

THE NO-GOODER

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EXT. THE SKY - DAY

We are looking straight up at the sky. Peaceful snowfall falls directly down upon us. We start to pan downwards.

WE SEE

A small town. Stereotypical for a western small town of sorts. What is un-stereotypical about this place is an alignment of people.

ANGLE ON:

The line of people. It's clear. Men, women, and children are all kneeling onto the floor. Most of them are crying for some sort of threat off screen. The majority of them are women and children, only a few are men.

We get a WIDE ANGLE on the environment around us. It's more clear. An idle train is seen in the distance. The line of townsfolk are being held by gunpoint by six or so people.

ANGLE ON:

A mother and her five year old son. The kid is sobbing, his mother is holding him close, attempting to shush him.

GUNMAN (O.S.)

Tell that damn kid to shut up!

WHIP PAN TO

The gunman. He's aiming his double-barrel shotgun right at the two. Three other gunmen are seen in the b.g.,

BACK TO THE MOTHER AND SON

MOTHER

You're worrying him more!

BANG!

An old timer is BLASTED in the face by the gunman's shotgun. He was kneeling not too far away from the mother and her son. Most of the townsfolk GASP in shock.

GUNMAN

I told you to shut him up!

The son sobs even harder than before.

The mother holds him tighter.

SOMEBODY ELSE (O.S.)

(in a sharp southern
accent)

Leon what the hell are you doing!?

WHIP PAN TO THE VOICE

It reveals another man, walking out of one of the many buildings seen in the town. He has a shiny silver revolver in hand. This is Elijah Morris, 26. He is speaking in the most satisfying southern lilt you've ever heard. He has a curled mustache, like a walrus. He's a funny looking fella, but an intimidating one nonetheless, we'll see this soon.

LEON

Sir we took care of them sheriffs
out there what're you worried
about?

Elijah Morris walks up to the gunman, facing him. Elijah holsters his weapon, and gets up real close, the gunman backs up, slightly feared.

ELIJAH

What so you'se going to take 'em
demons out on a ma and her squirt?

No response.

Elijah SLAPS the man.

ELIJAH (CONT'D)

HUH?

(points at dead old-timer)
Look at that man! You'se a real
saint if killing an old timer makes
you feel good!

LEON

Sir--

Elijah SLAPS HIM AGAIN.

ELIJAH

DON'T "SIR" ME!
(points at the mother and
her kid;)
Look at them.
(points at the line of
townsfolk)
All of 'em.

The gunman starts to turn his eyes over to the ground.

The other gunmen look at each other. They know what's going to happen.

ELIJAH (CONT'D)

ARE YOU LOOKING!?

Elijah SLAPS Leon once more. The man's eyes are still fixed to the ground. He SLAPS him again, and again. Until the man falls to the floor.

ELIJAH (CONT'D)
LOOK AT ME!

Elijah takes the double-barrel shotgun out of Leon's hands, throws it across the floor. Elijah continues on SLAPPING the man.

ELIJAH (CONT'D)
LOOK AT ME! LOOK AT ME! LOOK WHAT
YOU DID!

Elijah takes his pistol out of the holster, cocks the hammer back, points it right at Leon's nose...

BANG! - TOWNSFOLK SCREAM AND GASP AT THE GUNSHOT.

BLOOD paints the snow-covered ground.

Leon is dead. A puddle of blood is forming at the back of his head.

Elijah gets on his feet. He walks to one of the other gunmen.

ELIJAH (CONT'D)
See him?

The gunman doesn't respond. He doesn't know what to say.

ELIJAH (CONT'D)
Do you see him?

No response.

Elijah holds his hand to the man's face and snaps.

ELIJAH (CONT'D)
Are you listening?

The gunman nods, slightly. Elijah STRIKES him with the back of his pistol.

ELIJAH (CONT'D)
Yes or no!?

The gunman groans. They kneel onto the ground, holding their mouth from the immense pain. Elijah cocks back the hammer once more, brings the barrel up to the man's neck and...BANG!

THE GUNMAN falls onto the ground...DEAD.

ELIJAH (CONT'D)
(to the other gunmen)
You talk to any of the townsfolk
like that, I will do
(points at the corpse on
the ground)
Exactly what he got to you'se.

The other gunmen stare at him in silence.

ELIJAH (CONT'D)
YOU UNDERSTAND!?

GUNMEN
(together)
Yes sir.

Elijah walks back to where the mother and her kid are. He kneels down, going face to face with them. (He still has the revolver in hand).

The son is still crying his eyes out. The mother is trying to shush him quiet.

ELIJAH
Pardon me for that ma'am.

The mother eyes the gun he's holding. Elijah recognizes this, and holsters his gun.

ELIJAH (CONT'D)
I mean no harm ma'am. I have a
younger sister back at home like
the little squirt you got here.
(ref: the son.)
We aren't going back here. We only
came to collect that green of the
bank of yours here. There will be
no more killin', and no more
casualties. You and your squirt are
going to be safe and sound at home.
You understand?

The mother nods her head slightly. The son is still crying.

ELIJAH (CONT'D)
(to the son)
Hey squirt.

The son turns to face him.

ELIJAH (CONT'D)
Your mama take care of you well?

The son nods his head.

ELIJAH (CONT'D)
That's good to hear.
(to the mother)
Good job.
(back to the son)
Say, I have a sister like you back
at home. She was just as small as
you were, wait.

Elijah goes into his coat pocket, and pulls out a picture.

ELIJAH (CONT'D)
Here.

He shows the picture to them.

THE PICTURE shows a twelve member family. Grand-parents,
uncles, aunts, parents, and children.

Elijah puts his index finger on a part of the picture.

C.U. of where Elijah is pointing. He's pointing at a young
teenager boy wearing a suit. This is YOUNG ELIJAH.

ELIJAH (CONT'D)
That's me. I look kind of goofy
don't I?

Elijah's finger moves slightly to the bottom, where his
little sister is. (*I won't tell her name unless when I want
to*).

HIS LITTLE SISTER is small in size, but as adorable as the
five year old boy.

ELIJAH (CONT'D)
And that's my sister. She was
around your age back then. You see
her?

The son nods his head. The mother finds it odd on why a
menacing man would treat them with such hospitality.

A voice shouts over from the idle train--

PAN OVER AND ZOOM IN ON THE SOURCE
we'll call this guy Derry.

SOMEONE (O.S.)
Sir! We're done lootin'!

ELIJAH

Alrighty!

Elijah puts the picture back into his pocket. Then he speaks to the boy once more--

ELIJAH (CONT'D)

Well squirt, I'll be headin' my way now.

Elijah holds up his hand for the boy to shake. The boy unwillingly takes it with his tiny hand.

Elijah gets back up. He turns to where the train is. We see about 20 men walking out of the train. They have bags in their hand.

ELIJAH (CONT'D)

(to men)

Alright! Let's go everybody let's go!

(to one of the men;)

Untie them.

We'll call this henchman Billy.

One man goes behind the townsfolk and starts untying them in the background

Elijah walks towards the 20 men ahead of him.

ELIJAH (CONT'D)

(to Derry)

How much was in there?

DERRY

Around 25,000.

ELIJAH

Nice. Alrighty. Go to the horses in that area.

(points in the distance)

Pack the money. Let's get the hell out of this place. Remember each one of yall gets a share. No messin' wit me, or else I will return the favor.

(points behind him at the two dead men)

Like them.

(to Billy, who is still untying the townsfolk)

You done?

BILLY
(answering)
Almost.

Elijah walks back to where all the townsfolk are. Most of them are standing back up. One female townsfolk runs towards the dead old-timer. She kneels onto the ground, shaking him as if he were to wake up just like that.

ELIJAH
(to the men)
Give me the bag.

DERRY
What bag?

ELIJAH
The bag of money, what you're holding.

The man walks up to Elijah and hands him it. Elijah opens the bag up, and looks through the cash. He pulls out exactly 500 dollars. He throws them down onto the ground where the female townsfolk is mourning.

DERRY
Woah--we didn't agree on giving them any of our money--

Elijah flips out his pistol and points it at the disrespecting henchman.

ELIJAH
We agree on anything I agree on. Understand me? Your buddy shot this poor old-timer and I return the favor. So either you be quiet and you go back to your home or else you ain't. Got me?

Derry nods, in complete fear. Elijah puts his pistol back into the holster.

Elijah takes out his cigar from his coat, lights it with a match, and puts it in his mouth. Smoke blows out from his nose and mouth.

ELIJAH (CONT'D)
(to the mourning lady)
I'm sorry for your loss madam. Wit that money. You buy a nice tombstone for him. Live your life. He lived his.

The man untying the townsfolk stands up, having untied all of them.

ELIJAH (CONT'D)
You done?

BILLY
Yes sir.

ELIJAH
Good.
(to the rest of his men)
Alright! Let's go let's go!

Elijah tightens the money bag up, and gives it to one of his men to hold. They start walking towards a horse steed in the distance. We notice the horses have bags on their saddles.

THEN--

BLAM!

A gunshot is heard in the distance until--

ONE OF THE HENCHMEN GET STRUCK BEHIND THE BACK BY A BULLET
they fall onto the ground...DEAD.

ELIJAH
looks where the gunshot came from. He sees around 30 MEN
COMING IN HOT ON HORSES. THESE ARE THE DEPUTIES AND SHERIFFS.
THEY SEEM LIKE AS DANGEROUS AS A TSUNAMI.

ELIJAH (CONT'D)
EVERYONE TO THE HORSES NOW!!

Some henchmen shoot at the incoming deputies and sheriffs.

A FEW henchmen fall to the ground...DEAD FROM INCOMING FIRE.

ELIJAH AND OTHER MEN RUSH TOWARDS THE STEED OF HORSES. ONLY
THAT THEY'RE TOO LATE AS THE WAVE OF HORSES COME INTO THE
TOWN--

THE HORSES KICK AROUND THE SNOW, THE DEPUTIES AND SHERIFFS
SHOOT THE HENCHMEN CLOSEST TO THEM. THE GUNFIGHT BETWEEN THE
LAW AND THE BANDITS ENRAGE. A FLURRY OF SNOW SHAKES UP LIKE A
TORNADO. TOWNSFOLK SCREAM AS GUNFIRE SHAKE THE EARTH.

ELIJAH
is about to make it to his horse, but is greeted by a gunshot
behind him, luckily missing him. He SHOOTS at the deputy
firing at him, they fall out of their horse, dead. Return to
sender.

MORE DEPUTIES

FIRE at Elijah, all missing him. Elijah BLIND-FIRES ahead of him, and takes cover behind one of the buildings. The sign is labeled: "Lavender Inn".

Camera stays at the door to the inn. Soon enough, Billy and Derry run inside, avoiding gunfire.

INT. LAVENDER INN - SAME TIME

ON ELIJAH

as he runs up a winding staircase to the upstairs floor. Once he makes it to the landing. He looks to where he wants to run. He sees a hallway full of rooms ahead of him. Billy and Derry run up the staircase as well.

BILLY

Sir! I thought them deputies and sheriffs were gone for!

ELIJAH

You be quiet now Billy! You stay quiet.

OUTSIDE

GUNSHOTS seem to get louder. Screams of people. Probably the townsfolk. Yelling of the injured outside. It's not getting any quieter.

DEPUTIES BURST INTO THE INN--

ELIJAH, DERRY, AND BILLY (who are still on the staircase) FIRE their pistols at the lawmen coming in. It's not much of a competition. The lawmen are BARRAGED by the gunfire and collapse. DEAD.

BILLY

Got a plan?

ELIJAH

No I don't Billy!

BILLY

(to himself)
Damn it.

FIVE MORE

LAWMEN BURST INTO THE INN FIRING AT THE THREE BANDITS ON SIGHT.

ELIJAH

TAKES COVER from upstairs.

DERRY
takes cover next to Elijah.

BILLY
gets hit in the shoulder and stomach. He FIRES at the lawmen
until--

Click. He's out.

BILLY
IS BLOWN APART FROM GUNFIRE. HE FALLS DOWN THE STAIRCASE
BEFORE PLUMMETING ONTO THE GROUND. DEAD.

THE LAWMEN
continue firing aimlessly, tearing up the wood walls and
breaking the decorations around the place.

DERRY AND ELIJAH
keep behind cover. Elijah is trying to keep his cool. Derry
is losing his mind.

DERRY
(yelling over the gunfire)
WHAT WE GONNA DO SIR!?

Elijah doesn't respond. He's waiting the gunfire to stop.

THE GUNFIRE
comes to an abrupt stop. The lawmen are out.

ELIJAH
PISTOL-WHIPS DERRY right in the nose. He BOOKS it into the
hallway full of rooms.

DERRY
collapses onto the ground. He holds onto his nose. Groaning
of the pain. He's shaking on the ground.

DERRY (CONT'D)
(muffled from his hand)
DAMNIT!

Derry hollers from the pain.

THE LAWMEN
make it upstairs, and they see Derry, crying like a baby on
the floor.

DERRY
IS RIPPED APART FROM GUNFIRE UNTIL HE IS DEAD. He stops
moving.

PAN TO
the hallway full of rooms. ELIJAH KICKS A DOOR OPEN, AND
CLOSES IT BEHIND HIM.

PAN BACK
to the lawmen, they saw him for a split second, they raise
their guns, AND FIRE.

PAN TO
the room door. It's being BLASTED APART. The gunfire comes to
a stop. BANG! A shot comes from inside the room. Lawmen run
to the door, reload their guns, and KICK the door open.

CAMERA FOLLOWS THEM INTO THE ROOM. REVEALING--

That Elijah isn't there. The window is broken. Inferring that
Elijah broke out of the window. A madman indeed. The gunfire
from outside is now clear. It's deafening.

The lawmen look around the room. Confused. One looks out the
window. Trying to spot him.

OUTSIDE
reveals the snow being painted red from the pursuing
gunfight. Lawmen, bandits, and horses lay in their own blood
on the ground. The gunfight is still going on.

EXT. LAVENDER INN - SAME TIME

ELIJAH'S POV
as he's up the roof on the inn. He's being very careful. He
is staring at the other building, not too distant from the
inn. He gets ready as he runs and JUMPS onto the other roof.
Then hops over another. Then another. Until he is--

HIT in the shoulder from the incoming fire from below.

ELIJAH FALLS IN THE SPACE BETWEEN ONE BUILDING AND ANOTHER
AHEAD. HITTING THE SNOW. HARD.

A lawman enters the frame about to shoot him--

Until the lawman is MET with bullets from the other side.

C.U.
of Elijah. He's beat. He struggles to get up until a hand
enters the frame. Someone off screen is lending him a hand.
He takes it.

HENCHMAN (O.S.)
GET UP SIR!

And is lifted up to his feet. The henchman BLIND-FIRES AT
LAWMEN OFF-SCREEN.

Camera slowly lifts off to an --

OVERHEAD SHOT

where multiple henchman retreat to their horses. Running from
gunfire. Some go down. There's about only nine of them now.
The henchman guiding Elijah IS SHOT during the process.
Elijah makes it to an open horse by himself and rides off
into the distance. Lawmen shoot in the distance, even though
their weapons don't have the range to hit anyone.

A TITLE FLOATS ABOVE THE SKIES.....

THE NO-GOODER

Spaghetti-western guitar riffs greet us. The title starts to
expand UNTIL.....

CUT TO BLACK.

The title sticks with us, being larger than it ever was
before. The guitar riffs continue to grow louder. Adding
character to it.

CUT TO:

EXT. SNOW FILLED DESERT - DAY

SOMEWHERE IN WYOMING.....

FOUR YEARS AFTER THE CIVIL WAR.....

CUE GUITAR RIFFS

A WIDE SHOT of the snow filled desert. Where sand dunes are
covered in white. Slowly, a man riding his horse crosses the
frame.

ON THE RIDER
as he rides to:

A TOWN IN THE DISTANCE

Audience should notice a train track that runs along the
land.

C.U.

of THE RIDER. This is MACK NEAL (23). A mustache and beard
combo give him a masculine look.

His hat is covered in snow now. He's playing around with his cigar, and starts smoking it again.

His coat has a golden sheriff pin on it.

He continues riding.

TIME CUT

He's in the town at this point. Townsfolk gather around and praise him as if he's some sort of god. As we're passing by with him, we see one house where a kid peeks out the window, notices Mack, and runs further down into his house. We can hear a shout coming inside the house:

KID (O.S.)
(shouting)
Ma! Sheriff Neal is here! Sheriff
Neal is here!

