

Righteous Ignorance

By

Pierce Cooney

Pcooney14@gmail.com

INT. SMALL HOMESTEAD - NIGHT

Some text appears on screen - "Texas, 1870".

A young boy ISAIAH GREEN, no older than 10, nervously waits by a window, looking out into the field in front of his homestead property.

He stands on the balls of his feet with his fists clenched, breathing very heavily, his face is illuminated only slightly by the flickering glow of a kerosene lamp.

Suddenly the door bursts open, it is THOMAS GREEN, 40's, medium build.

ISAIAH GREEN

Papa!

Isaiah runs over to his father and hugs him, his father takes him into his embrace, and holds the back of his head in his hand, he separates and takes a look at the boy.

THOMAS GREEN

Oh Isaiah, I missed you so much my boy!

He pulls the boy back in for another embrace, Isaiah begins crying hysterically.

ISAIAH GREEN

Oh Papa, I thought you were never going to come back!

THOMAS GREEN

Shush shush, I'm right here.

Thomas pulls Isaiah back and looks him in the eyes.

THOMAS GREEN

I'll never leave you like that again, you hear me?

Isaiah looks down at the ground, tears streaming down his face, his father lifts his chin so they are eye to eye.

THOMAS GREEN CONT'D

You hear me?

Isaiah nods up and down, Thomas lets go of him, he pulls out a large bag from underneath the bed and begins stuffing things into it.

ISAIAH GREEN
(concerned)
What's going on papa?

THOMAS GREEN
I need you to pack up everything you
and I are going to need, we are
getting the hell out of here

Thomas darts for the door, he looks back to Isaiah one last time.

THOMAS GREEN CONT'D
Now I'll be right back, you stay put.

Isaiah runs over to him and hugs him.

ISAIAH GREEN
No! You said you would never leave
again! Please don't leave me again!

Thomas pries Isaiah off of him, he holds him by his shoulders and looks into his eyes.

THOMAS GREEN
I need to take care of something, I
will be back in no time, now go, pack
everything up!

Thomas shoves Isaiah in the direction of the bag, then walks out. Isaiah packs the bag for a few seconds but then quickly runs over to the window.

INT/EXT. FIELD - NIGHT

He watches as the silhouettes of three men move around a campfire, he can not make out who is who, one man in particular is doing most of the moving around.

Suddenly, a GUNSHOT.

ISAIAH GREEN
(Gasps)
No!

EXT. FIELD - NIGHT

He runs out the door sobbing and starts screaming into the night

ISAIAH GREEN

Dad!

As he approaches, the two men struggle to get on their horses, one man rides off as Isaiah gets close enough to see the other man trying to tame his horse, who keeps jumping. The horse knocks him off onto the ground and runs off, the man looks at Isaiah, Isaiah stops dead in his tracks and looks back at him, the man has a touch of sadness in his eyes.

DANSBY

I'm sorry kid... This wasn't how things were supposed to go.

Dansby throws down a small bag of gold coins onto the ground, when it hits the ground, a few coins spill out. Rufus rides back and helps Dansby onto his horse, two men turn, and ride off into the night.

Isaiah sees his father laying face down in the dirt, he collapses next to him.

ISAIAH GREEN

Oh god Dad! Dad!?

Isiah gets around the side of him and tries to flip him over but falls down trying to do so, he begins sobbing.

He looks over to the two cowboys who are slightly illuminated in the distance by their torches, Isiah immediately reaches for his dad's pistol, and while sobbing, fires off all six shots in the direction of the two men.

He collapses and looks to his dead Father, he collects himself and picks up his father's hat, while on the ground he looks to the small bag of gold coins, he takes it and puts it into his pocket.

He picks up his dad enough to hug him we focus on this moment for a while.

EXT. FIELD - DAY

Isaiah shovels the last bit of dirt out of the bottom of his makeshift grave, he struggles but manages to drag his father's body into the grave, while doing so he trips and lands in the grave with his father's corpse falling on top of him.

He struggles to get out from under him, but while doing so, he sees a small book fall out from one of his father's pockets.

