

Guns, Blood, Silence

By

Darell Bystry

contact:
dbystry7@gmail.com

OVER BLACK

SNELL(V.O.)

The West... The fields and the mountains... the streams and the lakes... the deserts... the land. The openness... the emptiness. The heat, the cold... the sweat, the tears. The friendship... the betrayal and the guilt.

The freedom... the death. The horses and the flies, the booze and the women, the gold and the money...
...the guns... the blood... the silence...

FADE IN:

INT. COUNTY OFFICE AND JAIL, BASEMENT- NIGHT

The room is bare and windowless.

It is poorly lit by a single lantern hanging in the center of the room from a support beam.

SHAFER, fat and middle aged, sits in a chair under the lantern, blubbering.

His arms are bound to the arms of the chair.

CARTER(35), strong and hard, dressed like a real cowboy, stands over Shafer, beating him.

SAMUEL AMBROSE(45) stands further off, watching, his arms folded. Ambrose is fit and well groomed. His expensive clothes make him look powerful. He has TWIN ENGRAVED IVORY REVOLVERS in his holster, which he displays prominently.

Next to Ambrose is SHERIFF JACOBS(45), also strong and hard, dressed like a clean cowboy, rougher than Ambrose but cleaner than Carter.

Carter, exhausted, stops beating Shafer so he can answer.

SHAFER

I tell ya-- I don't know. I haven't seen him--

(blubbering)

I haven't seen him in years, I swear. I swear it! I got no-- no idea where he is.

(CONTINUED)

Shafer breaks down, crying even harder. Carter looks back at Ambrose for direction.

AMBROSE

That's enough, Mr. Carter.

Carter backs away from the light into the darkness.

Ambrose walks to Shafer. He begins unbuttoning his wrist cuffs.

AMBROSE

(While rolling up his sleeves)
Believe me, Mr. Shafer, that we've gone to a lot of trouble bringing you all the way here, and I believe we've been very patient... All I ask, is that you honestly and clearly answer my questions. That's not so outrageous a request, is it? Once my questions have been answered you'll be free to go and we can put all this... unpleasantness behind us. So, I ask you once again: Where is Winchester?

SHAFER

I-- I'm telling the truth! I don't know! I don't know nothin'.

In an flash, Ambrose draws an engraved ivory pistol and shoots off Shafer's left pinky. BANG!

Shafer WAILS and BLUBBERS.

AMBROSE

I'm only giving you five tries, Mr. Shafer, five attempts to answer. Each failed attempt, each time you fail to answer honestly, will result in the loss of another digit.

Ambrose moves the barrel along all of Shafer's remaining fingers to his thumb.

AMBROSE

However, seeing as you only have four digits left, and I, five bullets... Well, I suppose a fifth failure will result in the loss of,
(Ambrose moves the barrel over Shafer's crotch)

(CONTINUED)

what I believe most men would consider, their most precious digit.

Ambrose moves the barrel back over Shafer's ring finger.

SHAFER

No... no, no. I don't know! I can't! I don't know where!

Ambrose cocks his pistol.

AMBROSE

Where is Winchester?

SHAFER

No, no, please. Please, I don't know. I haven't-- I haven't got the slightest idea where!

BANG! Ambrose shoots off Shafer ring finger. Shafer SCREAMS.

SHAFER

Shit! Shit! Okay! Okay. He-- he told me-- he told me that-- that he was gonna go south. South, across the border! I swear! I swear! Just stop, please!

AMBROSE

You're lying, Mr. Shafer.

BANG! Ambrose shoots off Shafer's middle finger. Shafer WAILS.

SHAFER

Stop! Please, please! I'll talk! I-- he told me-- he was-- he was gonna

(Shafer sobs, and makes incoherent whimpers)

That-- that-- that's it.

BANG! Ambrose shoots off his index finger. More SCREAMING, WHIMPERING.

AMBROSE

I can't decipher your squeals and sniffles, Mr. Shafer.

SHAFER

God! Please! God! No more!
(Ambrose cocks his pistol)

(MORE)

(CONTINUED)

SHAFER (cont'd)
Alright! Alright... I said... He--
he said he was-- heading to
Shinbone-- that's all he said--
he-- he didn't tell me what for or
anything. I don't know what-- what
he was going there for. That's
all-- that's all I know! Honest,
that's it! That's it.

Shafer is a lot less tense now and relaxes in his chair, he is still sobbing.

AMBROSE
Did he have a map?

SHAFER
What?

BANG! Ambrose shoots off Shafer's thumb then points the gun at his crotch.

Shafer SQUEALS then BLUBBERS some more.

AMBROSE
A map! Did he have a map?! Did he
mention Evelyn's treasure?!

SHAFER
No-- he-- he didn't say anything
about a map. He didn't-- didn't
talk about any Evelyn.

BANG! In frustration Ambrose shoots Shafer in the forehead.

Ambrose calms down. He reholsters his pistol then unrolls his sleeves and re-buttons his cuffs.

AMBROSE
(To Carter)
Get rid of the body. Send more men
out... Raise the amount of money on
his head.

Ambrose leaves the room followed by Jacobs.

INT. MAC MOON'S SALOON- NIGHT

Mac Moon's is crowded and rowdy, the excess cigar smoke hangs low, there is a pianist playing lively music.

ISAAC NEWMAN and ROGER NEWMAN, two men in their late 20s, dressed like vagrants, sit at the bar sipping their drinks.

(CONTINUED)

They are watching an old man across the saloon.

He is sitting at a table in a corner, alone, smoking, drinking.

The old man is WILLIAM SNELL(55 but looks 60).

He looks weathered, but this also makes him look wise. He almost looks fragile, but not thin, not fat either. He has a warmth about him, almost like the grandfather you never had.

He wears a coat that he drapes over his shoulders. This helps hide the fact that he has only ONE ARM. His left arm is amputated just above the elbow.

ROGER

You think it's him?

ISAAC

Yeah, that's him alright. I'd bet your prick on it.

ROGER

That's a big bet cousin! If you're that sure let's do it then.

ISAAC

Alright, careful though, he's old but Earl said he used to be good. And remember, alive.

ROGER

Yeah, yeah, I got it.

The two men make their way through the crowd to the table in the corner.

INT. MAC MOON'S SALOON, TABLE- NIGHT

Snell notices the two men as they approach.

Snell puts his cigarette out, takes a drink, and moves his hand under the table.

The two men arrive at the table and take a seat.

ROGER

(after sitting down)

You mind if we take a seat pops, this place is real crowded.

(CONTINUED)

SNELL

No, of course not. I could probably use the company.

Snell chuckles and flashes them both a big smile.

ISAAC

You know who we are?

SNELL

Well, no... but I've never been good with faces. Should I remember you all from somewhere?

ROGER

No. No, you shouldn't...

Roger scoots his chair closer to Snell, then pulls a PISTOL out from under his coat.

Keeping the gun low, he sticks it into Snell's side.

ROGER

But that don't matter none.

The other people in the saloon don't notice and go on with their business.

ISAAC

This is how this is going to work. I'm gonna get up, then you're gonna get up. We're gonna start walking, you follow me. Roger's gonna follow you with that gun. If you pull any shit, make any nosies, try to run, anything, you're dead. Got it? Let's go.

Isaac stands. Snell doesn't.

Roger pushes the gun hard into Snell's side.

ROGER

Get the fuck up.

SNELL

(Chuckling)

I don't think so.

Isaac stands awkwardly then sits down again.

ISAAC

(Trying not to yell)

If you don't stand up right now,
he's going to fucking shoot. He'll
kill you... Move it! Right now!

SNELL

If you all wanted to kill me in
here, I think you would have done
it already. No, you probably
thought you could stick a gun in my
face and force me outside where you
could have your way with me... You
boys should have thought up a
better plan, cause as I see it, as
long as I stay put, you can't touch
me without, well, upsetting all
these good folk in here. And I
hear, and this is only what I hear
cause I never met him, but I hear
the sheriff here don't take kindly
to gun toting trouble makers like
yourselves.

The Newmans are in shock. They look at each other, not sure
what they should do.

ROGER

Get the fuck up. Now, you old shit!

SNELL

(Amused)

Lord no. Why on earth would I do
that?

Roger stands and grabs Snell's collar and tries to yank him
up.

He has little success.

ROGER

Get the fuck up, you goddamn--

Snell chuckles. Some people are starting to look.

ISAAC

(to Roger)

Shut up! Stop drawing goddamn
attention.

Roger gives up and sits again.

(CONTINUED)

ISAAC

If you don't come now, were just gonna wait for you outside and get you as you leave.

SNELL

Well, if that's the case, you two would have to split up, one out front, one out back. And I'll be expecting you now. Who knows, I might ask some of the fellas in here for assistance. But either way I think I'll take my chances, cowboy.

Isaac contemplates for a moment, Roger is pissed. Isaac stands.

ISAAC

Roger, come on we're leaving.

Roger hesitates, then complies. He reholsters his gun.

ROGER

(to Snell)

We're gonna get you. You're a dead man. Dead.

Roger stands and the two men walk away.

Under the table and his coat, Snell takes his hand off of his BLACK PISTOL.

INT. MAC MOON'S SALOON- NIGHT

Isaac and Roger make their way through the crowd on their way out.

ROGER

We should have just shot the bastard, then shot our way out if we had to.

ISAAC

Getting out wasn't what I was worried about. What he said about the sheriff here is right. That guy would have come after us relentless. I'm not going back to jail again, hell they'd probably hang us. But we'll still get him, just not here.

(CONTINUED)

While they've been talking and walking a man has been approaching them.

He steps into their path and stands in front of them.

The man is the GUNFIGHTER(25). He is fit looking, ruggedly handsome. He has a hardness about him, a coldness. He wears a hat and duster.

Isaac and Roger are forced to stop.

GUNFIGHTER

Are you two the Newman brothers?

ROGER

Who the fuck are you?

The Gunfighter punches Roger in the face, knocking him down.

Then he throws a punch at Isaac who blocks and throws a punch back.

The Gunfighter is unfazed.

He punches Isaac in the stomach several times.

Everyone has stopped to watch them, Snell among them.

Several men come out of the crowd and separate the Gunfighter from Isaac, multiple people holding each one back.

By now Roger has gotten up.

Roger tackles the Gunfighter, knocking him and the people holding him back to the ground.

On the ground, Roger and the Gunfighter exchange blows while people try to pull them off one another.

The Gunfighter gets on top and punches Roger several times in the face.

The Gunfighter is pulled off of Roger, but before they can get a good hold of him he pulls his gun.

Everyone backs off.

GUNFIGHTER

Let him go.

The people let Isaac go.

Isaac has his hands up.

(CONTINUED)

The Gunfighter goes to Isaac and takes Isaac's gun from his holster.

The Gunfighter points his gun at Isaac.

If people start to move out of the crowd like they might do something he points Isaac's gun at them.

GUNFIGHTER
Pick your brother up.

Isaac goes to Roger, who is knocked out and bleeding. He hooks Roger's arm over his neck and holds him up.

The Gunfighter gestures with his head towards the exit.

Isaac, holding his brother, leaves.

They are followed by the Gunfighter who holds everyone else off with Isaac's gun.

Everyone is speechless for a moment then the pianist starts playing again.

EXT. MAIN STREET OF SWEETWATER- DAY

TWO BUZZARDS circle high above.

Their CAWS are loud relative to the silence of the surroundings.

A huge man walks out of the harsh desert on to Sweetwater's main street, its only street.

The man is MORDECAI(35).

He wears a dark duster that is RIDDLED WITH BULLET HOLES and STAINED WITH BLOOD. Long dark hair flows from under a large brimmed hat. BLOODY HANDCUFFS dangle off his right wrist. He is FILTHY from wandering the desert.

The few people out stare as he walks past them.

Mordecai sees a saloon and walks to it.

Mordecai walks past a DEPUTY sitting on a bench outside as he enters the saloon.

The Deputy recovers from his shock and gets up. He runs down the street.

INT. SWEETWATER SALOON- DAY

The saloon is sparsely populated.

The people grow silent as they notice Mordecai enter and take a seat at the bar.

Mordecai's voice is emotionless(usually). He is dead inside.

MORDECAI
Whiskey, a bottle.

The frightened BARKEEP gets a bottle and shot glass. He places them in front of Mordecai.

Disregarding the glass, Mordecai drinks straight out of the bottle.

Mordecai displays the handcuffs for all to see as he downs his whiskey.

Several people start to leave. The Barkeep is about to faint.

MORDECAI
What's the name of this town?

BARKEEP
Sweetwater.

Mordecai takes a huge swig from the bottle.

The people that remain in the saloon are quiet and watch him.

MORDECAI
Which way is it to Sanguinus?

BARKEEP
Uh, s-- southwest.

MORDECAI
How far?

He takes another huge swig, almost emptying the bottle.

BARKEEP
80 or 90 miles about-- I think.

Mordecai sees that the bottle is almost empty.

(CONTINUED)

MORDECAI
Another bottle.

The Barkeep gets it for him.

EXT. MAIN STREET OF SWEETWATER- DAY

Mordecai exits the saloon onto the main street which is now abandoned.

He walks down the center of the street. The two buzzards land on a roof top and watch him. The handcuffs CLANG against his thigh as he walks.

He stops.

Four men walk towards him from the opposite end of the street.

They are the Deputy, DEPUTY #2, the SHERIFF OF SWEETWATER, and DEPUTY #3.

They walk within 20 feet of Mordecai and stop.

SHERIFF OF SWEETWATER
What's your name, son?

Mordecai is silent for a moment.

MORDECAI
What's yours?

SHERIFF OF SWEETWATER
...I'm the law in Sweetwater... and it's my job to deal with folk who wander into my town... folk, that look like they've been in some trouble, or might be fussing to cause some.

The Sheriff of Sweetwater looks at the bloodied handcuffs on Mordecai's wrist.

MORDECAI
Who do you think I am?

Mordecai turns his head to the side and spits.

SHERIFF OF SWEETWATER
Well son, I think you're that fella that all them boys are talking about. That fella that shoots up
(MORE)

(CONTINUED)

SHERIFF OF SWEETWATER (cont'd)
whore houses and slits throats...
That guy that's coldblooded, that
won't think twice 'bout killin'
nobody, not even some kid in his
Sunday school suit. The one that
killed all them federal marshals
escorting him up to Fort Nicks-- I
think I heard you shot a man fer
looking at you cross eyed, then you
shot up his family for the blood he
splattered on your coat. I think
you're that sonuvabitch Mordecai...
Now, if you ain't, you put your
hands in the sky... But if you are,
if you are then in three beats of
my heart, were gonna deliver you to
the lord almighty ourselves.

There is quiet.

Mordecai goes for his guns under his duster, a SHOTGUN AND A
PISTOL, one in each hand.

The four lawmen draw. Everyone fires.

BANG! BANG! BANG!

Mordecai and the lawmen are all knocked onto their backs.

They all lay there for a moment.

The buzzards CAW.

Mordecai sits up.

He retrieves his hat and inspects himself.

He finds that he was not hit in a vital area.

He spits once more, this time it's mostly blood.

He stands himself up and walks past the dead bodies, down
the abandoned street, on his way to Sanguinus.

EXT. HIGH DESERT, OUTSIDE OF TOWN - DAY

The Gunfighter rides alone through the harsh wilderness. The
town grows smaller in the distant background.

The Gunfighter stops and looks back.

Far off, he sees another rider just leaving town.

The Gunfighter continues on his way.

EXT. HIGH DESERT- DAY

The Gunfighter turns to see the mysterious rider once again.

The rider is certainly riding to meet him. He is fairly close now.

The Gunfighter decides to stop and wait.

He rests his hand on his gun.

The rider comes up to him.

It is Snell.

