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NOTE

WEDNESDAY
FEBRUARY 11, 1953

ERROR

DISREGARD DAY AND DATE
THEY ARE NOT IN ORDER.

ACTION IN THE AFTERNOON

WEDNESDAY

1. CLOSE SHOT RITTER EXT. DAY

In front of the Chronicle Office, RITTER basks in the sun, watching the traffic go by, his interest keen. CAMERA PULLS BACK to reveal KATE PARRISH standing at his side, also watching the traffic. People move up and down the street, exchanging greetings as CAMERA ANGLE WIDENS to include the street itself.

RITTER'S VOICE

Jack Valentine was outa town and half the people in Huberle said he went 'cause he was scared of Lon Grady. Our town was certainly in a furor. Kate Parrish - that's her alongside me... didn't know what to think, and for Kate that's right unbelievable. She usually knows her own mind and a heap more. In the Copper Cup, Grady ruled supreme. Sam Mitchell was gettin' ready to run for Sheriff again, but the people were split. His friends thought he oughta do somethin' about Grady and his enemies thought he oughta quit because he wanted to do something about Grady. Talk about a big frog in a little puddle! Grady sure made a splash in Huberle!

2. ANOTHER ANGLE WALK IN FRONT OF CHRONICLE

As two cowboys walk by, looking about with interest, apparently strangers. They are HATTON and CROWE, rather ordinary-looking western types, possibly a bit too sharp to be mere cow-herders, but not sharp enough to be gamblers or plain hold-up artists. They pause and exchange tentative greetings with Kate, then move on.

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RITTER'S VOICE

Now them two - Hatton and Crowe - they rode in town as Jack Valentine rode out. Seem like nice fellas - only they don't ask for work. Most cow hands, they ride in, they're lookin' for a job. Maybe these fellas saved up for a spree - but nobody comes to Huberle for a big time. 'Tain't that kind of a town. 'Course we got a slight boom in the mines - but it ain't a hoot and a holler to Chicago's honky tonks. That's where fellas from Montana generally hit for. Grady's the only one havin' a spree in Huberle - takin' the money from the suckers that play in the Copper Cup . . .

3. INT. COPPER CUP FULL

LON GRADY is at the poker table, a deck of cards in his hands, shuffling, re-shuffling. ACE BANCROFT is the only other man at the table. The faro layout is being run by a dealer, the wheel by the croupier. RED COTTEN stands at the end of the bar near the COPPER HEADS, who are playing a soft, mournful tune. BLACKIE, the new bartender, is wiping the bar. CAMERA MOVES IN to TWO SHOT of Grady and Bancroft.

BANCROFT

You're ridin' pretty high, Grady

GRADY

I aim to ride higher.

BANCROFT

Y'know, I got quite a lot to say about who does what in this town.

GRADY

I know.

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Wed. 3

BANCROFT

Not that I'm criticizin' you,
Grady. One thing I enjoy, it's
seein' the suckers fall.

4. CONTINUED

GRADY

Yeah. It ain't necessary
to cheat 'em. Just let them
beat themselves.

BANCROFT

(nodding)

That is a wonderful thing to
know. It makes life so much
simpler.

Grady riffles the cards, staring at them
suddenly raises his head to look hard at
Bancroft.

GRADY

You own mines, cattle, land.
You got your roots deep in this
country.

BANCROFT

I dug 'em for myself..

GRADY

(grudgingly)

You're a sharp hombre. But - -
tell me, don't you ever worry
about Jack Valentine.

BANCROFT

(coolly)

Worry? No..

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Wed. 4

GRADY

But you keep an eye on him.

BANCROFT

Maybe.

GRADY

Then - where is he now?

BANCROFT

He rode out. He owns a spread
not far from town - has a fella
runnin' it for him.

GRADY

(shortly)

He ain't on his ranch

Bancroft raises his brows, chuckles. He
lights a cigar.

BANCROFT

Now we know, who is worried about
Valentine.

Grady leans forward, taut, aggressive.

GRADY

You can call it worry - - call it
anything you want. But that man
won't bite on anything. He don't
gamble, he won't put himself in a
shoot-out. He's got eyes in the
back of his head.....

BANCROFT

He mainly just plays a guitar
and sings.

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Wed. 5

GRADY

He's dangerous.

BANCROFT

And smart.

He is enjoying Grady's perturbation. Grady observes this, returns to his card-shuffling, cooling off.

GRADY

(in a different tone)

Bancroft - what do you think about Mitchell?

