on hand.

Kate cannot believe her ears. Now she only looks at Jack, and with growing disgust. There is a pause while the two men narrowly regard one another with understanding of the matter in hand. Then Jack nods.

FEB. 9  
TUE 7

JACK  
(significantly)

See - that -- you-are!

Grady shrugs, relaxes, sneering. He turns to Kate.

GRADY

You will hear from my attorneys,  
Miss Parrish.

He exits. Kate stands a moment, looking at Jack.

KATIE

He - he insulted me!

JACK

Why - I reckon he meant to do  
jist that, Miss Kate.

KATIE

You -- you let him!

JACK

I was too late to prevent him!

KATIE

You let him get away with it!

JACK

I reckon I couldn't do anything  
else - except draw.

KATIE

You -- you're afraid of him!  
Everybody's afraid of him. That  
man is running this town - through  
fear.

JACK  
(seriously)

He's comin' close to it.



FEB. 9  
TUE 8

KATIE

I can't understand it! I just can't! Huberle was always a good town - with good people in it. Now there is no one to fight this terrible killer!

JACK

Grady has stayed within the law. He is a very clever fella.

KATIE

There are ways...

She stops, swallows hard.

JACK

Sure. Bushwhackin'. Lynchin' Gunnin' for him. Lots of ways. You mostly write against 'em.

KATIE

(confusedly)

Oh - go away. Leave me alone. I've got to think.....

JACK

Might be a good idea. All of us need to do some forst-class cogitatin'.

He bows and walks out. Kate looks after him, bewildered.

DISSOLVE TO:

8 EXTERIOR MITCHELL'S STORE MEDIUM SHOT DAY

AMY MITCHELL is talking to Sam. OZZIE is whittling in background. Sam looks worried.

AMY

Jack went into the Record Office but I notice Grady walked out. Sam, what are we gonna do?

FEB. 9  
TUE 9

SAM

I got to do somethin'. There's  
the primaries comin' up.

AMY

Oh, pooh! You don't need to be  
Sheriff. I could use more help  
in the store anyhow.

SAM

(injuredly)

I always been Sheriff, haven't I?

AMY

That 's no sign of a duck's nest.  
You'd be better off.....

SAM

Now look, Maw, I can't quit  
under fire. People expect me  
to do somethin' about Grady  
and the riff raff he brought in  
town.

AMY

What you intendin' to do, Sam?

SAM

Well...if Jack would only take  
a badge....

AMY

Jack - allus Jack

SAM

Well - Jack jest won't.

AMY

Jack's got more brains in his  
little pinky than you got in  
your punkin haid.

FEB. 9  
TUE 10

SAM  
(muttering)

I seen that Grady draw on  
Young Appleton. The fastest  
draw ever made in Montana.....

AMY  
(interrupting)

Now don't you go thinkin' that way,  
Sam Mitchell! Half the town is  
gonna start buzzin' that Jack is  
scared of Grady,

SAM

That's what I know! That's what  
I'm tryin' to circumnavigate.

AMY

You can't stop nobody from thinkin'.

SAM

Jack can't jest shoot him down.  
Grady had a right to be mad about  
Kate Parrish's piece in the paper.  
Not that Kate wasn't right....  
Shoot! Never was such a mess.

He looks around helplessly, spies Ozzie, whittling.

SAM

Ozzie! You heard your Maw say  
she needed help. Put away that  
whittlin' and help her.

OZZIE  
(grinning)

I done all my chores.

AMY

That's right, he did. Leave  
the boy alone.

FEB. 9  
TUE 11

SAM  
(woefully)

Seems to me I ain't been right  
about anything since Grady come  
to Huberle.

AMY

You can take it further back  
than that, Sam Mitchell!

DISSOLVE TO:

9 INTERIOR COPPER CUP FULL SHOT DAY

Grady is stalking about. It is early for customers, but the faro dealer and the croupier of the roulette table and MIKE the bartender and Red Cotten are on scene, all busy cleaning up, making ready for the day's business. Mike surly, is slowly polishing the bar. Grady goes behind the bar.

10 MEDIUM SHOT GRADY AND MIKE

Grady picks up a highball glass, examines it. He turns savagely on Mike.

GRADY

These glasses are not clean, Mike.  
How many times have I got to tell  
you a thing?

MIKE

I take my orders from Miss Cotten.

GRADY

You do, eh? ....Red!