A GENTLE BREEZE picks up for a moment.

SNELL

Well, if it ain't that gunfighter from last night... I'm actual pretty surprised to see you out here. I would've thought that after last night, in that saloon, you'd be in a jail cell by this time... or dead.

The Gunfighter doesn't answer.

Snell sees that the Gunfighter is resting his hand on his gun.

SNELL

I'm not meanin' to start any trouble here, gunfighter.

There is quiet for a moment.

GUNFIGHTER

Once I explained that they were just-- outlaws, outlaws with bounties, and I was just collecting, the sheriff saw fit to let me be on my way... But, what exactly do you want?

SNELL

Well, I couldn't help but notice that we're both headin' the same way-- Where you off to, gunfighter?

(CONTINUED)

GUNFIGHTER

(Nods towards the vast area in front of the two men)

That way.

Snell chuckles.

SNELL

That way, huh? ...It so happens I'm heading to Sanguinus, which is also that way; to visit a friend of mine. And I figure, with all the Indians, bandits and what not, if I had any sense I wouldn't travel alone. You know, more security with more company. And just my luck, I bump into you out here... So, what do you say?

The Gunfighter thinks about it.

SNELL

Now, I admit I might not be as good as you in a fist fight, but just the fact that there's two of us ought to make 'em think twice.

The Gunfighter is still thinking. He looks around at the harsh desert then at the old man.

GUNFIGHTER

What makes you so sure I won't rob you? I could be a mad killer for all you know. Maybe I lied about taking those men in, maybe I killed 'em.

Snell chuckles.

SNELL

If there's one thing I pride myself at it's reading people. You weren't lying earlier. No, you're a good guy when it comes to it. I can feel it.

The Gunfighter goes back into thought.

SNELL

And of course, I'd be willing to give you a little money, seeing as, if we did get into a fire fight, you'd probably be doing most of the firing.

(CONTINUED)

The Gunfighter looks around once again at the empty desert and the old man. He reluctantly gives in.

GUNFIGHTER

I don't want your money... If you want to tag along I won't stop you, but I got a pace to keep and I intend to keep it.

SNELL

Understood. The name's Snell by the way, William Snell... I don't think I caught yours.

GUNFIGHTER

...Joe.

Snell's face goes blank.

FLASHBACK TO:

EXT. HILL OVER SAN DOLORES MISSION- DAY

A huge BLOND HAired MAN, his back to us, stands atop a hill overlooking San Dolores mission.

Sand is being kicked up by a STRONG WIND.

BACK TO PRESENT

Snell's face is blank for an instant then he replaces it with a huge smile.

SNELL

Joe? That's a good name. Joe. The greatest man I've ever known in this life, his name was Joe too. We were almost blood him and me, brothers... It must be a sign for the good.

GUNFIGHTER

It's a common name.

The Gunfighter starts to ride off, Snell follows.

SNELL

You know, I was lucky to have met you out here. I've been having a good run of luck lately... But I guess that means I'm due a run of bad luck, huh? It's too bad; a

(MORE)

(CONTINUED)

SNELL (cont'd)
lady's merciless when seeking
recompense. But that's the way the
world goes...

INT. AMBROSE'S OFFICE- DAY

Ambrose's office is comfortable. There are paintings on the walls and no dust on the floor.

Ambrose stands at the window beside his desk. Sheriff Jacobs sits on a sofa against the wall.

JACOBS
He turned up in Sweetwater 'bout
four days ago. The sheriff there
tried to take him in. He shot his
way out. Killed the sheriff, his
deputies, all of 'em. The bounty on
his head has gone up too... He's
coming back Sam, and he's in a
hurry.

AMBROSE
He's one man, John... No, not even
that. He's little more than an
animal. Crude, insubordinate,
wanton, it was a mistake ever
associating with him. He's nothing
to worry our heads over... Has
there been any word on Winchester?

JACOBS
(Reluctant to move onto that
subject)
No, nothing--

A knock comes from the door.

CARTER(O.S.)
Boss, McClellan's here. Are
you ready to see 'em?

AMBROSE
Yes, Mr. Carter. Send them in.

Carter goes, from behind the door, to fetch them.

Ambrose takes a seat behind his desk.

On his desk there is a PHOTOGRAPH OF THREE YOUNG MEN: Samuel
Ambrose, John Jacobs, and Nathan Ambrose(Sam's younger
brother)They all look very happy, smiling.

(CONTINUED)

Jacobs waits until he is sure Carter is out of ear shot.

JACOBS

I know we've already talked about it, but just so there's no mistaking it when the time comes... It's a fool's game you're playing. Chasing after Winchester... and what's probably gonna turn out to be some made up treasure, nothing. Sending all the boys you've been sending after this guy, it's a waste of men-- of time. It's a fool's game, Sam... We're making too many enemies, maybe more than we're gonna have bullets to deal with.

AMBROSE

Perhaps...

Ambrose glances at the PHOTOGRAPH OF THREE YOUNG MEN.

AMBROSE

But the map-- he robbed me. It's as much about that as anything.

Ambrose chuckles to himself.

JACOBS

What?

AMBROSE

More enemies than we have bullets to deal with? You never would have said something like that twenty years ago, even ten... You've grown too worrisome in your age.

Sheriff Jacobs is slightly annoyed.

The door opens.

MCCLELLAN(50), thin, unimpressive looking, his son ROY(25), thin but muscular, and BAUDIN, fat and short with a mustache, enter.

They are followed by Carter.

Carter waits by the door after closing it.

(CONTINUED)

AMBROSE
Greetings Mr. McClellan, Mr.
Baudin, McClellan the Younger.

McClellan is visibly uncomfortable.

MCCLELLAN
Ambrose, sheriff.

McClellan and Baudin take a seat opposite Ambrose, at his desk.

Roy is left without a chair.

He looks at the sofa, but opts to stand behind his father and Baudin.

AMBROSE
Would you gentlemen care for a
drink?

MCCLELLAN
If we can I'd like to get straight
to business.

AMBROSE
Certainly.

BAUDIN
Actually, I wouldn't mind a drink.

McClellan is annoyed, Ambrose pours Baudin a drink as McClellan goes on.

MCCLELLAN
Your boys still haven't settled
down any. You promised to keep 'em
in line while they're in town, not
that we approve of God knows what
you got 'em doing outside of town,
but that ain't our business.

McClellan makes an effort to exude confidence.

MCCLELLAN
Our business is Sanguinus. We can't
even go about our normal routines
with all your hired hands raising
hell. Hassling shop keeps, getting
into street brawls, pulling guns on
folk they take issue with-- I'm
gonna be very clear: The people of
Sanguinus, we don't like you, and

(MORE)

(CONTINUED)

MCCLELLAN (cont'd)
we don't like what you and your
back pocket sheriff done to our
town.

McClellan give Sheriff Jacobs a hard look.

MCCLELLAN
We've been tolerating it but soon
we're not gonna tolerate it
anymore. You don't get your boys to
settle down and your sheriff to
start enforcing the laws, not just
the ones you pick and choose, but
the laws of this town, then well,
were gonna run you out of it.

AMBROSE
Hmm, is that so... If you all were
going to threaten me it may have
been more effective if you'd
selected a person slightly
more...imposing to deliver it.
Don't you think so, John?

Roy is visibly angry by what Ambrose says, McClellan is
slightly embarrassed.

JACOBS
Sure, I think it might've been.

BAUDIN
Now see here Sam, don't take us
lightly. Nearly everybody in this
town's fed up with you, most
everybody's fed up enough to do
something about it. That's a lot of
people to upset, even for you.

AMBROSE
That's a lot of farmers and shop
keeps, Mr. Baudin.

MCCLELLAN
And they can't fire guns?

JACOBS
Not nearly as well as we can.

ROY
You sure about that.

Jacobs sneers at Roy as his hand goes to his holster.

(CONTINUED)

AMBROSE

Not in here, John.

Sheriff Jacobs knows his place, he stops.

McClellan grabs his son's wrist and scolds him with his eyes.

AMBROSE

So, where were we? Oh yes, your dissatisfaction with Sheriff Jacobs'-- how shall we say it-- selective enforcement of the law. Well Mr. McClellan, one of the most wonderful ideas, one that played a large role in the conception of this great nation, is that a man is free to do whatever it is he wishes to do with himself. This is especially true in our wild, wild, West, where that freedom is less diluted. Here a man is practically unrestrained, at least relatively speaking, by institutions, and in many cases conventions as well as traditions.

All the men watching are silent.

AMBROSE

Here a man is free... or at least as close as he's going to get to it. Free. Now you might say that that's not true at all, a person can't do whatever they wish, if a man robs a bank he's going to get hanged... My answer to that is maybe. Here, if a man is fast enough, he can kill whomever saw him rob that bank and it's almost like it never happened. If he has the perseverance and knowledge he can hide himself in the land till he loses his pursuers. Even if he gets caught, if he's wealthy enough, or charismatic enough, or powerful enough, he can get himself acquitted and move on to the next town where what he's done will be unknown. Almost like it never happened. And in a place as big as the West, there will always be that next town.

(CONTINUED)

Roy is angry, McClellan and Baudin are in disbelief.

AMBROSE

What I'm trying to say is that here, if a man is great enough, his freedom can transcend laws... If he has strength enough he is free to make his own laws... Now, if you don't see it that way then you're free to try and make me see it otherwise. I don't believe it's likely to happen, but you're free to try it, Mr. McClellan.

McClellan and Baudin sit for a moment, Roy is still fuming.

AMBROSE

Do you have anything else you'd like to say, Mr. McClellan?

MCCLELLAN

(Angry yet defeated)

No, we don't have anything more to say to each other.

McClellan stands to leave, Baudin follows.

ROY

That's it! We just pick up and leave? How can you take that from this-- this coward!

Ambrose becomes upset at the word coward but quickly collects himself

ROY

He talks this shit but all he does is hide behind Jacobs and hired guns!

MCCLELLAN

Roy!

Roy turns to address Ambrose.

ROY

You're the weak one! Just wait and you'll see! It's just a matter of time before you're gonna get it! You'll feel real high and mighty, real high and mighty from a tree branch!

(CONTINUED)

MCCLELLAN

That's enough, Roy! That's enough!
We're leaving.

McClellan grabs his sons arm and pulls him towards the door.

Baudin follows.

AMBROSE

Hold it, Mr. McClellan.

The three men stop as they're leaving. They turn.

AMBROSE

It seems like your boy has got the
right idea. If he wants me dead so
badly, who am I to deny him the
opportunity?

MCCLELLAN

No, no, we just came here to talk.
We're leaving.

He and Baudin start to go, Roy doesn't.

AMBROSE

Pistols young Mr. McClellan,
outside... If you managed it you'd
even be something of a hero,
wouldn't you?

Roy contemplates.

MCCLELLAN

Roy, you're just gonna get yourself
killed! Lets go!

AMBROSE

Shall we see which of us is truly
the coward, young Mr. McClellan?

MCCLELLAN

Roy!

AMBROSE

Your answer?

ROY

...Fine, pistols.

EXT. SANGUINUS, STREET OUTSIDE OF AMBROSE'S BUILDING-DAY

Sanguinus is a medium sized town. Its streets are dirt, with boardwalks next to the buildings.

There is a small group of people gathered on the street.

Baudin stands next to a somber and defeated McClellan.

Jacobs, Carter, and some of Ambrose's men are also watching.

Ambrose and Roy stand in the middle of the street.

ROY

What are the rules going to be?
Paces or what?

AMBROSE

(While unbuttoning his wrist
cuffs and rolling up his
sleeves)
Whatever you like, Mr. McClellan.

MCCLELLAN

(weakly)
Roy...

Roy takes his hat off.

ROY

(Calling Baudin over)
George!

Baudin goes to Roy and Ambrose.

Roy hands Baudin his hat.

ROY

(To Baudin)
Toss my hat up into the air.
(To Ambrose)
We don't shoot each other till it
comes back down and hits the dirt.
Agreed?

AMBROSE

Very well, not until the hat hits
the dirt. Agreed.

Ambrose and Roy walk off in opposite directions leaving Baudin in the center, hat in hand.

The two men are in their positions, ready, it is silent.

(CONTINUED)

Baudin moves out of their line of sight but is still in the middle.

Roy signals that he's ready.

AMBROSE

Mr. Baudin, if you please.

Baudin looks once more at McClellan, he says he's sorry with his eyes.

Baudin tosses the hat high into the air.

It travels quickly to its apex then starts to fall.

When the hat is about six feet from the ground Ambrose draws his twin pistols.

With one Ambrose shoots the ground under the hat, launching DIRT and small rocks up into it.

Roy startled goes for his gun.

When the rocks and dirt hit the hat, Ambrose, with his other pistol, shoots Roy.

Roy is just starting to point his gun at Ambrose as he falls back dead.

Roy and the hat hit the ground at the same time.

McClellan rushes to his dead son.

BAUDIN

He-- he cheated...

McClellan is on the ground holding his dead son.

Baudin goes to them.

MCCLELLAN

Roy! Roy!

(To Ambrose)

You didn't even give him a chance! You cheating son of a bitch! You couldn't even give him a chance!

AMBROSE

There was no cheating involved, Mr. McClellan. I did just as he said. I didn't shoot him 'till the dirt hit the hat... Besides, anyone able to

(MORE)

(CONTINUED)

AMBROSE (cont'd)
compete with me should have at least been able to get off one shot... I just decided to make things more interesting.

McClellan stands and stares angrily at Ambrose.

Baudin picks up Roy's body and takes it to his horse, he lays the body over it.

Ambrose points his gun at McClellan.

MCCLELLAN
He was right, you are a coward.

AMBROSE
Any man could have waited for the hat to hit the ground, Mr. McClellan. Only a great man would have been courageous enough to will the ground herself to the hat.
(Ambrose lowers his gun)
Go home, bury your son.

Ambrose reholsters his guns. He walks to his building while he unrolls his sleeves.

Jacobs, Carter, and the rest watch McClellan.

Ambrose disappears into his building.

McClellan watches Ambrose until he's gone then turns. He goes to mounts his horse.

McClellan and Baudin ride away, leading a third horse with a dead body on it.

EXT. SMALL STREAM OFF OF THE TRAIL - DAY

The Gunfighter kneels by a stream. He splashes water into his face.

The horses drink.

Snell sits on a large rock closer to the trail.

The sun beat down on him as he stares at the horizon.

He sees only semi-arid desert.

Snell takes a deep breath, a GENTLE BREEZE picks up, the desert breathes back.

(CONTINUED)

He touches his BLACK PISTOL. The breeze dies down.

GUNFIGHTER

Let's get going.

Snell snaps out of it. The Gunfighter gets on his horse.

SNELL

It's getting real warm, isn't it?

Snell stands up and removes his coat as he goes to his horse.

It is now clearly visible that Snell wears suspenders and a belt.

The Gunfighter stares at Snell's missing arm.

Snell lays his coat on the back of his horse, next to a BUNDLE, then he jumps on.

Snell rides to the Gunfighter and they begin down the trail again.

EXT. TRAIL-DAY

The Gunfighter continues to stare at Snell's missing arm as they ride through the high desert.

GUNFIGHTER

What'd you say your name was again?

SNELL

William S-

GUNFIGHTER

Winchester.

Snell smiles big.

SNELL

I haven't gone by that in a long, long, time. It's just William Snell now... but I'm a little surprised a kid like yourself has heard about an old timer like me, and all the way down here too.

GUNFIGHTER

I ain't from around here. I travel a lot. You hear all sorts of things traveling. Some of it sticks with

(MORE)

(CONTINUED)

GUNFIGHTER (cont'd)
you, like a one armed law man
that-- well what'd they say-- a man
that could fire a Winchester
farther and truer with one arm than
a normal man could with three...
something like that.