Mack smiles to himself.

As we continue to pass by, townsfolk get out of their homes to see him.

One woman praises him:

WOMAN
Thank you Neal for blessing us!

Her husband also goes outside:

WOMAN'S HUSBAND
(waves at Mack)
Welcome Neal!

Mack nods his head at the two. Taking in the praise. He takes another smoke.

A WIDE SHOT of the town. More townsfolk go out their homes just to praise him. Townsfolk clap and cheer at the sight of him. He has quite the reputation.

TIME CUT

Where he rode further in the town. He's stopped at the sight of a large manor right in front of him. He gets off his horse, and ties it to a post (six horses are already tied up).

He walks along the porch of the manor. And knocks on the door.

In the b.g. We can see the bustling town.

Someone opens the door...and we are introduced to...

SHERIFF HANSLEY (28). (there's going to be a lot of sheriffs in this one)

SHERIFF HANSLEY
Welcome Neal.

MACK
Hey Hansley.

SHERIFF HANSLEY
Come on in. The other guys are waiting in the dining room.

I/E. HANSLEY MANOR - CONTINUOUS

Mack steps inside upon his request.

MACK
A grand place you have here.

The place is nothing short of grand. It's beautiful. A colorful yet religious looking chandelier hangs from the ceiling.

A voice shouts across the house:

SOMEBODY (O.S.)
Is that Mack!?

SHERIFF HANSLEY
Yes it is!

SOMEBODY ELSE (O.S.)
Hey Mack!

MACK
Hey!

Mack walks to where the voices are coming from, entering...

THE DINING ROOM

Where five men sit at a dining table. They're drinking coffee. All five of them are sheriffs. Each of them are in their late 40s.

THEY ARE: CHRIS ROTH, SAMMY BOYLE, CLARKE MANUEL, PHILLIP BARTLETT, AND CLIFTON COOKE.

All of them are in their sheriff wear.

CHRIS AND PHILLIP WERE THE ONES CALLING OFF-SCREEN.

CHRIS
Well well well. Isn't it the man of
the west.

MACK
I told you not to call me that.

Chris chuckles, and gets out of his seat. He walks to Mack, and gives him a BEAR HUG. The men at the table laugh, and get out of their seat to converse with Mack afterwards. We notice that PHILLIP has rotten teeth.

CHRIS
Welcome back you bloody bastard.

Chris hugs him for longer.

SAMMY
You holding the line up Chris!

Chris pats Mack on the back, and lets go.

SAMMY goes next. Then CLIFTON. Then CLARKE. Then PHILLIP.

TIME CUT

LATER

The six are all sitting down at the table. Hansley is in the kitchen.

PHILLIP
(to Mack)
Still with Lucia?

MACK
Not funny Phillip.
(thinks of a comeback)
You still haven't found yourself a
woman.

CHRIS
(laughs)
Oh damn!

CLIFTON
Well Mack, it's hard finding
someone with teeth like his.

CHRIS
So he can't kiss one.

CLIFTON

No doubt.

PHILLIP

Hey - still got a better chance
than Sammy over 'ere.

Sammy is drinking his coffee while looking at the local
paper.

SAMMY

What're we talking 'bout?

CHRIS

Lil' Phillip here wants to compete
with your chances in finding
yoursel a nice lady.

SAMMY

Really?

PHILLIP

Yes really.

SAMMY

Your teeth is blacker than this
damn coffee Phillip!

The men laugh. Phillip doesn't.

HANSLEY (O.S.)

I heard that!

SAMMY

(to Hansley)

Either make good coffee or give me
something else! Nothing more
nothing less!

HANSLEY (O.S.)

How about we make golden boy try my
coffee!

Referring to Mack.

SAMMY

Go right ahead!

HANSLEY

You wanted your coffee black so I
gave you black!

CLIFTON
(to Hansley)
I think Sammy has a point.

HANSLEY (O.S.)
(to Clifton)
Shut up Cliff!
(to Mack)
Golden Boy! Wanna try my coffee!?

Sammy shakes his head "don't do it".

MACK
Sure!

Sammy shakes his head even harder.

HANSLEY (O.S.)
Any sweetener with it!?

MACK
Cream and sugar! Lots of it!

HANSLEY (O.S.)
Alright!

A long pause.

SAMMY
(slightly whispering)
Anytime now. He's going to insult
me.

HANSLEY (O.S.)
EAT IT SAMMY!

SAMMY
AH FOR CHRIST'S SAKE SHUT UP!

CHRIS
No more playin' around you two. We
came here for one reason and one
reason only. We came here to
discuss an important matter.

CLIFTON
It's just the seven of us?

CHRIS
Not quite. More boys are coming
over. Some that also got affected
by this "Elijah" guy.

Yes. The same Elijah from earlier.

MACK

So this is some sorta meeting for us to have? To get this one guy who's been out there messin' wit our towns?

PHILLIP

Well, yes. We believe we got a plan.

Phillip turns to Clarke, only to find out he's sleeping.

Phillip wakes him up by slapping him.

CLARKE

Jesus!

PHILLIP

You awake?

SAMMY

He's a silent sleeper, gotta give him that.

PHILLIP

Anyways, Clarke. Explain to Golden Boy what our plan is.

CLARKE

Right.

(turns to Mack)

So.

Clarke reaches underneath the table, and pulls out a MAP.

The men who have their cups placed on the table move it from being hit.

Mack looks at the map. It's a layout of the area they're in. A railroad traverses around the entire map. Crossing through most towns.

CLARKE (CONT'D)

This Elijah man. He has raided around all of the towns around here. We noticed that he raids the towns where the trains come in.

He points at a few of the towns. The towns that have been raided have been marked as a "X".

MACK

Why?

CLARKE

Well, these trains carry 'em moolah
for 'em banks and businesses and
all.

(pause)

Except for...

Clarke points at one town.

CLARKE (CONT'D)

Clarkson. No. That ain't a pun for
my name. But he hasn't raided
Clarkson yet. The only city that
has a path with the trains that
hasn't been raided. Yet.

MACK

(thinking)

Hm...So he's going to strike there
next.

CLARKE

Exactly.

MACK

Where do ya think him and his men
hide out?

CLARKE

I'm not so sure on that one but...

He points at another town on the map.

CLARKE (CONT'D)

This town is Sahara. It's been
abandoned long before. Not much
there. Folks that lived there
starved and died off. Some tried to
leave, but died during the cold.
For that many men he has, I'm
guessing they all moved in there.
Prepared this time, unlike the folk
that lived there previously.

MACK

Hm...Well. We have quite the train
robber on our hands. Why do we care
so much on this guy if all he's
doing is robbing trains?

CLARKE

His men are known for terrorizing
our people. They killed a damn kid
once.

(MORE)

CLARKE (CONT'D)

You hafta bet that I ain't going to let that slide. These men kill without mercy. We do the same to them.

MACK

What's he doing all this money gatherin' for? With all of that money.

CLARKE

Well, that man is a no-gooder. He finds joy in terrorizing others. He gonna keep all that money for himself and spend it all by himself. That a no-gooder alright...

HARD CUT TO:

INT. HOUSE (FLASHBACK) - SUNRISE

(This sequence is intended to be shot in black and white, until further mention)

We're in a girl's bedroom. A girl that's right around 10 or 12 is sleeping in her bed.

Soon after, the door opens, and someone steps inside...

It's a YOUNGER ELIJAH. He's 24 here.

OVERHEAD SHOT

reveals the girl sleeping is his sister in the picture from earlier. He to the side of the bed. He nudges her.

ELIJAH

Annie wake up.

(Annie is his sister).

She doesn't bother waking up.

ELIJAH (CONT'D)

Annie.

He nudges her again.

ELIJAH (CONT'D)

Annie.

She opens her eyes a tad bit.

ELIJAH (CONT'D)
Get up. It's pretty outside.

Annie nods her head.

Elijah picks her up and starts to carry her. Some viewers can infer that she has Polio (she can't move). We'll get to that later.

Elijah carries her out her bedroom. Camera follows them.

The house is quite empty. It's quiet too. He opens a side door, leading into...

I/E. HOUSE - CONTINUOUS

The beautiful sunrise. Light glistens ahead. Elijah closes the door behind him, and continues to walk.

The house is set on a hill, so they got a pretty view of the mountains in the distance. He walks across the grassy fields. Two wooden chairs are set on the grass. When he gets there, he puts Annie on one chair, and he sits down in the other.

Annie is only half-awake. Elijah stares off into the distance.

ELIJAH
Pretty isn't it?

ANNIE
(half-awake)
Mhm.

ELIJAH
Hey, I set this up this morning.
Enjoy it.

Annie yawns and looks off into the distance. She's pleased.

ANNIE
Woah.

ELIJAH
See? It's very nice.

ANNIE
It's pretty.

ELIJAH
Yep.

A long pause. They look off into the distance and enjoy the view.

ELIJAH (CONT'D)
Y'know. It's kind of sad that the only way we can be happy is looking off into the sunrise and sunset. It's not the best way to be happy. We could be sittin' off in New York. Livin' in one of 'em tall buildings.

ANNIE
What about the beach?

Elijah smiles.

ELIJAH
Beach is nice too, no doubting that. We can get a nice house on the beach.

Elijah thinks to himself.....

ELIJAH (CONT'D)
Y'know. I've been thinking...I've been thinking that I could go to work around the state. I can get a lotta money. And we could even move to the beach.

ANNIE
What type of work?

ELIJAH
Well - It's work that requires a bit of a sneaky mind like mine. You know how Ma and Pa would usually call me "sneaky"?

ANNIE
Yeah.

ELIJAH
That's what I am. I'm a sneaky person. Can't go wrong without using it.

ANNIE
You're going to rob a bank?

ELIJAH

Not banks. Trains. A whole lot of them, and then after, we get away. Move away even.

ANNIE

But what if you get caught?

ELIJAH

I won't. It'll be rare if I do. But it's a chance that I gotta take.

(looks at Annie)

I'm proud of ya. Ma would be proud too. Pa as well.

(looks back at sunset)

And we can just relax. No stress. We could live exactly like this moment. We can calm down.

(sighs;)

And If I do get - nevermind.

ANNIE

But - the policemen will come and kill you!

ELIJAH

No they won't.

ANNIE

What if they hang you like they did to Uncle -

ELIJAH

Don't worry yourself. No-one's going to get shot and no-ones going to get hung. I'm going to come back. You're going with me to somewhere nice to live. Somewhere where we could live stress free with a whole lotta money.

Elijah stares off into the distance.....

BACK TO:

INT. HANSLEY MANOR - AFTERNOON

Same shot on Clarke.

CLARKE

The no-gooder.....Funny name isn't it? Not to me. He's the devil. And the devil we shall fight gentlemen!

The men nod their heads in agreement.

MACK
 Alright. Well--

Hansley comes into the room, and hands Mack his cup of coffee.

MACK (CONT'D)
 Thank you. Anyways, as I was sayin'
 --

HANSLEY
 You ain't going to try it?

MACK
 Ah fine.

Mack takes a sip. He stays quiet for a long while, and thinks to himself on how to express what he just consumed.

SAMMY
 See? I don't think he likes --

MACK
 It's good.

SAMMY
 Oh no you must be lyin'--

HANSLEY
 See? Golden boy said it was
 good -- don't insult my
 family recipe or else things
 are going to get messy --

SAMMY (CONT'D)
 -- don't you even dare. My
 dead mother can make better
 coffee with fertilizer --
 'Ay! Don't talk to me like
 that!

The men are pleased with the chaos erupting.

CHRIS
 Alright. Alright. Settle down you
 two.

They stop talking.

CHRIS (CONT'D)
 Now. Let our golden boy talk.

HANSLEY
 Right.

Hansley walks back into the kitchen.

MACK
As I was saying. What are we going
to do at Sahara?

CLARKE
Now that, is a wild one. I won't
spoil it till the other sheriffs
come here.

MACK
Oh my. Include guns?

CLARKE
A lot of them.

MACK
Well when are the sheriffs going to
arrive?--

Knock knock knock.

HANSLEY (O.S.)
I'll get it!

MACK
Well I'll be damned.

ON HANSLEY
as he walks over to the front door, peeks through the
peephole, and opens the door.

He opens the door to reveal....

ANOTHER SHERIFF (27), STANDING RIGHT AT THE PORCH. He's a
hardened looking fella. All business. He's smoking a pipe.

FREEZE FRAME ON THE SHERIFF
as an unseen narrator joins in to transcribe;

NARRATOR (V.O.)
Lawrence Murray. Famous around the
town of Fisher.

FLASH ON

EXT. SOMEPLACE IN WYOMING - DAY

Lawrence Murray, smoking his pipe, doing TARGET PRACTICE ON A
LINE OF BOTTLES. He's unbelievably fast and accurate. Every
single bottle blows into smithereens, one by one.

NARRATOR (V.O.)
Known for his unbelievably fast
draw and trigger finger....

BACK TO:

INT. HANSLEY MANOR - DAY

Camera still keeps the freeze frame on Lawrence.

NARRATOR (V.O.)
....Has came for revenge.
(pause)
Revenge for what you may ask?

FLASH ON

EXT. TOWN OF FISHER (FLASHBACK) - DAY

(Sequence displayed in black and white, as before).

The camera moves into a CU of a burning church.

LAWRENCE
steps into frame. Facing the burning church.

EXTREME CU of Lawrence's eyes. The burning fire is so clear
from the reflection of his pupil.

We get out of the CU as we see a BURNING CHURCHGOER step out.
THEY'RE SCREAMING.

Lawrence just stares at the churchgoer, as they burn to their
demise.

FREEZE FRAME ON LAWRENCE

NARRATOR (V.O.)
They did his town dirty. Now he's
going to do them dirty.

BACK TO:

EXT. HANSLEY MANOR - DAY

OUR FRAME goes back to normal.

Lawrence greets Hansley.

LAWRENCE
Lawrence Murray, glad to meet ya.

HANSLEY
Sheriff Hansley. Nice to meet ya
too.

The two shake hands.

HANSLEY (CONT'D)
Say, you the brother of Earnest
Murray?

LAWRENCE
Yeah.
(changes the topic)
Anyways, I received your letter not
to long--

We hear a house shuffling behind Lawrence.

The two look at the noise revealing....

ANOTHER SHERIFF
as he ties his horse to the post. He walks towards the porch.

UNKNOWN SHERIFF
Is this the Hansley Estate?

HANSLEY
Yes it is.

UNKNOWN SHERIFF
You Hansley? Son of Brit Hansley?

HANSLEY
In the flesh.

The sheriff steps on the porch.

UNKNOWN SHERIFF
I'm Oliver Chaney. Pleasure to meet
you.
(to Lawrence)
And you are...?

LAWRENCE
Lawrence Murray.

OLIVER
"Murray"...
(pauses)
Are you the brother of Earnest
Murray?

LAWRENCE
Yes I am.

OLIVER
Pleasure to meet you. He was a good
man. No doubting that.

Oliver exchanges handshakes with the other two.

LAWRENCE
(hiding his true emotions)
Thank you.

HANSLEY
I don't really know a "Chaney"
around here. You new?

OLIVER
Nah. Been here for a while, never
made it on the paper though.

HANSLEY
Well Chaney, Lawrence. Come on in.

Lawrence goes in, Chaney follows behind. Hansley is back at
the porch, watching the town in the distance. When the other
two go inside, he steps inside, and closes the door behind
him.

CUT TO BLACK.

TITLE:

THE DO-GOODER

INT. HANSLEY MANOR - CONTINUOUS

Lawrence is awe-struck from the beauty inside. Chaney looks
around. He stops by a console, that has picture frames of
Hansley's family members.

HANSLEY
(to the other men, still
sitting in the dining
room)
Welcome our guests everybody!

The five men walk out the dining room. Lawrence exchanges
handshakes with each of the men. Chris goes first.

CHRIS
Chris Roth. Pleased to meet ya.

LAWRENCE
Thank you. I'm Lawrence.

(Audience members should notice that he didn't include the "Murray", possibly from what occurred with the Oliver interaction....)

CHRIS
You the brother of Earnest Murray?

LAWRENCE
Mm. Yeah.

CHRIS
You should be proud of that last name. Pleased to work with ya.

LAWRENCE
I take my family name with everywhere I go.

Chris nods his head. They finish shaking hands. Chris moves over to Oliver.