Red comes unwillingly on scene.

GRADY

Mike says he is taking his  
orders from you.

FEB 9  
TUE 12

RED  
(low-voiced)

Mike - do what he says.

MIKE  
(loudly)

If I do what he says, it's  
only on account of you, Miss  
Cotten.

GRADY

You'll do what I say because I  
say it.

MIKE

You try to gun me, Grady, and  
I'll break your back!

Grady steps back. He looks Mike up and down. As  
always in a tight, Grady cools off while becoming  
no less deadly.

GRADY  
(purring)

No one said anything about  
guns, did they, Mike? Ain't  
you a little nervous?

MIKE  
(sullenly)

I'm not takin' anything off  
you, Grady.

GRADY

The tumbler is dirty. Wash it!

At his tone, Red shrinks back out of the way. Mike  
looks at her, shakes his head, bull-like.

MIKE

I'll wash it when I get ready.

FEB. 9  
TU<sup>th</sup> 13

GRADY

You'll wash it now!

MIKE

You try and make me!

He puts his hand under the bar and comes up with a sawed-off shotgun.

MIKE

This thing'll cut you off at the pockets, Grady. You just make a move.

Grady does not flinch. He moves back, Red behind him. She steps out of his reach as CAMERA ANGLE WIDENS. Grady moves to the end of the bar, CAMERA FOLLOWING, and Mike follows, the shotgun ready. They move, slowly, in this fashion until they are out in front of the bar. There is a cleared space there. Grady stops. His hands go, very carefully to his belt buckle.

GRADY

I'm dropping the belt, Mike  
You say you'll break me in half.  
Let's have it thataway.

MIKE

You mean you'll fight me?

GRADY

I ain't missin'.

He unbuckles his belt, drops it. He jerks his head at Red Cotten.

GRADY

Pick it up, Red. Take it to the other side of the room. Hold onto it...You, Mike, put down that greener and come and get it.

FEB. 9  
TUE 14

Mike watches Red pick up the gun belt. Surreptitiously she draws one of Grady's guns and steps back, watching the others in the room. Mike slowly puts the shotgun down on the bar, slides it out of reach. Grady stands hands at sides, waiting. Mike rushes him.

11 MEDIUM SHOT FIGHT PANNING

As Mike swings lustily, Grady evades his blows with ease. Countering, Grady jabs, crosses, knocks Mike off balance. Mike cannot close with him. They battle until Grady half-pushes Mike down. Grady jumps in to use the boots. Mike rolls over. Grady avoids Mike's clutch at his legs gets to his feet. They square off. Off stage is a cry of "Fight, fight!"

12 ANOTHER ANGLE FULL

Shooting toward the door as people surge into the barroom to see the fight. Jack Valentine pushes his way through, takes in the scene at a glance, spreads his arms to hold the crowd back, watching. Grady and Mike continue to fight, with Grady getting all the best of it. Mike takes a prodigious swing, misses. Grady again drops him.

13 MEDIUM SHOT FIGHT

As Grady again goes in to kick Mike he has a good shot at Mike's face which he cannot miss. He starts the kick. An arm comes into camera, seizes his ankle.

14 WIDE ANGLE SHOT

As we see Jack has thrown Grady off balance, preventing him from kicking the dazed and beaten Mike. Jack stands, waiting as Grady recovers himself. Mike collapses.

15 TWO SHOT GRADY AND JACK

Grady starts forward to attack Jack. Then he stops. He smiles sneeringly.

GRADY

Butting in again, Valentine?

JACK

We got rules around here. No boots.

GRADY

Woman's rules.

JACK

But you're a great one for  
obeyin' the law, remember?

GRADY

(shrugging)

You're right. I must thank  
you for pointing them out to  
me.

JACK

You're very welcome.

16 FULL SHOT BARROOM

Sam and Red are picking up Mike. He is bloody and semi-conscious. The crowd is murmuring, looking respectfully at Grady as he approaches Mike. Jack is close at hand behind Grady.

17 ANOTHER ANGLE

Featuring Grady and Mike and his supporters, Sam and Red.

GRADY

Mike - you're through.  
Pack up and get out.

Red starts to speak, stops. Jack is looking at her. She turns away. Jack helps Sam get Mike off scene. Grady goes close to Red.

18 TWO SHOT RED AND GRADY

GRADY

Now, my dear, I will take back  
my guns. And you can put back  
the one you drew -- to protect  
me, no doubt!