SNELL
Facts have a way of growing when
going from mouth to mouth, it's all
the spit I suppose. It waters 'em
well... Truth is I wasn't any
better than anybody else, but I
guess a guy doing it with one arm's
a good story to tell. For years now
it's been hell to even aim one,
this old arm can't take it no more.

GUNFIGHTER
(Referring to Snell's Black
Pistol)
That why you carry around that,
instead of your namesake?

SNELL
That's part of it. I do still carry
around the old Winchester, though.

Snell looks back at the BUNDLE attached to the back of his
horse.

SNELL
But this,
(He draws the Black Pistol)
for me this is as much a keepsake
as a gun. This here's the gun of
Clement Clementine.

There is silence for a moment, Snell didn't get the reaction
he was expecting.

SNELL
Well, I see you never heard of him.

GUNFIGHTER
No.

SNELL
He's a little before your time I
guess, but then again so am I.
Well, Clement Clementine was a
pretty big outlaw back in my day,
(MORE)

(CONTINUED)

SNELL (cont'd)

quite the character too. He was one of those types that like to think they follow some sort of warriors code. So, even though he was gonna rob you, he'd go out of the way to not shoot anybody in the back, to let you know he was there and you'd best turn around and draw. He'd always whistle to let you know.

Snell whistles a little bit of a slow, somber version of "Oh My Darling, Clementine"

SNELL

That's how he got the nick name Clementine. I never got it myself, maybe he used it to help justify his takin' the money, or maybe he just liked to duel... don't know. Anyways, he got pretty well known robbing banks and stage coaches. This was back before the rail road connected to even most of the bigger cities out here, so most of the transferring of gold and notes was done by coach. He'd come up whistling and you'd know what he was there for. Probably one hundred men met their end by this gun.

GUNFIGHTER

If he's as good as you're making him out to be, you must have been pretty good yourself to take his gun.

Snell awkwardly pauses.

SNELL

Well, I'm gettin' to that. At the time, this was before I was a sheriff in Salida, I worked for the banks as a guard and occasionally an escort. Now, back then there were a lot boom towns springing up that really drove the demand for money and gold out here. So the banks, to meet this demand, had huge shipments of gold and notes they had to send out, hundreds of thousands of dollars, all in a couple coaches. They took a lot of

(MORE)

(CONTINUED)

SNELL (cont'd)
precautions on these ones too.
There was lots of secrecy, lots of
men escortin' 'em.

The sun beats down on them.

SNELL
I didn't even know about it till
later. Looking back, that might
have been lucky. The only ones who
knew, besides the top brass, were
all the escorts that got
slaughtered when Clement showed up.
He nearly killed 'em all, the
drivers, the guards, all most all
of 'em, single handedly. Then he
makes off with all the gold and
money.

The surroundings start to change, it is growing more rocky.

SNELL
Now, of course afterwards when the
coach doesn't get to its final
destination, they go looking for
it. They find everyone dead except
two people I think. Two out of
eleven managed to live, just having
got shot up real bad. It's only
cause of them that they even knew
it was Clement at all.

The color of the rocks are becoming a dark red.

SNELL
Anyway, with all the gold and money
gone, the rest of us were sent out
to find Clement and what he stole.
We started from where he robbed the
coaches and were lucky to find his
tracks. We followed 'em. A day
later we found Clement's body,
dead. No money, no gold, nothing. I
was the first one to spot the
body so I helped myself to his
gun.

GUNFIGHTER
What happened to him?

(CONTINUED)

SNELL

Nobody knows for sure. There are a couple theories, though. Some people think that he ran into some bandits like himself and they killed him and took the money. Some people think he had a partner that worked for the banks, someone pretty high up with access to the schedules, it would have been hard for him to find out about this shipment otherwise.

The rocks are starting to grow larger, they come up on the sides of the trail.

SNELL

Well, he meets up with this partner afterwards and the partner kills him and takes the money. But probably what most people believe, myself included, is that all that money and gold is still out there, that he hid it, then got ambushed by Indians, or bandits, or something, cause there's been no word of that money ever turning up. Not even rumors of it after all this time. I guess that might be only wishful thinking though. That it's out there hidden in the hills somewhere waiting for someone to find it.

GUNFIGHTER

(With some disgust in his voice)

Imagine the faces of the bandits that bumped into him, some guy that just knocked off a couple coaches full of gold. They musta been real happy about that. Or that partner especially, manipulating some other guy into doing all the work, then making out like that, without hardly putting anything up. I'm sure he must of been real proud of himself after that.

Snell doesn't catch the sarcasm in the Gunfighter's last statement.

(CONTINUED)

SNELL

...I don't know about that. I've been around a long time and seen a lot of things first hand. If there was some partner the person would have been lying to everybody he knew, even himself. That's a horrible thing to do to yourself, to live a two faced life like that. It'd rip your soul into at least that many pieces... No, I'm sure it's out there. I know it is.

As Snell finishes these last words he smiles big at the Gunfighter.

At the same time, something ahead on the trail catches the Gunfighter's eye.

He quickly rides to it leaving Snell behind.

EXT. ROCKY TRAIL- DAY

Ridges now come up on both sides of the trail, the area is very rocky. There are a lot of boulders and land formations that are all dark red.

Two beaten men, one older, one younger, bound and gaged, badly sun burnt, and dehydrated are lying in the middle of the trail.

The Gunfighter rides up to them, coming to a stop in a cloud of dust.

He jumps off his horse and goes to the two men.

He kneels and pulls out his knife then cuts out the older one's gag.

The Gunfighter realizes that the older man is dead.

The younger BEATEN MAN, delirious, attempts to warn the Gunfighter with muffled moans but fails.

KANE (O.S.)

Drop it. Then turn around slowly,
real slow, nice.

(to the Bandit)

Keep your gun on him.

The Gunfighter stops and drops his knife.

He turns while slowly rising to his feet.

(CONTINUED)

KANE and the BANDIT have come out from behind the rocks.
They both have their guns drawn and on the Gunfighter.

KANE

(Going to the Gunfighter)
You were in quite the hurry to help
your friend there, huh? That's
cute. But at your age, you should
know to take care of yourself
'fore--

BANG! BANG!

Snell uses his Black Pistol to shoot the Bandit twice.

Kane turns in surprise at the sound.

The Gunfighter draws and shoots at Kane.

Kane notices and tries to dodge.

The shot cuts into Kane's CHEEK.

Kane squeezes his gun, discharging it into the STOMACH of
the Beaten Man, before dropping it and stumbling to the
ground.

The Bandit falls to the ground DEAD.

BANDIT #2 and BANDIT #3 reveal themselves hiding farther up
on the ridge taking cover.

Bandit #2 shoots at Snell with his RIFLE.

Snell takes cover behind rocks at the bottom of the ridge.

Bandit #3 shoots at the Gunfighter.

The Gunfighter returns fire but is forced to retreat.

He takes cover behind rocks on the opposite side of the
trail.

The Gunfighter fires at Bandits #2 and #3.

Kane scurries back up the slope towards Bandit #2 and #3,
bleeding profusely from his cheek.

The Gunfighter fires his remaining shots at Kane, who dodges
between rocks.

The Gunfighter misses. He has to reload.

(CONTINUED)

Kane disappears over the ridge.

Bandit #2 and Snell exchange fire.

The Gunfighter finishes reloading and shoots at Bandit #2 and #3.

Snell has to reload, he has to put bullets into the cylinder with his teeth.

The Gunfighter and Bandit #3 exchange some shots and take turns taking cover.

Bandit #2 holds Snell down firing occasionally.

Bandit #3 comes up from behind the rocks to take a shot. BANG! The Gunfighter gets him.

Snell finally finishes reloading.

Bandit #2 turns his attention to the Gunfighter and fires at him rapidly forcing the Gunfighter to take cover.

Snell patiently lines up a shot and fires.

BANG! Bandit #2 is hit in the head.

GUNFIGHTER

Get him?

SNELL

Yeah, he's dead.

GUNFIGHTER

Where's the last one?

SNELL

Don't know.

The two look around.

Snell emerges from his cover and goes to the Gunfighter.

SNELL

Looks like he decided it was time
he leave.

Snell gestures further down the trail.

Kane is ridding away on a horse.

The Gunfighter springs into the trail with fury.

BANG! BANG! BANG!

(CONTINUED)

He unloads his gun at the retreating Kane who is now quite far away.

He misses all his shots.

SNELL

Your quick to the trigger
gunfighter, but you should take
more time to aim.

Snell points his pistol at Kane and steadies his hand.

Snell takes a deep breath, a GENTLE BREEZE picks up.

Kane is now an obscene distance away.

BANG! Snell fires.

He misses, Kane escapes.

Snell sighs in disappointment.

GUNFIGHTER

(half jokingly)

Usually when you say something like
that you hit the guy.

The Gunfighter stares angrily at the retreating Kane then goes back to the Beaten Man who is making muffled moans.

Snell follows.

The Gunfighter kneels, picks up his knife.

He cuts the gag out of the Beaten Man's mouth, blood gushes out.

SNELL

I guess they were using them to
stop people. Then they'd ambush
them while people tried to help...
Who knows how long they had 'em out
here.

The Gunfighter cuts the Beaten Man's hands free.

Then he examines the wound in the Beaten Man's stomach.

Snell goes to retrieve the horses.

The Beaten Man continues to cough and moan.

The Gunfighter looks him and the dead one over. He is quite sympathetic for the Beaten Man.

(CONTINUED)

BEATEN MAN
(His voice is hoarse)
My father...(coughs) ...help him...

The Gunfighter looks him over again.

Snell returns with the horses and brings a FLASK.

Snell tries to get the Beaten Man to drink but he mostly cough it back up with blood.

The Gunfighter stands.

GUNFIGHTER
Comfort him.

Snell nods his head in understanding.

The Gunfighter turns and puts a single round into his gun.

He listens to Snell talk to the Beaten Man.

SNELL
Just close your eyes, rest. Your
dads gonna be okay, you're gonna be
okay, it's all gonna be fine, just
close your eyes and rest.

Snell's words trigger a sadness in the Gunfighter and he looks to the sky for a moment before turning around. Snell stands.

The Gunfighter points his gun then fires. BANG!

The Beaten Man dies.

They are both silent for a moment.

Snell puts his hand on the Gunfighters shoulder.

SNELL
Let's go.

Snell leads him away.

EXT. CAMP- NIGHT

Snell and the Gunfighter have made camp.

The Gunfighter sits next to a small fire whittling a piece of wood.

(CONTINUED)

Snell is opposite him, reclining on his pack, attempting to go to sleep, his hat over his eyes.

He tilts his hat up and looks at the Gunfighter.

FLASHBACK TO:

EXT. HILL OVER SAN DOLORES MISSION- DAY

A huge BLOND HAired MAN, his back to us, stands atop a hill overlooking San Dolores mission.

Sand is being kicked up by a STRONG WIND.

BACK TO PRESENT

Snell is a little taken aback at first, seeing him whittling, then he is amused.

SNELL

Hmmm, my Joe used to whittle too...

The Gunfighter doesn't respond. Snell notices that the Gunfighter is a little uneasy.

SNELL

You know, I think most people would say that what we did was a great mercy. You shouldn't let it trouble you so much. There was nothing we could have done for 'em besides what we did.

The Gunfighter pauses for a moment.

GUNFIGHTER

That's not what's bothering me... What bothers me is that one of those bastards got away... It doesn't sit right with me, to know he's out there somewhere, under the same stars I am, breathing the same air-- I can't peaceably share the world with them... People like him, that do those kinds of things to other people... They deserve what's comin' to 'em. To hang and, well, worse.

There is a pause in the conversation again.

The Gunfighter goes back to whittling.

(CONTINUED)

Snell slowly sits up, concerned.

He starts and stops, unsure how to ask it, then he just comes out with it.

SNELL

You're after that Mordecai fella,
aren't you?

The Gunfighter gives Snell a hard look and answers without any words.

Snell can't hide his concern and disappointment.

SNELL

That's a dangerous man from what I hear. He's killed a lot of people over not very much. Women, kids... that's a man who's not afraid to die, not afraid of hell or God... That's a hard man to kill. And you, you still got a lot of years ahead of you... Ten thousand, twenty thousand dollars, it's not worth it. Somethings... somethings ain't worth all the money in the world.

GUNFIGHTER

It's not just the money.

SNELL

...You've got any family anywhere?

The Gunfighter once again answers with only a look, "no".

Snell understands and reluctantly gives up trying to persuade him.

SNELL

So you're going to Sweetwater then, where he killed those people?

GUNFIGHTER

No, Sanguinus... like you... He worked for the boss of that town before the Marshals got him. I think he might go back to him again, now that he's out.

SNELL

No... He'd only go back if he wanted to be helped into the grave.

(CONTINUED)

Snell sees that the Gunfighter doesn't understand.

SNELL

It was the boss of that town, Sam Ambrose, the Earl of Jackson county, that gave Mordecai up to the Marshals in the first place... Mordecai was reckless, insubordinate. In other words not to Ambrose's liking, so when he got the chance, he was happy to get rid of 'im, or at least that's what I hear.

GUNFIGHTER

How do you know so much about it?

SNELL

My friend that I'm visiting, down there in Sanguinus, he relates a lot of the town gossip to me in our correspondences, so I'm pretty familiar with it's troubles... I hope you reconsider but, if you're set on finding him, your best bet is probably to head to Sweetwater and pick up his trail before it's too late, if it ain't already. That or wait for him to do something big again.

The conversation comes to a halt. There is quiet for a while.

GUNFIGHTER

...thanks. For the advice.

The Gunfighter tosses the wood he was whittling into the fire and prepares for sleep.

SNELL

Just looking out for you, gunfighter.

Snell lays back down and puts his hat over his face, then tilts it back up.

SNELL

Oh, it might be better if you avoided it altogether but, if you do end up passing through Sanguinus, it would probably be best if you didn't talk too much

(MORE)

(CONTINUED)

SNELL (cont'd)
about Mordecai. It wouldn't be long before they figure out you're a bounty hunter and, well, Mordecai wasn't they only one on Ambrose's payroll that was ever in trouble with the law. Most of 'em probably wouldn't take to kindly to bounty hunters.

GUNFIGHTER
Yeah, they probably wouldn't.

EXT. JACOB'S HOME- NIGHT

Sheriff Jacobs and a young, attractive WHORE walk to Jacob's home which is on the outskirts of Sanguinus.

The house is fairly small, unspectacular, old and hand built.

Jacobs leads with a lantern.

They enter.

INT. JACOB'S HOME- NIGHT

They walk in. It is very dark.

Jacobs sets the lantern on a chest near the door, it fails to provide enough light.

He closes the door.

JACOBS
The bed's over there darlin'.

He gesture to the far right corner of the room. She obeys, stumbling in that direction.

Jacobs goes to a light a lamp near the center of the room on a table.

He has some difficulties but eventually succeeds.

The room is lit and Mordecai is revealed standing on the left side of the room near the door.

The interior of the house is mostly bare, everything looks drab.

(CONTINUED)

Immediately, before the pair notice him, Mordecai shoots Jacobs in the back of his knees with his SHOTGUN. BANG!

Jacobs collapses and the Whore screams.

On the ground, Jacob instinctively draws his pistol.

BANG! Mordecai shoots the gun KNOCKING IT AND EVERYTHING BEYOND JACOBS WRIST to the far side of the room.

The whore runs screaming for the door.

Mordecai intercepts her and bashes her in the chest with the shotgun.

She is knocked to the ground.

Mordecai places his foot over her chest to pin her to the ground while he reloads his shotgun.

She wheezes under his weight.

MORDECAI

Is this your whore, Jacobs?

Finished reloading, he SNAPS the shotgun shut.

Jacobs' only answers are cries of pain.