BANCROFT

The Sheriff? A nincompoop.

GRADY

(abruptly)

I'm going to file against him in the primaries.

BANCROFT

You're going to run for Sheriff?

GRADY

Exactly.

Now it is Bancroft's turn to be annoyed. Grady grins. Bancroft is thoughtful, turning it over in his mind, weighing advantages.

BANCROFT

You want my support.

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Wed. 6

GRADY

Right.

BANCROFT

(slowly)

I won't say no. I'll sleep on
it, Grady.

GRADY

We'd make a good team, Bancroft.

Loud voices interrupt. Grady and Bancroft
look up, scowling.

5. ANOTHER ANGLE FULL SHOT

Shooting across Grady and Bancroft toward swinging doors. Hatton and Crowe have entered and are noisily yelling for drinks. They are very exuberant. CAMERA PANS them to bar, where Blackie serves them, scowling. Grady starts to get up, then sits down. The two strangers continue to be very noisy. They wander over to the Copper Heads and demand music. The Copper Heads are only too happy to give forth and begin a lively tune. BANKER GRIMES enters and stares at them, then sits down at the poker table. Red looks nervously toward Grady, who remains grim, but starts to deal the cards.

DISSOLVE TO:

6. EXT. BLACKSMITH SHOP MED. SHOT

OZZIE is sitting on a cracker box, whittling, looking up the street, sighing, whittling. SAM MITCHELL enters scene and pauses beside Ozzie.

SAM

You got your chores done, Ozzie?

OZZIE

Yep . . . Seems funny without Jack
around, don't it?

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Wed. 7

SAM

He's been gone a week.

OZZIE

Eight days, countin' today.

SAM

He might get back today.

OZZIE

I hope so. I'm plumb lonely
without my friend Jack.

MIKE, the ex-bartender of the Copper Cup,
enters scene. He looks slightly disheveled,
as if he had been on a bender. He hunches down
beside Ozzie, wipes his face, squints at Sam.

SAM

You feelin' better, Mike?

MIKE

Thanks to your wife, Sheriff.
She's a fine woman.

SAM

Amy is a fine woman.

OZZIE

(proudly)

She's my Maw. Not my real
Maw, but better'n most real
Maws.

SAM

(gently)

Everybody knows that, Ozzie.
You run along and whittle somewheres
else.

Ozzie exits. Sam seats himself on the box and
looks across at the Copper Cup.

Feb. 11
Wed. 8

SAM

(low voiced)

You learnt anything?

MIKE

Not a durned thing. Fact is,
Grady's havin' me checked what-
ever I do. Spend most of my
time playin' like I'm drunk.

SAM

It's best thataway.

MIKE

(plaintively)

I'm tired of pourin' good whiskey
over me so I'll smell drunk.

SAM

If Grady would only make some
move so we could slam down on him.

MIKE

He ain't about to. He's plenty
smart - and plenty pizen.

SAM

If only Jack would come back
with somethin' we could hang
on him, I'd slap Grady right
into jail.

MIKE

(morosely)

Make sure you got help. He beat
me in a fair fight - he gunned Young
Appleton on the level.

Feb. 11
Wed. 9

SAM

Why, Mike, you don't know me.
I mind the time, down in Texas,
they had a whing ding goin' in
El Paso. Called me over from
Tombstone, where I was workin'
with the Earps - Wyatt, that was.

MIKE

(gloomily)

Yeah. You told me.

SAM

I did?

MIKE

That was the one about the carom
shot, wasn't it?

SAM

Well

MIKE

They had you cornered. You seen
you was between two fires. So
you aimed at a corner lamp-post
and bounced a slug off it to git
one killer, then played the next
off a brick wall to git the second.

SAM

(shaking his head)

It don't sound so good the way
you tell it, Mike.

MIKE

Waal - I ain't had the practise
on it you have, Sam.

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Wed. 10

Unobserved by the, JACK VALENTINE has come from the smithy and is leaning against the wall. CAMERA ANGLE WIDENS to include him and his lathered horse. He sends the horse into the shop, unlimbers his guitar and strikes a chord.

6. CONTINUED

The two men whirl as he speaks.

JACK

You don't get as much heart into as Sam, either.

SAM

Jack Valentine! When did you get in? What didja learn? Where you been?

JACK

Easy - easy does it. I been over the hill and far away, I just got in. And I learned - - a new song.

SAM

Aw, never mind no songs. I wanta know if you learnt anything. . .