He hoists himself up out of the grave and opens the book to see that most all of the pages are ripped out, one of the pages that remains, has three names written on it, those of DANSBY COLE, RUFUS SEAWORTH, and MITCHEL HUDSON, he snuffles and puts the book in his pocket.

Isaiah shovels the last bit of dirt on top of his father's grave, and wipes the sweat from his brow, he sticks a makeshift cross into the top of the grave and puts his hands together to pray, this grave is directly parallel to another grave, which has the same style makeshift cross stuck in it.

ISAIAH GREEN

Dear God.

Isaiah begins sobbing.

ISAIAH GREEN CONT'D

I don't know why you took my mama and papa so soon... But, I know they will watch over me everyday, Amen.

He does the sign of the cross and stands up, he wipes his eyes and nose, and stares at the grave for a few seconds, before going on his way.

INT. HOMESTEAD - DAY

Isaiah sits in the homestead by himself, emphasis on the empty space that surrounds him, he is completely alone.

Suddenly he shoots up, he reaches under his bed and pulls out his dad's holster and revolver, he uses two hands to hold it, he inspects and admires it for a moment.

EXT. FIELD - DAY

Isaiah stands about 60 feet away from a tree stump with 6 bottles on it, now equipped with his fathers hat and holster.

He takes out the pistol and accidentally drops it, he tries again and it slips in his hand, he practices taking it out a few times.

He puts it back in his holster and breathes, he stares at the bottles and then closes his eyes, he opens them and grabs the pistol and shoots! And misses terribly.

EXT. TOWN - DAY

Isaiah rides into a small town.

INT. DRUG STORE - DAY

He stops by a drug store to pick up a few things, while on his way out he takes out the book and talks to the clerk, he points to each of the names in the book.

The clerk shakes his head no, Isaiah thanks him, and walks out of the store, defeated.

EXT. FRONT OF HOMESTEAD

Isaiah tries to shoot again, but misses again, he puts the gun back in the holster-when he pulls it out he is slightly older, now a teenager, he shoots and hits the tree stump, he puts the gun back to try again.

INT. JAILHOUSE - DAY

Isaiah, now a teenager, stands in front of two LAWMEN with his open book, he shows the men a sketch of Dansby, the two men shake their heads no.

EXT. FRONT OF HOMESTEAD

This time when he pulls the gun out he shoots six shots and hits all six bottles, he holsters the gun, and we pan up to reveal that he is now a fully grown young man, about 20 years old. His fathers hat is now old and weathered, its light brown color has turned to an ashy grey.

INT. HOMESTEAD - DUSK

Isaiah takes a feathered pen and some ink, and writes three names in his Father's hat, he same three names his father had on that piece of paper, Dansby Cole, Mitchel Hudson, and Rufus Seaworth.

He checks his small sack of gold coins and reveals he has 6 left, he ties the bag up tight and packs it up.

EXT. FRONT OF HOMESTEAD - DUSK

Isaiah packs everything up onto his horse and prepares to leave, he walks over to his mother and father's graves and does the sign of the cross.

ISAIAH GREEN

Hey ma, hey pa, this is the last I'm gonna be talking to you both for, well I don't know how long really. I'm going out to find the men that killed you, now, I know ma, I ain't never went further then the next town over but, this here is something I have to do. Now don't worry yourself too much, I'll be sure to check in with yall every night before bed, I hope I can make you proud dad.

A single tear rolls down Isaiah's face.

ISAIAH GREEN

I love you both, so much...

He wipes it, and then walks over to his horse, he hops on and rides out a small distance away. He looks back to the Homestead, and to the two gravesites, and sits there a while, then he turns, and rides off.

INT. MARCUS HARVEY'S SALOON - NIGHT

Flashback:

Text appears on screen - "Texas 1870".

Thomas Green, Isaiah's Father, enters a crowded saloon in the dead of night, the place is jumping with people dancing and swinging around while a man on the piano plays "Maple Leaf Rag". Thomas nods to the bartender who nods back to him, Thomas then begins making his way up the stairs.

At the top of the stairs he surrenders his two pistols to a large man who seems to be some type of security, after surrendering the guns, the guard opens the door and lets him into the office.