He puts the end of the shotgun barrel to the Whore's cheek and turns her head right and left, looking her over.

She cries and wheezes.

MORDECAI

My mother was a whore-- that's a troublesome thing, having a whore as your mother...

WHORE

Please... (wheeze)... Please...

MORDECAI

My father loved her, loved her more than anything. Trouble was he could never be sure I was his...

Jacobs squirms on the floor, cursing, crying.

The Whore cries more heavily and tries to scream.

MORDECAI

Quiet.

(He shoves the barrel end into her cheek)

If you shut up and don't run you'll live... I was going to let him guess at it, but now that you're here, you can tell him exactly who did this... Are you going to shut up and stay put?

(She nods her head, Mordecai lifts his foot off of her)

...I don't believe you.

Mordecai STOMPS on her knee with his heel.

Her head springs up and she screams.

Mordecai STOMPS once more, this time there is a CRACK.

More SCREAMS.

MORDECAI

(Pointing the gun at her face)

Quiet?

She agrees, nodding her head.

The Whore muffles her cries.

Mordecai turns his attention to Jacobs who is unsuccessfully trying to crawl away.

Mordecai walks to him.

EXT. OUTSIDE OF SANGUINUS-DAY

Snell sits atop his horse at the crest of a small foot hill overlooking Sanguinus.

The Gunfighter rides up beside him.

SNELL

I guess this is where we part ways, gunfighter.

GUNFIGHTER

I guess so.

SNELL

You're sure you won't let me pay you anything?

(CONTINUED)

GUNFIGHTER

No, no money.

SNELL

And I can't persuade you to head back?

GUNFIGHTER

No.

SNELL

Alright... I'd invite you to my acquaintance's home, I'm sure he be glad to have you, but, am I right in thinkin' you'd decline?

GUNFIGHTER

Yeah, I got to be moving along.

SNELL

I guess I do too...Take care of yourself, gunfighter. I enjoyed it.

GUNFIGHTER

You too.

The Gunfighter's horse trots away towards Sanguinus.

Snell watches him for a moment then gallops away in a direction to the north of town.

EXT. SANGUINUS, EAST ENTRANCE- DAY

The Gunfighter rides into Sanguinus, it is a medium sized town, the streets are not bustling with action but there are people about.

EXT. SANGUINUS, STREET- DAY

The Gunfighter rides to a tavern and inn.

He jumps off his horse then he ties it to a post outside the tavern.

The Gunfighter steps onto the boardwalk when there is yelling from across the way.

A half naked, FRIGHTENED MAN is shoved out of the front doors of a hotel across the street.

He stumbles while trying to put his pants on.

(CONTINUED)

An ANGRY WOMAN chases him. She yells while repeatedly hitting him with a boot.

ANGRY WOMAN

You piece of shit! How could you do that to me? What the hell is wrong with you?

The Frightened Man tries to simultaneously run, put his pants on, and shield his face from the boot.

He stumbles into the muddy street.

People, including the Gunfighter, have stopped to watch.

FRIGHTENED MAN

Darlene, Darlene, stop! Let me explain!

ANGRY WOMAN

How could you do this to me?! With her?!

FRIGHTENED MAN

We have issues, Darlene! She's just helpin' me work out our issues! We need to work this stuff out!

The Frightened Man, trips and falls into the mud. She wails on him with the boot.

ANGRY WOMAN

What?! Issues?! With my sister?! How could you do this with my sister?!

FRIGHTENED MAN

Hey! Hey! You slept with my brother! It's only fair!

ANGRY WOMAN

Don't throw that in my face! I thought we decided we didn't need to talk about that any more!

FRIGHTENED MAN

Yeah, we don't have to anymore! I just worked it out! You just don't understand relationships, Darlene!

The Angry Woman goes berserk with the boot.

Then she, exhausted, throws it at him.

(CONTINUED)

ANGRY WOMAN

We're done! Get out of my sight!
Get the hell away!

The Frightened Man retrieves his boot and puts it on.

FRIGHTENED MAN

Now Darlene. Darlene, talk with me.
Isn't it fair? Isn't it? If you get
my brother, I should get your
sister at least once.

She explodes in yelling again.

The Gunfighter hears CHUCKLING. An old INDIAN MAN has
appeared next to him, seemingly out of nowhere.

He is slouched over and a little heavy, laughing at the
scene.

INDIAN MAN

Revenge
(Chuckles)
it's a funny thing. It'll ruin
everything if you let it.

The Indian Man laughs a moment more then turns and goes on
his way down the boardwalk.

The Gunfighter is perplexed, not even sure who the Indian
was talking to.

The Gunfighter shakes it off then makes his way to the
tavern.

ANGRY WOMAN

Oh yeah, I slept with your sister
too!

FRIGHTENED MAN

Alright, alright. Then I should get
to sleep with your... brother? No.

As the Gunfighter steps into the tavern as the ANGRY WOMAN'S
SISTER storms out of the hotel.

She is hastily dressed, with the Frightened Man's other boot
in hand.

ANGRY WOMAN'S SISTER

Keep your hands off of him,
Darlene! He's my man!

(CONTINUED)

The Angry Woman's Sister hurls the boot at the Angry Woman hitting her in the head.

FRIGHTENED MAN

Hey! Give me my boot back!

INT. AMBROSE'S OFFICE- DAY

Ambrose is sitting behind his desk. Carter is telling him what happened to Jacobs.

Ambrose is destroyed over Jacobs' death but tries to hide behind a facade of calm.

AMBROSE

But he left the girl alive?

CARTER

Yeah, she said that he told her to remember everything he was doing to the sheriff, and that she was to tell you when we came lookin' for him, Sheriff Jacobs, to tell you that he was coming after you too. And what he did to the Sheriff was nice next to what he's going to do to you.

Ambrose contemplates for a moment.

AMBROSE

Mr. Carter, with one night to flee, and his proclamation that he will return for me, one ought conclude he hasn't traveled too far from Sanguinus, if he's left us at all... Search the town and the areas about it. Find him, kill him. Take as many men as you need.

CARTER

...Alright, boss.

Carter gets up and exits the room.

Ambrose gets his brandy then returns to his seat. He pours himself a drink.

Ambrose stares at the PHOTOGRAPH OF THREE YOUNG MEN that is on his desk.

It is completely silent.

Ambrose is absolutely alone.

INT. TAVERN - DAY

There are a few people inside the tavern.

The Gunfighter goes to the bar.

BART THE BARKEEP is in conversation with LOCAL #1 and LOCAL #2. The Gunfighter interrupts.

GUNFIGHTER

Whiskey.

Bart is slightly annoyed.

BART

Sure, stranger.

He and the Gunfighter exchange drink for money.

The Gunfighter listens in on their conversation as he drinks.

BART

Yeah, people having been coming in all day talking about it, but they were only repeating what they heard. You saw the body?

LOCAL #1

Yeah, I saw it. Almost wish I hadn't. Poor bastard. Lord knows he wasn't no angel out of heaven but god, imagine what you'd have to do to deserve that.

BART

He should have known he could only push people so far before something like this was gonna happen... They know who did it yet? McClellan?

LOCAL #1

You didn't hear? That's the best part! They're saying it was Mordecai!

The Gunfighter listens intently. Local #2 looks uncomfortable, depressed.

(CONTINUED)

BART

(Chuckling)

Mordecai? The crazy bastard's come back? He'd be the only one crazy enough to come back... I would have loved to see the look on Jacobs face; the man he sold up river come back to kill 'im.

LOCAL #1

Yeah, it looks like the Earl's shittin' himself too. He sent practically all his boys lookin' for him.

BART

Guess we oughtta hope they find him and string 'im up. I wasn't fond of Jacob none and I don't like the Earl either, but at least they don't go 'round killing people for no reason.

LOCAL #1

I'll drink to that.

LOCAL #2

(slowly, depressed)

Do we have to keep talking about this stuff? Murder, and death, and Mordecai? When you're hearin' it all the time it infects your spirit. You can't help but feel low... I need to hear something else for a change. Reinvigorate us, get us enthused 'bout waking up tomorrow, thaw our hearts for a new day...

BART

What do ya wanta talk about then?

LOCAL #2

I don't know, somethin' else.

LOCAL #1

...You all hear 'bout that blind nigger gunfighter? Over in Humbolt, I think. They say fifteen men came after him and he killed 'em all. Dead. Dead. Dead. Dead. Dead. All by himself. At once.

(CONTINUED)

LOCAL #2

(as the others talk over him)
Christ, more death. All we talk
about is death. Death and death and
death...

BART

Really? And he's blind?

LOCAL

Oh yeah, blind. They say he sees
with his ears!

The Gunfighter walks up to them, the three men pause their
conversation and turn their attention to him.

GUNFIGHTER

(To Bart)

I need a room.

EXT. MCCLELLAN'S HOME- EVENING

McClellan's home is far outside of Sanguinus. The low sun
colors the shabby home beautifully.

EXT. MCCLELLAN'S HOME, PORCH- EVENING

Snell leans on the guardrail that encompasses the porch of
the home.

He looks at Sanguinus in the distance.

Through the windows one can see that, inside the home,
McClellan and company have just finished a small meeting.

McClellan exits the home and joins Snell.

MCCLELLAN

You know, your coming's really
appreciated. Lord knows you're
handy in a fight, but more than
that, your being around makes us
feel we might be able to win-- if
we're forced into a fight.

SNELL

No thanks necessary. We've got a
pretty long history you and I. I
might of even come whether you
asked me to or not.

(Snell gives a big smile)

(MORE)

(CONTINUED)

SNELL (cont'd)

And about being forced into a fight, well I'd say you already are, my friend.

MCCLELLAN

Yeah, I guess we are aren't we. Most of this group seems to see it that way too, but about only half are willing to do something about it, force Ambrose out and take our town back.

SNELL

Well, If you got any hope of that it's gonna take nearly all of 'em. Half ain't gonna do it.

MCCLELLAN

I know but they're scared. I'm scared. We're not soldiers Will. We got families to worry about.

SNELL

I know. I know. But still, if you all let Ambrose keep on the path he's on that's reason enough to worry about your families. Already Roy... You gotta do something to stop him, to save this town before there's nothin' left of it to save.

MCCLELLAN

I know... We're going to have a final meeting tomorrow, with everyone, and decide for sure what we're going to do.

Snell sighs.

SNELL

Yeah alright, tomorrow.

MCCLELLAN

...We should head back in, Martha should be serving everybody in a moment.

SNELL

Yeah, I'll be in in a minute. I just need the air.

(CONTINUED)

MCCLELLAN
Whenever you're ready.

McClellan goes back inside.

Snell continues to watch Sanguinus.

EXT. FARM HOUSE - MORNING

The farmhouse is a handsomely built two story home with a barn next to it. There are also enclosures with animals.

There is a ten year old, blond BOY running around outside. He is pretending to shoot at the animals.

BOY
BANG!BANG!...BANG!

He moves his imaginary gun back and forth shooting the animals and yelling "BANG" obnoxiously.

It is all very annoying.

There is a CAW from high above.

Two BUZZARDS fly through the air.

The boy pretends to fire at them.

A shadow falls over him.

The boy turns and looks.

He sees the man who casts the shadow--

Mordecai.

Behind Mordecai, in the distance, FOUR MEN ride their horses frantically to catch him.

ONE of their group brakes off and rides to Sanguinus.

The Boy is confused.

Mordecai points his shotgun at him.

MORDECAI
Bang.

The Boy is slightly amused and smiles. He fires back.

(CONTINUED)

BOY

Bang! Bang!

Mordecai doesn't play back, only stares.

The boy is disappointed.

The boy stands there looking at Mordecai, stupidly.

BOY

(ANNOYINGLY, calling back to
the house)

Shawn!

Mordecai lets the kid have it.

BANG!

INT. TAVERN - DAY

The Gunfighter walks down from upstairs into the main room of the tavern.

Bart the Bartender is behind the bar.

There are a few customers present, among them GARNET, bulky, and JOSIE, a little heavy. Both men in their 30s, slightly intoxicated.

They sit at a small table off to the side drinking.

They and the Gunfighter exchange glances.

The Gunfighter heads for the exit.

Garnet and Josie get up and start towards the Gunfighter.

GARNET

Hold it, stranger.

The Gunfighter stops and turns, he is face to face with the two men.

GARNET

Don't believe I've seen you around
before.

GUNFIGHTER

You haven't.

There is a lull in the conversation as they size each other up.

(CONTINUED)

GARNET

I'd say he has the look of a gunslinger about him. What'd you think?

JOSIE

Yeah, I was thinkin' that too.

GUNFIGHTER

What's it to you?

Garnet chuckles.

GARNET

Nothing, cowboy. Nothing.

JOSIE

We just saw a new face and thought we'd get acquainted, that's all.

BART

Hey! Take it outside if you all are going to make any trouble.

GARNET

(To Bart)

No trouble, Bob...We're just makin' friendly.

JOSIE

What's your name, stranger?

GUNFIGHTER

...

JOSIE

...I'm Josie, and he's--

GARNET

Garnet.

JOSIE

Yours?

GUNFIGHTER

...Joe.

GARNET

Joe. That's a nice lookin' gun you got there, Joe.

Garnet eyes the Gunfighter's gun as he walks to the Gunfighter's side.

(CONTINUED)

He doesn't stop though, he keeps going.

Garnet walks past the Gunfighter, like two samurai that have charged past each other in a final strike.

Garnet draws his gun and turns.

So does the Gunfighter, drawing as he turns on his heel.

The Gunfighter is faster so they meet at the same time.

The Gunfighter has his gun pointed at Garnet's head.

Garnet has his index finger pointed at the Gunfighter's head. His pistol hangs from his pinky by its trigger guard.

The bar is silent.

Bart the Barkeep is petrified.

Josie draws his gun and points it at the Gunfighter.

Garnet slowly puts his hands up.

GARNET

(While jiggling the gun
hanging from his pinky)
Whoa, I wasn't going to shoot.

JOSIE

Put your gun down.

Josie presses his gun into the Gunfighter's back.

GARNET

I was just going to scare ya... I
swear, that's all.

Garnet starts lowering his hands and slowly reholster his gun.

JOSIE

I'll put my gun down slowly, y--
you do it too.

Josie takes the gun away from the Gunfighter's back, he's sweating bullets.

The Gunfighter slowly lowers his gun from Garnet's head.

TOM, middle aged, healthy and strong jawed, bursts in from outside.

(CONTINUED)

TOM
Josie, Gar--

Tom is silenced once he steps in and sees Josie sweating and the Gunfighter with his gun out.

Josie has just about put his gun away.

TOM
(touching his hand to his gun)
Have we got a problem here?

GARNET
No, no problem.

Tom surveys the situation, his hand still on his pistol.

TOM
We got to go then... They found
him... Now.

The Gunfighter smirks.

The entire tavern knows who he is talking about and they begin to mumble amongst themselves.

Garnet and Josie step away.

Garnet intentionally bumps into the Gunfighter on his way out.

GARNET
See you later, cowboy.

JOSIE
(as he wipes his brow of
sweat)
Yes, yes, a pleasure meeting your
acquaintance, Joe.

Tom looks the Gunfighter over.

The Gunfighter returns the look.

The three leave, Tom backs out of the tavern.

The Gunfighter can't hide his eagerness.

BART
You!

Bart the Barkeep has just regained his ability to speak.

The Gunfighter turns his head quickly.

(CONTINUED)

Bart flinches.

BART

You. I want you out of here! Out!

EXT. HILL- DAY

There is a small hill.

The Gunfighter is slowly revealed as he rides up it from the opposite side.

When he reaches the top he looks out at the horizon.

Far off he sees a farmhouse.

Large clouds of dust are kicked up at the farmhouse as three men on horses skid to a stop.