She turns away from him, desolated. He smiles as we

FADE OUT



FEB. 9  
TUE. 16

FADE IN

19 EXTERIOR MAIN STREET HUBERLE FULL SHOT DAY

Ritter in foreground, Ozzie pushing him. People gather in small groups, talk, fearfully glancing over their shoulders. They move about, they seem to be arguing some momentous question.

RITTER'S VOICE

Amy Mitchell was right... People took sides. Grady did stay inside the law. Every man in town had watched his games real close. There was nothin' crooked about 'em-although the Copper Cup never seemed to lose. Whippin' Mike with his bare hands made a hero outa Grady to a lot of the younger people. Sam couldn't do anything. And Jack Valentine - he just played his guitar and sang.... People were talkin' against him, but he didn't seem to mind. Kate Parrish wrote editorials, but a lawyer wrote her and she had to mind her ps and qs - Grady was within the law. It was a strange situation, and it couldn't last.

Ozzie wheels him to the Chronicle office and leaves him there; going across the street to the blacksmith shop.

20. MED. SHOT BLACKSMITH SHOP EXT.

Jack Valentine is sitting on a cracker box with his guitar as Ozzie comes on scene, whittling.

OZZIE

Howdy, Jack. Nice day.

JACK

Ozzie, Howdy, Squat awhile.

Ozzie squats on his heels alongside Jack.

FEB. 9  
TUE: 17

OZZIE

People are sure funny; ain't they Jack?

JACK

I've noticed.

OZZIE

Always talkin' about Grady and how nobody can beat his games. Why do they play?

JACK

Grady's got the only games in town. And like you say, people are sure funny.

There is a pause while Jack hits a few bars.

OZZIE

Jack, you're my friend. Maw and Sam - they're like my own folks.

JACK

They raised you good. Ozzie.

OZZIE

Grady - he's no good.

JACK

I agree.

OZZIE

It's sure a mess, ain't it, Jack? Could you maybe play me a tune to cheer me up?

Sonny comes by, papers under his arm. Two other kids drift on scene.

SONNY

You gonna play for him, Jack, huh?

JACK

Reckon I'll play for all of you. What you wanta hear?



FEB. 9  
TUE. 19

JACK  
Ozzie, I reckon we better take  
a look inside the Copper Cup.

OZZIE  
It ain't fun in there no more.

JACK  
But you could keep your eye  
on Grady while I - investigate.

OZZIE  
(brightening)  
Could I, Jack? Would it make  
things fun again?

JACK  
Could be. We'll try it, anyhow.

As they arise, we

DISSOLVE TO:

21. EXT. CHRONICLE OFFICE MED. SHOT DAY

Kate Parrish stands in her doorway, looking down the  
street. Sam enters the scene.

SAM  
Afternoon, Miss Kate, Wanted to  
speak to you -- about the  
primaries.

KATE  
You're going to run again, Sam?

SAM  
Reckoned I would. The paper  
gonna support me?

KATE  
Sam -- I don't know.

SAM  
You - don't - know!

KATE  
Sam - something has to be done  
about Grady - and the Copper Cup.

FEB. 9  
TUE. 20

SAM  
(humbly)  
You tell me what to do, Miss Kate,  
and I'll have a try at it.

Kate looks suspiciously at him, but Sam is serious.  
She opens her mouth, closes it again. They stare at  
each other.

KATE  
(meekly)  
Well -- I guess that's that.

SAM  
Yes'm.

KATE  
Neither of us know which way  
to turn.

SAM  
Grady's sure got this town treed.

KATE  
That Jack Valentine! If he'd  
only take some action.

SAM  
Like what?

Again Kate is stymied. She shakes her head. Sam  
shuffles his feet, then sighs.

SAM  
Well - I sure hope you see yourrway  
clear to support me. 'Cause sure  
as shootin' Grady'll run someone  
agin me.

KATE  
You think that?

SAM  
It figgers, Miss Kate, it figgers.

He shakes his head and exits. Kate, looking after  
him, is completely fraustrated. Red Cotton comes on,  
starts to walk by with a hasty nod. Kate runs to her,  
CAMERA ANGLE WIDENS. Kate seizes her draws her back  
into doorway.

FEB. 9  
TUE. 21

22. CLOSE SHOT KATE AND RED

Kate has to hold Red to keep her from escaping.