In the b.g. the other four exchange handshakes with Lawrence.

Oliver has his eyes fixed on one of the picture frames on the console.

THE FRAME
shows Hansley's young son. He's around five or six.

FLASH ON

A BLACK AND WHITE CU of a different little boy. This boy is around five or six as well. The boy is staring right at us. He's smiling.

BOY
Daddy! Look at this!

FLASH TO OLIVER
as he stares, emotional at whatever the picture is reminding him of.

BACK TO CU OF THE BOY

BOY (CONT'D)
I'm waiting for you...

BACK TO OLIVER
He faintly smiles. Until--

CHRIS APPEARS BEHIND HIM.

CHRIS
Hey.

Oliver turns, to face Chris.

OLIVER
Oh hi. Sorry, I was daydreaming
back there.

CHRIS
Eh, no problem. I'm Chris Roth.
Pleased to meet ya.

Chris and Oliver exchange a handshake.

TIME CUT: MINUTES AFTER

IN THE DINING ROOM

All of the men are in the dining room. They're getting along with one another. They're all laughing. Lawrence and Oliver are enjoying a new cup of coffee, they're visibly enjoying it. Sammy's rant about it must've been one-sided.

OLIVER
(to Mack)
So why do they call you golden boy?

CHRIS
Yeah Mack, why do we call you our
lil' golden boy?

Everyone except for Mack nod their heads, sip their coffee, and prepare of some sort of backstory.

C.U.
of Mack. As he reminisces of something in particular.....

MACK
Well, it's a long story. This was
back when I was a deputy back at
Springs Valley.

Everyone is listening.

MACK (CONT'D)
They had a murderer, he was worth
10,000 at the time. Anyways, this
murderer was found in Springs
Valley. The coward retreated from
us, and took a family hostage in
their own home.

C.U.
of Oliver. That last line truly caught his attention.

MACK (CONT'D)

He said to us that he needed a horse, and if we don't give him the horse, he'll kill everybody. The others were too caught up in not catching this son of a gun once and for all, but rather focusing on getting him the horse. Which is understandable.

(pause)

Eventually...I went inside the house. When I went inside, it was a horrific sight. A lot of screaming and such. So then that's when the killer and I fixed eyes with each other. For just a split second I saw that man's sorrow eyes. A man that's truly lost. A man that fears nothing. And after that split second...We started shootin' each other.

Mack pulls his coat's collar down so the other men can see--

A large scar on his upper shoulder. The bullet must've whizzed through.

MACK (CONT'D)

He hit me right here. It whizzed through. Luckily, I managed to kill him. Turns out, the killer had a ton of gold found on him. He was a carrying a bag full of it. That, and plus the bounty money.

CHRIS

We call him our golden boy because he took the gold, and gave it to that family.

Everyone cheers.

C.U.

of Oliver. He nods in approval.

MACK

I don't deserve any appreciation for it. I just did what my heart wanted to.

PHILLIP

Now that's our lil humble golden boy.

Everyone laughs.

TIME CUT: HOURS LATER

EXT. HANSLEY MANOR - NIGHT

Oliver and Mack are on the porch of the Hansley Manor. They're both looking at the striking beauty of the town below.

OLIVER
What made you go in there that day?

MACK
Oh. Well...

CUT TO:

INT. HANSLEY MANOR - SAME TIME

Lawrence is with Phillip and Clarke. They're enjoying alcoholic beverages.

PHILLIP
Lawrence Murray. Brother of the fastest gun in Wyoming.

LAWRENCE
Well, that is a title certainly too much for me. I'm certainly not the fastest.

CLARKE
Didn't your brother shoot down exactly six men with one revolver in 3 seconds?

LAWRENCE
That's the man.

CLARKE
How's he doing now?

Phillip NUDGES onto Clarke. Don't do that.

CLARKE (CONT'D)
What?

Phillip shakes his head. Clarke doesn't get it right away, until seconds after.

Lawrence awkwardly smiles....

CLARKE (CONT'D)

Oh.

(to Lawrence)

I'm so sorry man.

LAWRENCE

No. Don't be.

SAMMY (O.S.)

Ay Clarke!

PAN OVER

to Sammy. He's sitting at the dining table with Hansley and Clifton. A large bottle of whiskey is on the table.

SAMMY (CONT'D)

Mind if you drink with us?

CLARKE

(to Lawrence and Phillip)

If you would excuse me.

Clarke heads on over to the dining table. They start to play a drinking game.

PHILLIP

Sorry 'bout him.

LAWRENCE

No. Don't be. Not a lotta people
know he passed. I just...

(long pause)

Try to let him go.

Phillip nods his head. Lawrence sips the the last bit of his drink. Both of them want out of the conversation until--

LAWRENCE (CONT'D)

Where you from?

PHILLIP

Parents were in Utah. They wanted
out when them religious folks came
to town. They heard that Wyoming
had a lotta trading posts. This is
when I was a kid by the way. My dad
hunted a lot, and he traded felts.
So it was a good idea to come on
and move down here. He made a good
business I'll assure you that.

LAWRENCE

He a good hunter?

PHILLIP
The best. He tried showing me how
to hunt, I just had trouble
shootin' the animal you know?

LAWRENCE
Yeah.

PHILLIP
Where you from?

CUT TO:

EXT. HANSLEY MANOR - SAME TIME

BACK TO THE PORCH
where Oliver and Mack are. They've been through a
conversation.

Mack reaches into his coat pocket and pulls out his cigar.

MACK
Want a smoke?

OLIVER
I have my own.

Oliver reaches into his pocket and pulls out his own pipe.

Mack pulls out a match, and strikes it lit. He puts the match
to the tip, and lights it. Smoke comes out his mouth. He
hands the match to Oliver. Oliver lights his pipe, and puts
the match out.

They continue smoking and watch the bustling town in the
distance. Mack sighs. Taking the sight of the lovely night
in.

OLIVER (CONT'D)
This Hansley's town?

MACK
Yeah. He's the sheriff here.

Oliver nods. Takes another smoke.

MACK (CONT'D)
Where you from?

OLIVER
Town or where I was born?

MACK

Both.

OLIVER

Ah. Well. I was born here. Raised here. My dad was a sheriff himself. A fine man he was. I took sheriff after him, met this nice lady in town.

(long pause)

We started a family. Had a son...

FLASH ON

CU of the BLACK AND WHITE SIX YEAR OLD BOY, the one we've seen earlier. He's staring right at us. Smiling.

BACK TO OLIVER

OLIVER (CONT'D)

We named him Arthur. My wife thought it was a cute name for a cute kid.

MACK

That is a cute name. No doubting that.

Oliver gives off a short CHUCKLE.

OLIVER

I gave off my position as sheriff. Took my entire focus on my wife and Arthur. I bought a farm. Would take Arthur to look at the animals we own. I taught him how to feed them, how to keep our crops nice, things like that. Then.

(long pause)

When--

(voice starts to break)

When he was seven, he got consumption. And then -- and then -- my wife got consumption too.

(trying to hold back
tears)

In the entirety of a year. I tried spending the most time with them I could. I took them to places they wanted to go. The nice sandy beach, or the nice mountains.

FLASH ON

CU of a younger Oliver kissing a beautiful lady on the lips. Oliver is in black and white, the lady is in color.

OLIVER (V.O.)
I kissed my wife the last time
before she went.

FLASH ON

CU of a younger Oliver hugging onto Arthur. This time, Arthur is in color.

BACK TO OLIVER

OLIVER
I hugged my boy one last time. And
then.

FLASH ON

EXT. FARM - DAY

(in black and white)

Oliver is standing on a grassy field. He's standing over two tombstones. Arthur Chaney and Mary Chaney (his wife).

FLASH ON

EXT. FARM - PORCH - DAY

Oliver is sitting down on a chair set on the porch. He's watching off into the distance. Looking off at his farm.

OLIVER (V.O.)
I waited for death. It was
guaranteed death after kissing my
wife.

INT. FARMHOUSE - DAY

Oliver lying in bed. He's looking off into the ceiling.

OLIVER (V.O.)
But death never came.

BACK TO OLIVER

As he lost the battle against his tears. He's starting to break down. Mack, walks up to him, trying to reassure.

MACK

Hey.

Oliver still crying.

MACK (CONT'D)

Hey. Listen to me, listen to me.

Oliver looks up to Mack.

MACK (CONT'D)

You move on okay? I'm betting
Arthur and your lady are watching
up in the skies, and they do not
want to see you like this. They
want to see you thrive. You got me?

Oliver takes a deep breath, wipes off his tears. He gets a hold of himself.

OLIVER

Yeah. They would.

(long pause)

My wife's name is Mary. Most
beautiful woman you would ever see.

MACK

(jokingly)

That's a matter of opinion.

The two share a good chuckle.

MACK (CONT'D)

Well. Wanna go back in?

OLIVER

Yeah. Might as well.

They share one last moment smoking.....

INT. HANSLEY MANOR - NIGHT

TIME CUT: MINUTES LATER.....

Everyone's at the dining table again.

Hansley, Clarke, Clifton, and Sammy are drunk.

HANSLEY

(really slow)

Well everyone. It's just the eight
of us. And that's alright.

(MORE)

HANSLEY (CONT'D)
To whoever didn't attend this
wonderful evening, I hope your
mother dies.

The non-drunk men look at each other. Maybe it's time to
settle down for the night.

Hansley grabs onto his cup (that has only a bit of alcohol in
it) and raises it. Sammy and Clarke also raise their glasses.

HANSLEY (CONT'D)
Kill the devil we shall! Starting
tomorrow. Is that right boys.

SAMMY, CLIFTON, & CLARKE
Yeah.

Silence from the non-drunk men.

Hansley leans back on his chair, chuckling to himself. He
takes off his hat, puts it on his belly, and closes his eyes.

Sammy and Clarke struggle to stay awake. Eventually, Sammy
puts his head on the table, and immediately starts snoring.
Clarke FALLS off his chair.

Phillip, who was sitting next to Clarke, looks at the floor.

PHILLIP POV
shows us that Clarke is already asleep. As if nothing
happened.

PHILLIP
Well, the three of them fell asleep
just like that. I guess that's a
signal to hit the hay.

MACK
Alright.

The five men get off their seats and start heading into
different rooms.....

Hold on the angle of the messy dining room.

CUT TO:

MORNING

We're still in the dining room. Mack, Sammy, Clifton, and
Phillip are eating breakfast. Bacon and eggs.

We hear clinking and scraping of metal utensils and the glass plate.

Hansley peeks into the dining room from the kitchen.

HANSLEY

How is it?

SAMMY

(mouth full of food)

Better than that coffee that's for sure.

MACK

It's good.

PHILLIP

Reminds me of my grandma's cooking.

CLIFTON

Not bad.

HANSLEY

Awe shucks. Thanks. Clifton, go die in a hole.

Clifton smiles his punchable smile.

As the men finish up their breakfast, we hear footsteps from off-screen.

PAN BACKWARDS

to reveal Oliver, Lawrence, Chris, and Clarke walking downstairs. They head into the dining room, taking an open seat.

SAMMY, MACK, CLIFTON & PHILLIP

(to Oliver)

Morning.

(to Lawrence)

Morning.

(to Chris)

Morning.

(to Clarke)

Morning.

HANSLEY

Good morning gentlemen!

OLIVER

Good morning.

CHRIS

Good morning.

LAWRENCE

Good morning.

CLARKE

Good morning.

Hansley passes them plates that carry their breakfast. They start eating.

TIME CUT: LATER

Everyone's finished eating. They're just talking at the table, and enjoying a cup of coffee.

HANSLEY

So gentlemen. It's just the nine of us.

CLIFTON

Nine is enough.

CHRIS

We're going to Sahara which presumably has a gang full of killers. You sure you don't wanna bring any deputies or somethin'? I'm just thinkin' we need a bit of help for this.

HANSLEY

We'll be taking a stop during the trip there. We get all our help there.

CHRIS

What does that mean?

HANSLEY

You'll see.

CHRIS

(to the others)

What does he mean?

They shrug. Clueless.

HANSLEY

I said you'll see. Besides, we need my deputies back here. Keeping my town safe and sound. Besides, you haven't checked what I got yet.

TIME CUT: LATER

All the men are filled with heavy firepower. Double barrels, Winchesters, and second handguns...

They're putting on their wear. They sling the big gun over their shoulder.

After that. They're all ready. Battle ready.

HANSLEY (CONT'D)
See? Not bad isn't it?

CHRIS
We got a few rifles and shotguns
but no plan.

HANSLEY
Chris calm yourself. The guns are
the plan.

Chris turns to Mack for his insight on this. Mack shrugs.

MACK
The big man knows best.

EXT. HANSLEY MANOR - SAME TIME

The front door opens. Hansley steps out but--

HANSLEY
Woah! What're you doing here?

HANSLEY POV
shows a sixteen year old standing by the porch. He's in
sheriff wear and even has a badge.

The men step out behind him.

THE BOY
Oh. Is this the Hansley Manor?

HANSLEY
(looks at others)
Yes this is. What do you want?

THE BOY
I'm Sheriff Marvin McCurfey. I'm 16
sir.

OLIVER'S EXPRESSION
as he looks at the kid. He sees something that we don't.

HANSLEY
16? What is a 16 year old doing out
here?

MARVIN
Well sir, I got your letter. I
decided to go down here on the
behalf of my town.

HANSLEY
You a sheriff?

PHILLIP
(to himself)
There's no way.

CHRIS
(to himself)
What the...?

Every man is confused. Except for Oliver and Mack.

MACK
Well son, if you're really a
sheriff, where did you come from?

MARVIN
Well sir, I'm from Dane.

MACK
(to the others)
Ever heard of a Dane?

CLIFTON
Isn't that the town by the coast?

HANSLEY
(to Marvin)
You're a part of that itty bitty
town aren't you?

MARVIN
Uh - yes sir. Is that a problem?

HANSLEY
That's not the problem. The problem
is a 16 year old on my doorstep
with a - wait a minute you even
allowed to shoot a gun? Can you
shoot a gun?

MARVIN
Yes sir. I shoot.

Marvin DRAWS his gun. IT ALARMS THE MEN. Each of them, except
for Mack and Oliver, PULL OUT THEIR PISTOLS.

HANSLEY
Woah woah.

MACK
Put 'em down.

HANSLEY
Are you -

MACK
Put 'em down.

The men put their guns back in their holsters.

MACK (CONT'D)
You shoot fast Marvin?

MARVIN
Uh - yes sir.

MACK
And accurate?

MARVIN
Accurate? Yes sir.

MACK
Well...

CUT TO:

CU of MULTIPLE empty alcohol bottles (the one's drank the other day) sitting on a TREE LOG.

Camera looks through the glass, and we're looking right at--

MARVIN
with his hand ready to un-holster his gun at any second. He's spaced pretty far from the bottles.

The other nine men are standing by the side. They're watching.

MACK (CONT'D)
Alright. Time. Ready?

MARVIN
Born ready sir.

MACK
(chuckles)
Alright. That's what I'm looking for.
(pause)
Set.....

MARVIN'S
hand is slightly flinching. He's clearly worried.

MACK (CONT'D)

GO!

MARVIN
DRAWS--

BANG BANG BANG BANG BANG BANG!!!

All of the glass bottles, one by one, are BLASTED into pieces in just a split second.

EVERYONE HAS THEIR JAWS DROPPED. SIMPLY AMAZED.

MARVIN
especially, is even amazed on how fast he drew.

MACK (CONT'D)

Well. I'll be.

(to Hansley)

Marvin McCurfey. Sheriff from Dane.

HANSLEY
is speechless. He's lost this one.

OLIVER
simply smiles to himself. Proud.

PHILLIP
says--

PHILLIP

(to himself)

Well daddy woulda liked him as a son better than me.

MACK

Well Marvin. You gotta know that going out there isn't just shootin' some bottles. Life is on the edge of the mountain.

MARVIN

I know sir.

MACK

Marvin McCurfey. You rode a long way down here. Welcome. We the "do-gooders".....

FADE TO BLACK.

TITLE:

THREE

"THE NO-GOODER"

CUT TO:

EXT. SOMEWHERE IN WYOMING - DAY

SUBTITLE:

THE ROAD TO SAHARA

Our ten sheriffs riding on their horses. Mack, Chris, Hansley, Phillip, Lawrence, Clarke, Clifton, Sammy, Oliver, and now Marvin.

They're horses ride atop the snow-filled desert. Where sand dunes are now filled with flurries of snow.