The Gunfighter gallops off in that direction.

EXT. FARM HOUSE - DAY

Josie, Garnet, and Tom arrive in a cloud of dust.

Everything there is quiet except for a MAN.

The Man lies on the ground clutching his BLEEDING ABDOMEN.

There is the dead body of the Boy from before, minus the head.

The dead body of his mother is just outside the door of the farm house.

The men dismount their horses.

Tom goes to the dying Man, the others follow.

TOM

What happened?

MAN

I'm shot. You gotta help me. You got to get me to a doctor.

TOM

Yeah, we're going to help you, but you got to tell us which way he went.

(CONTINUED)

MAN

...We chased him to the house, had him pinned up inside... We were at a stand off for a while...I got hit...

TOM

Which way did he go?

MAN

He-- he was in the house and the others rushed him... inside, I heard lots of gun shots...They're all dead, all of 'em, nobody's come out.

TOM

(To Garnet and Josie)

Look inside the house for anybody alive, get his body too. Then we can burn this place down.

GARNET

Alright.

MAN

Wait! You can't... Leave me. I'm dying... I need help!

TOM

Calm down, we're not going to leave you. I'm going to try and dress your wound right now.

(To the others)

Go.

Garnet and Josie enter the house with their guns drawn.

INT. FARMHOUSE, ENTRYWAY- DAY

Garnet and Josie enter.

From the door way, the dead body of the father, is visible in another room.

Another body, one of Ambrose's men, is dead on the stairs.

GARNET

You look down here, I'll check up stairs.

Garnet goes off.

(CONTINUED)

JOSIE

Wait, I don't think we should split up. What if he's still alive?

GARNET

Then you fucking shoot him, you goddamn coward! Goddamn.

Garnet walks up the stairs nudging the body on it to make sure it's dead.

INT. FARMHOUSE, UPSTAIRS - DAY

Next to the top of the stairs, a teenage boy is dead just outside his room.

Garnet steps past the body and looks into the room.

It's empty.

Garnet goes to the next room, nothing.

He goes to the last room at the end of the Hallway.

He opens the door and finds the last of Ambrose's men inside, dead in a pool of blood.

He walks to the body.

CRASH!

Garnet is broadsided by Mordecai, who rams him into the wall, and puts a pistol BEHIND HIS EAR.

Garnet yells in surprise.

MORDECAI

(Whispers into Garnet's ear)

Quiet.

BANG! Mordecai shoots him, from behind his ear, in the head.

EXT. FARM HOUSE - DAY

Tom, while trying to stop the Man's bleeding, hears the gun shot.

Tom looks up then rushes into the house leaving the Man.

INT. FARMHOUSE, UPSTAIRS - DAY

In the last room, Mordecai tosses the pistol to the ground, it's cylinder is open, it's out of bullets.

He slowly goes back to where he was before, behind the door.

He slouches against the wall and tries to bandage himself with the cloth he has gathered there.

He's been shot.

INT. FARMHOUSE, ENTRYWAY- DAY

Tom enters, as Josie has returned to the entryway and is heading up the stairs.

TOM
What happened?

JOSIE
I don't know.

TOM
Garnet!

There is no response. They rush up the stairs.

INT. FARMHOUSE, UPSTAIRS - DAY

Josie and Tom come to the top of the stairs and are about to round the corner into the hallway--

BANG! From the end of the hall, Mordecai fires a shotgun blast.

The corner of the wall absorbs most of the pellets, however Josie takes some in his arm.

Josie falls to the floor and returns fire. Bang!

JOSIE
Shit!Shit!

Mordecai retreats into the room at the end of the hallway.

Tom helps Josie up, while keeping his gun on the room at the end of the hall.

(CONTINUED)

TOM
Get behind this.

Tom puts Josie behind the door of the room at their end of the hallway.

TOM
And if he so much as sticks his toe
out of that room you blow it to
hell! You got it!

Josie nods his head.

Josie takes his position behind the door while cradling his arm, he has his pistol pointed at Mordecai's room.

Tom hugs the wall while inching towards Mordecai's room, his pistol drawn.

Mordecai sticks his shotgun out, Tom and Josie fire at it.
BANG! BANG! BANG!

Mordecai pulls the shotgun back.

Tom continues inching towards Mordecai's room.

EXT. FARM HOUSE - DAY

The Gunfighter arrives.

He looks at the Man who has died, the headless boy, and the woman.

He draws his gun and enters the house.

INT. FARMHOUSE, UPSTAIRS - DAY

Tom is against the wall, almost behind the open door of Mordecai's room.

Tom can see Garnet's body within the room.

Tom looks at Josie and nods his head, signaling that he's ready.

Tom is about to burst into the room when Mordecai appears in the doorway.

Mordecai jumps into the door, knocking it into half of Tom's body, pinning him to the wall and stunning him.

Mordecai simultaneously fires down the hall at Josie. BANG!

(CONTINUED)

Tom's gun goes off. BANG!

Mordecai's shotgun blast knocks the door into Josie.

Some of the pellets hit Josie.

Josie is unable to return fire.

In an Instant, Mordecai turns on Tom.

Mordecai puts his shotgun barrel to the door.

BANG! Mordecai fires through the door hitting Tom in the chest.

Splinters fly everywhere.

Tom is dead.

At the other end of the hallway, the Gunfighter is running up the stairs.

Josie is sitting in front of the top of the stairs. He sees the Gunfighter and raises his gun to shoot him.

The Gunfighter is faster and with a SINGLE SHOT puts Josie out of his misery. Bang!

The Gunfighter is now in the hallway, he sees Mordecai, he knows it is Mordecai.

MORDECAI

More?

Mordecai had been trying to reload his shotgun but is forced to pull the door over himself for cover.

Mordecai retreats back into his room as the Gunfighter fires TWO SHOTS.

BANG! BANG! Both go into the door.

The Gunfighter races after Mordecai.

He bursts into the room as Mordecai jumps out the window, shattering the glass.

The Gunfighter runs to the window, past the bodies.

Mordecai has rolled down an awning and is now on the ground running away.

The Gunfighter tries to line up a shot but can't before Mordecai is too far.

He jumps out the window after Mordecai.

EXT. FARM HOUSE, BACKSIDE - DAY

The Gunfighter lands on the ground.

He looks up to see Mordecai running into the barn.

The Gunfighter fires a SHOT. BANG!

The Gunfighter misses.

He can tell that Mordecai is hurt by the way he runs.

The Gunfighter chases after Mordecai.

EXT. BARN- DAY

The Gunfighter is about to enter the barn, when he decides it would be more prudent if he tries to enter from the back.

INT. BARN- DAY

There is a lot of hay, some animals that are making a tons of noise.

Mordecai is hiding behind a haystack.

He has just finished reloading his shotgun, his eyes on the entrance he entered from.

The Gunfighter enters from the opposite end.

They can't hear each other over the sounds of the animals.

The Gunfighter looks around, he doesn't see Mordecai.

The Gunfighter slowly makes his way through the barn.

A cow next to him MOOS loudly.

It catches Mordecai's attention, he sees the Gunfighter.

Mordecai springs out from his hiding place.

The Gunfighter sees him and ducks as Mordecai fires a shotgun round. BANG!

Mordecai misses, hitting the cow instead.

(CONTINUED)

The cow lets out a MOO of agony before collapsing to the ground.

The Gunfighter fires TWO SHOTS back as Mordecai takes cover behind a post. BANG! BANG!

BANG! Mordecai shoots a second shot at the Gunfighter.

The Gunfighter also takes cover. Mordecai misses.

The animal are going crazy.

There is a deafening MOO, as the two men catch their breath.

The Gunfighter is frantically trying to reload his gun.

He turns his head in realizes, in Mordecai's direction. Mordecai also has to reload, having used his two shots.

The Gunfighter, before he finishes reloading, gets up and charges at Mordecai's hiding place.

Mordecai is still trying to reload when he sees the Gunfighter rounding the post and coming for him.

Mordecai is especially slow reloading because he is injured.

The Gunfighter kicks the shotgun out of Mordecai's arms just as Mordecai had finished reloading and was attempting to snap it shut.

The Gunfighter punches Mordecai in the face once, twice...

Mordecai stops the third and counters with a hook.

The Gunfighter is stunned.

Mordecai stumbles around, looking for his shotgun.

The Gunfighter recovers and punches Mordecai in the kidneys.

Mordecai turns around and stops his next punch, then knees the Gunfighter in the stomach.

Mordecai puts his hands together to hammer the Gunfighter in the back of the head while he is hunch over...

But before he can the Gunfighter hits Mordecai in the back of his knee.

Mordecai drops to his knee as the Gunfighter gets up.

The Gunfighter hits Mordecai twice on the chin, then knees him in the chest.

Mordecai is knocked to the ground.

He lies clutching his chest, gasping for air.

The Gunfighter wipes the blood from his mouth then retrieves his gun.

The Gunfighter snaps the cylinder out, puts a single bullet into it then snaps the cylinder back in.

Mordecai is trying to get up but is still disoriented.

The Gunfighter walks over to Mordecai.

He kicks Mordecai in the stomach a couple of times, then uses his foot to flip Mordecai onto his back.

The Gunfighter points the gun at Mordecai's head.

Mordecai is still confused but less groggy.

He knows he is about to die.

His face is emotionless.

The Gunfighter looks into Mordecai's eyes, into his soul.

GUNFIGHTER

Do you know who I am?

Mordecai coughs up blood, he is unable to respond.

GUNFIGHTER

Do you know who I am? Answer.

Mordecai only looks back up at the Gunfighter.

The Gunfighter is disgusted.

The Gunfighter kicks Mordecai in the kidney again, Mordecai writhes and coughs up more blood.

GUNFIGHTER

It doesn't even matter to you, does it? ...You're a stain. A stain on humanity and you don't deserve it, you don't deserve to be here. They did... They did but not you... I'm going to kill you... You... like them... dead...

The Gunfighter kicks Mordecai once more, then points his gun at Mordecai's head.

(CONTINUED)

Mordecai looks up at the Gunfighter, he is ready to die, he is emotionless.

Suddenly Mordecai's face is surprised. He slowly starts to smile.

The Gunfighter is confused.

Then Mordecai starts to chuckle, it grows into a full blown laughter.

The Gunfighter is disgusted.

GUNFIGHTER

You...

The Gunfighter pulls back the hammer of his gun.

VOICE (O.S.)

(weakly)

I can't let you kill 'im, Joe.

A pistol is put against the back of the Gunfighter's head.

The Gunfighter lowers his gun, not thinking about it.

He realizes who the voice belongs to. He is in shock.

The voice belongs to Snell who looks uneasy.

SNELL

(To Mordecai)

Charlie get up, take his gun.

Mordecai coughs and struggles to get up.

SNELL

Get up! Now!

Mordecai forces himself up.

MORDECAI

Mordecai. It's Mordecai now.

SNELL

(Annoyed)

I don't care what stupid name
you've made up for yourself! I'll
call you by the name your father
gave you!

GUNFIGHTER
(In shock)

Wh--

The Gunfighter is still trying to process what is going on.

SNELL
Take his gun.

Mordecai goes for the Gunfighter's gun.

The Gunfighter snaps out of it and tries to get a shot off.

Snell bashes the Gunfighter in the back of his head, with the butt of his gun, before the Gunfighter can do anything.

The Gunfighter is stunned but he doesn't go down.

Snell hits him once more, this time it's enough.

The Gunfighter is knocked out and collapses.

THE SCREEN GOES BLACK.

SNELL
I'm sorry, Joe.

INT. COUNTY OFFICE AND JAIL, BASEMENT- DAY

The room is poorly lit by a single lantern hanging from a support beam at the center of the room.

The Gunfighter sits in a chair under the lantern.

His arms are bound to the arms of the chair.

Kane splashes whiskey into the Gunfighter's face then slaps him around a little.

Kane is taking great amusement in it.

The Gunfighter wakes up.

He sees that Kane's cheek is stitched up and swollen.

Kane splashes some more whiskey into the Gunfighter's face then tosses the empty bottle aside.

KANE
Wake up you little prick!

Kane grabs the Gunfighter by his hair and talks right into his face.

(CONTINUED)

KANE

Remember me you asshole! I remember you! I usually don't do this kind of work, but when I saw you I had to insist. What luck!

(laughs)

Here have a look at this.

Kane makes the Gunfighter look at the side of his face, the disfigured part.

KANE

That's it, take it in.

Kane releases the Gunfighter and pulls his pistol out.

He puts it to the Gunfighter's cheek.

The Gunfighter tries to move his head away.

KANE

Boo!

(Laughs)

Look at me you fucker! It fuckin' hurts to fuckin' talk.

Kane pushes the barrel into the Gunfighter's cheek as he laughs manically.

KANE

No, no...Open your mouth.

GUNFIGHTER

...fuck you.

KANE

Open your fuckin' mouth!

The Gunfighter doesn't comply.

Kane pinches the Gunfighter's nose shut.

By his nose he yanks the Gunfighter's head around.

The Gunfighter opens up a little and Kane forces the barrel into his mouth.

KANE

There we go, there we go. Now, tell me, what's that taste like?

(laughs)

Choke on it!

(CONTINUED)

He makes the Gunfighter gag then shoves it into the Gunfighter's cheek.

The barrel end is easily visible through the Gunfighter's flesh.

KANE

I'm not gonna lie to ya. This is gonna hurt bad. Real fuckin' bad.

The Gunfighter struggles in vain, Kane laughs.

KANE

Alright, lets do this together. On the count of three. One...One...

Kane waits for the Gunfighter to count with him.

KANE

Count! One!
(the Gunfighter doesn't respond)
Well, If you're going to be that way about it...

Kane suddenly pulls the trigger. BANG!

The gun barrel goes through the bullet hole in the Gunfighter's cheek.

Kane laughs his head off. The Gunfighter screams.

Kane pulls his gun out of the Gunfighter's cheek and mouth.

He wipes the bloody barrel on the Gunfighter.

Kane hears someone coming. He puts his gun away and backhand then Gunfighter over the hole in his cheek.

Ambrose and Carter enter.

Ambrose looks disheveled, with bags under his eyes, like he's been drinking instead of sleeping.

KANE

Boss.

Ambrose goes to the Gunfighter, Carter waits by the door.

Ambrose's examines the Gunfighter who is bleeding a lot, spitting blood.

His eyes go from Kane to the Gunfighter and then back to Kane as he pieces together what happened.

(CONTINUED)

AMBROSE

I thought I told you not to start with out us. And further more, what on earth possessed you to shoot him in the mouth when we need him to talk!

KANE

Sorry boss... I, uh...

AMBROSE

Moron.

(to the Gunfighter)

My apologies for forcing such ineptitude on you... I'm Samuel Ambrose, that man is Mr. Carter and this, this is Mr. Kane, whom you've apparently already become quite acquainted with. And your name would be?

The Gunfighter is silent and only stares angrily back.

Ambrose is annoyed. Kane hits the Gunfighter a couple times.

KANE

Talk-- you-- little-- shit.

AMBROSE

That's enough.

Kane stops. The Gunfighter catches his breath.

AMBROSE

Your name?

The Gunfighter responds by spitting his blood at Ambrose.

Kane hits the Gunfighter in the stomach.

AMBROSE

I see any attempt at politeness will only be wasted, so I'll get straight to it: Where is Winchester?

The Gunfighter is silent.

AMBROSE

And of course you refuse to respond. How clever of you.

Kane wails on the Gunfighter once more.

(CONTINUED)

AMBROSE

The elusive Winchester, Mr. William Snell... I know you've been in his company. Our friend, Mr. Kane, can attest to that... I must say you're quite the curiosity. I'm having quite a bit of trouble placing you. It seems that you're in league with Winchester and then you're found collapsed amidst a half dozen of my brutally killed subordinates. The very same subordinates that were in the process of apprehending the other thorn in my side, that mongrel Mordecai... If you won't answer my question about Winchester, then perhaps you'll shine some light onto how you found yourself there?