INT. MARCUS HARVEY'S OFFICE - NIGHT

Sitting behind a large desk is an even larger man, MARCUS

HARVEY, a fat sweaty man in suspenders, with glasses comically too small for his large face, he speaks with a deep southern drawl.

MARCUS HARVEY

Well I'll be damned.

Marcus tries and struggles to lift himself but eventually does, he shakes Thomas' hand and sits back down.

MARCUS HARVEY

Thomas Green! And to what do I owe this great pleasure of your company?

THOMAS GREEN

Same as always, I'm here for work.

MARCUS HARVEY

Oh you silly old thing, work, work, work, that's all it is with you, have you had a stop down by Pete's whore house? He has just got the sweetest old whores you ever met down there, there's this one whore named Brandy, now oh my days, Brandy did things with me I never thought a woman of her size could do! I swear to god I-

THOMAS GREEN

Marcus. I'm not interested in no whores.

MARCUS HARVEY

Oh I see, strictly business for our proper man, well old Tommy boy you name it, I got the jobs, you wanna stick up a stage coach? Hold up a saloon? What you got in mind?

THOMAS GREEN

I want something good.

MARCUS HARVEY

Oh... Is that so?

THOMAS GREEN

I want a job that will keep me and mine well situated for a long time.

MARCUS HARVEY

Ah I see, see the fellas in your line

of work call that, "the big one".

THOMAS GREEN

Well that's just it then, I want the big one.

Marcus begins to look extremely excited.

MARCUS HARVEY

Oh my, even just talking about this stuff gets me all giddy! Now here's the score.

Marcus' whole demeanor changes, his smile is wiped from his face, he sits calm and still and begins to explain.

MARCUS HARVEY

There's a bank on the border of Texas and Oklahoma, every six months, gold coins come moving across the way from California, now these coins are destined for New York, but the fellows moving it ain't stupid, they make their way across stopping from bank to bank to hold these coins in the vaults overnight. Everybody from here to Mexico knows about it and just as many have tried robbing it, to no success. The caravan they move with has a small militia with them, they're well armed and well paid and they rather die than lose any of that money, but in the morning, the only security they got is a few gun men and a big old vault. Now that's when you're going to hit them, the only thing is they'll be a militia staying in the town you're robbing so as soon as you have to fire your pistol, you best be ready to ride like the wind once you grab that gold. Has everything I've said made sense to you so far?

THOMAS GREEN

So far.

MARCUS HARVEY

Now I know you work alone, but this ain't a one man job.

THOMAS GREEN

(confused)

Oh Marcus! What? what is it then two man?

MARCUS HARVEY

Four.

THOMAS GREEN

Well then that's that.

Thomas stands up and scoots his chair in.

MARCUS HARVEY

2,500 dollars in gold Tommy.

Thomas reaches for the door handle but lets it go.

MARCUS HARVEY

That's enough to damn near start your own town. So, what do you say old friend?

Thomas stands there for a moment with his back turned, before turning around.

THOMAS GREEN

I'm in.

MARCUS HARVEY

Wonderful.

THOMAS GREEN

The other three men, do you know who they are.

MARCUS HARVEY

Why of course, you know something, they're downstairs right now. Go down there, get yourself a drink and wait until closing time, the bartender knows that I have a meeting arranged, you four will be the last men in the saloon, there you'll have a chance to meet and talk amongst yourselves.

Thomas leans in, and shakes Marcus' hand.

THOMAS GREEN

Thank you Marcus.

MARCUS HARVEY

As always my friend, the pleasure is
all mine.

INT. SALOON - NIGHT

Thomas sits in the corner of the saloon observing the men
inside. TIMELAPSE shows over time, more and more people
leaving the saloon, finally there are only a handful of
people left in the saloon.

BARTENDER

Closing time! Everybody out!

Thomas sits completely still and watches as a few drunk men
and women mosey their way out of the saloon.

The bartender locks the doors and turns around to reveal four
men sitting in four separate corners of the saloon. Thomas
stands up and sits at the center table, suddenly another man
walks over and sits next to him on his right, then another
man sits to his left, finally the fourth man gets up and also
takes a seat.

THOMAS GREEN

I'm assuming we're all friends of
Marcus Harvey.

All of the men nod.

THOMAS GREEN

Well, I'm Thomas.