JACK

Shhhh.

There is a sudden and loud sound of battle.

OFF.

7. FULL SHOT EXT. COPPER CUP

The sound of battle increases, loud voices, furniture being overturned, crashing glass. After a moment out through the swinging doors boils a coterie of scrambling figures. Hatton and Crowe seem to be battling the croupier, the dealer, Blackie and Lon Grady. Two of them seize Hatton from behind. Grady hits him full in the face and drives him loose and out into the street.

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8. MED SHOT ANOTHER ANGLE

As Grady, wild with rage, swings around and lets Crowe have it on the button. Crowe follows Hatton into the street and stumbles over him. They lie there, half-conscious.

GRADY

And stay out of my place!
We don't want any pulin',
drunken, loud-mouthed sons
of coyotes in the Copper Cup
now or any other time!

He poses a moment in triumph, then waves his cohorts back into the bar-room and follows them, strutting.

9. CLOSE SHOT HATTON AND CROWE

As they untangle themselves. They arise, stand a moment, debating whether to re-enter the Copper Cup. Hatton starts to do so, but Crowe restrains him. They turn dazedly, look toward the blacksmith shop. They stagger in that direction.

10. MED. SHOT BLACKSMITH SHOP

Jack is leaning against the wall. Sam watches as the two strangers enter the scene. They peer at his badge, pause.

HATTON

You're the law. Did you see
us get thrown out of that joint?

CROWE

Bodily, with intent to do harm?

SAM

I seen it.

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Wed. 12

HATTON

(grinning)

Good job they did, huh?

SAM

Fair - just fair. Grady's been known to shoot people who start anything.

HATTON

But we was just havin' fun.

SAM

Fun?

He looks at Jack

Whatever became of fun around here?

He looks o.s., shrugs

- SAM

I hear Amy callin' me. You Boys can consider yourselves lucky . . . Jack . . . see me later, will yuh?

Jack nods as Sam exits. Mike, with a sideglance at Jack, wanders off after him. Hatton and Crowe linger, examining Jack and his guitar.

HATTON

We were jest joinin' in the music over yonder when this hombre - what's his name - - Grady?-- he gets riley.

Feb. 11
Wed. 13

10. CONTINUED

CROWE

Man - he's sudden.

HATTON

But he couldn't throw us
both out! He hadda have help.

Jack smiles at them. He is strumming the
guitar. Hatton and Crowe, happy-go-lucky,
are intrigued.

HATTON

Hey, that sounds good t'me.
Play us somethin', huh?

JACK

Well - I just learned a new tune.

HATTON

New or old, jest so it's music.
Me and Crowe, we craves music
alla time.

Jack nods and begins to play. SONG _____.
Hatton and Crowe settle down to listen admiringly.

DISSOLVE TO:

11. EXT. CHRONICLE OFFICE MED. SHOT

Kate Parrish comes out of office, stands, looking
up the street, tapping her foot. AMY MITCHELL
enters scene.

AMY

Lookin' for Jack?

KATE

I am not!

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Wed. 14

AMY

You know he's back.

KATE

You can see him over there,
can't you? With those two
saddle bums.

AMY

He just got in. He hasn't had
time to get over here.

KATE

Who expects him to . . . Amy,
you're teasing me!

AMY

(chukling)

Reckon it ain't fair to be
teasin' about facts, Kate.

KATE

It's not a fact.

AMY

What? It ain't a fact you're
interested in Jack?

KATE

Now you stop, Amy Mitchell!
You know I'm only interested
insofar as he has ability to
clean up this town.

AMY

I don't know any such of a thing.

KATE

Well -- I'm telling you!

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Wed. 15

AMY

Then stop tappin' your
foot and lookin' so hungry-like.

KATE

Hungry? Hungry?

AMY

And excited. You got red
spots in your cheeks.

Kate dabs at her cheeks, furious.
She stamps her foot.

KATE

If you came over here just to
annoy me, Amy Mitchell. . .

AMY

(innocently)

I just came over to ask if you
was going to support Sam for
Sheriff. Seems like you were
in some doubt about it.

KATE

I'll support him - - if something
is done about Grady.

AMY

Somethin' like fittin' him for
a pine box?

KATE

Oh - you know how I hate violence.
I wish - - I wish all the six-guns
in the world would disappear.

AMY

The men would look funny walkin'
around carryin' rifles and Bowie
knives. Although their pappies
did, at that.