Multiple wide shots of them riding their horses. Each cut indicates how far they've made it.

As we're done with our stereotypical road montage we--

CUT TO:

EXT. HOUSE - LATER

Everyone (except for Hansley) is on their horse, waiting for something outside the house.

Hansley steps outside the house, he's holding a box of DYNAMITE.

CHRIS
What the hell is that?

HANSLEY
Dynamite.

CHRIS
How did you get it?

Someone else steps out the door.

HANSLEY
I made a deal.

SOMEONE
Don't forget our deal Hansley!

HANSLEY

I won't!

Hansley steps to his horse, opens his bag that's attached to his saddle, and puts all 14 sticks of dynamite into the bag. It makes a satisfying *clink* sound.

He closes the bag. He gets on top of his horse, and starts riding ahead. The sheriffs don't, though.

HANSLEY (CONT'D)

What're yall waiting for? Let's go!

TIME CUT: LATER DOWN THE TRAIL

Our sheriffs are still riding on their horses.

Chris is riding next to Hansley.

CHRIS

What're we using that dynamite for?

Hansley side-eyes him.

HANSLEY

Dynamite explodes things.

CHRIS

So..?

HANSLEY

So we're going to explode things.

CHRIS

So we're going to stumble upon a ghost town that we think has some criminals hiding out there.

HANSLEY

Yeah.

CHRIS

Well what is the reasoning behind that?

HANSLEY

We know if they're bad if they're bad. Trust me.

CHRIS

Ok. So what if we do succeed in killin' all of these criminals. And that's a big **if**.

(MORE)

CHRIS (CONT'D)
 We literally have only ten men,
 well nine, excluding the boy.
 (to Marvin)
 No offense.
 (back to Hansley)
 Anyways, if we do succeed, where
 are we going to next?

HANSLEY
 Mack says he has a friend not so
 far away from there. We go there,
 and then the rest is up to us.

CUT TO:

EXT. SMALL TOWN - NIGHT

A small town. A particular manor is being filled up of
 people.

TITLE:

SAHARA

INT. MANOR

We get a look inside. Many evil-looking men are inside,
 enjoying drinks and such. Woman are there too, interacting
 with the men. This is a party of some sort. There is also a
 weapon exchange in the front. (The place where they take your
 firearm upon entry)

There's a huge stage in the back.

CU OF
 a familiar face. Elijah. He's standing in a dark hallway,
 talking to somebody else. He's holding a glass of whiskey.
 The party is in the b.g.

SOMEBODY
 Elijah--

ELIJAH
 Don't forget our deal Herman. I
 give you and your men a share of my
 money, and then you in exchange,
 give me some of your trustworthy
 hillbillies to go on some heists
 with me.

SOMEBODY (HERMAN)

Woah, I'll stop you right there
Elijah. Last heist you went
through, it got eight of my men
dead. Eight!

(looks at party, lowers
his voice)

Eight. That's how many that died
that day--

ELIJAH

I didn't say that some of your men
won't die. Besides I'm giving you
all that money--

HERMAN

My men don't wanna work for me
anymore because I'm sending them on
such risky jobs Elijah. I want you
to know that. I heard that a group
of my men want to kill you for it!

(looks at the party again,
lowers his voice)

I'm done Elijah. For yours and my
safety. Anytime now lawmen will be
busting down my door, killing my
men one by one. And I'm not losing
an empire I built for some money.
So we're going to get on-stage,
settle business like men, and I
want you to apologize to my folks
for what you did.

ELIJAH

I don't think I need to apologize
for what I did. Heists are risky.
That's for sure. But you agreeing
was your greatest mistake.

HERMAN

Ah don't switch this up on me--

ELIJAH

I've been working way harder
than you. I've built this
thing I do single-handedly.
Unlike you -- don't talk my
sister like that or I'm
telling you that I'm going to
kill you in your own home--

HERMAN (CONT'D)

Hey -- your sister not being
able to walk is what made you
do this --

BEAT.

Herman PULLS out a pistol out of his coat, and points it directly at Elijah.

HERMAN (CONT'D)
Don't threaten me in my own home.
Understand?

ELIJAH
With all honesty Herman, I think I
have the right to.

HERMAN PISTOL-WHIPS ELIJAH RIGHT IN THE NOSE!

He groans. Blood starts dripping out of his nostril. Herman
THROWS a handkerchief at Elijah.

HERMAN
Wipe yourself up. If you look like
a mess in front of my people, I
swear to god I'm gonna kill you.

Herman WALKS out of the hallway, straight into the party.

HERMAN (O.S.) (CONT'D)
Alright everybody! I welcome you to
the party!

Crowd cheers off-screen.

Close on Elijah. Stunning hatred is in his eyes as he wipes
the blood off his nose and lip.

He throws the handkerchief on the floor. He walks into the
crowd.

HERMAN (O.S.) (CONT'D)
Now, I want you to welcome. Elijah
Morris!

The crowd is silent. Elijah walks up the stage where Herman
is. Two seats are there.

HERMAN (CONT'D)
He has came here to issue an
apology to whoever lost their lives
during his merry heist.

Elijah sits down on one of the chairs. Herman sits on his
chair afterwards, amused. Ready to embarrass him.

HERMAN (CONT'D)
Now, Elijah. May you tell to each
and every one of these folks on the
mistake you've made?

Elijah turns to the crowd.

THE CROWD
is silent. Waiting for a response. A cough is heard.

ELIJAH
To each and every one of you. To
the men who died that day, and to
their loved ones.

A long pause.

ELIJAH (CONT'D)
I just want each and every one of
you to know, they looked ugly after
they died.

THE CROWD
goes wild! Screaming and yelling in anger. They're not happy.

Elijah smiles. He turns to Herman.

HERMAN
isn't having it.

HERMAN
Now now! Ladies and Gentlemen! Calm
yourselves!

Elijah starts to chuckle to himself, and leans back on his
chair.

THE CROWD
doesn't grow any calmer. They become even more angry as a
matter of fact.

Elijah starts to laugh even harder.

HERMAN (CONT'D)
Calm down! Calm down!

THE CROWD
isn't calming down. Herman soon realizes it won't go any
calmer.

HERMAN (CONT'D)
(to Elijah)
You little--

HERMAN
PULLS OUT HIS PISTOL, about to shoot until--

MAN IN THE CROWD (O.S.)
STOOOOOOOOOP!!!

THE CROWD
goes silent.

Herman and Elijah look to the crowd. The man in the crowd
steps forward. He's raising his hand up high.

MAN IN THE CROWD (CONT'D)
LET ME DO IT! LET ME KILL HIM!!

THE CROWD
starts cheering him on.

HERMAN
Alright!

HERMAN
tosses the man in the crowd his pistol.

Elijah stands up, getting a bit nervous. Maybe he went too
far.

HERMAN (CONT'D)
You're not going anywhere kiddy.

Herman is pointing his SECOND gun right at him.

HERMAN (CONT'D)
Sit back down.

Elijah slowly sits back down.

ELIJAH
You're making a great mistake
Herman.

HERMAN
Best decision I've made in my
entire life. Now!
(to the man in the crowd)
What's your name!?

MAN IN THE CROWD
Name's Harold Johnson sir! I
appreciate you!

HERMAN
Thank you! Now! Harold! Sentence
this devil back to where he
belongs! Hell!

THE CROWD
CHEERS!

HAROLD
ELIJAH MORRIS!!!

The crowd goes silent, listening....

HAROLD (CONT'D)
I SENTENCE YOU TO DEATH WITH THIS
GUN FOR KILLING ME BROTHER BACK IN
THOSE FUNNY ROBBERIES YOU HAVE ON
THEM TRAINS!!!

Harold COCKS back the hammer.....

EXT. MANOR

The sheriffs are outside the door. They are listening into
the yelling.

MACK
I think that's a confirmation that
they're bad.

HANSLEY
Yeah. I think so too.

INT. MANOR - SAME TIME

Our ten sheriffs are right at the door, they open the door to
the manor, and step inside. Mack is the one to go in first.

HAROLD (O.S.)
MAY GOD SEND YOU TO THE DEEPEST
PLUNGES INTO HELL!!! AND MAY GOD
HAVE NO MERCY ON YOUR SOUL!!!!

The gun-exchange staff politely asks the sheriffs:

GUN-EXCHANGE
Weapon turn in sir?

MACK
points his gun directly at the gun-exchange attendant.
Shaking his head. "no".

SLOW MOTION

CUE SHERIFF MUSIC (plays when our characters make their
appearance)

Our sheriffs stand side-by-side. Cheesy, but heroically.

Harold CONTINUES his rant.

HAROLD
AND MAY YOU BURN AND BURN FOR
ETERNITY!!!

Elijah fixes his eyes on the sheriff. Herman eventually does too. They both stand on stage, looking at the sheriffs.

THE CROWD
turns to face the sheriffs.

MACK
Everyone here! I want every single
one of you to lay down! And may the
fine gentleman on the stage holster
his weapon. We mean no harm.

HERMAN
What'ya doing in my town?

MACK
Your town? I'm sorry but this isn't
your town. This is Sahara. Not
yours.

HERMAN
Last time I've checked, Sahara was
unoccupied.

MACK
Well certainly. I want each and
everyone of you to put your hands
up and lay on the ground. You two
men on the stage. Step down here.
You are all under arrest.

THE CROWD
doesn't follow orders. They simply stare at the sheriffs.

HANSLEY
You heard the man! Get on the
floor.

MARVIN
is starting to get nervous...

A CROWDMEMBER
reaches into her dress leg, and slowly pulls out a
revolver.....

MARVIN
just stares at the now-armed crowd-member. He wants to say
something, but the words are all caught up in his throat.

HERMAN AND ELIJAH
still stand onstage.

MACK
All right that's it -

MACK
FIRES his gun into the CEILING.

SLOW MOTION....

CUE SPRACH ZARATHSTRA....

THE ARMED CROWD-MEMBER
STARTS FIRING at our sheriffs!

MORE MEMBERS OF THE CROWD
whip out pistols hidden in their clothes.

THE SHERIFFS
cock back their guns.

EXCEPT
MARVIN doesn't draw. He stares. Frozen. He hasn't been in a
situation like this.

HERMAN
takes further aim at the sheriffs while being on-stage.
Elijah watches.

DOLLY INTO
our sheriffs. They take aim.

TIME IS BACK TO NORMAL--

CROWD-MEMBERS
FIRE FIRST....

OUR SHERIFFS
FIRE BACK WHILE RETREATING TO COVER.....

MARVIN
IS FROZEN...

OLIVER
PUSHES MARVIN INTO COVER....

THE GUN-EXCHANGE
clerk PULLS out a gun of his own, AND FIRES relentlessly at
our lawmen.

PHILLIP
IS BLASTED IN THE SHOULDER...

THE GUN-EXCHANGE CLERK
is blasted into smithereens by Mack and Hansley.

HERMAN
SHOOTS three bullets at our sheriffs, but all of them MISS!

ELIJAH
gets out of his seat, moves over to Herman, yanks the
revolver out of his hand, and...

SHOOTS HIM IN THE CHEST!

HERMAN
falls off stage, DEAD...

CROWD-MEMBERS
exchange fire with our sheriffs...

ELIJAH jumps off-stage, and RUNS OUT of the back door exit.
Our sheriffs can't even bat an eye on him.

CLIFTON AND SAMMY
get out of cover, and FIRE at the crowd.

MULTIPLE CROWD-MEMBERS
collapse. DEAD...

BULLETS
BREAK THROUGH WINE BOTTLES AND THE WOOD WALLS!

OLIVER
sends EIGHT bullets of his WINCHESTER towards the crowd.

SIX CROWD-MEMBERS
SPURT OUT BLOOD AND COLLAPSE! DEAD...

MARVIN
is covering his ears. He's too afraid.

HAROLD
FLIPS over a dining table, and takes cover behind it. A few
crowd-members do the same. He FIRES two shots, which NEARLY
hit OLIVER AND MARVIN.

HANSLEY, LAWRENCE, CLARKE, MACK, AND CHRIS
fire TOWARDS the DINING TABLE! (the one where Harold takes
cover at)

BULLETS
PIERCE through the DINING TABLE! The three crowd-members
hiding next to HAROLD are blasted to death. A BULLET grazes
Harold's SHOULDER!

HAROLD
YELPS!

MORE CROWD-MEMBERS JUMP OUT OF COVER AND ARE ABOUT TO SHOOT
OUR SHERIFFS.....

LAWRENCE'S
mighty fast trigger finger manages to wipe them all out.

ALL of the CROWD-MEMBERS are wiped out. Except for
Harold...(who is still screaming)

THE SHERIFFS
reload their guns.

OLIVER
(to Marvin)
You okay son?

Marvin nods his head.

The sheriffs get up. They walk towards the screaming Herman.
Clarke and Clifton tend to Phillip.

UNTIL...

A 15 OR 16 YEAR OLD GIRL JUMPS out, ready to SHOOT at our
sheriffs.

SLOW MOTION....

Our sheriffs widen their eyes. No-one shoots. UNTIL--

BLAM!

TIME IS BACK TO NORMAL--

THE GIRL IS SENT FLYING ACROSS THE ROOM BY--

MARVIN!
Who is holding up his pistol. His hands are shaky. Heavy
breathing.

THE SHERIFFS
stare at Marvin.

MACK
Good going.

The rest of them move over to Harold. (who is still
screaming)

HANSLEY stops. He notices something.

HANSLEY
Wait. Where did Elijah go?

CHRIS
No idea.

Chris crouches down to Harold. He puts his gun onto Harold's chin.

HANSLEY
Ask him.

CHRIS
Where did that one man on the stage go?

HAROLD SPITS blood onto Chris. Big mistake.

CHRIS
PISTOL-WHIPS HAROLD RIGHT IN THE FACE! IT BREAKS HIS NOSE!

HAROLD WHIMPERS....

HAROLD
(holding his nose)
What!? That man!?

Harold points off-screen.

CU of a dead HERMAN.

CHRIS
No Elijah. Elijah Morris.

HAROLD
I don't know!

Mack looks out the back-door. Not a hair in sight.

CHRIS
Well you hafta know.

Chris COCKS back the hammer.

CHRIS (CONT'D)
Or else things are going to get bad aren't they?

HAROLD
Please.

CHRIS

Uh-uh. There is no pleasing right now. Isn't that right golden boy?

MACK

We've heard that one before old man.

CHRIS

What's your name?

HAROLD

Harold. Please don't.

CHRIS

Well Harold. You've made a pretty big mistake by shooting at us huh?

MACK

Tell me Harold.

(looks at him)

We were outside listening on your little brigade. Tell me, what happened to your brother?

Lawrence looks up at Mack. *Brother.*

HAROLD

He died during one of 'em train robberies that robber hired him for!

Lawrence looks at Harold. Kind-of empathetic.

MACK

Well. Would you know where he would be heading after his escape?

HAROLD

I don't know! If I knew, I would've killed him first.

MACK

Well Harold. I'll leave it up to Chris for this one. What do you say Chris?

CHRIS

Well, you shot at us.

(gestures to Phillip)

Our Phillip over here got hit in the shoulder.

(to Clarke and Clifton)

Is it bad?

CLARKE

Pretty bad!

CHRIS

See? Pretty bad. So why on this earth shall we let you go?

HAROLD

Please. I promise. Not a word from my mouth. I keep promises! Whatever your name is! I don't give a damn on whoever you are! But I keep 'em! You're the ones that went on in here shootin'. Where we were here about to kill the most dangerous man in Wyoming. Let me go.

Marvin is staring at the girl he shot.

The girl's eyes are still open, it kind of seems like it's fixed towards Marvin.

FLASH ON

OMITTED

INT. MANOR

Marvin looks at the girl. And then slowly fixes his eyes towards his gun. He can't believe he just took a life.

CHRIS (O.S.)

Well old man. I think....

BLAM!

WHIP-PAN TO CHRIS

Where it reveals he just shot Harold in the face. Harold slowly slides down onto the floor. DEAD...

The sheriffs look at Chris.

CLIFTON

(putting a napkin on
Phillip's wound)

So what happens next?

CHRIS

Hansley. The dynamite.

Chris grins at Hansley. Hansley grins back.

HANSLEY
I told you. Dynamite makes things
go boom. And boom we shall.

MARVIN
...What're we doing?