We pan to Mitchel.

MITCHEL

Mitchel

We pan to Dansby.

DANSBY.

Call me Dansby.

One man refuses to speak.

DANSBY

And how about you partner.

Rufus, a large man with an even larger mustache, wearing a
long grey coat and black hat spits, then mutters.

RUFUS

Rufus.

THOMAS GREEN

Well I'm guessing by now that we all know the score, Marcus seems pretty confident about this job but I ain't used to working with no partner, especially not three of them.

RUFUS

You and me both.

DANSBY

What? you got to work with a partner! What happens if your guns jams, or, or, you run out of ammo! Or, what if you just get lonely?

MITCHEL

Well where's your partner ?

DANSBY

Oh he got killed on our last job.

MITCHEL

Well that's reassuring.

DANSBY

Oh don't worry it wasn't me that got him killed, or was it, wait no was that my partner before him?

THOMAS

Forget all that, now listen here, Marcus says its about a 4 day ride.

RUFUS

Three if you do it right...

THOMAS GREEN

What was that?

RUFUS

The ride is three days if you go the right way.

THOMAS GREEN

Oh is that so.

Rufus looks Thomas in the eyes and stares for a while.

RUFUS

It is.

THOMAS GREEN

Alright then, a three day ride according to the fella with the black hat. Tomorrow at sunrise we'll meet in the valley and set off from there. Anybody got anything to say about that?

Thomas looks over to Rufus who grills him for a moment.

THOMAS GREEN

All right then, at sun rise, we ride.

INT. HOMESTEAD - NIGHT

Thomas makes his way inside his small homestead and strikes up a match to light a kerosene lamp. He places it down and begins writing a note, glancing over to a small bed in the corner of the room, where Isaiah lays facing us. Before Thomas begins writing he gets up and walks over to the side of the bed, he brushes the boys hair with his hand, and then kisses him on the head.

He then goes back to writing.

THOMAS (V.O.)

Isaiah, my only son, by the time you are reading this I might be half way across the state.

Voice over is intercut with shots of Thomas packing things up, preparing for his journey.

THOMAS(V.O.)

I could not tell you about this only because I knew you would not let me leave, I hope you can forgive me for that.

EXT. GRAVESITE - NIGHT

Shot of Thomas by a grave with a small cross sticking out from it.

THOMAS (V.O.)

I know things haven't been easy for us since your mother left us, but she has watched over us and protected us from heaven all this time.

EXT. FRONT OF HOMESTEAD

Shot of Thomas getting on his horse at dawn, without hesitation, he rides off.

THOMAS (V.O.)

I will be back in three days time, and when I come back, we will be leaving this god forsaken land once and for all. The next time I come back, will be the last time I ever leave you.

INT. HOMESTEAD - DAWN

We zoom in on the note with a blurred view of Isaiah waking up in the background of the frame.

End Flashback.

INT. SALOON - NIGHT

Present day - 1880.

We follow a BARTENDER, an older gentleman, (mid 60's) wiping down the counter of the bar on a dark and stormy night, behind him is an expansive assortment of liquor, as well as a large mirror that spans the length of the bar.

He notices that there is one Woman left in the saloon.

BARTENDER/RUSTY STONE

Ma'am, I'm afraid it's closing time!

The woman struggles to get to her feet before falling over.

BARTENDER/RUSTY STONE

Oh lord!

The Bartender rushes over to help the clearly intoxicated woman onto her feet, he then walks her over to the door.

DRUNK WOMAN

(drunk and slurred)

You're a very nice man, thank you!

BARTENDER/RUSTY STONE

You have a good night, get home safe
now.

He lets the woman go by the door and she wanders into the dark and rainy night, he shakes his head and goes back inside. He continues wiping down the bar when suddenly lightning and thunder CRASH!

He quickly glances over to see that a MAN IN ALL BLACK is standing in the door way of the saloon, he has a large black hat partially shielding his face, and smokes a long, fat cigarette, a large grey plume of smoke floats up from around the brim of his hat.

BARTENDER/RUSTY STONE

Apologies partner, we're just about
all closed up.