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Wed. 16

KATE

Law will come to the West.
It must come - and soon.

AMY

(gently)

And then the law will have trouble
ketchin' up with such as Lon Grady
- mebbe more trouble than he's got
comin'.

KATE

You think Jack knows something that
he can use against Grady?

AMY

I wouldn't know about that. I do
know I've seen men like Grady - -
and men like Jack.

Kate looks at Amy as though seeing something
new.

KATE

(slowly)

You have faith, don't you, Amy?

AMY

Call it experience. And Kate- -
whoever they run for Sheriff,
I reckon you'll jest have to
support Sam. 'Cause all the bad
people will support the other side.

KATE

Amy . . . Ohhh!

Jack silently walks into the scene. Kate
whirls and discovers him.

Feb. 11
Wed. 17

JACK

Miss Kate - - Amy - - howdy.

AMY

I got some bread settin'. Have supper with us tonight, Jack?

JACK

That's right good of you, Amy. I'll do that.

AMY

How 'bout you, Kate? One more plate don't make no never mind.

KATE

I - I've made other plans, thank you, my dear.

Amy squints at Kate, shakes her head.

AMY

Stubbornest filly I ever did see.

She exits. Kate turns toward the door of the newspaper.

12. TWO SHOT KATE AND JACK

As he follows her and she stops to face him.

JACK

I sure missed you, Miss Kate.

KATE

No one asked you, sir.

JACK

But I did. Nobody jawed at me real rough all the time I was gone.

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Wed. 18

KATE

I have no intention of jawing at you.

JACK

That's good. Only - it ain't
in character.

KATE

When are you going to do something
about Grady? You ride out, you
come back, you hang around with
worthless cowboys playing the guitar.

JACK

Those fellas? They don't like
Grady at all. They were just trying
to figure some way to get even with
him.

KATE

I wouldn't wonder they will succeed
where you have failed!

JACK

Me, I haven't tried anything yet.

KATE

Well -- try something. Half this
town thinks you are afraid of him.
The other half is ready to back
him against you. This is serious,
Jack. Huberle is a scared town.

JACK

And no fun.

KATE

I'm not thinking of fun. I'm thinking
of little children growing up in
the shadow of fear.... of violence.

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TUE. 19

JACK
(soberly)

So am I.

Kate looks hard at him. Then she turns away.

KATE

I'll try to be patient, Jack. I will.
But -- I'm worried - terribly worried.

He puts his hand on her arm, very serious.

JACK

And -- You're right, Kate.

FADE OUT

FADE IN

13. ENT. MITCHELL'S STORE GROUP SHOT DAY

Hatton and Crowe are seated, talking with Sam. Mike the ex-bartender is in b.g., pretending to be half drunk.

HATTON

You say this here Grady is never on the illegal side, hey, Sheriff?

SAM

Not that we have been able to find.

CROWLE

But he's milkin' the town of its fun money?

SAM

He gives 'em action.

Hatton and Crowe exchange glances.

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WED. 20

HATTON

This feller has got to go.

CROWE

We aim to help him on his way.

SAM

Well, now, that's right decent
of you boys. But there's nothin'
we can do, right now. We figger
He'll get outa line sooner or later.

CROWE

(cheerfully)

Me, I taken a liking to Jack
Valentine. I aim to be around
him from now on.

HATTON

We allow as how he'll be on deck
if anything does happen.

They arise, gesture farewell and exit.

MIKE

They seem like right smart waddies.

SAM

We need every hand we can get.
There's too many agin us.

MIKE

That new barkeep can't pour rye
whiskey, they tell me. I worry
about Miss Cotton alla time.

As they brook, we

DISSOLVE TO:

FEB. 11
WED. 21

14. INT. COPPER CUP FULL SHOT NIGHT

Activity continues as usual. Red Cotton, standing alone as usual, looks drawn, weary. Ozzie enters, moves along the bar, pauses to exchange a word with the Copper Heads. He makes his way to Red Cotton. Grady is busy in the poker game.

15. TWO SHOT RED AND OZZIE

She pretends not to pay attention to him. Ozzie grins engagingly at her.

OZZIE

Jack sent me.

RED

Go away Ozzie. You know Grady doesn't like you.

OZZIE

Oh that's okay. I don't like him, neither.

(puzzled)

Now, that's funny. I always like everybody.

RED

Please go away, Ozzie.

OZZIE

Sure. Only Jack wants you in the alleyway. He said tell you that.