The Gunfighter exudes hatred.

GUNFIGHTER

(It's painful for him to talk)
I know about you... And I know some of the things you've done... And I don't knowingly cooperate with your type... Besides that, I know I got nothin' else to say... 'cept maybe, "Go fuck yourself...
(he looks at Kane)
and your little dog too"

Ambrose smiles.

AMBROSE

In that case I won't waste my time... However, in my absence I want you to think on our exchange here. Search yourself for the answers to those questions. When you're ready to talk ask for me.

Ambrose goes to the door then gestures to Kane.

Kane goes to Ambrose.

AMBROSE

(To Kane)
Make him talk but make sure you don't kill him. He has something to say... When he'll take no more for today put him in a cell; and no more of your gun tricks.

(CONTINUED)

KANE

Yeah, boss.

AMBROSE

I'm leaving you Mr. Kane. I'm sure
he'll be bad company.

Ambrose and Carter leave. A delighted Kane goes to work.

INT. COUNTY OFFICE AND JAIL- LATE DAY

Carter and Ambrose are walking from the basement.

CARTER

What do you think he was doing
there?

AMBROSE

I'm not sure, but I'm beginning to
suspect something rather
unexpected; rather unexpected
indeed.

EXT. MAKESHIFT CAMP- LATE DAY

Two buzzards sit on a high rock overlooking Snell and
Mordecai, they CAW.

Mordecai lies on the ground, on an improvised bed.

He is breathing hard, dying.

Snell has a knife and is prying bullets out of Mordecai.

Snell is annoyed and disgusted with Mordecai.

SNELL

I told you to lay low until we
could speak again. What the hell
were you doing?

MORDECAI

I couldn't help-- myself. Jacobs
had it coming. God damned bastard--
deserved to die.

Snell takes a bullet out and places it next to another one
he has already removed.

(CONTINUED)

SNELL

And now Ambrose is looking over his shoulder, expecting. You might've ruined the plan.

MORDECAI

You and your-- plan can go fuck-- yourselves.

SNELL

...I should have let him kill you.

MORDECAI

You should have...

(Mordecai smiles, with as much malice as possible)

You think he would care? He never gave a damn about me.

Snell angrily jabs and twists the knife in Mordecai's wound.

Mordecai winces, then chuckles a little.

Snell removes the last bullet and places it next to the others.

Mordecai's bloodied hand cuffs catch Snell's eyes.

SNELL

All this time and you still haven't bothered to take 'em off.

Mordecai looks indignantly at the handcuffs.

FLASHBACK TO:

EXT. DESERT- DAY

Two buzzards circle above as Mordecai treks through the desert on foot.

There is nothing in every direction.

Mordecai is not wearing his BULLET RIDDLED and BLOOD STAINED duster.

His duster is being worn by the dead man handcuffed to him.

The dead man is a federal marshal.

He has been dead for at least three days and it shows.

Mordecai is dragging the body through the sand.

(CONTINUED)

Out of breath he stops and looks angrily at the body.

Mordecai yanks on the chain of the the hand cuffs trying to pull the dead man's hand off.

Then Mordecai steps on the dead man's wrist and yanks. It doesn't work.

He tries again. No good.

Mordecai stands over the dead man's arm, with one foot on the dead man's hand and the other on the dead man's fore arm.

Mordecai yanks as hard as he can.

CRACK, the wrist breaks but he fails to pull the hand cuff through the wrist.

Mordecai tries again.

He yanks and keeps pulling until the cuff is pulled through the dead man's wrist.

Mordecai falls backwards onto his ass.

BACK TO PRESENT

MORDECAI

I didn't-- have the keys...

Snell looks at Mordecai like he is a moron.

Snell prepares to bandage Mordecai's bullet wounds.

INT. AMBROSE'S OFFICE- EVENING

Ambrose is sitting behind his desk. He looks very disheveled and grave.

Carter sits opposite Ambrose.

CARTER

They're havin' their big meeting tonight. They're all supposed to be there.

AMBROSE

All of them?

(CONTINUED)

CARTER

That's what Bullock said. All of 'em.

AMBROSE

Do it then. I've finished playing with them.

CARTER

Alright.

AMBROSE

Winchester?

CARTER

Nothing.

AMBROSE

Mordecai?

CARTER

Nothing.

Ambrose has a melancholy smirk.

AMBROSE

That's all, Mr. Carter.

Carter puts his hat on and exits.

Ambrose is left alone again, it is silent. He looks at the PHOTOGRAPH OF THREE YOUNG MEN. He is greatly pained. He puts the frame face down, unable to bear looking at it.

It somehow grows even more silent.

Ambrose is even more alone.

EXT. HILL NEAR MCCLELLAN'S HOME- EVENING

Snell on horseback comes over a ridge and suddenly stops.

He is still a distance away from the McClellan home.

Snell sees the McClellan home is on fire.

There are dead bodies strewn about the house.

Several of Ambrose's men are executing people in front of the home.

A STRONG WIND blows, it seems to push Snell to the house.

(CONTINUED)

Snell and horse resist.

Ambrose's men notice Snell and start to ride to him.

Snell gives into the wind and slowly rides to meet them.

Snell surrenders.

INT. COUNTY OFFICE AND JAIL- NIGHT

The County Office and Jail is composed of one fairly large room. It is mostly bare. There are three cells off to the side.

The Gunfighter lies in his cell.

He has a BLOODY CLOTH wrapped around his head, covering the lower portion of his face, like bandages.

He also holds a bloody cloth to the right half of his face.

The Gunfighter has been badly beaten and cut up, mostly on the right side of his face but also over the rest of his body.

The more severe cuts have been stitched shut.

HENCHMEN #1 is on duty in the office.

He is reclining in a chair, his feet up on a desk.

He is napping and snoring loudly.

HENCHMEN #2, HENCHMAN #3, and HENCHMAN #4 burst in with Snell.

Henchmen #4 has a BUNDLE under his arm.

The Gunfighter sees Snell and weakly raises his head, he is fuming.

HENCHMEN #4
(While clapping his hands)
Hey! Hey! Wake up!

Henchmen #1 is startled awake.

HENCHMEN #1
What the hell you making all that
noise fer?

(CONTINUED)

HENCHMEN #2
We brought you another playmate,
sweetie.

Snell notices the Gunfighter, their eyes lock.

FLASHBACK TO:

EXT. HILL OVER SAN DOLORES MISSION- DAY

A huge BLOND HAired MAN, his back to us, stands atop a hill overlooking San Dolores mission.

Sand is being kicked up by a STRONG WIND.

BACK TO PRESENT

HENCHMEN #3
Hey! Open up the got damn cell!

HENCHMEN #1
Winchester?

Henchmen #4 drops the bundle on the desk and unrolls it revealing many of Snell's possessions, among them Snell's WINCHESTER and BLACK PISTOL.

HENCHMEN #3
No, it's some other old guy with one arm.

Henchmen #1 waddles to the cell next to the Gunfighter's, keys in hand.

HENCHMEN #1
(yawning)
Someones should go tell Earl.

Henchmen #1 unlocks the cell doors. Henchmen #2 and #3 shove Snell in.

HENCHMEN #4
He knows already. He's on his way here now.

They slam the cell door shut.

Henchmen #2 walks over to the Gunfighter's cell and examines him.

(CONTINUED)

HENCHMEN #2

What'd this bastard do?

HENCHMEN #1

Donno. Alls I knows is when him an' Will come up from downstairs he was cut up real bad, bleedin' all over. They had to get the doc to come on over an' stitch 'im up.

HENCHMEN #2

(To the Gunfighter, banging the cell door)

Hey partner, you awake? How 'bout you let me see what mean ol' Will done to ya?

All the henchmen laugh.

The Gunfighter is out of it, he remains silent.

HENCHMEN #2

Hey! Asshole!

SNELL

Keep it down cowboy, I've had a real long day.

Henchmen #2 moves over to Snell's cell.

HENCHMEN #4

(To Henchmen #2)

Don't do nothin' stupid.

HENCHMEN #2

Yeah, I know!

(To Snell)

You're old ass is lucky Earl wants you alive, else I'd gut your ass right here. I'd cut that arm off so it matches your stump, then I'd shove it up your ass. You'd be twice the man you're today, and from the looks of it, nearly half the man I am. Now whatcha got to say to that?

SNELL

I'd say you're lucky you're on the other side of them bars, cowboy.

The Henchmen laugh, but Henchmen #2 laughs hardest.

(CONTINUED)

HENCHMEN #2

(to the others)

This old bastard got some balls! I
give him that! Mighty big balls!
Woo!

Ambrose and Carter enter. Ambrose still looks like a mess.

The laughing starts to die down.

Henchmen #2 drifts into the background.

The Henchmen all greet Ambrose with a "Boss".

Ambrose ignores them and goes to Snell's cell.

AMBROSE

William Winchester, we finally
meet.

Snell looks into Ambrose's face but doesn't respond.

Irritated, Ambrose smiles to himself.

AMBROSE

There's so much to talk about I'm
not sure where to begin.
(chuckles)
Where is he, Mordecai?

Snell is silent.

AMBROSE

I know. It was him from the very
beginning wasn't it? He told you
about the map, maybe even about the
treasure... I bet he told you about
McClellan as well... They're all
dead now by the way, but you must
have known that already, didn't
you? A bunch of farmers, clerks--
It's ridiculous to think you could
have used them to kill me. Even if
you were to have convinced all of
Sanguinus to war with me it
wouldn't have worked. I would have
killed every last one of them. And
that was your plan wasn't it?

Ambrose searches Snell's face for a reaction.

(CONTINUED)

AMBROSE

It confused me at first. Why? Why with the map would he come for me rather than retrieve the treasure? It's only recently come to me... I would have chased you to the ends of the Earth. I would have tortured you, killed you. I would have been relentless. You knew it, didn't you? Your only option was to kill me before I killed you... But still, McClellan and his outfit? You were only sending them to their deaths. If they were the best you could muster, to use them to kill me, if that was your best...

Ambrose's breaks into a melancholy smile.

Snell grins back.

SNELL

Well, it looks like you got it all figured out-- most of it anyway... I heard a rumor the Earl, Sam Ambrose, found a man who found something big. So I asked Charlie, or err... Mordecai to pass me along some information. He told me about that partner of yours, up in Illinois. The one that came to acquire a map to Evelyn's treasure, the one you were gonna pay a hefty price for... I paid him a visit. Then when I heard how angry you got over the whole thing I thought it'd be best to go ahead and see you off before ya saw me... But about McClellan, I've known him years, since way back in my sheriffing days. With a little help and guidance he could have managed it.

The Gunfighter is enraged but too weak to do anything.

Snell and Ambrose measure each other up.

AMBROSE

Is that right... you're being quite cooperative, which I must say is quite a refreshing change from the norm.

(CONTINUED)

SNELL

I know when I'm whipped. I figure that while I'm here I'd do well to get on your good side.

Ambrose laughs.

AMBROSE

If only more people saw it your way. We would all save so much time... But we digress. My question, where is Mordecai?

Snell's grin vanishes.

SNELL

...He's dead.

AMBROSE

Dead? When? There was no body found after the gun battle. He escaped.

SNELL

Yeah, he made it out of there but only 'cause I carried him out. Your boys punched a lot of holes in him. I tried to sew him back up but he bleed to death a few hours latter.

AMBROSE

Good... but it still begs the question: Why would he work with you in the first place? You couldn't have possibly payed him more then me. You didn't promise to split the treasure with him, did you?

SNELL

...That boy was only ever afraid of two men in his life, his old man and me... I did him the favor of killing one of us.

Ambrose is amused.

AMBROSE

I see... All this talk has been very entertaining but I'm afraid I'm in a hurry.

(turning back to address his henchmen)

Did you search him? Where are his belongings?

(CONTINUED)

HENCHMEN #4

On the table over there, boss.

Ambrose walks to the table.

The rifle catches his eye, he touches it as if it were a woman.

AMBROSE

The famous rife... and Clement's
pistol...

Ambrose's eyes search the other items.

AMBROSE

(to his henchmen)

Where is the map?

The henchmen all look at one another.

HENCHMEN #4

That's all he had on him, boss.

Ambrose's eyes dart from the table to his henchmen.

SNELL

Yeah, I was going to mention that
before. Part of why I wanted to get
on your good side, I figured you'd
be pretty upset when you heard.

Ambrose is furious again but retains his composure. He walks
back to Snell's cell.

AMBROSE

Where is it?

Snell grins.

SNELL

It's gone, Ambrose. I destroyed it.

Ambrose is shocked and furious. Snell goes up to the bars,
closer to Ambrose.

SNELL

But, having committed the map to
memory, I could get you there if
you're willing to make a deal.
(Ambrose doesn't respond and
only stares angrily)
I'll take you to it but you got to
let me go alive afterwards, and

(MORE)

(CONTINUED)

SNELL (cont'd)
there'll be a fee. I think about
\$30,000 is fair.

Snell smiles the big smile he has smiled a million times before.

SNELL
Well... We got a deal, Ambrose?

AMBROSE
Tell me were it is.

SNELL
Tell? It'd be much easier to show
you, and how do I know you won't
just kill me after I talk.

Ambrose pulls his gun and aims it at Snell's heart. Snell steps back.

AMBROSE
There are only two conditions under
which I'll let you leave this cell:
When I have it or when you're dead.
Now, tell me. Where is Evelyn's
treasure?

Snell looks defeated and gives in.

Ambrose cocks his pistol.

SNELL
Alright... Alright, but afterwards
you let me go.

AMBROSE
Of course, after I have it.

Snell thinks for a moment.

SNELL
...You know Devil's Basin, 'bout 10
miles north of where the Animas
River and the Little Red River
meet?

Snell looks at the Gunfighter out of the corner of his eye to see his reaction.

The Gunfighter is still furious.

AMBROSE

...Yes.

SNELL

'Bout, 8 miles west of that is the ruins of old San Dolores Mission.

The Gunfighter sits up a little, Snell is spooked for an instant, then goes on.

SNELL

...Evelyn's treasure is there, in the chapel, buried beneath the alter... That's what the map said.

Ambrose lower his gun.

AMBROSE

If you're lying you're going to die.

SNELL

That's the truth.

Ambrose smiles.

AMBROSE

You're still probably going to die. But who knows, perhaps I'll have a change of heart.

Ambrose reholsters his gun and goes to Carter. Snell sits in his cell.

AMBROSE

(to Carter)

We're leaving tonight. Gather supplies, you and seven others will accompany me. It should be about five days travel.

Ambrose turns to address his henchmen.

AMBROSE

I want three men watching him at all times. Kill the other one in the morning. We don't need him any more.

All the henchmen respond with a "Yeah, Boss" as Ambrose and Carter leave.

The Gunfighter stares with furry at Snell.

Snell glances at him, then puts his hat over his eyes as he attempt to sleep.

INT. COUNTY OFFICE AND JAIL- NIGHT (LATER)

The lights are out.

The Henchmen have failed to follow Ambrose's orders.

Henchmen #1 is sleeping in his chair, snoring loudly.

Henchmen #3 is sitting against the wall asleep.

The Gunfighter is asleep, the cloth still wrapped around his head.

Snell is awake, siting on the bed in his cell.

The voices of Henchmen #2 and another person can be heard from outside.

Snell is staring at the Gunfighter.

He is in deep thought. He looks a little frightened.

A buzzard can be heard CAWING faintly outside.

SNELL

It is you, isn't it? ...after all
this time... You didn't even try to
shoot back...

Snell laughs quietly to himself.