The Man in black lowers his jacket from his shoulders, revealing four holsters holding revolvers on his body, two on his hips, and two under his shoulders. He hangs his jacket up and slowly walks towards the bar.

MAN IN BLACK

I just want one drink.

BARTENDER/RUSTY STONE

(nervously swallows)

Well as much as I'd like to serve you,
the tap is all dry.

The Man in black looks the Bartender right in the eyes.

MAN IN BLACK

Been riding all day to get here, I
just want one drink to keep me
standing.

The Bartender hesitates for a moment but then walks towards the bar.

BARTENDER/RUSTY STONE

I can't promise it'll be the tastiest
beer you ever had, its the bottom of
the barrel.

The Bartender starts to pour a beer into a glass, the beer slowly squirts out of the tap.

MAN IN BLACK

You ever heard about the legend of
Rusty Stone?

The Bartender, clearly caught off guard, glances up quickly, he looks back down, and tries to play stupid.

BARTENDER/RUSTY STONE

Never heard of him.

The Bartender finishes pouring the beer into the glass, he takes a foam scraper and scrapes off the excess foam.

He slowly walks over to the Man in black, beer in hand, the two men stare each other down, their eyes do not stray off each other. The Bartender places the beer down in front of the Man in black, he grabs the beer and begins to drink it slowly, all the while staring at the Bartender, he finishes it and wipes his mouth.

MAN IN BLACK

He's the most notorious stagecoach
robber on the north side of Texas.

BARTENDER/RUSTY STONE

Is that so?

Suddenly, The Man in black grabs The Bartenders hand, they struggle for a second but The Man in Black overpowers the Bartender.

BARTENDER/RUSTY STONE

What the hell are you doing!?

MAN IN BLACK

Legend has it, he's got an L shaped
scar on the top of his right hand.

Close up on the Bartenders eyes, a single drop of sweat slides down his forehead, his eyes dart downward.

Close up on The Man in Black's eyes, his eyes also dart down, he slowly turns the Bartender's hand revealing an L shaped scar on the top of his hand, he holds it for a while, and then lets it go; the two men lock eyes and do not move.

MAN IN BLACK

Well Rusty, first off, good to meet you, now there's two ways that we can do this.

The Man in Black takes out a hand rolled cigarette and starts smoking it, meanwhile Rusty leans down slightly, his eyes glancing at a double barrel shotgun he has positioned under the bar.

MAN IN BLACK

You can come willingly, hold onto your life until we get to Texas, and hang for the crimes you've committed, or...

The Man in Black COCKS HIS REVOLVER.

MAN IN BLACK

Or you can die right here where you stand.

The two men stair at each other for a while.

BARTENDER/RUSTY STONE

Well, no sense in making a mess of things, I'll go peacefully.

The Man in Black looks past Rusty and stairs into the mirror.

MAN IN BLACK

Well that's great, first I'm going to need you to take your hand off that shotgun.

POV from The Man in Black's perspective where he can clearly see through the mirror at the bar, that Rusty is gripping the stock of the gun in his hand.

BARTENDER/RUSTY STONE

(chuckles)

Oh well...

Rusty goes to pull the shotgun out, in the blink of an eye The Man in Black pulls his revolver from his left holster with his right hand and fires into the chest of Rusty, Rusty squeezes the trigger of the shotgun firing a huge hole into the bottom of the bar. Blood explodes out of Rusty's back as he falls backwards and collapses to the floor.

The Man in Black takes a blanket and puts it over Rusty's face.

INT. TEXAS RANGER'S STATION - DAY

Cut to the exact same angle we saw the blanket fall over Rusty's head, being taken off, A TEXAS RANGER holds a wanted poster with Rusty's face on it next to his dead body.

TEXAS RANGER

Yup, that's our man.

The Ranger walks around to his side and takes a look at Rusty's hand.

TEXAS RANGER

Son of a bitch even has the scar! Just like the legend says!

The Man in Black collects some money laid out on the table and goes to head out, he stops at Rusty's corpse for one last look.

MAN IN BLACK

Say, you know of a place I can spend the night?

TEXAS RANGER

Oh sure, just over this hill there you'll see a river, now follow that river upstream and you'll come across the Town of Yansby.

The Man in Black tips his cap.