KATE

I thought we were on fairly good terms, Red. You don't stop and chat with me these days.

RED

I'm so busy....I'm always in a hurry, it seems. Please....

KATE

(griml.)

I can see the Copper Cup from here. If your - partner - shows himself, I'll let you go.

RED

That has nothing to do with it....

KATE

(interrupting)

Tell that to the menfolks. I'm a woman.

(altering her tone)

Red - What is it? You're not in love with Lon Grady?

Red registers horror.

RED

No! No!

KATE

But you were -- once?

RED

Please - let me go, Kate.

KATE

Your private life is none of my business. But this affects the entire town. What is it, Red? What hold has he on you?

- . .)

FEB. 9  
TUE. 22

RED

Don't ask questions! I can't tell you anything....I mean there is nothing to tell. Let me go!

KATE

I'm losing patience with you, Red. I've tried to keep you out of this in my editorials. But I can't do it much longer. You are the owner of the Copper Cup.

RED

(tearing herself loose)  
Do you think I care what you print about me? Write anything you want. Only let me be.... Let me be!

She rushed off scene.

DISSOLVE TO:

23. INT. COPPER CUP FULL SHOT DAY

Jack Valentine is at the bar, with Ozzie at his side. There is a new bartender, a shifty-eyed man called BLACKIE. The Copper Heads are around the piano. There is trade in the bar now and Grady is spinning the roulette wheel. Red Cotton is dealing faro. The poker game is going on, a dealer with a green eye-shade dealing, Banker Grimes and Bancroft sitting in with a couple of tin horns in black coats and string ties. Jack orders drinks. CAMERA MOVES IN ON Jack and Ozzie.

JACK

One ginger ale and onesarsaparilla.

Blackie gives him a fishy stare. Jack regards him for a moment, then puts a coin on the bar. Blackie scornfully slops two drinks in front of him. Ozzie reaches for his grinning. Jack restrains him.

JACK

Wipe up that bar, stranger!

BLACKIE

My name's BLACKIE and I ain't about to wipe up no bar.

JACK

It then becomes my painful duty  
to do the job for you.

Reaching out quickly, he grabs Blackie, pulls him  
foreward. He proceeds to wipe the bar with Blackie's shirt  
front not sparing his nose. CAMERA ANGLE WIDENS as  
Grady enters scene. Jack turns Blackie loose and faces  
Grady.

JACK

(coolly)

Sloppy fella you hired. He  
can't keep from spillin' drinks.

Grady looks at the discomfited Blackie.

GRADY

When a customer asks you to  
do somethin' - do it.  
(he turns to Jack )  
And when he refuses - you check with  
me, Valentine.

JACK

(mockingly)

There was scarcely time, sir:

GRADY

See that you make time.

JACK

You must have been awful big where  
you came from, Grady.

GRADY

I learned to attend my own  
business.

JACK

Then see that you do, Grady.  
You can go back to your wheel  
now.

For a moment it seems that Jack's mockery has Grady  
going. But again he manages to keep control. He bows  
and exits. Jack turns his back upon the bar and picks  
up his glass. Ozzie moves in close to him.



FEB. 9  
TUE. 24

24. TWO SHOT JACK AND OZZIE

Jack speaks out of the corner of his mouth.

JACK

(whispering)

Keep your eye on him. After I get inside the office, you move closer to the door. Can you do it, Ozzie?

OZZIE

(giggling)

It'll be fun, Jack.

25. FULL SHOT BAR

As Jack edges down to the far end. Near it is a door leading to the office of the establishment. Ozzie sips his drinks, watching, grinning. At the roulette table someone hits a number. Under cover of the excitement of a win against the house, Jack move to the door of the office. His back against it, He watches the bar, manipulating the lock.. He takes out a skeleton key, manages to use it with his back to the lock. He opens the door, slides inside. Ozzie drifts to the Copper Heads. They begin to play, softly, while Ozzie nods his head. The wheel spins, a player wins again. CAMERA MOVES IN to wheel, to show Grady intent, scowling, as the croupier pays out chips.