FLASH ON

EXT. SAHARA - MOMENTS LATER - DAY

THE TOWN ERUPTS INTO FLAMES! GLASS WOOD AND GUNPOWDER LINGER
IN THE AIR...

A BIG ORANGE BALL OF FLAME EXPLODES THE TOWN INTO PIECES! The
effect of dynamite. Only a few buildings are left standing.

BEHIND US are the sheriffs. Each of them are on their horses.
They watch the town and it's fiery blast.

The sheriffs take one last look at what used to be Sahara,
and ride off into the path of the sun.

TIME CUT: LATER

Our sheriffs are further down the path. Mountains in the b.g.

MACK
My buddy isn't too far from here.
(to Phillip)
Phillip! How you doing?

PHILLIP
Fine.

He's not fine. He's holding his wound and groaning of the
pain.

MACK
That's the spirit I'm looking for
Phillip.

PHILLIP
We've been riding for 30 or so
minutes. You said he was 15 minutes
away from Sahara.

MACK
That was so you could agree in
riding over there.

LAWRENCE

Is your friend a good cook? I don't know about yall. But I'm hungry as hell. Feed me.

The sheriffs start talking about food. (and will continue to do so throughout this scene) Except for Oliver and Marvin. Oliver is riding close to Marvin. Our narrator joins on in:

NARRATOR

After the whole ordeal, Oliver sees a bit of his son in the boy.

CU of Marvin. Why did he sign up for this?

OLIVER

You ever been in a gunfight before?

Marvin turns to face Oliver. He slowly shakes his head. Still a bit traumatized.

OLIVER (CONT'D)

It was scary huh?

Marvin nods his head.

OLIVER (CONT'D)

So why did you wanna do this?

MARVIN

I thought I had the guts to do something like this sir.

OLIVER

Mm. I see. You think you still have the guts after?

Marvin shakes his head.

MARVIN

I don't think so sir.

OLIVER

Ah. You gotta make sure you got the guts. You don't wanna quit right?

MARVIN

No sir. I won't.

OLIVER

Then why don't you have the guts?

MARVIN

Uh-

CLARKE (O.S.)
Steak does sound pretty good!

CLIFTON (O.S.)
No doubt.

MARVIN
I just don't. Besides, I almost got
shot myself.

OLIVER
Yeah, so did we. And you saved us.

MARVIN
It was just a girl sir.

OLIVER
A girl that was about to shoot us
nonetheless ain't it?

MARVIN
But sir...

Marvin can't really come up with anything.

HANSLEY (O.S.)
I think Phillip here would love
ribeye. Right Phillip?

PHILLIP (O.S.)
Sure.

OLIVER
(waiting for an answer)
But...?

MARVIN
I felt guilty after shooting her
sir.

OLIVER
Would you feel even more guilty if
one of us were to die?

MARVIN
But sir, I didn't want - I thought
I had the guts to shoot somebody,
but no I don't.

OLIVER
Why did you go all this way to meet
up with us then?

MARVIN

The train robber went to my town.
And I promised my town that no
robber is going to step in our land
again. I just wanted to fulfill my
promise sir. I just - didn't think
it through before I shot somebody.

OLIVER

Well. Everyone here has shot
somebody for the first time. It
wasn't pretty, but we did it for
the best. Killing isn't pretty. It
never will be.

Marvin nods his head.

OLIVER (CONT'D)

How did you get sheriff at such a
young age?

MARVIN

My dad.

Oliver realizes, and slowly nods his head. Maybe it wasn't
worth asking a question like that.

OLIVER

I'm sorry.

MARVIN

Don't be. He wasn't nice.

CUT TO:

EXT. HILLSIDE HOUSE - MOMENTS LATER - DAY

A STATIC frame, showing the extensive land. Green hills roll
upon more green hills in the b.g., making the view much more
pleasant. Then all of a sudden, a HORSE HOOF steps into the
frame. Then, a satisfying clomp on the ground. A pair of
BOOTS step into frame.

The CAMERA RISES, revealing...

A pair of boots that belong to ELIJAH MORRIS. Blood covers
his coat and mustache. He takes a deep breath, and walks up
to the house. This is Elijah's house we've seen earlier, in
the FLASHBACK.

INT. ELIJAH'S HOUSE

CAMERA has an angle on the front door. It opens. Elijah steps inside, and closes the door behind him.

ELIJAH

Annie?

Elijah takes off his boots.

ELIJAH (CONT'D)

Annie?

Elijah starts to walk around the house. The CAMERA follows him.

ELIJAH (CONT'D)

Annie?

Elijah moves to the hallway where the rooms are. He walks into Annie's room.

Annie (12-14 now) is laying in her bed. Staring right at Elijah as he walks in. A wheelchair is by her bed.

ELIJAH (CONT'D)

Jesus. You scared me. Why didn't
you answer?

No response.

ELIJAH (CONT'D)

Annie?

Annie looks away. A tear rolls down her cheek. Elijah walks to the side of her bed. He kneels down.

ELIJAH (CONT'D)

What's wrong?

Annie opens her eyes. She fixes her eyes towards the BLOOD on his coat and mustache.

Elijah realizes, and looks at his coat. Elijah quickly dashes out of the room, and comes back in. Wearing a different coat this time. Blood is still on his mustache.

More tears roll down Annie's cheek.

ANNIE

You hurt somebody?

No response from Elijah.

ELIJAH
Annie, things weren't met to go
smoothly -

ANNIE
So you shoot somebody?

ELIJAH
Annie. I've traveled miles and
miles to get here. Don't make this
hard on me.

ANNIE
You - you - shot somebody?

ELIJAH
No, no, no, no, no, no, Annie. I
didn't -

ANNIE	ELIJAH (CONT'D)
You - you LIE! LIAR! YOU LIE!	- Annie - Annie - Calm down.
YOU -	(starts to lose it)
	ANNIE!

Annie stops talking.

ELIJAH (CONT'D)
FINE! I'S SHOT SOMEBODY! BUT THAT
MAN WAS A BAD-MAN TRYING TO KILL
ME!

Annie stares at him. An innocent, learning the hardest truth
of all.

ELIJAH (CONT'D)
You don't me want me to die don't
you? I'm doing this for us -

ANNIE
You're not doing this for anybody!
You leave me here! And you steal
money all day! You hardly visit. I
Stay here by myself! Taking care of
myself!

ELIJAH
YOU'RE LUCKY I EVEN VISITED!

Silence.

Annie tries to hold back tears.

ELIJAH (CONT'D)
Annie - I'm sorry -

ANNIE
GET OUT! IF YOU DON'T WANNA SEE ME!
LEAVE! LEAVE ME HERE!

ELIJAH
I'M NOT LEAVING YOU HERE! I ASKED
YOU IF YOU WANTED ME TO BUY A NURSE
TO TAKE CARE OF YA!

ANNIE
DON'T YOU GET IT!? I - I - will
never -
 (tears start rolling and
 rolling)
- ever in my life - prefer a nurse
over my own brother - and right
now...my brother is gone.
 (changes tone)
Since you're here. I wanted to ask
you...do you...enjoy what you're
doing?

Elijah paces around the room.

ANNIE (CONT'D)
Because I know you have more than
enough money to get us wherever we
want. But you - you - like the
power don't you? You - you - you...
 (changes tone)
Monster.

ELIJAH
I'm no monster. I'm not a monster
Annie. I'M NOT A MONSTER!

Annie shakes her head. Looking at her "brother" again. She
turns over to the side. She can't even look at him.

ELIJAH (CONT'D)
Listen. I'm going to be back. I'm
going to. Take care. Please.
Forgive me.

Elijah RUSHES out of her room.

EXT. ELIJAH'S HOUSE - DAY

Where Elijah RUNS out the front door. He gets on his horse,
that was tied to a post, and takes off.

CU
of Elijah. He's bawling his eyes out. Tears FALL from his face. A flood of salty tears.

He CONTINUES to ride off...to where-ever he's going.....

CUT TO:

EXT. QUAIN T HOUSE - SAME TIME

Our sheriffs come to a complete stop outside a small, but homey house. A large field surrounds the house. Mack gets off his horse, and walks up to the front door. He's about to open the door until.....

Someone on the other side of the door opens it them-self. IT REVEALS....

CALVIN HOBBS (29). A half black, and half white man. He shares a good five seconds of eye contact with Mack before he hugs him. Calvin sheds a few tears.

Mack gives in to the hug. He pats Calvin on the back.

MACK

Ah.

The sheriffs stare at the bro-mance between the two.

CALVIN

Who are they?

MACK

Calvin I want you to introduce you to Clifton, Chris, Hansley, Lawrence, Sammy, Phillip, Oliver, Clarke, and our newbie, Marvin.

Calvin bows.

CALVIN

Welcome.

MACK

Everyone, I want you to meet Calvin Hobbs. My buddy. Now, Calvin. You still remember how to treat a wound?

CUT TO:

PHILLIP IS THROWN ONTO AN EMPTY DINING TABLE. He's shirtless. His shoulder is BLEEDING PROFUSELY. He's GROANING.

Calvin enters the frame. He's holding a bottle of whiskey.
Our other sheriffs are watching in the other room. Concerned.

CALVIN
Now my friend. On a count of three.

Phillip nods his head.

CALVIN (CONT'D)
One...
(pauses)
Two!

CALVIN POURS A DRASTIC AMOUNT OF WHISKEY ON PHILLIP'S WOUND.

EXT. QUAIN HOUSE - SAME TIME

A wide of the house. Muffled SCREAMING coming from Phillip is heard.

BACK TO:

THE DINING TABLE

Phillip is breathing HEAVILY.

CALVIN
Now boy. The hard part is done.
Now...

Calvin holds up a pair of forceps. Calvin DIGS through the wound. Phillip tries to hold back a scream.

CALVIN (CONT'D)
(while digging)
Almost there...
(pause)
There we go!

Calvin holds up a BLOODIED BULLET on the tip of the forceps.
He places the bullet down onto the table.

CALVIN (CONT'D)
(to Phillip)
See? It wasn't that bad.

Phillip breathes heavily. He stares at Calvin with stone-cold eyes.

TIME CUT: LATER

IN THE LIVING ROOM

Where all of our sheriffs are sitting down in the living room. They set a map on top of the coffee table.

HANSLEY

So I got a plan. It's not the greatest. It's dangerous, but I think it's a good plan.

MACK

Let's hear it.

HANSLEY

So. The nine of you will be going around the coast to Clarkson. I'm going back to my town, and bring some of my deputies. We get to Clarkson, and defend the town.

CHRIS

So basically, you're saying that we just go there, gun's a'blazin' and we pray to god we get out alive?

Hansley imitates an explosion.

HANSLEY

We still got the dynamite.

MACK

Well. What else can we do?

HANSLEY

(sighs)

I believe we have done the best of our ability. Nothing much we can do. This is the last straw. Sure a -

But he is interrupted as we -

CUT TO BLACK.

TITLE:

THREE

"A FANTASIA OF...
GUNFIRE"

BACK TO:

THE SAME SHOT ON HANSLEY

HANSLEY

...is most likely going to happen.

Mack thinks...

MACK
What do yall think?

Silence....

CLIFTON
Well. Damn. How long do you think
you can bring along your deputies?

HANSLEY
Around...a couple of hours. We
would need to make a stop or two
before getting there.

CLIFTON
Well...sure it isn't that bad of a
plan. What else can we do?

MACK
Hm. Well. I suppose we could do so.
Do the rest of you agree?

CHRIS
Alright fine. Sure.

LAWRENCE
Okay.

SAMMY, PHILLIP, & CLARKE
Fine.

Marvin looks at Oliver for his approval. Oliver is biting on
his fingernail. Thinking. . .

Oliver looks at Marvin.

OLIVER
Now. It's the kid's choice if he
wants to ride home or he wants to
come with us.

The CAMERA moves into a CU on Marvin. The weight he carries
on his tiny shoulders is too much for him. He thinks for a
few seconds.

MARVIN
I'll -

MARVIN'S POV
showing that all of the sheriffs are looking at him.

MARVIN (CONT'D)
(sighs)
I'll - I'll go.

OLIVER
Are you sure?

MARVIN
. . . Yeah. Yeah. I'm going.

The sheriffs look at each other. Brave kid. But will it work?

CHRIS
Are you extra sure kid?

OLIVER
I'm sure he didn't ride all the way
down here to just give up.

MACK
Well boys. We go tomorrow at dawn.
Get a head start. We never know
when he'll strike.

Calvin walks into the living room.

CALVIN
Mack. I don't have any food to feed
all of you. I'm sorry.

MACK
Ah. You're fine. Don't waste all of
your food on us.

CHRIS
We saw a couple of deer earlier.
Maybe we could possibly hunt one?

MACK
The sun's coming down soon. Night
is going to come any second. It's
probably not a good time to do so.

CHRIS
Hmm. Is anyone here not tired?

Silence.

CHRIS (CONT'D)
Well put it this way, is anyone so
good at hunting they can fetch it
for us in around 30 minutes?

LAWRENCE

Phillip's good at hunting.
(to Phillip)
You think you can do it with your
arm in that condition?

PHILLIP

Yeah I should be able -

Phillip stands up but GROANS.

CHRIS

There goes that idea. Anyone else
wanna go do so?

Silence. . .

MARVIN

I can sir.

20 eyes turn to Marvin. Everyone's staring at him.

MARVIN (CONT'D)

I'm alright at hunting. I could be
able to bring back a deer or two. I
didn't do much back there, so I'm
not tired at all.

CHRIS

Alright kid.

OLIVER

I can go with him.

20 eyes, including Marvin, fix onto Oliver.

CUT TO:

EXT. ROAD - SUNSET

SUNSET orange shines onto the land. Oliver and Marvin are
riding their horses. The horse hooves CLIP-CLOP onto the
ground. Marvin breaks the odd silence between them.

MARVIN

Why did you want to go along with
me sir?

CLIP-CLOPPING of the hooves....

OLIVER

Well Marvin. You do need someone to
help you right?

MARVIN
Sir I can handle my own.

OLIVER
Mm. We'll see about that in a second.

Oliver takes a smoke from his pipe.

MARVIN
My mama told me that is bad for you.

OLIVER
What is?

MARVIN
The cigar. Sir.

OLIVER
Ah. Your mama is certainly right.

MARVIN
Then why do you do it?

OLIVER
Well. You get used to it. It becomes a habit.

MARVIN
Addiction?

OLIVER
- Yeah. Addiction.

MARVIN
She said it was bad for your lungs. "Lung cancer" she said.

OLIVER
Mm. Well your mama is certainly is a smart lady. I'm not smart. What does she do for a livin'?

CLIP-CLOP, CLIP-CLOP.....

MARVIN
She was a nurse.

Oliver soon realizes.

OLIVER
Oh - I'm sorry.

MARVIN
Don't be sir.

Camera gets into CU of Marvin. Sad, dreading eyes.
Remembering it all.....

CUT TO:

EXT. BACKYARD OF A HOUSE - DAY

A WIDE SHOT

Of a backyard of a house. In the back-ground, there's a bustling city down there. Presumably, the town where Marvin is the sheriff. The backyard consists of an expanding grassland. We see a Woman (31) that is hanging up clothes to dry out. This is Marvin's Mother. A little bit far from her, we see Marvin. Performing TARGET PRACTICE on a line of empty glass-bottles, like the one we saw earlier.

THE MOTHER

Smiles, as she watches her son go onto the road of man-hood in the 1800s. Which is, undoubtedly, shooting a gun.

MARVIN aims a Winchester rifle at the line of bottles. He's ready to shoot. But instead, he backs up further...and further...and further...

Until he's about 25 feet away from the bottles. He aims his rifle. And takes a deep breath. But he is reminded of...

CUT TO:

INT. BACKYARD OF A HOUSE (SAME LOCATION) - DAY

A SPAGHETTI WESTERN FLASHBACK (meaning that a yellow color grade is displayed over the frame. A spaghetti western flashback also shows a traumatic experience of sorts) Marvin is right in the frame. His face is bright red. Tears are rolling down his face.

MAN (O.S.)
SO ARE YOU GOING TO BE LIKE A MAN!?
AND SHOOT THAT GUN!?

MARVIN
I'm just - I'm just - I'm - I'm -

MAN (O.S.)
(imitating)
"I'm" "I'm". SHUT IT! YOU'RE GOING
TO SHOOT THAT GUN!
(MORE)

MAN (O.S.) (CONT'D)
ALL SIX BULLETS IN TWO OR THREE
SECONDS! UNDERSTAND!?