MAN IN BLACK

Thank you very much.

EXT. TEXAS RANGER STATION - DAY

The Man in Black hops on his horse and rides out.

EXT. CANYON - DAY

Isiah Green wakes up on a makeshift campsite in the middle of a canyon, he gets up and stretches.

He drinks water from a canteen, and kicks out the remaining embers of a fire.

He saddles up, hops on his horse, and makes his way out of the canyon.

EXT. TOWN OF MARBURY - DAY

Isaiah rides into a small town, and passes a sign that says "Welcome to Marbury".

Isaiah rides slowly through the town, taking in the environment.

He passes a Barber shop, where a BARBER cleans off his razors.

He passes an Undertaker, loading coffins onto a horse and wagon, the UNDERTAKER wipes the sweat from his brow and makes eye contact with Isaiah.

Isaiah tips his hat, and the Undertaker just stares back at him.

EXT. SALOON - DAY

Isaiah ties up his horse outside of the Saloon and makes his way inside.

INT. SALOON - DAY

Isaiah walks into an empty saloon, Marcus Harvey's saloon, he makes his way to the BARTENDER.

He makes eye contact with the Bartender who is wiping down the inside of a glass with a towel.

ISAAH GREEN

Good day to you, one glass of beer please.

The Bartender takes his time cleaning the glass, before beginning to pour the beer.

Isaiah shakes his head, pulls out a cigarette and starts smoking, he starts coughing.

The Bartender places the glass of beer down in front of him and looks at him funny while he continues to cough.

ISAAH GREEN

(Still coughing)
Thank you kindly.

Isaiah finally manages to clear his throat and takes a sip of his glass of beer while the Bartender wipes down the bar.

Isaiah takes a look around the Saloon, in the corner a WOMAN sits with her arms crossed with a half empty beer sitting in front of her. He looks to the PIANO PLAYER who is leaning back in his chair, feet up on the piano, hat over his face, passed out cold, the Saloon is a shadow of its former self.

Isaiah looks up to the second level to see a lone GUNMAN sitting in front of the door to Marcus Harvey's office, he looks back to the Bartender.

ISAAIAH GREEN CONT'D

Man this place ain't what it used to be huh? My daddy used to tell me about this place, said it was more jumping then a jack rabbit caught in a trap.

The Bartender scoffs at Isaiah, Isaiah brushes it off and continues drinking.

ISAAIAH GREEN CONT'D

Say, could you let Marcus Harvey know that I'm here to see him.

BARTENDER

Is he expecting you?

ISAAIAH GREEN

Well no... I mean, yes! Yes he is.

The Bartender stares at Isaiah for a moment, Isaiah stares back while taking a hit of his cigarette.

BARTENDER

Well if he is really expecting you, you should know that he's down for his nap.

ISAAIAH GREEN

Oh yea of course...

Isaiah looks up to the clock which says it is noon.

ISAAIAH GREEN CONT'D

And, uh, about how long do these naps last usually.

BARTENDER

Oh, he'll be up around three.

Isaiah looks back up to the clock, and back down at his empty beer glass.

ISAIAH GREEN

Well then, pour me up another!

We pan up to the clock, and watch a TIMELAPSE of the hands moving until they finally reach 2:55 pm.

We pan back down to Isaiah, who has his head down in his arms, holding a half smoked cigarette, with 5 empty glasses sitting in front of him.

The Bartender nudges Isaiah, he doesn't move, the Bartender nudges him a bit harder.

Isaiah springs up and looks to the Bartender, then at the clock.

BARTENDER

The big man will see you now.

ISAIAH GREEN

Who? Oh, oh right now?

BARTENDER

Right now.

Isaiah gets up and goes to make his way to the stairs.

BARTENDER

Hey!

Isaiah turns around.

BARTENDER

You going to pay for those!?

ISAIAH GREEN

Oh!

Isaiah stumbles back to the bar and throws down a few dollars.

Isaiah turns around and makes his way towards the Piano Player, who is still passed out, he wakes the man up, and hands him some cash.

ISAIAH GREEN

Say, play a tune for me won't you, a long one.

PIANO PLAYER

You got it!