SNELL

(addressing no one in
particular)

Joe.

Snell breaths deep and closes his eyes as he recalls a memory.

SNELL

Well, we'll see. We'll see...

There is a momentary silence, the men outside are laughing.

A SHOTGUN BLAST is heard from outside followed by cursing.

The two henchmen inside wake up.

(CONTINUED)

HENCHMEN #1
(sleepily)
What the hell was that?

There is pistol fire outside, then another shotgun blast.

Henchmen #3 grabs his gun and rushes to the door.

He is followed by Henchmen #1.

Snell walks to the bars of his prison cell.

The Gunfighter sits up.

Henchmen #3 steps outside and is immediately shot in the SIDE by a shotgun. He dies.

Henchmen #1 stops dead in his tracks.

He is shitting himself.

Everything is quiet and still.

Henchman #1 is still shitting himself.

SNELL
Behind you, cowboy.

Henchmen #1 spins around.

Mordecai steps into the doorway and shoots him in the back.

Henchman #1 fall down dead.

Mordecai reloads.

The Gunfighter stands and hobbles to his bars in shock and rage.

SNELL
Get the keys. They're on the table.

Mordecai steps over the body and goes to the table.

He grabs the keys then goes to Snell's cell.

SNELL
What took you so long? Or are you so dull you couldn't figure out something like this happened when I didn't show up.

FLASHBACK TO:

EXT. MAKESHIFT CAMP- LATE DAY

Snell has just finished bandaging Mordecai's wounds. He is preparing his things to leave. Snell and Mordecai are both annoyed with one another.

SNELL

McClellan is having the final meeting tonight.

MORDECAI

Are they gonna decide to fight him?

SNELL

I'm sure they will.

MORDECAI

I don't get why you're going to all the trouble.

SNELL

Ambrose has a lot of hands, I'm trying to better the odds... After the meeting tonight I'll come back and tell you what I want you to do, how this is all gonna play out.

Snell mounts his horse.

SNELL

Don't do anything else stupid while I'm away or I'll make sure you end up worse then you are now... You'd think by now you'd know well enough to only do as you're told.

Snell rides away.

Mordecai looks on in anger.

BACK TO PRESENT

Mordecai hesitates to release Snell.

SNELL

Don't you even think about leaving me in here, boy. After all the years I looked after you... Where would you be if it weren't for me, Charlie? Where?

(CONTINUED)

MORDECAI

Don't think I'd be any place much different... You and him were the same when it came to me.

Mordecai smiles a sadistic smile.

SNELL

Charlie, if you don't let me out right now, when I do get out, and I will, I'm gonna hunt you down and put a bullet between your goddamn eyes. You hear me.

Snell stares hard into Mordecai's eyes. Mordecai blinks first.

Mordecai releases Snell.

Snell takes the keys from Mordecai.

He goes to a trunk in the corner of the room and opens it.

SNELL

And don't you dare mention him to me again. You got that?

Snell glances at the Gunfighter. Mordecai sneers at Snell.

Snell takes his BLACK PISTOL out of the trunk and puts it in his waist band.

Then he gets his WINCHESTER rifle and rests it against his shoulder.

The Gunfighter is breathing hard.

He tries to yell at them but can't, it is too painful and he is muffled by the cloth.

Mordecai notices him, but because of the dark and the cloth he doesn't know who it is.

Mordecai starts to raise his gun at the gunfighter.

Snell glances at the Gunfighter, then turns to Mordecai.

SNELL

Let's go. Ambrose has some time on us, we've got some catching up to do.

Mordecai stops raising his gun and obediently, although resentful, starts on his way out.

(CONTINUED)

Snell follows.

The Gunfighter stares at them as they exit, he is consumed in rage.

Mordecai exits.

Snell stops in the doorway and looks back at the Gunfighter. He stares at him for a moment then turns and leaves.

EXT. COUNTY OFFICE AND JAIL- EARLY MORNING

Henchman #5 is standing next to the door smoking.

Kane and the Gunfighter step out of the County Office and Jail.

The Gunfighter's hands are bound in front of him.

He still has the filthy, bloody, cloth bound around his head, it hides his face.

Kane is leading the Gunfighter from behind.

EXT. VAST DESERT- EARLY MORNING

Snell and Mordecai ride across the vast desert.

EXT. COUNTY OFFICE AND JAIL- EARLY MORNING

HENCHMEN #5

What are you doing?

Kane jerks the Gunfighter to a stop.

KANE

I'm gonna kill this bastard, Earl gave orders to kill 'im in the morning.

(to the Gunfighter)

I hope you didn't think that just cause your friend escaped I'd let you off.

HENCHMEN #5

But Winchester's gone now, Earl might want him to question.

(CONTINUED)

KANE

He gave an order, I'm one to follow 'em. Besides, someone's blood gotta spill for all our boys that bastard shot up last night. They'd want him dead.

HENCHMEN #5

Well, if Earl ain't happy with it, you make sure he knows it was your idea. Yeah?

KANE

Yeah, my idea.

Kane continues taking the Gunfighter around back.

The Gunfighter hobbles.

EXT. VAST DESERT- EARLY MORNING

Snell and Mordecai ride across the desert.

EXT. COUNTY OFFICE AND JAIL- EARLY MORNING

Kane is walking the Gunfighter round back.

The Gunfighter hobbles.

KANE

(jokingly)

Why so quiet?

The Gunfighter doesn't answer.

Kane chuckles then slaps him on the side of his face.

The Gunfighter lets out a muffled scream but stops because it hurts to scream too.

Kane laughs then slaps him again.

They keep walking.

EXT. Behind COUNTY OFFICE AND JAIL- EARLY MORNING

They are behind the building now.

Kane slams the Gunfighter against the back wall.

(CONTINUED)

KANE
This is it, Ugly.

EXT. VAST DESERT- EARLY MORNING

Snell and Mordecai are riding across the desert.

EXT. BEHIND COUNTY OFFICE AND JAIL- EARLY MORNING

KANE
(With a huge smile on his
face)
You know, it doesn't mean much now,
I'm gonna kill you and all, but, I
guess when all is said and done
we're even now. You messed up my
face, I messed up yours... I want
you to know that in the end you
turned out all right. Hell I even
kind of like you... You're all
right, Ugly... You're all right.

Kane laughs and slaps the Gunfighter.

KANE
(He slams the Gunfighter
against the wall again and
releases him)
I'll see ya on the other side,
Ugly. We can get together and play
cards or something.

Kane begins to draw his gun.

EXT. VAST DESERT- EARLY MORNING

Snell and Mordecai are riding across the desert. A lite wind
picks up. Snell's horse slow down.

EXT. BEHIND COUNTY OFFICE AND JAIL- EARLY MORNING

Kane is drawing his gun, the Gunfighter lunges at him,
swinging his bound fists at Kane.

The Gunfighter hits Kane on the chin knocking him onto his
back.

The Gunfighter falls onto Kane.

(CONTINUED)

Kane's gun discharges while half in his holster hitting no one.

Both on the ground, the Gunfighter swings his fists at Kane's head.

Kane is disoriented, the Gunfighter hits him over and over in the temple.

Kane is dead.

The Gunfighter falls to his side, exhausted.

EXT. VAST DESERT- EARLY MORNING

Snell's horse comes to a stop. Mordecai's keeps going. A breeze continues to blow.

EXT. BEHIND COUNTY OFFICE AND JAIL- EARLY MORNING

The Gunfighter is on his side looking at the dead Kane, breathing hard.

GUNFIGHTER
(muffled)
Asshole.

The Gunfighter lays there catching his breath.

A moment passes.

HENCHMEN #5(O.S.)
Will?

The Gunfighter scrambles to grab Kane's gun with his bound hands.

Henchmen #5 steps around the corner, startled by what he finds, he begins to draw his gun.

The Gunfighter and Henchman #5 both frantically aim their guns at one another.

OVER BLACK

BANG! A gun is fired--

--then quiet.

EXT. VAST DESERT- EARLY MORNING

Snell turns his head and peers back. There is a large gust of wind before it dies down.

Snell sees nothing and continues on his way after Mordecai.

EXT. RUINED MISSION- SUNRISE

The sun rises very slowly from behind the foot hills, its red rays bleed over the mission compound.

EXT. RUINED MISSION- DAY

Ambrose, Carter, and HIRED GUNS #1- #7 arrive in a cloud of dust, as their horses come to an abrupt stop in front of the mission gates.

Ambrose still looks disheveled and sleep deprived.

The mission is a large dilapidated compound.

The stone walls around it are crumbling.

The group rides slowly into the compound taking in their surroundings.

They pass various buildings as they ride into the mission courtyard.

EXT. MISSION COURTYARD- DAY

The courtyard is a large CIRCULAR clearing in the center of the mission.

The various buildings surrounding it creates many alleyways.

Ambrose and men enter the courtyard.

All around them are the remains of what once would have been beautiful architecture and landscaping, but this place has been abandoned for at least 50 years.

Ambrose and his men ride into the center of the courtyard surveying their surroundings.

They see the church.

From here it is easily visible, it is towards the rear of the compound at the edge of the courtyard.

They ride to it.

EXT. MISSION COURTYARD, NEXT TO CHURCH- DAY

Ambrose and men dismount their horses.

Ambrose examines the building.

Ambrose enters the church.

The rest follow him in.

INT. MISSION CHURCH- DAY

Ambrose walks in followed by the rest of his men.

Portions of the roof are missing, beams of light shine in. It is very dusty. Most of the wooden pews are rotting or have been destroyed.

Ambrose goes to the alter and examines the base of it.

As he walks around the alter until he finds what he's looking for, lose tiles.

AMBROSE

Two of you start digging here. The rest of you, wait outside.

EXT. MISSION COURT YARD, NEXT TO CHURCH- DAY

Hired Guns #1-#6 wait outside the church as the hot sun beats down on them.

HIRED GUN #1

God damn, I didn't sign up to get cooked in the goddamn sun.

HIRED GUN #2

Shut the hell up! I'm so goddamn tired of your bitchin'! You think we aren't hot?

HIRED GUN #1

Leave me alone. It's hot, and sayin' so makes me feel better, alright!

(CONTINUED)

HIRED GUN #2

Whatever.

(BEAT)

Pussy.

Hired Gun #1 pretends like he didn't hear anything and wipes his brow of sweat.

A CAW comes from high above.

Hired Gun #1 looks up and sees a buzzard flying through the air.

EXT. RUINED MISSION- DAY

Snell and Mordecai trot up to the mission gate.

A WIND starts to pick up.

They dismount.

Snell slides his coat off, and hangs it on his horse.

Snell hands Mordecai his WINCHESTER RIFLE for him to reload.

Mordecai is annoyed but does it.

SNELL

Hurry up.

Snell observes the wind.

Mordecai finishes loading Snell's winchester rifle and tosses it to him.

Snell grasps it hard in his hand, it's been a long time since he has used it and it feels good.

He rest the rifle on his shoulder.

Mordecai takes out TWO SHOTGUNS, one at each side.

A BIG GUST OF WIND COMES, the two men stand and feel it before they leave their horses and walk into the compound.

INT. MISSION CHURCH- DAY

Carter and Hired Gun #7 stand over a small hole digging.

Ambrose stands watching them.

(CONTINUED)

Next to the hole is a pile of dirt and several tiles that they have pulled up.

Carter and Hired Gun #7 come to a wooden board in the hole, wedged into the dirt.

CARTER

Hey, boss.

Ambrose comes closer, to see.

Carter and Hired Gun #7 back away.

Ambrose kneels and brushes dirt off the board.

He finds its edges and pries it out of the hole.

His face full of anticipation.

Beneath it are SEVERAL BAGS and BUNDLES OF CASH.

Ambrose scans the contents carefully.

He is growing concerned.

He grabs the bags and tosses them aside.

One of the bags breaks, GOLD COINS fall out.

The faces of Carter and Henchman #7 light up.

AMBROSE

(still tossing stuff out of
the hole)

Where...

Carter and Henchman #7 are confused.

AMBROSE

Where is it?

Carter goes to one of the bags that was tossed aside, he examines the gold.

Ambrose is frantic.

He violently searches the hole.

AMBROSE

Where is it? Where?

EXT. MISSION COURTYARD, NEXT TO CHURCH- DAY

Hired Guns #1- #6 sit outside the church waiting.

Hired Gun #3 is whistling.

BANG!

Hired Gun #3 is shot in the head.

In an instant: the others stand, they turn in the direction the shot came from, they also draw their guns.

BANG!

Hired Gun #1 is shot in the head.

The others return fire and run for cover beside buildings or dropping to the ground.

The horses run away.

EXT. MISSION COURTYARD, NEXT TO ENTRANCE- DAY

Snell slides back behind a building, taking cover as bullets fly by and hit the building.

Snell SLAMS his hand, holding the rifle lever, DOWN then YANKS it back UP, reloading the winchester one-handed.

The return fire dies down.

Mordecai watches with contempt.

SNELL

Go around the other side. Try to split 'em up.

Mordecai reluctantly does as he is told.

Another wave of gun fire comes.

Snell rests the rifle on his shoulder and walks off behind the walls of the building.

(Snell is going to walk around the outside of the courtyard and attack them from another direction)

INT. MISSION CHURCH- DAY

Carter and Hired Gun #7 hear the shots from outside.

Ambrose is furious, he kicks a bag of gold coins.

AMBROSE
It's not here...

Ambrose laughs to himself.

AMBROSE
It's not here.

A few more shots ring outside.

Carter and Hired Gun #6 start to go outside, to see what is happening.

CARTER
(weakly)
Boss?

Ambrose thrashes through the gold and money some more, ignoring Carter.

There are more shots fired outside.

Carter and Henchman #7 rush out of the Church to help.

After a moment, Ambrose calms down, he is defeated, he takes a seat at the base of the alter next to the hole.

Ambrose is quiet, still, alone.

EXT. MISSION COURTYARD, NEXT TO CHURCH- DAY

Carter and Hired Gun #7 exit the church, their guns drawn.

BANG! A shotgun is fired from the outer part of the left side of the courtyard.

Mordecai misses horribly.

BANG! BANG! BANG! The Hired Guns shoot at where the shot came from.

Carter and Hired Gun #7 run to the side of the church where Hired Gun #6 is taking cover.

BANG! Mordecai shoots and misses again.

BANG! Hired Gun #6 returns fire.

(CONTINUED)

Carter sees Hired Guns #2, #4, and #5 going to where Snell was, hugging the right edge of the courtyard.

CARTER
What happened?

HIRED GUN #6
(frightened)
I don't know.

Mordecai steps out from behind a building and fires again.
BANG!

He hits nothing.

BANG! Carter returns fire.

Mordecai retreats behind the building.

CARTER
Mordecai?
(As he gets up to chase after
Mordecai)
Come on!

Carter hugs the left edge of the courtyard as he goes to Mordecai.

Hired Guns #6 and #7 follow him.

EXT. MISSION COURTYARD, LEFT SIDE- DAY

Mordecai steps out from between the buildings, entering the courtyard, stepping out in front of Carter, and Hired Guns #6 and #7.

The men fire at Mordecai who retreats back behind the buildings.

CARTER
(Catching his breath after
being startled by Mordecai)
Goddamn!

They cautiously pursue.

When they come to the gap between buildings they enter it.

They find the alley way empty. They continue to chase after Mordecai.

EXT. MISSION COURTYARD, RIGHT SIDE- DAY

On the other side of the courtyard, Hired Guns #2, #4, and #5 look on as their compatriots pursue Mordecai.

HIRED GUN #4
How many are there?

HIRED GUN #2
Don't know.

The Hired Guns hear the CRASH of things falling from the other side of the building they are next to.

HIRED GUN #5
What was that?

They hear more of the noises, the CRUNCHES of someone stepping on whatever they knocked down.