Ozzie drifts away. Red stands rigid, staring at Grady, whose back is to her. The Copper Heads start to play. Red clutches at her shawl, turns and moves toward rear of bar. CAMERA PANNING. She opens door to office, waits a moment, so that she can be seen by Grady's dealer and croupier.

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WED. 22

16. CLOSE SHOT DEALER

Looking from faro layout to Red.

17. CLOSE SHOT CROUPIER

Looking from wheel to Red.

18. CLOSE SHOT GRADY

As he looks up from game, sees Red.

19. CLOSE SHOT RED

As she enters office, closes door.

20. CLOSE SHOT GRADY

As he returns to interest in poker game.

21. INT. OFFICE OF COOPER CUP FULL SHOT

As Red closes door, runs across to window. She opens the window, starts back. Jack comes in through the window, leaving it open behind him.

22. MED. SHOT RED AND JACK

RED

I don't dare leave the place.

JACK

You've got to. Meet me outside.
We've got to talk.

RED

No. If he finds I'm gone,
He'll kill me.

JACK

(pityingly)

It must be real rough to live like
you're living, Red.

Feb 11
Wed 23

RED

It's never been too easy for me in this life. Now it's just a little harder.

JACK

Stop feeling sorry for yourself. You did all right -- until he showed.

Red makes an effort to be her old, flippant self.

RED

Oh, I don't know. I wasn't doing so all right with you.

JACK

That's more like it. Now will you meet me outside where we can have a long talk?

RED

No, Jack. It's no good.

JACK

Suppose I tell you I've been all the way to Denver and back?

Red starts. She stares at Jack.

RED

Denver?

JACK

Yeah. And I'm waitin' on a wire from Abilene.

RED

Jack -- look out! You're walking into something. Grady's getting worried about you as it is.....

Feb. 11
Tue 23

JACK

When the time comes he can be
real worried. Right now - I want
some information from you.

Red is highly agitated but fear still rules her.
While she struggles with herself, Jack waits. There
is one lamp in the room, turned low. Suddenly there
is a rap at the door.

GRADY'S VOICE

Red! Come out here. I got work
for you.

Red, panicked, makes motions at the window. Jack
reluctantly goes to it, swings a leg over the sill.

GRADY'S VOICE

Red, you decent? I'm comin' in.

Jack goes over the sill, dorops out of view.

23 REVERSE ANGLE OFFICE OF COOPER CUP

On door as Grady enters. He frowns at Red.

GRADY

What you moonin' about? Get
back out there and smile at
the suckers. That's the least
you can do.

RED

They don't need my smiles. They
walk right in and let you trim them.

GRADY

Ain't it wonderful?

RED

Terrific.

GRADY

Well?

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Tue 24

With mingled fear and distaste, Red starts toward him.
He looks past her.

24 REVERSE ANGLE THE WINDOW

It is open.

25 FULL SHOT GRADY AND RED

She turns and notes open window, gasps as he goes to it.

GRADY

How many times do I have to tell you
to keep this window closed? You want
someone robbin' the safe?

RED

I -- I wanted some air. I never
get outdoors any more....

GRADY

(slamming the window)

You want air, you walk out with
me or one of my men, understand?

Red nods weakly, goes through door. Grady stands
a moment, rubbing his chin. Then he hustles after
Red.

26 EXTERIOR ALLEY MEDIUM SHOT

It is ill-lit by reflected light. Jack stands against
wall, hat pulled down. From his pocket he takes a dark
bandanna, ties it around his neck loosely. He crouches,
waiting.

27 INTERIOR COPPER CUP MEDIUM SHOT

Grady speaks to a couple of his ruffian types, motioning
toward door. They nod and exit as Grady returns to poker
game, CAMERA PANNING.

28 EXTERIOR ALLEY MEDIUM SHOT

Jack hears SOUND OF FOOTSTEPS off stage, lifts handkerchief
over bridge of his nose, moves toward mouth of alley. It is
blocked by Grady's two men. CAMERA FOLLOWS Jack as he creeps
forward, against the wall, in shadow.

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Tue 25

FIRST MAN

Grady's loco. Ain't nobody
in here.

SECOND MAN

Grady don't take chances. G'wan in.

FIRST MAN

You go -- I'll follow yuh.

SECOND MAN

You go -- I'll cover you.

Jack moves even closer.

FIRST MAN

Okay, if you're chicken-livered.