He grabs the cash and cracks his knuckles, and starts playing, Isaiah turns and makes his way up the stairs as the piano player starts playing, he is greeted at the top by a lone Gunman.

GUNMAN

Hand over any fire arms or other weapons you have on you.

Isaiah reaches into his holster and takes out his father's pistol, he looks at it for a moment and hands it to the Gunman, he then pulls a knife from his boot and hands that over as well.

He then goes to make his way inside the office, the Gunman stops him.

GUNMAN

Woah woah, arms up cowboy.

Isaiah puts his arms out, and the Gunman begins patting him down.

He clears him and knocks on the door to the office.

GUNMAN

Marcus, I'm sending him in.

MARCUS HARVEY (O.S.)

Send him in.

INT. MARCUS HARVEY'S OFFICE - DAY

Marcus Harvey, who now appears older, with snow white hair, and somewhat fatter than he first appeared.

MARCUS HARVEY

What can I do for you friend?

ISAIAH GREEN

Hello Mr. Harvey I...

MARCUS HARVEY

Please, call me Marcus.

INT. SALOON - DAY

The Gunman leans in trying to listen to the conversation, but

can not hear anything over the sound of the piano being played.

INT. MARCUS HARVEY'S OFFICE - DAY

ISAIAH GREEN

Oh, uh, well Marcus, its a pleasure to meet your acquaintance, my father has told me a lot about you.

MARCUS HARVEY

Ah the pleasure is all mine, and just who might your father be?

ISAIAH GREEN

Thomas Green.

MARCUS HARVEY

Oh yes of course! Thomas Green, and that would make you Isaiah!

ISAIAH GREEN

Why yes it would.

MARCUS HARVEY

Oh wow, well it truly is a pleasure to meet you son, you're daddy wasn't much of a talker, but he sure loved talking about you.

Isaiah smiles.

MARCUS HARVEY CONT'D

Say, how is the old man anyways, it must be round about a decade since I last saw him.

Beat.

ISAIAH GREEN

He's dead.

MARCUS HARVEY

Oh, well, I am very sorry to hear that, I didn't know him outside of our business together, but I did consider him a friend.

ISAIAH GREEN

Well I thank you for the kind words,
but he was murdered by men that worked
for you.

MARCUS HARVEY

What!?! Impossible, nobody works for me
son, I find work for people, and take
a piece of the cut, the only men that
work for me are the man you met
outside and the bartender downstairs.

ISAIAH GREEN

Well either way, he was killed by men
that you had put him with.

MARCUS HARVEY

Well that may be a fact, and I do
apologize for the circumstance, but I
hope you're not trying to pin the
blame on me.

ISAIAH GREEN

Oh no, I don't blame you for what
happened, I blame the men that killed
him, but I do need something from you.

MARCUS HARVEY

I will do whatever is in my power.

ISAIAH GREEN

I have the names of the men right
here.

Isaiah pulls his fathers book out of his pocket, and hands it
to Marcus.

ISAIAH GREEN

Any of those names look familiar.

MARCUS HARVEY

Why yes they do, now what exactly do
you need from me?

ISAIAH GREEN

I need all the information you have on
them, whatever it may be.

Marcus examines the book for a few seconds and then hands it
back to Isaiah.

MARCUS HARVEY

Well, I'm afraid I can't do that.

ISAIAH GREEN

What? You said you would do anything
in your power!?

MARCUS HARVEY

I know what I said, and I meant it
too, but I'm afraid I have a vow of
confidentiality with all the men I
work with.

ISAIAH GREEN

You can't make an exception, not even
for an old friend's son?

MARCUS HARVEY

I'm afraid not my boy, I'm sorry I
couldn't be much help to you.

Isaiah stands up, Marcus reaches out his hand to shake it.

ISAIAH GREEN

Oh don't be so certain you won't be.

Isaiah reaches into his pants and quickly pulls out a Cobra
Big bore Derringer two shot pistol, and aims it at Marcus,
Marcus quickly reaches for a rope under his desk and just
grazes it as Isaiah puts his pistol right in his face.

INT. SALOON - DAY

Outside Marcus' office, a small bell lightly chimes, the
Gunman looks up and knocks on the door.