Marvin breaks down.

A HAND enters the frame, SUDDENLY SLAPPING MARVIN IN THE
FACE...

MAN (O.S.) (CONT'D)
DO YOU UNDERSTAND ME!

MARVIN
(voice is raspy)
Yes! Yes! I do!

ANOTHER SLAP...

MAN (O.S.)
THEN GO OUT THERE!

Marvin just keeps on crying. He can't even listen.

MAN (O.S.) (CONT'D)
GO! NOW!

Marvin looks down.

REVEALING:
His bruised hands (probably from attempting to cock the
hammer) is holding onto a SIX-SHOOTER.

MOTHER (O.S.)
Stop John! Look what you're doing!

MAN/JOHN/MARVIN'S FATHER (O.S.)
LOOK AT OUR BOY! LOOK AT HIS
COWARDICE LITTLE FACE! CAN'T EVEN
SHOOT! IS THIS THE KID YOU WANT US
TO RAISE!?

MOTHER (O.S.)
You can treat him better than that!
Stop!

JOHN (O.S.)
(to Marvin)
LOOK AT ME!

But Marvin doesn't look up. His eyes are glued onto the gun
he's holding.

MARVIN'S POV:
In which his eyes are still glued to the gun.

But, a HAND SUDDENLY ENTERS THE FRAME, with a 3-D like effect, and SLAPS THE CAMERA!

BACK TO:

INT. BACKYARD OF HOUSE - DAY

In sync with the slap, we're BACK to where we were. Oliver opens his eyes and...

BAM....

In just a split second, all ten of the bottles SHATTER INTO SMITHEREENS. Exactly ten bullets, all shot within a split second.

Clapping from behind...

Marvin looks behind him.

His mother proudly smiles, clapping...

MOTHER

Way to go!

Marvin smiles back. Proud of himself. He bows like a Broadway star after their performance. He starts to walk toward to where the line of bottles were. A box full of empty alcohol bottles are next to it. He picks up a few, and begins setting it up into a line.....

BACK TO THE MOTHER

CLIP-CLOP...CLIP-CLOP...

A man on a horse enters the frame. The mother looks up at him.

MAN ON A HORSE

Are you the wife of John McCurfey?

MOTHER

Who's asking?

MAN ON A HORSE

Deputy Thrasher, ma'am. I came to tell you -

But he is interrupted as we shift to:

MARVIN'S POV

Where he looks at the two interacting with each other.

Slowly, the mother lets go of the clothes she's holding, and puts both of her hands over her mouth, in complete shock.

MARVIN

Mama?

MARVIN'S POV

Where he continues watching the two.

Marvin lets go of the empty glass bottles he's holding, and starts to walk over to them.

Then all of a sudden...

Marvin's mother COLLAPSES.

MARVIN'S walking turns into RUNNING....completely AWE-STRUCK.

MARVIN (CONT'D)

Mama!?

HOLD ON MARVIN

As he just continues to stare. His soul leaving his body.

BACK TO:

EXT. ROAD - SUNSET

Marvin is out of his own spaghetti-western style flashback. Tears are faintly lingering in his eyes. Ready to fall at any given moment. He continuously nods his head. Trying to let it all go. He takes a long and deep sigh.

OLIVER

I'm sorry kid.

MARVIN

It's not your fault sir. Every person doesn't live a perfect life.

OLIVER

No doubting it.

CUT TO:

INT. QUAIN'T HOUSE - SAME TIME

Our other eight sheriffs, including Calvin, are sitting on couches in the living room. Chilling out.

CALVIN

Coffee anyone?

MACK
Coffee does sound nice.

CHRIS
That would be spectacular Calvin.

HANSLEY
Yes please.

CALVIN
All right coffee for three. Anyone
else?

TIME CUT: LATER

Everyone has a cup of coffee. Sammy and Hansley are arguing
over coffee.

SAMMY
See Hansley? This is how to make a
black coffee.

HANSLEY
Woah woah. I thought we were over
that hotshot.

SAMMY
Not over yet. Your black coffee
still tastes horrendous.

HANSLEY
Nuh uh. I'm changing the subject --

SAMMY
Nah -- no you're --

HANSLEY
So Calvin. What's your story?

Everyone turns to Calvin.

A long and daunting moment of complete silence.

CALVIN
Me?

HANSLEY
Yeah.

MACK
Well boys. Only if he's comfortable
in telling it.

CU CALVIN

SLOW ZOOM into his sad, and devastating pair of eyes. His EYES start to WATER. Calvin sniffles. Rapidly SHAKES his head, wiping off the tears, he doesn't want to cry now.

CALVIN

Uh -- I'm sorry everyone.
(voice starts to crack)
Please excuse me.

CALVIN STEPS out of the living room. Heading upstairs. Everyone stares at him as he goes up the steps. And then, a DOOR SLAMS SHUT upstairs.

Sammy NUDGES onto Hansley.

SAMMY

What was that about?

HANSLEY

I didn't know. I'm sorry.

MACK

Calvin doesn't have the brightest story to tell. It's best that we don't ask him about that sorta stuff. Let's lay back here. Hansley you gotta forgive him.

HANSLEY

I'm sorry. I didn't know. I will --
I will.

CUT TO:

EXT. ROAD - SUNSET

Marvin and Oliver ride further down on their horses. Silence between the two after that whole flashback sequence.

OLIVER

I'm sorry about your parents.

MARVIN

Nah you're fine sir. It's not your fault.

A long pause.

MARVIN (CONT'D)

Death is interesting thing though sir. You don't know when it'll take you. It could be a second from now.

(MORE)

MARVIN (CONT'D)

A minute from now. Days from now.
Weeks from now. Months from now.
Years from now. You never know sir.
But I'm not letting death take me
that easy sir. Are you letting
death take you that easy?

Silence from Oliver. He's thinking of an answer. But he's
also reminiscing of something. . .

OLIVER

No. I'm not.

Marvin smiles.

MARVIN

Yes sir. All this nonsense I signed
up for may be my doom. But this is
for sure. I'm not going without a
fight.

Oliver smiles.

OLIVER

Alright boy.

THEN.

BAM.

A bullet WHIZZES by! Slightly touching Oliver's HIP. Oliver
GROANS.

OLIVER'S HORSE is STRUCK by a bullet to the HEAD.

THE HORSE

falls DOWN. OLIVER falls as well, but manages to not get his
body stuck underneath his horse.

OLIVER HOLLERS from the pain of the gunshot wound.

SIX or so men JUMP out from the bushes. They have their guns
trained directly onto Marvin, who already drew his weapon.

ARMED MAN

Put the gun down boy!

Marvin doesn't comply.

OLIVER

Comply Marvin!

CU MARVIN

as he fixes his eyes onto the SIX men.

ARMED MAN
I'm warning you!

CUT TO:

INT. BACKYARD OF HOUSE - DAY

Where we see that same line of bottles. BAM. The bottles blast into smithereens in just a split second.

BACK TO MARVIN

FREEZE-FRAME.

NARRATOR (V.O.)
Marvin McCurfey. Awfully young boy destined to meet his fate at this very moment. Well Marvin. If this is what you really want. The gods are watching. We're watching.

The FRAME is back to NORMAL.

MARVIN
closes his eyes. Thinking to himself. He opens his eyes. Okay. It's time. Let's go.

He COCKS THE HAMMER BACK. AND --

BAM.

CU MARVIN
as he stares. Confident. Then. . .the sound of blood leaking. He slowly turns his head to face his stomach.

MARVIN POV
Where he finds that a BULLET HOLE is in his CHEST. Blood is spurting out.

MARVIN WHEEZES.

Marvin FALLS from his horse. Hitting his head onto the ground. Marvin's horse SCATTERS AWAY.

OLIVER
NO!

Marvin lies down on the ground. A puddle of blood is forming underneath.

FOUR of the ARMED MEN move over to OLIVER, who tries to draw his weapon in pure anxiety.

ONE OF THE MEN GUN-BUTT him right in the FACE, and snatch the gun out of his hands. TWO OF the men drag Oliver over to the bushes. . .

OLIVER (CONT'D)
GET OFF OF ME!

Oliver SQUIRMS around in protest. One of the men GUN-BUTT him once more. Oliver is stunned. And HOLLERS of the pain.

OLIVER POV
as he watches Marvin in the distance, also being dragged towards the bushes, right in their direction. As they're dragged into a patch of grass.

CUT TO:

INT. QUAIN T HOUSE - NIGHT

Chris is looking out the window.

CHRIS
They've been gone for quite a while now.

MACK (O.S.)
We shouldn't worry that much. It's only been like 40 minutes.

CHRIS
Hm. Alright.

Chris moves back into the LIVING ROOM. CALVIN is seen stepping down the stairs.

HANSLEY
Hey. I'm sorry.

CALVIN
No sweat. It's fine.

All of our men are sitting down in the living room. Some in silence. Some are fidgeting around.

HANSLEY
Say Calvin. Do you mind if I got have another cup of coffee?

CALVIN
Oh yeah -- sure. It's in the kitchen.

HANSLEY

Thank you.

Hansley gets up. The CAMERA follows him into the kitchen.

The kitchen has a window that has a view of outside. Hansley walks up to the small counter, where a coffee pot sits. Hansley grabs an empty cup, and starts pouring himself some coffee.

We hear scattering outside. Hansley looks out the window.

HANSLEY POV

where a few figures are in the shadows of night. It looks like a silhouette of men on horses.

HANSLEY (CONT'D)

What in the . . .?

BAM.

BULLETS PIERCE through the window BLASTING Hansley right in the face!

HANSLEY

is BLOWN off his feet. MULTIPLE bullets FLY IN AND OUT of his body. HE COLLAPSES. DEAD.

THE COFFEE CUP

falls towards the ground and SHATTERS.

SEVERAL BULLETS

FLY through the front wall of the house. THE LIVING ROOM is fed up with bullets.

IN THE LIVING ROOM

where our sheriffs, and Calvin, are unaware on what's going on.

THE LEATHER COUCHES

start to get fed up with bullets.

CLARKE

is sitting on one of the couches. And is SHOT by SO MANY BULLETS that he SLIDES off of the couch. DEAD. Blood stains the white leather couch.

CLIFTON

who was sitting next to Clarke, is SHOT IN the RIGHT SHOULDER. HE SCREAMS! He slides off the couch. And crawls to cover.

The rest of our sheriffs at this point, start to take cover.

MACK FLIPS over a couch. Creating a temporary shield of sorts. BUT not for long. BULLETS PIERCE through it. SAMMY is SHOT in the NECK.

SAMMY

COLLAPSES onto the ground. Holding his neck. Grasping for air.

MACK

Calvin! The gun!

CALVIN grabs a WINCHESTER that is sitting on one of the walls. He tosses it to Mack.

MACK (CONT'D)

Lawrence!

Lawrence turns to Mack, who is shielding himself on another couch.

MACK

tosses the gun over to Lawrence.

MACK (CONT'D)

Go upstairs and get us a vantage point when they reload!

Lawrence nods.

SOON. . .

The bullets come to a stop.

LAWRENCE darts upstairs. The rest of our sheriffs SCATTER across the room. Grabbing onto their guns that they set down previously.

MACK

takes his revolver that was previously resting on the dining table. He COCKS back the hammer.

CHRIS

grabs a DOUBLE-BARREL SHOTGUN, he RUNS upstairs as well.

CALVIN

rushes into another hallway into his house. Hiding behind cover, and waits. . .

THE REST

of our protagonists wait. . .for their inevitable fate. Leaving this unscathed is sure going to be a tough one. Sammy is still choking on his own blood.

EXT. QUAIN HOUSE - SAME TIME

Where at least 20 men are lined up altogether. They're reloading their weapons. Several of them walk up to the porch, and wait by the front door.

THEN. . .

ONE OF THE MEN
kicks the door OPEN.

BACK TO MACK
where he opens FIRE at the men at the door.

THREE MEN
fall victim to Mack's gun. They all go down.

CLIFTON
FIRES his revolver as well, struggling to keep his right arm straight.

SAMMY
continues to desperately gasp for air. But it is to no avail as at this point he himself is choking on his own blood.

A MAN AT THE DOOR
peeks his gun inside, where his face isn't visible but his gun is. HE BLIND-FIRES towards the living room.

WHIP-PAN TO CALVIN
who peeks his gun out, and BLIND-FIRES into the front door.

THE MAN AT THE DOOR
has his arm blown off!

CALVIN
backs into cover once more.

SCREAMING FROM THE INJURED
is coming from outside.

There is devoid of gunfire for a long moment. Only the screams from the injured is heard. Sammy is still choking on his own blood.

THEN SUDDENLY
a CASCADE of bullets PIERCE through the front wall of the home.

THE LIVING ROOM
is torn apart by another wave of bullets, Our sheriffs take cover, hoping by some miracle that they don't get chewed up during this.

EXT. QUAIN T HOUSE - SAME TIME

Where the ALIGNMENT of armed men FIRE their weapons into the front wall of the home. They fire recklessly and aimlessly, wasting ammunition as they know it.

GLASS SHATTERS FROM. . .
ABOVE.

The CAMERA WHIP-PANS above us, revealing. . .

LAWRENCE AND CHRIS
on the second floor of the house, they're both peeking out of two separate windows with their guns.

QUICK-ZOOM INTO LAWRENCE

BULLETS
RAIN down towards the armed men outside, SEVERAL of them COLLAPSE.

CHRIS
resorts to his pistol, and FIRES six more shots, before retreating back into the safety of the house.

LAWRENCE
KEEPS on firing with FIERY anger in his eyes. He seems to be enjoying it.

A BULLET
nearly MISSES LAWRENCE'S head, Lawrence backs off into safety.

THE MEN OUTSIDE
keep firing towards the windows that the two peeked out of, hoping that it'll scare them away.

THE REMAINDER of the armed men line up by the door.

INT. QUAIN T HOUSE - SAME TIME

ON PHILLIP
who is lying down. He's hyperventilating. He looks around the torn-apart living room.....

.....AND FINDS CLARKE who lies dead on the ground.

PHILLIP looks away and looks into the kitchen.

PHILLIP POV
where Hansley lies in his own blood mixed with coffee in the kitchen.

PHILLIP

starts to sob, sobbing turns into a full-on flood of tears.

C.U. SAMMY

who is dead silent. His eyes are wide open. His face is pale white. He's dead.

Only the cries of Phillip is heard. Eerie silence fills the entire room. The living room is torn apart. The ugly wallpaper of the house is now stained with blood. The floor and walls are blasted apart. Bullet holes are scattered across the entire room.

MACK awaits for a person to step inside. He looks over to Calvin, who is doing the same. Calvin shakes his head.

BAM. A gunshot HITS the corner of the hallway wall, Calvin backs into cover. STARTLED.

THEN. . .

A DOZEN of men DASH inside, some retreat into the kitchen, some await by the foyer, but. . .

BAM.

MACK

fires every single bullet that his revolver has got. Sending exactly SIX bullets into the foyer.

THE BULLETS

only hit two of them.

THE MEN IN THE FOYER

send even more BULLETS towards the living room.

Phillip's crying turns into screaming-crying.

MACK ducks back into cover.

CLIFTON

fires SIX bullets into the kitchen. BLASTING at least two of them to DEATH.

CLIFTON SCURRIES across the floor for a different weapon. His right shoulder slides on the floor making him VIOLENTLY FLINCH.

. . .FOOTSTEPS SCURRY UPSTAIRS. . .

The CAMERA pans across the ceiling, following the sounds of the footsteps. Eventually we are looking right at the staircase as. . .

LAWRENCE

RUNS down the STAIRCASE, SHOOTING two pistols at once, FIRING BLINDLY at the foyer and in the kitchen.

THREE MEN

in the foyer violently SPURT out blood, and slip onto the ground. DEAD.

TWO MEN

in the kitchen are SHOT DEAD. One of them flies towards the SINK. The other FLIES out the window.....

EXT. QUAIN HOUSE - SAME TIME

ON THE PORCH

where the man flies out the window, and is DEAD before he hits the ground.

The CAMERA pans. . .

and we are looking right at the man who had his arm shot OFF. He is TERRIFIED. SCREAMING.

INT. QUAIN HOUSE - SAME TIME

BACK TO LAWRENCE

as he makes his way down the staircase while CONTINUING TO shoot. Until. . .

BAM.

In slow-motion glory, we see a gunshot go in-and-out of Lawrence's forehead.