He moves into the alley. Jack promptly busts him one
over the head. But he doesn't quite knock him out and
in the dimness we see a struggle going on. The Second
Man rushes in, raising his revolver barrel, looking for
a chance to slap it against Jack's skull. They struggle.

29 EXTERIOR MAIN STREET COPPER CUP MEDIUM FULL SHOT

Hatton and Crowe move purposefully toward mouth of alley.
Muffled SOUND of struggle comes to them. They rush into
the alley.

30 EXTERIOR ALLEY FULL

As sound of struggle rises, then dies. We see Hatton and
Crowe grab Jack, bustle out of the alley with him.

DISSOLVE TO:

31 EXTERIOR BLACKSMITH SHOP MEDIUM SHOT NIGHT

Jack, Hatton and Crowe stand together, in deep shadows.

JACK

Thanks, boys. Those two never
will know what hit them.

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Tue 26

HATTON
(chuckling)

Neither will Grady. What was
you doin' in that alley, Jack?

CROWE

Yeah, was you gonna heist that
safe of Grady's? We thought of
that, but bein' as the Sheriff's
such a good hombre...we didn't.

HATTON

We figgered Grady'd only take more
out of the town any old ways.

JACK

You boys were might handy. I
didn't hit that first one just
right.

HATTON

It was dark in that alley. You'll
do better next time.

CROWE

I been thinkin', Jack. Why don't
we just manage Grady into a jack-
pot and knock him off. The world
would be a lot better off.

JACK

Remember our friend, the Sheriff?

HATTON

Sure, Jack's right.

CROWE

Well, couldn't we make him start it?

JACK

He knows every trick of the game.

Feb 11
Tue 27

HATTON

Trained under Soapy Smith, down in
Denver...I bet.

CROWE

Soapy knew every angle there was.
I never did see Grady down there,
though.

HATTON

Me neither. Well -- how 'bout gettin'
your music box and playin' somethin',
Jack?

JACK

Sorry, boys. Later, maybe. Thanks
again.

He slips away in the night. "or a moment there is
silence. Then Hatton speaks."

HATTON

Don't say it. I know it wasn't
smart to mention Denver.

CROWE

You and your big mouth!

HATTON

I said I knowed I done wrong.

CROWE

Okay. But watch it, Hatton.

They light cigarettes. They exit in direction Jack
took.

DISSOLVE TO:

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Tue 28

32 EXTERIOR MITCHELL'S STORE MEDIUM SHOT NIGHT

Light comes through window but dimly. Jack taps on the window. After a moment Amy's voice answers.

AMY
(cautiously)

Jack?

JACK

I'm sorry I'm late for supper.

AMY

You ain't late. Sam and Ozzie just started.

JACK

Okay. But Amy -- listen to me.

Amy comes outside, moves close to Jack.

AMY

What you up to?

JACK

Scoutin' around. I aint ready to pop anything yet -- and you know Sam.

AMY

I know the old blabber-mouth.

JACK

Amy, I found out some things. I hope to learn more. Grady was one of the Soapy Smith gang in Denver.

AMY

Stood to reason he was in some gang; some place.

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Tue 29

JACK

Amy -- where did Red Cotten come from?

AMY

Why - nobody knows, for sure.

JACK

She never dropped anything by chance?

AMY

Jack, I never knowed Red very good.
Pass the time of day - she trades
here - that's about all.

JACK

(disappointed)

I thought you might have heard
something.

AMY

(chuckling)

If anybody in this town did, it'd
be me, never fear. Where you think
Kate gets her information?

She looks sharply off.

AMY

(whispering)

Who's that, sneakin' around?

Jack crouches, stares into darkness.

34. EXTERIOR MITCHELL STORE FULL SHOT

As Amy ducks into the shadows out of view, Jack moves
to the edge of the gallery, bent double, his gun drawn.
He poises there. Then he makes a sudden leap. There
is a cry.

35 TWO SHOT JACK AND KATE

Jack has his arm around Kate, the gun poked roughly into
her side. They freeze.

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AMY'S VOICE
(calmly)

Well, whatcha know? Kate come to
supper after all!

Jack holsters his gun. He removes his hat, bows deeply.
He offers his arm.

JACK

Well, howdy, Miss Kate. This is
an honor.

KATE

You -- you scared me almost to death!

JACK

But not out of appetite, I hope.

CAMERA FOLLOWS THEM to Amy. They pass her, going indoors.

AMY
(shaking her head)

Of all the contrary females....

NARRATION COMMERCIALS

FADE OUT.

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