HIRED GUN #2
You two go around that way and I'll go this way.
(Gesturing in the opposite direction, he wants to split up and circle around the building to pincer the enemy)
We'll meet up on the other side.

Hired Gun #2 takes off.

HIRED GUN #4
Wait!

Hired Gun #2 doesn't stop.

HIRED GUN #4
Hmph... Fine, lets go.

Hired Gun #4 and #5 head off in the other direction. They go into the alleyway created by the gaps in the buildings.

EXT. MISSION COMPOUND, RIGHT SIDE- DAY

Hired Gun #4 looks out from the alleyway, around the corner, to where they heard the noise.

He sees that one of their horses had knocked over a pile of old wooded boxes.

(CONTINUED)

HIRED GUN #4
It's just a damn horse.

They slowly step out of the alleyway, their guns drawn.
They hear gunshots from the other side of the compound.
They move out into the open, looking around.

HIRED GUN #4
There's no one over here. Stupid
horse.

Hired Gun #4 kicks dirt at the horse which start to trot
away.

HIRED GUN #4
Where the hell is Clint?

Hired Gun #4 looks to where Hired Gun #2 should have
emerged.

HIRED GUN #5
Maybe they got him.

HIRED GUN #4
No, we would've heard gunshots or
something.

Snell BURSTS out of the building they, Hired Guns #2, #4,
and #5, have been walking around and fires at Hired Gun #5.

BANG!

Snell hits him in the head killing him.

Snell then snaps the rifle lever down and yanks it back up,
reloading.

Immediately, Snell shoots again hitting Hired Gun #4 in the
head. BANG!

The two men are dead in less then a second.

BANG! A YELL and a gunshot come from behind Snell.

Hired Gun #2 has emerged from his hiding place, from in
between the buildings.

He has missed.

In an instant Snell turns around, reloading the gun
one-handed, and fires, hitting Hired Gun #2 before he has
time to get another shot off.

(CONTINUED)

BANG.

Hired Gun #2 is knocked onto his back.

Surprised Hired Gun #2's head didn't explode, Snell walks to the body.

He sees that he only hit Hired Gun #2 IN THE HEART.

SNELL
(disappointed)
Missed.

Snell reloads and shoots Hired Gun #2 in the head. BANG!

Then he rests the rifle on his shoulder and walks off towards the church.

EXT. MISSION COMPOUND, LEFT SIDE- DAY

Hired Guns #6 and #7 are listening for more gunshots.

HIRED GUN #6
(Frightened)
Do you think they got 'em all?

HIRED GUN #7
Come on, stop pissing yourself.

CARTER
Move it!

Hired Gun #7 shoves #6 forward.

The three men walk among the various buildings looking for Mordecai.

Carter and Hired Gun #7 are out front.

Hired Gun #6 is starting to quiver.

Mordecai steps out from behind a building and fires a shotgun blast that hits Carter in the chest. BANG!

Carter is dead.

BANG! With his second shotgun Mordecai shoots Hired Gun #7 as Hired Gun #7 fires back.

Hired Gun #7 is hit in the crotch.

He drops his gun and is knocked onto his stomach as if he had a rug pulled from under him.

(CONTINUED)

Hired Gun #7's shot hits Mordecai in the shoulder but he is unfazed.

Hired Gun #6 is shaking and doesn't shoot.

Mordecai stares at him.

HIRED GUN #7
(Struggling)
Shoot-- Shoot him, you coward--
bastard. Goddamn it, shoot-- him.

Hired Gun #6 can't get a hold of himself.

He fires but his hand is shaking so badly he misses.

He shoots again but still misses.

Mordecai starts walking to him.

In a panic Hired Gun #6 throws his weapon to the ground and puts his hands up in surrender.

He tries to explain his parents emigrated from France but he's too frightened to even speak.

Mordecai walks right up to Hired Gun #6.

Hired Gun #7 tries to crawl to his gun.

Mordecai puts both of his shotguns to Hired Gun #6's chest.

Hired Gun #6 is sweating profusely and looks very ill.

HIRED GUN #6
(slowly shaking his head side
to side)
No...no...

Suddenly Hired Gun #6 vomits all over Mordecai and his guns.

Both men look at each other, Mordecai is pissed.

HIRED GUN #6
I-- I-- I'm s-- s-- so-- s-- sorr--
sorr-- sorry.

Hired Gun #6 shakes violently then vomits on Mordecai again.

BANG! Mordecai fires both of his shotguns into Hired Gun #6's chest which sends him flying into the air.

He is dead.

Mordecai turns and walks back to Hired Gun #7.

Hired Gun #7 is almost to the gun when Mordecai's shadow appears over him.

He gives up and lays there.

Mordecai flips a shotgun he was using in his hand.

Then, using it like a club, he bashes Hired Gun #7's head in with his shotgun.

His work done, Mordecai looks to the church.

INT. MISSION CHURCH- DAY

Ambrose still sits beside the hole and alter, disillusioned.

Ambrose looks around the room, at the hole, the gold, the money, and the empty pews.

It is silent.

INSERT IMAGE:

The PHOTOGRAPH OF THREE YOUNG MEN. The three young men in it are happy, smiling, together.

RETURN TO SCENE

Ambrose sits for a moment looking at the EMPTY PEWS.

Then he looks to the sky.

In defeat, he hangs his head.

BANG! Ambrose hears the sounds of distant shotguns from outside.

Ambrose is snapped back to reality.

He tiredly stands.

He looks around once more before wearily UNBUTTONING HIS SLEEVE CUFFS and ROLLING UP his sleeves.

Ambrose draws his TWIN IVORY PISTOLS and stares at the doors.

He starts to walk towards them.

Nearly at the doors he hears someone coming.

(CONTINUED)

He hesitates for a moment then hides off to the side behind the doors.

Snell, with his rifle resting on his shoulder, stops at the entrance.

When Snell sees that no one is there he walks to the alter, past Ambrose.

Ambrose sees Snell. His weariness is replaced with hatred.

He aims a gun at Snell.

Snell walks to the alter and looks at the gold and money.

Snell sighs, kneels, and puts his rifle down.

He gathers some gold and puts it BACK INTO THE HOLE.

Ambrose sneaks up on Snell slowly.

Snell finally notices and starts to go for his rifle.

AMBROSE

Stop! Get up!

Snell stops then stands.

AMBROSE

Did you think this would be funny, leading me to a bunch of buried gold, hmm? Funny? Or was this the plan from the beginning? ...Tell me where Evelyn's treasure is! Now!

Ambrose cocks his pistols.

AMBROSE

Now!

SNELL

(While slowly turning around)
Rich man like you can buy anything he wants. Anything 'cept the one thing it can give you. And it just burns up your insides knowing you threw it away, doesn't it? It's closer then you think, Ambrose.

Snell looks past Ambrose.

A shotgun SNAPS shut.

(CONTINUED)

In an instant: Ambrose turns, he leaves one gun pointed at Snell and turns the other at Mordecai, who stands in the door way with both shotguns pointed at Ambrose.

Snell springs out of the way.

BANG! Mordecai and Ambrose fire at one another.

Ambrose is hit in the side.

The hand he pointed the gun with is practically disintegrated.

Ambrose falls to the ground.

Mordecai is hit.

Ambrose is squirming in pain on the ground, screaming, breathing hard, coughing up blood.

MORDECAI

(hunched over, viciously)

That's it, squirm. Just like
Jacobs. Squirm on the ground,
crying.

Ambrose is enraged at the sound of Jacobs' name, he quickly grabs his gun and shoots at Mordecai.

BANG! BANG! and BANG!

Snell grabs his Winchester but by the time he gets it on him, Ambrose has dropped the gun and gone limp.

Ambrose is dead.

Mordecai is in shock, he momentarily stumbles before collapsing.

Snell goes to Mordecai's body.

Mordecai is dead.

SNELL

You were a part of this too...

Snell is genuinely disappointed but only for a moment. It is passing.

Snell spends a moment taking in the carnage and quiet around him then goes back to putting the gold and money into the hole.

EXT. MISSION COURTYARD- DAY

Snell walks from the church with the winchester rifle resting on his shoulder.

He stops at the dead body of Hired Gun #1.

Snell takes a seat on the corpse, the rifle still resting on his shoulder.

It is quiet. It is peaceful. Snell waits.

EXT. MISSION COURTYARD- SUNSET

SNELL(V.O.)

The greatest man I've ever known in this life, his name was Joe.....

The setting sun casts red all over the courtyard.

Snell has waited, his position and pose are almost identical to before, rifle still resting on his shoulder.

A WIND picks up.

SNELL(V.O.)

Clement Clementine was a pretty big outlaw back in my day... He'd go out of his way not to shoot you in the back... He'd always whistle to let you know. That's how he got the nickname Clementine... He got pretty well known robbing banks... hundreds of thousands of dollars all in a couple coaches... What happened to him? Nobody knows for sure, there are a couple theories though... Some people think he had a partner that worked for the banks... He meets up with this partner afterwards and this partner--

There is a huge gust of wind.

Snell raises his head.

The Gunfighter, on horseback, enters the courtyard.

The Gunfighter has a bloody, tattered, cloth wrapped around his head, which covers the lower part of his face.

(CONTINUED)

With the hat and the cloth it looks something like a ninja head piece, only his eyes are visible.

The ends of the cloth are like a scarf, they are long, they blow in the wind.

The Gunfighter comes to a stop when he sees Snell.

Snell sees the Gunfighter, he gives a small smile, the first genuine smile he has given in a while.

Snell stands and tosses aside his winchester.

The Gunfighter dismounts his horse.

The wind gets stronger. The two men stare at each other.

SNELL

I knew it was you, I knew it. After all these years... And if I waited long enough you'd come... I bet you're surprised to see me here still, like this, but I had to settle this first. I owe you that.

The Gunfighter only stares back, his eyes filled with hatred.

SNELL

It's been safe here... I couldn't take it...

The Gunfighter notices Mordecai's body in the door way to the church.

GUNFIGHTER

He's dead, isn't he?

SNELL

'fraid so, Joe.

There is a huge gust of wind.

The Gunfighter's horse walks away, out of the courtyard.

SNELL

Just you and me now.

Snell rests his hand on his BLACK PISTOL.

The two men understand each other.

The Gunfighter unwinds the cloth from his face.

(CONTINUED)

He lets the cloth fall to the ground, it gets caught by the wind and carried away.

The Gunfighter's face has many small stitches but also:

There is a huge gash along his cheek, where he was shot by Kane.

He has been shot and cut many more times in that area.

The stitching and scarring is such that if you were to look at it long enough you might see the teeth and jaws of a skull.

There is also dried blood and puss.

Snell doesn't even seem to notice the change in appearance, he only continues to stare.

The Gunfighter puts his hand next to his pistol.

The two men reposition themselves slowly, such that they are equidistant from the center of the courtyard.

The wind HOWLS.

The two men stand off.

They stand off for a good while, staring at each other, savoring the moment, the anticipation...

In a instant: Both men draw. They each fire.

Snell fires two shots, the Gunfighter fires three.

BANG.

FLASHBACK TO:

EXT. HILL OVER SAN DOLORES MISSION- DAY

A HUGE BLOND HAired MAN stands, his back to us, atop a hill over looking San Dolores Mission.

A STRONG WIND is blowing, kicking up sand. Every sound is faint in the howling of the wind.

A hand points a gun at the man.

The man is shot. Once, twice, in the back. He, in pain, turns, drawing his gun, a BLACK PISTOL.

His now visible face is VERY SIMILAR to Mordecai's.

(CONTINUED)

Once around, the blond haired man is in shock.

He lowers his gun.

He is shot once more. He drops his gun and falls onto his back.

The blond haired man is CLEMENT.

The shooter walks to the man.

The shooter is a young Snell(25). He has both his arms.

Snell picks up the BLACK PISTOL.

The two men look each other in the face.

Both look very saddened.

Clement tries to talk but can't, he coughs up blood.

Snell is almost starting to break down.

SNELL

I-- I--

Snell can't make himself speak.

He wishes he didn't have to watch Clement die.

SNELL

(he forces out)

The gold... the money.

Snell swallows hard.

Clement's face is that of a destroyed man.

SNELL

I'm sorry Joe... so sorry.

Snell fires his pistol once more into Clement.

Snell stares at the face of the dead man, he starts to breakdown.

BACK TO PRESENT

Snell falls over, dead.

SNELL(V.O.)

The greatest man I've ever known in
this life, his name was Joe. We

(MORE)

(CONTINUED)

SNELL(V.O.) (cont'd)
were almost blood him and me,
brothers...

The Gunfighter is hit twice, he is bleeding, hurt.

The wind starts to die down.

The Gunfighter hobbles over to Snell's body and examines it, making sure he is dead.

The BLACK PISTOL catches the Gunfighter's eye.

He picks it up.

The Gunfighter looks around the courtyard, it is SILENT.

He looks at the church, then his blood which is pooling on the ground.

He turns and hobbles to the entrance of the compound.

EXT. MISSION COURTYARD, NEXT TO ENTRANCE- SUNSET

The Gunfighter goes to his horse.

He tries to get on but it's too painful.

He tries again and this time he manages it.

He rides off.

EXT. HIGH DESERT, MISSION IN THE DISTANCE- SUNSET

The Gunfighter rides away from the mission.

His eyes are heavy. He is hunched over on his horse. His bleeding won't stop.

The Gunfighter collapses, falling off the horse.

He lays dying.

The horse doesn't stop.

FADE OUT:

FADE IN:

EXT. SMALL TOWN IN THE WEST- DAY

A 12 YEAR OLD BOY with blond hair sits on a fence at the edge of the small, quiet, town under a bright blue sky.

He is whittling a piece of wood and whistling "Oh, My Darling Clementine".

A horse drawn wagon pulls into town, past him.

In it are an 11 YEAR OLD BOY and his FATHER.

The 12 Year Old Boy watches the wagon stop at the entrance of a shop next to the fence.

FATHER

Wait here, I'll only be a minute.

11 YEAR OLD BOY

Yeah.

The Father goes into the shop.

The 12 Year Old Boy gets off the fence and wanders over to the other boy, fascinated by him.

Once the 12 year old boy gets there he is quiet and avoids eye contact, shyness getting the best of him.

The 11 year old boys does the same. There is an awkward silence.

Finally the 12 year old boy finds the words.

12 YEAR OLD BOY

You new here? I haven't seen you around before.

11 YEAR OLD BOY

Yeah, my old man bought a plot on the other side of the creek over there.

12 YEAR OLD BOY

Oh...

Their conversation stops.

They both twiddle their thumbs and look at their feet.

(CONTINUED)

Both are eager to continue but are unsure how to begin again.

11 YEAR OLD BOY
...So, there many things of
interest 'round here?

12 YEAR OLD BOY
Naw, not much... There's the creek,
the general store... ol' man
Edwards, I guess.

11 YEAR OLD BOY
...Ol' man Edwards?

12 YEAR OLD BOY
Yeah, ol' man Edwards. Town crazy.
Spends Wednesdays throwing bread
and insults at passerbyers.

The 12 year old boy does an impersonation of the old man shaking his fist.

12 YEAR OLD BOY
(Imitating an old ragged
voice)
Damn blast it! Get your cats out of
your pants you pickle eyed, winker
winged, bee-phoons!

The two boys laugh.

The laughter dies down.

The conversation once again comes to a halt.

They struggle to start it up again. both are still eager to continue though.

12 YEAR OLD BOY
...So, what's your name?

11 YEAR OLD BOY
Snell. Will Snell... You?

12 YEAR OLD BOY
Joe... Joe Clement.

The 13 Year Old Boy smiles a small smile.

11 YEAR OLD BOY
Joe.

113.

FADE OUT:

THE END