26. INT. OFFICE OF COPPER CUP

This is an ordinary office with a desk and safe and a window leading outdoors. We can hear the music of the Copper Heads, OFF. Jack looks around, tries the drawers of the desk as though he expected to find nothing there. He looks at the safe, shakes his head. He goes to it, leans close, spins the tumblers. They click loudly. Nothing happens. Jack snaps his fingers, grins. He goes to a coat rack. Red Cotton's cloak hangs there, also a woman's bag of the day, "reticules", they were called. It is a voluminous bag, but Jack dives into it with confidence. He comes up with a little notebook, rushes across to the safe. He turns pages, finds what he wants. He kneels and twirls the dial. The Safe opens. He reaches into it, begins going through it. He finds a locked drawer, picks it open with a picklock he takes from his pocket.

DISSOLVE TO:

27. INT. COPPER CUP FULL

The music is playing. The noise around the roulette wheel has ceased, everyone is again glum. Grady is grinning. He looks at the croupier, motions to him to take over, picks up a bagful for clinking coins. He starts for the office.

28. GROUP SHOT COPPER HEADS AND OZZIE

Ozzie is clapping his hands in time to a hoe-down. In his simple way, he has completely forgotten about Grady and his task of watching. He remembers, suddenly, however, spins around, mouth and eyes wide.

29. ROULETTE TABLE MED. SHOT

The croupier, spinning the wheel.

30. CLOSE OZZIE

Staring about.

31. MED. SHOT TOWARD DOOR OF OFFICE

Grady's back as he moves toward office door. Ozzie rushes up behind him, suddenly pauses, woeful, not knowing just what to do. Inspiration hits him. He taps Grady's shoulder. Grady spins, reaching for a gun with his free hand, snarling. Ozzie falls back in disorder.

GRADY

You idiot! Never come up  
on me from behind, you hear?

OZZIE

'Scuse me, Mr. Grady.

GRADY

What do you want, you fool?

OZZIE  
(confused)

I - I forget, now.

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TUE. 26

GRADY

Why they don't put away.....

He turns and starts for door. Ozzie recovers and moves quickly, getting on front of him.

OZZIE

I remember now.

GRADY

You remember what?

OZZIE

What I wanted to ask you.

GRADY

What is it, then?

OZZIE

The Copper Heads - you make 'em stop playin' alla time.

GRADY

I'm goin' to make 'em stop - for good, one of these days...

OZZIE

But people like 'em. They play and sing real good, Mr. Grady.

GRADY

I'm not going to argue with the village idiot. Get out of my way.

OZZIE

I'm not the only idiot in town likes to hear the Copper Heads.

FEB. 9  
TUE. 27

GRADY

If you don't get out of my way...

He starts forward. Ozzie, clumsy, impedes him. He gives Ozzie a shove which sends him spinning. He opens the door to the office, enter. Ozzie stands shivering against the wall, frightened almost to death. There is a long pause, during which the Copper Heads continue playing. Then Grady comes out of the office, locks the door, glares at Ozzie, shakes his head and goes toward the roulette wheel. Ozzie straightens, swallows hard against his fear, brightens. He moves back to the Copper Heads, CAMERA PANNING and happily begins clapping his hands again in time to the music.

DISSOLVE TO:

32. EXT. MAIN STREET HUBERIE FULL

Jack Valentine is walking toward the blacksmith shop. Into the street from the far end comes a pair of riders. They pass each other, the riders heading for the Copper Cup, Jack going to his horse outside the smithy.

33. MED. SHOT JACK AND HORSE

as he mounts. Sam Mitchell comes hurriedly on scene.

SAM

Where you headin', Jack?

JACK

Takin' a little trip for health.

SAM

You sick, Jack?

JACK

Nope. This is for everybody's health. I just climbed out a window.

SAM

(excitedly)

You learn somethin' that might help, Jack?

FEB. 9  
TUE.28

JACK

Let's say I got an idea where  
it might be found out.

SAM

I'll look after t hings while  
you're away... but hurry back,  
you hear?

Jack laughs and rides off.

SAM

Window? Now what window'd he climb out of?

Jack riding out, fast. In f.g. the two riders look at  
one another, nod, then head for the Copper Cup. Ritter  
is sitting in his chair nearby.

RITTER'S VOICE

There it was. Jack rode out.  
Two strangers ride in. Seemed like  
a couple waddies, ordinary-lookin'.  
But then again - were they so  
ordinary-lookin'? Somthin'  
about them -- somethin' different.  
That's the way it was, those days in  
Huberle -- always somethin'  
different - and sometimes unhealthy....

NARRATION      COMMERCIALS

FADE OUT

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