Once we're OUT of slow-motion, LAWRENCE TUMBLES down the stairs, and violently CRASHES into a console. DEAD.

CUT TO:

EXT. GRASS LAND - NIGHT

C.U. SHOVEL

digging into the dirt.

Where we're back to Oliver and Marvin. Oliver is digging onto the grass with a shovel. He's heavily breathing. Marvin is lying on the grass. Unresponsive.

OVERHEAD SHOT

that reveals that he's digging his own GRAVE.

OLIVER
Marvin. Marvin?

C.U. MARVIN
that reveals his face is PALE WHITE. He bled out.

The six men in the back are LAUGHING. Enjoying this moment.

OLIVER (CONT'D)
Marvin. Buddy. We're making this
out together you hear me? Say "yes"
Marvin! Please! Marvin! MARVIN!?

MAN IN THE BACK (O.S.)
So. You going to tell us where
those other sheriffs are?

OLIVER keeps on digging and digging. He's profusely sweating.

One of the men walk over to Oliver and KICK him into the hole
he's made. The other five men laugh.

MAN
Are you going to answer buddy?

Oliver gets back up, and continues digging and digging. The
man that kicked him in the dirt looks back at his buddies.
They nod their heads.

A click. Oliver stops digging. CAMERA PANS to the clicking
sound. It's a REVOLVER. The hammer has just been COCKED BACK.

MAN (CONT'D)
It seems like a hole that's big
enough to fit the two of you. So.
Since you're of no help, we're
going to shoot you where it'll
really hurt.

The man aims his pistol at OLIVER'S BALLS. . .

BUT. . .

. . . GUNFIRE ERUPTS IN THE DISTANCE . . .

The man with the pistol stops, and looks back. The other five
men are looking at the direction where the gunshots are being
heard. They are slowly drawn into it. They move around to get
a clear view.

In the distance is where CALVIN'S HOUSE is. GUNFIRE ERUPTS.

MAN (CONT'D)
What in the...

MAN 2

Where is that coming from?

In the background, Oliver slowly emerges from the hole he's dug up. The man with the pistol is oblivious. He raises his shovel and. . .

SWING. The man SCREAMS. Alarming the other five but it's too late because. . .

OLIVER just picked up the pistol the man was holding.

DOLLY INTO THE PISTOL OLIVER'S HOLDING

BAM.

The other five men GO down. Alive, but injured. One injured man tries to hold up his gun but. . .

OLIVER picks up his shovel and SWINGS it directly into the man's face. KNOCKING out teeth. Oliver picks up the man's gun.

BAM. BAM. BAM. BAM.

AND shoots the other four lying beside him DEAD. Now it's just the man that was holding the pistol, and the poor guy with his teeth knocked out. Oliver turns around and SHOOTS the guy that had the pistol DEAD. He turns back around and points the shooter end of the pistol right at the last guy's head.

MAN

(holding his mouth)

No!

BAM.

CUT TO:

INT. QUAIN T HOUSE - NIGHT

ON THE STAIRCASE

where CHRIS descends the staircase while shooting his double-barrel shotgun aimlessly into the foyer. They all MISS. Then. . . CHRIS'S kneecaps is SHOT. Chris TUMBLES down the stairs, and lands on top of Lawrence's body. He's still alive, though. He holds onto his leg. GROANING of the pain. Chris looks at Mack.

CALVIN

peeks his gun out the corner of the hallway. . .

The CAMERA moves in a position showing the entirety of the small quaint kitchen on the left, and Calvin in the hallway on the right. There are three hiding men in the kitchen. CALVIN fires into the KITCHEN. All three men SPLATTER blood, and collapse. DEAD.

At this point. Phillip, Clifton, Mack, Chris, Calvin, and the man without his arm (who's still standing on the porch) are the only ones left.

MACK
darts into the kitchen, grabs a gun from one of the dead gunmen, and walks into the porch.

BAM.

An off-screen gunshot. Mack walks back inside. Phillip is still bawling his eyes out. Mack takes a deep breath.

Calvin and Mack are the only ones left unscathed after that whole ordeal.

CUT TO:

EXT. GRASS LAND - NIGHT

Where Oliver is BURYING Marvin in the GRAVE he dug.

C.U. MARVIN'S
pale face is covered with DIRT.

Oliver finishes up, and kneels down. He takes off the sheriff pin he has on his coat, and sets it right on Marvin's grave. Oliver puts his head down onto the patch of grass and starts CRYING.

FLASH ON

EXT. FARM - DAY

(in black and white)

A MATCH CUT of Oliver putting his head on a patch of grass while crying. A WIDER shot reveals that he's crying right above his son and wife's grave.

BACK TO:

EXT. GRASS LAND - NIGHT

Oliver, with a revolver in hand, starts to run towards Calvin's house in the distance. . .

CUT TO:

INT. QUAIN T HOUSE - NIGHT

IN THE LIVING ROOM

Phillip is still screaming-crying. Clifton is still on the ground. He tries to get up but he can't without leverage from his right arm. Clifton tries to use his right arm to lift himself up but VIOLENTLY GROANS while trying to do so. He falls back down.

CLIFTON

Mack. I need some help.

MACK AND CALVIN

are standing together on the other side of the room. They look at each other. They're silent. For some reason. . .

CLIFTON (CONT'D)

Mack?

MACK

Clifton.

CLIFTON

Yeah?

MACK

How long have I known you?

CLIFTON

What?

MACK

How long have I known you?

CHRIS gives a confused glance at Mack.

C.U. CLIFTON

who is confused as well. He stares at Mack from the floor.

SLOW-ZOOM into MACK. He continues to stare. With no expression at all. Even regarding the events that took place.

CLIFTON

Mack?

MACK
Sorry Cliff.

MACK SHOOTS CLIFTON IN THE HEAD.

DOLLY INTO CHRIS
WHO is SHOCKED.

CHRIS
MACK! NO!

CALVIN brings his rifle towards Chris and SHOOTS him in the CHEST.

CHRIS SCREAMS!

PHILLIP
slowly crawls on the floor. Trying to be as silent as possible. He stopped crying. He crawls into the kitchen.

The CAMERA lowers to his position, and pans towards a PISTOL on the ground. Phillip's hand enters the frame, and takes the pistol.

CHRIS (O.S.) (CONT'D)
WHAT'RE YOU DOING MACK!?

AN OFF-SCREEN GUNSHOT.

Chris's bellowing have come to a complete stop. We hear a body thud against the ground off-screen.

BACK TO CALVIN AND MACK
the smoke from their guns begin to DISSIPATE. They're not the same people we know. They're both staring at. . .

CALVIN AND MACK POV
Chris's dead body.

Then. . .

A click is heard from the other side of the room.

The CAMERA WHIP-PANS to the clicking sound. It's Phillip, holding up the revolver. *Click. Click. Click.* The gun is jammed. Phillip loses all hope, and drops the gun. He darts across the room, trying to find a loaded gun. . .

CALVIN AND MACK
start to reload their guns...

PHILLIP
NO! NO! NO!

EXT. QUAIN T HOUSE - SAME TIME

A STATIC shot on the house.

SEVERAL GUNSHOTS are heard inside.

INT. QUAIN T HOUSE - SAME TIME

C.U.
of Phillip. Blood is trickling down his head. His eyes are wide open. He's dead.

C.U.
of a match stricken till it's lit. The match is held up to Mack's cigar. Smoke comes out of his nostrils and mouth.

Mack moves along the house, with the match being lit. He stops at a wooden console where Hansley's box of dynamite is being kept. Mack holds up the match. And stares at it for a good while. Before, slowly lighting one STICK OF DYNAMITE. The fuse starts to burn and burn...

Mack, without looking back, walks out the front door of the house. . .

EXT. QUAIN T HOUSE - CONTINUOUS

Where Calvin is waiting by two empty horses. Mack walks towards a horse, and hops on top of it. Calvin does so as well. And they both ride off into the vast of night. . .

INT. QUAIN T HOUSE - SAME TIME

C.U.
the dynamite fuse grows shorter and shorter, and shorter until--

EXT. QUAIN T HOUSE - SAME TIME

THE HOUSE ERUPTS INTO AN ORANGE FIERY BLAST! GLASS, WOOD, AND EVEN SOME BLOOD FLY IN THE AIR.

EXT. ROAD - SAME TIME

Where Oliver stares at the orange blast from a distance. He stares at the big fiery blast.

EX C.U.
of Oliver's eyes. We see the fire from his pupils.

OLIVER'S EYES

WIDEN. He stops for a long moment. Watching the explosive fire in the distance. But eventually, he starts to run towards it.

The CAMERA tracks his movement through the dark void of night. He keeps on running and running for dear life.

The SOUNDTRACK builds onto a violent crescendo as Oliver reaches the front of the burning house.

There are still THE SHERIFF'S HORSES tied to a stable, they're freaking out by the fire.

Oliver goes to one of them, and puts his hand onto the horse's head.

OLIVER

Calm boy.

The horse takes a while to calm itself, but it eventually does so.

OLIVER (CONT'D)

Atta-boy.

Oliver unties the horse, and leaps on top of it. Then by a split second, he also rides off into the vast of night, and looks back at the burning house behind him.

Instead of following Oliver to wherever he's going, the CAMERA closes onto the burning house.

FADE TO BLACK.

We fade up from black to see:

EXT. ABANDONED SHACK IN THE MIDDLE OF NOWHERE - DUSK

A little abandoned shack, sitting right in the middle of nowhere. A man is sitting on a wooden chair that's set right outside the shack. That man is just looking off into the distance. Silently appreciating the view. A horse is tied to a post next to him.

That man is none other than ELIJAH.

CLIP-CLOP.....

Horse hooves are pounding on the ground off-screen. The CAMERA turns to face.....

CALVIN and MACK on their horses. They're staring at Elijah. Who, hasn't even looked at them. Calvin and Mack stare at each other.

MACK

It's us.

Elijah takes a deep breath, and gets out of his seat. He turns to face the two "sheriffs".

ELIJAH

Welcome gentlemen. Is it done?

MACK
It's finished.

ELIJAH
Good. Good good good. Now
gentlemen, may you step inside.

Elijah enters the abandoned shack. Calvin and Mack, stare each other a glance, they remain reluctant as they step inside.....

INT. ABANDONED SHACK

Where Elijah is POINTING two PISTOLS right at them. The two hammers CLICK.

ELIJAH
You hear that? That means to put
your guns on the counter over
there.

Elijah points at one of the dusty tables in the kitchen.

Calvin and Mack are dumbfounded.

MACK
Elijah we made a deal.

ELIJAH
You made a deal with Wyoming's most
dangerous man. Set those guns down
before I blow both of your faces
off right here right now.

Calvin and Mack comply. They put their pistols onto the table.

ELIJAH (CONT'D)
Strip yourselves.

CALVIN
What?

ELIJAH
You heard me. Strip yourselves. I
don't want to die by some little
pocket-gun you're hiding in your
coat. Strip yourselves.

Mack and Calvin stare at each other.

ELIJAH (CONT'D)
Right now.

Mack swallows his own saliva in fear.

The CAMERA holds on Elijah as we hear the clothes falling onto the floor. Elijah stares at them for a long while, before deciding.....

ELIJAH (CONT'D)
Alright, put 'em back on.

Clothes are being picked up off-screen.....

....and Elijah is going to make his next move.

ELIJAH (CONT'D)
Alright. I want the both of you to sit down on the dining table over there, then, we'll discuss business.

Elijah smiles as if nothing happened, and holsters both weapons.

Mack and Calvin walk over to the dining table that Elijah pointed out. They both take a seat.

Elijah follows, and sits at a seat directly in front of the two.

ELIJAH (CONT'D)
Alright. Well, judging by the lack of wounds on your body, I could assume that your job was a success. Tell me, how did it go?

MACK
Why were there dozens, and I mean dozens when I say it, why were there dozens of gunmen shootin' at us?

ELIJAH
Mack. You're not understanding important pieces of information. You're not to single-handlingly take care of the sheriffs. You were there as my spies. You were there specifically to identify where the sheriffs were going and to identify their every move.

MACK
We could've died there -

ELIJAH
- But the two of you made it alive.
No?

Mack and Calvin look at each other.

ELIJAH (CONT'D)
Right?

MACK
Where's our term of agreement
Elijah?

ELIJAH
Ah so you want the money.

MACK
Yes. The two of us made a deal with
you, your side of the deal is
settled, where is ours?

ELIJAH
Well Mack. I had a question for
you.

MACK
Questions weren't apart of the
agreement -

We hear a CLICK from underneath the table.

ELIJAH
You hear that? That's the sound of
my revolver. I'm spitting out my
question, or your balls are gone.

Mack leans back on his chair. Scared on what he just got
himself into.

ELIJAH (CONT'D)
Now. Sheriff Mack Neal. Why do you
want the money. Hm?

Mack is radio silent.....

ELIJAH (CONT'D)
Has the golden boy ever regretted
his decision in handing that gold
over to that one family?

MACK
.....

ELIJAH

It's kinda ironic. You did a heroic thing by giving those bars of gold to that family, and the only thing that gave ya was fame Mack. Just fame. Every single town around the state knows your name and for what? You're not getting any money about people knowing about you. That's why you wanted a solid 25,000 dollars, which is enough to hit the jackpot. Tell me Mack. You agreed to kill every single sheriff that came along with you. Including the ones you've known previously. Tell me. Why. Why did you do this. Why did you hafta do this?

Complete silence.....

MACK

I did my part. Calvin did his. We want our money, our side of agreement. And even if you have your gun pointing at my testicles, you're a damn coward for not settling the deal.

ELIJAH

Ah. That little spark of good ol' Mack. That agreement factor. Well Mack. My curiosities might've gotten the best of me. So why don't you pipe on down and get outta here? I'll hand you your reward shortly.

They don't move.

ELIJAH (CONT'D)

Come on!

MACK

We're not getting up before you show us that damn money now Elijah.

ELIJAH

Ah well.

Elijah gets off his chair.

Calvin and Mack get up off their chairs. They walk towards the table to retrieve their guns but, we hear a CLICK off-screen.

Mack turns to face behind to find the barrel of a SAWED-OFF shotgun facing directly at his face.

The same does for Calvin, he finds the barrel of a DOUBLE-BARREL shotgun pointed right between his eyes.

The CAMERA pans towards the people holding the gun revealing.....

Derry and Billy, the same ones we've saw earlier. (At this point in time, the audience is crazy confused.)

ELIJAH (CONT'D)
Before you two leave. Calvin. I wanted to ask you. What was your story. A black man in an unforgiving America.

Calvin looks at Elijah. Wanting to get out of this conversation.....

CALVIN
Why do I have to tell you sir?

ELIJAH
I'm just asking. Besides, there's a sawed-off shotgun pointed right at ya face. So. It might be reasonable for a fella in this opposition to listen to what I'm sayin'. So. Tell me. Tell us! You guys want to hear it too, right Billy, Derry?

	BILLY	DERRY
Yes.		Yes.

ELIJAH
See? We all wanna hear it.

Calvin pauses.

CALVIN
My daddy was a white man at a slave plantation in Texas.

ELIJAH
Mm. Continue.

CALVIN

He had me with one of dem slaves.
Right around when I was 15, he
thought I wasn't manly enough to go
ahead and convince the blacks in
Central Africa to come to the great
lands of the United States of
America. I couldn't abide allowing
him to think I'm just a scared
little rat. A little bit later, we
had met with the Neals. The Neals
was another family that owned a
slave plantation, and that slave
plantation was the one closest to
ours. Upon a meeting with the
Neals,

(gesture to Mack)

We had began to become close with
each other. We both sympathized
with the fact of our cruel
families. Our families neglected
us, and instead used us for their
own wealth. So we came up with a
plan. I go to Africa, I convince as
many blacks that I could, and when
we bring them over to America, we
steal their belongings.

CUT TO:

CU UNCONSCIOUS BLACK MAN

His body lays on the ground. Horizontal. A HAND reaches into
the FRAME, and forcefully OPENS the unconscious man's mouth.

CALVIN (V.O.)

Turns out, that the wealthy ones,
could have some metal teeth from
some gnarly cavities.

A SECOND hand reaches into frame, holding up the mouth.

We hear Calvin, in this current flashback, speak to someone
else off-screen.

CALVIN

Hand me the pliers.

The second hand moves out of frame, grabbing something. The
hand comes back into frame HOLDING PLIERS.

He HOLDS up the lips with one hand, and we see:

A SHINY METAL tooth.

CALVIN (CONT'D)
He's most likely to jump up after
we remove it, so we're gonna have
to do it fast. Hold him down.

MACK (O.S.)
Got it.

Calvin opens the pliers, PINCHES the tooth with it, and
starts YANKING IT. Blood starts streaming down the GUMS.

As Calvin said, the UNCONSCIOUS MAN wakes up SCREAMING.

CALVIN
Hold him steady!

And Calvin successfully removes the tooth.

BACK TO PRESENT DAY CALVIN

As he continues once more.....

CALVIN (CONT'D)
Some slaves brought over family
heirlooms, jewelry, all that.

CUT TO:

CU UNCONSCIOUS BLACK WOMAN'S EAR
That has a beautiful and shiny EARRING on it. Calvin's hands
move into the frame, and he puts his thumb and index finger
on the front of the earring. He REMOVES the shiny earring.

CU PURSE
That has MACK'S HANDS rummaging through it. He takes out a
HARD-WOOD CASE.

CU CASE
As Mack opens the case, revealing a SHINY JADE RING.

MACK
Oh ho ho! Calvin you need to see
this!

CALVIN (O.S.)
Oh my. We hit the jackpot.

BACK TO PRESENT DAY CALVIN

CALVIN (CONT'D)
We did this process for many years.
Grab some slaves, bring them over
to America, grab any belongings
worth our investment.

(MORE)

CALVIN (CONT'D)

We would keep them for later use,
and when the time is right, we
would trade it for some money.

ELIJAH

If the two of you were from
families that owned their own
plantations in Texas, how in the
world have you ended up in Wyoming?

CALVIN

Well, along finding out that we
could carry things out by
ourselves, we travelled along to
the North. To spite them.

ELIJAH

Excellent move. Couldn't have
thought it myself.

Elijah leans back in his chair. Ready for the Coup de Grace.

ELIJAH (CONT'D)

Say Calvin. When you two moved up
to Wyoming, were you up for change?

CALVIN

I don't think I understand what you
mean Elijah.

ELIJAH

It takes a criminal to understand a
criminal. I'll have to ask Mack for
this one.

(to Mack)

Mack.

MACK

Yes?

ELIJAH

When you moved up to Wyoming, were
you that one hero that blew the
state away? Were you necessarily, a
saint? Did you really wanna change
from being the two criminals you
were?

Mack is silent.....

ELIJAH (CONT'D)

You just did all these heroic
things to become a sheriff to have
that power didn't you?

CALVIN
Elijah just -

ELIJAH
- I don't remember asking you a
damn thing.
(to Mack)
Mack? Have I not just asked you
several questions?

MACK
Listen. I really wanted to change.
I gave that family that gold
because I thought it was best. I
didn't do it for fame or fortune.

ELIJAH
Then why did you take this job?

Mack goes radio silent.

ELIJAH (CONT'D)
Because really, I can't abide
thieves that pretended nothing
happened at all. The type of
thieves that burrow into their
coves after they commit the most
heinous and mischievous crime. And
sincerely, you are one that didn't
wanna change, you still had that
one feeling hidden inside of you.
Am I right?

Mack is silent. Every single thing he just said is shockingly
true.

ELIJAH (CONT'D)
You see Mack, Calvin. I really
really really can't thank you two
enough for what you just did to
help me. But sincerely, you two
were simply as they call it, my lil
guinea pigs. Now. You two will face
the immediate consequence for
working for Elijah Morris.

Elijah lights his cigar.

ELIJAH (CONT'D)
(while smoking)
Billy, Derry, take it away.

MACK
NO!

The CAMERA gets into a close up of Elijah. Smoking while thinking to himself. In the background, Calvin and Mack have their faces BLOWN OFF by the shotguns. The gunshots SHAKE the small shack.

Elijah takes another smoke. Unbothered.

ELIJAH

Leave those two out in the dirt.
Derry, Billy, be pleased for what's
about to happen. A heist, with no
trouble.

FADE TO BLACK.

FADE IN:

A TITLE:

FOUR

"DUEL BETWEEN....
REAL MEN"

CUT TO:

EXT. SNOW FILLED DESERT - DAY

CU HORSE HOOVES
SLAPPING against the snow-covered SAND.

GUNFIRE
coming from the distance.....

.....and we are BACK where we left off in the beginning.....ELIJAH'S ESCAPE.

Elijah looks back.....

ELIJAH POV

where LAWMEN shoot from behind. They are getting farther and farther away as Elijah rides along.....

FREEZE-FRAME.

NARRATOR (V.O.)

Now you may be wondering...how in the world have we lead up to this? Well...let's take a step back.

In a REWINDING LIKE EFFECT, we traverse BACK to when Elijah was talking to the townsfolk.

FREEZE-FRAME.

NARRATOR (V.O.)

Elijah and his gang soon thought that after the sheriffs were taken care of, it wouldn't be a big deal to go on ahead with the heist of Clarkson. Well. Turns out...

CUT TO:

EXT. HANSLEY'S TOWN - DAY

Where we see a FAMILIAR FACE riding on his horse into the FRAME. It's OLIVER. Bloodied and bruised.

NARRATOR (V.O.)

After Oliver had darted across on his horse. He decided to head on over to Hansley's town...

Where Oliver rides in the same area that Mack rode through in the beginning. He's in HANSLEY'S TOWN.

NARRATOR (V.O.)

Where he confronts the deputies...

Insert: Oliver along with a bunch of DEPUTIES riding off into the distance.

NARRATOR (V.O.)

As they make their way into Clarkson...

Insert: Oliver and the large group of DEPUTIES are riding their horses fiercely. They have their guns out at the ready. Oliver leads the group.

CUT TO:

EXT. THE TOWN OF CLARKSON - DAY

Where Elijah is RIDING off his horse.....he looks back.....

And we're BACK where we were previously, HIS ESCAPE.

ELIJAH POV

where LAWMEN fire several shots towards him. Even though their guns are too far to land a shot on.

Elijah looks forward. He continues to ride along.....

He's focused on the goal, which is to get out of this alive.

In the distance:
a sea of TREES.

Elijah keeps riding forward.

We cut to a different perspective, a familiar face.....

OLIVER

is one of the lawmen firing his WINCHESTER rifle into the distance.....

OLIVER POV

where Elijah slowly becomes a small figure in the distance.

Oliver stops shooting, knowing that their guns can't do anything.

Oliver RUNS towards an empty horse, and starts RIDING off.....

And the other lawmen do so as well.....

ELIJAH

taking deep breaths. Riding and riding his horse. Keep going keep going.

ELIJAH POV

the safety of trees are coming closer and closer...

UNTIL.....

Elijah finally makes it within the forest.

BUT....

Elijah's horse's leg is STABBED by a sharp tree-branch.

Elijah's horse SCREAMS and violently JUMPS all over the place, sending Elijah crashing towards the GROUND.

We CROSS-CUT between Elijah and Oliver.

OLIVER finally makes it within the forest, and spots a few retreating BANDITS in the distance. He FIRES his Winchester into the distance. Hitting one in the BACK OF THE HEAD.

Lawmen follow behind Oliver as well, they also fire into the distance....

UNTIL.....

SEVEN of Elijah's henchmen hiding behind a tree, PEEK out into FRAME with their guns at the ready.

The LAWMEN don't even expect it, and before they know it, many of them are blasted into their demise. Some lawmen, including Oliver, react quick enough to fire back.

ELIJAH crawls towards a tree. He hears SEVERAL gunshots in the distance. Once he crawls towards the tree, he sits behind it. He looks at his gnarly looking wound. It's bleeding profusely. Elijah leans back onto the wooden bark, and closes his eyes, knowing that either luck will save him, or if this was the day that Elijah Morris dies.

He un-holsters his pistol, cocks back the hammer, and waits.

SEVERAL LAWMEN are blasted apart. OLIVER jumps off his horse, and darts over to a tree stump, and uses it as cover.

Several BULLETS tear the remainder of the deputies APART. At this point, Oliver is the only lawman left.

HENCHMAN 1 (O.S.)

There's one more behind that log
over there!

HENCHMAN 2 (O.S.)

Blast it.

A WAVE of bullets FLY towards Oliver's tree stump. Oliver covers his ears and hopes that he won't get hit.

Until the bullets come to a FULL-FLEDGED STOP.

We hear horses riding towards us.

The CAMERA moves away from Oliver, and moves where Elijah's henchmen are.

They are hiding behind several trees, having their guns trained right on that specific tree log.

It only makes it worse that the henchmen riding away earlier are riding back.

HORSE RIDING HENCHMAN
You get 'em?

HENCHMAN 1
Right at that tree stump ova'
there. One more.

HORSE RIDING HENCHMAN
There's 10 of ya and 1 of him! Kill
him! You idiots!

BACK TO OLIVER

Where several FOOTSTEPS are coming closer and closer.....

Oliver peeks out his rifle and FIRES.....

Where FOUR henchmen go down.

BUT another CHARADE of bullets come flying towards Oliver, and he runs to another tree, taking cover there. And FIRES ahead.

Two more are BLASTED in the face.

He moves on to another tree, and SHOOTS until he's out.

He reaches for his revolver, and fires exactly FOUR bullets, killing the others, including the two men on the horses.

Oliver keeps walking... looking for someone in particular.

ELIJAH
adjusts his position at the tree, he's now lying down,
looking off in the distance... and he sees OLIVER.

OLIVER
keeps walking and walking until...

A henchman that SURVIVED a gunshot stands back up in the background, takes out his rifle and before we know it...

POP!

A shot goes in and out through Oliver's back.

Oliver looks behind him, still shocked, and shoots exactly ONE bullet at the henchman. Hitting right in the HEAD.

Oliver starts to GROAN as he looks down at his wound. A gunshot that went in and out on his hip.

Oliver leans back behind a tree, tired.

ELIJAH (O.S.)

Hey!

Oliver looks ahead...

BACK TO ELIJAH

ELIJAH (CONT'D)

I have exactly one bullet! If you don't trust me, that's fine. But I challenge you to a duel!

OLIVER

Who am I talking to?

ELIJAH

I'm Elijah Morris.

OLIVER

You the train robber?

ELIJAH

Yeah. You?

OLIVER

I'm not telling you a damn thing before you answer my question. Why did you kill all of 'em sheriffs?

ELIJAH

We're differing sides. Simply a game between two sides, I'm afraid I won that already.

OLIVER

You killed a sixteen year old boy.

ELIJAH

I didn't order no kill on the boy!

OLIVER

There were six or so men that went out of their way and they shot and killed the boy. Do not lie to me Elijah!

(MORE)

OLIVER (CONT'D)

I will pick up a gun from one of your lil' dead hillbillies and I swear to god and Jesus almighty that I'm going to tear your heart apart.

ELIJAH

Listen to me! Please. The men that attacked you were probably Herman's men!

OLIVER

Who's Herman?

ELIJAH

Herman's that one guy who'se town you've shot up. Remember? At the party?

OLIVER

He ordered his men to kill us?

ELIJAH

No! His men probably wanted to get revenge. It's all messed up sheriff.

Oliver leans back on the tree in disbelief.

OLIVER

What happened at the house? What happened to the other sheriffs? Huh?

ELIJAH

It's a tough game. In order to win, you've gotta play rough!

OLIVER

So you kill - what around seven - seven people to win your lil game?

ELIJAH

Listen. Please. I made an agreement with Mack and Calvin not too long ago - and although you may not believe me - they agreed to spy on you sheriffs! They agreed to for a bit of money.

Oliver shakes his head. He doesn't wanna believe it...

OLIVER

Why should I take your word for it
Elijah?

ELIJAH

I'm not saying you should.

Silence from Oliver.

OLIVER

What happened to the sheriffs?

ELIJAH

There was a shootout at Calvin's
house. Between my men, and yours. I
don't know what happened to the
sheriffs, but I do know what
happened with Calvin and Mack.

OLIVER

What happened with Calvin and Mack?

ELIJAH

We met at this one spot, and they
came for their term of agreement,
which was a buncha money! Now, I
don't wanna get into specifics, but
I killed them.

OLIVER

How do I still believe you? Out of
everything you've done?

ELIJAH

Sheriff. I'm not saying you should.
But you did ask me what happened
with Calvin and Mack, so I believe
you trust me enough. Look. Please.
Don't shoot...

Elijah sticks both of his hands out, his pistol is on his
right hand, but they're both up, offering a gesture of
"surrender".

Oliver COCKS back the hammer of his pistol, in case Elijah
does want to try something.

ELIJAH (CONT'D)

Steady Sheriff. I'm not gonna harm
you'se!

Elijah pulls out the cylinder of his pistol, and pours out
all six bullet casings. Shiny gold bullet casings drop to the
ground.

Elijah reaches into his pocket... Oliver takes aim, almost frightened by the gesture...

ELIJAH (CONT'D)
Wait! Don't...

Elijah takes out ONE SINGULAR bullet, and places it into the revolver cylinder. He puts the cylinder back into it's original place.

Oliver, although remaining reluctant, opens his pistol's cylinder, pours out the bullet casings, reaches into his pocket, and pulls out exactly one bullet. He places the bullet into the cylinder, and puts it back.

Elijah holsters his pistol. Oliver does so as well.

Both men shift their positions until both of them are in a clear line of sight. Both cock back their pistols, while they're still holstered. We've found ourselves in a good old fashioned WESTERN DUEL... a duel between REAL MEN.

Both men take a deep breath.

Elijah shakes his hands a little bit.

Oliver's shaking. Visually nervous.

The MUSIC starts building up with DRUMS...

ELIJAH (CONT'D)
I haven't caught your name sheriff.
Who are you?

OLIVER
I'm Oliver Chaney.

ELIJAH
(repeats name)
Oliver Chaney... say I've never
heard that name around here.

OLIVER
I never made it on the paper.

ELIJAH
Well Oliver. We caught ourselves in
a pickle that we can't get out
of...

They're both READY, but no-one wants to start this scuffle...a dance between death is soon going to linger around the two.

The MUSIC reaches it's CLIMAX...

AS Elijah DRAWS incredibly fast, miles faster than Oliver,
BUT.....

ELIJAH POV

where he sees ANNIE, on her wheelchair, sitting behind
Oliver.

ELIJAH doesn't shoot but....

OLIVER DOES.

CU ELIJAH

as he takes a hit. We don't see where he gets shot, nor how
bad his injury is. We just know that he took a hit. His face
is SHOCKED. He slowly looks down. The CAMERA does the same...

And he's SHOT in the chest. Elijah looks back up at Oliver,
and slowly starts backing away...

Until he's getting a bit tired, so he sits by a WOODEN log,
leaning back on it's brown bark.

Oliver walks up to Elijah, and then takes a seat by the log.

ELIJAH

looks where Annie once was, and she's gone. His vision
must've been a hallucination.

Elijah looks at his wound once more. He doesn't say anything.
But he starts tearing up...

FLASH ON

an IMAGINED POV of Annie, sitting on her wheelchair, by the
front door to their little house. Waiting... endlessly... for
Elijah.

BACK TO ELIJAH

Where tears roll down his face. He's shaking his head.
Refusing to accept that the bad he's done, is all no-good,
nothing good was done. Nothing at all.

Elijah starts to cough out blood. And before we know it,
Elijah Morris slowly slides down on the log, before fully
collapsing onto the floor. Dead.

Oliver's looking right at Elijah. Feeling a sense of guilt
almost. An enemy he didn't really know of, just passed.
Oliver looks up, and sees...

The five-year old boy we saw from Oliver's imagination. His
little boy. His son is standing right there. Arthur Chaney.

ARTHUR
What took you so long daddy?

Oliver can't believe his eyes.

ARTHUR (CONT'D)
We've been waiting for soooooooo
long.

A hand grasps onto his son's shoulder, Arthur looks up, the camera does so as well revealing...

Oliver's wife. Mary Chaney. She's smiling at him.

MARY
This one boy has been keeping your
son company too...

Mary gestures to another person off-screen...

Camera slowly pans there...

Revealing Marvin. Leaning back on a tree.

MARVIN
Golly sir, you've raised a nice
kid.

Oliver's smile grows wider...

And slowly, Oliver starts to slide down on the log. And collapses onto the floor. Reaching the end of Oliver Chaney. Thou waited for death, and death becometh, but this time, death might've just been fine.

FADE TO BLACK.

CREDITS.

THE END.