INT. MARCUS HARVEY'S OFFICE - DAY

GUNMAN (O.S.)

Everything okay in there Marcus.

Isaiah gestures his head towards the door while still
pointing the pistol at Marcus' face.

MARCUS HARVEY

Everything's alright in here, just
dandy.

Isaiah slowly sits back down, keeping his pistol pointed at
Marcus.

ISAIAH GREEN

I got a bullet for you, and a bullet for your man out there as well, now I don't know how highly you value your own life, but surely you wouldn't want an innocent man to die because of you.

MARCUS HARVEY

So... What do you want.

ISAIAH GREEN

You know what I want, I understand by looking at your book there that you keep records of the men that work for you, I know you have a record of those men.

MARCUS HARVEY

And what if I don't?

ISAIAH GREEN

Well then today isn't exactly your lucky day then is it?

Marcus stares at Isaiah who stares back at him.

MARCUS HARVEY

So be it, hand me my book off the shelf over there, second to last one from the right.

ISAIAH GREEN

Why don't you grab it for me.

MARCUS HARVEY

Alright then, you'll have to forgive me, I don't quite move like my old self.

Marcus struggles to pull himself up, he slowly mossies' on over and grabs the book off the shelf, he goes back to his desk and drops down into his chair.

MARCUS HARVEY CONT'D

You'll have to give me a moment to find the job you're looking for, lucky for you I have an excellent memory.

Isaiah waits patiently as Marcus flips through the pages one by one, licking his finger and flipping through page by page.

MARCUS HARVEY CONT'D

Ah, here we are.

Isaiah stands up and looks over at the page, he grabs it and rips the page out of the book.

ISAIAH GREEN

Well Marcus, nice doing business with you.

MARCUS HARVEY

Before you go, I just want to ask one thing, have you every pointed a gun at someone before boy?

ISAIAH GREEN

Of course I have.

MARCUS HARVEY

Well if you say so, you just don't look very comfortable doing it.

Isaiah smirks at Marcus as he takes out some rope from behind his coat.

ISAIAH GREEN

Alright fat man, arms behind your back.

INT. SALOON - DAY

Isaiah opens the door and swiftly closes it behind him, he looks to the Gunman, who looks suspicious of him.

ISAIAH GREEN

My weapons please.

The Gunman slowly goes and gets Isaiah's gun and knife, and hands it back to him.

He then quickly holsters both, and makes his way down the stairs.

The Gunman stares at Isaiah as he makes his way down the stairs of the Saloon.

He then opens the door to Marcus Harvey's office to see Marcus bound and gagged with rope in his mouth.

INT. MARCUS HARVEY'S OFFICE - DAY

The Gunman runs in as Marcus is shaking back and forth in his chair, while yelling inaudibly through the rope in his mouth.

The Gunman unties the rope over his mouth, and begins cutting the rope around his body with his knife.

MARCUS HARVEY

That little bastard!

GUNMAN

You alright boss?

MARCUS HARVEY CONT'D

I'm fine, go get that son of a bitch!

EXT. SALOON - DAY

Isaiah bursts out of the saloon, he grabs the knife from his boot and begins cutting the only other horse tied up, he slaps it on the ass and the horse takes off.

He cuts the rope on his horse as well and hops on to take off.

The Gunman bursts out of the saloon soon after, and looks to the area where the other horse was tied up.

GUNMAN

Son of a bitch...

Marcus Harvey follows soon behind albeit at a much slower pace, the two stand there for a moment, watching Isaiah ride off into the distance.

Beat.

MARCUS HARVEY

I tell you what, that kid is either a genius, or the dumbest man on this earth.

EXT. CANYON - DUSK

Isaiah sits in a campsite set up in a canyon, he takes out the page he ripped out of Marcus Harvey's book.

The page has the names of the three men from his Father's book, along with their whereabouts.

The first name he looks to is Dansby Cole, who resides in Amarillo Texas.

He reads the other names as well, when he gets to his Father's name, he gets a little choked up, he touches his Father's name on the page and looks to the sky, he admires the sunset for a while.

EXT. HOMESTEAD PORCH - DAY

An old man, DANSBY COLE, sits on a rocking chair on the porch of a nicely structured homestead.

He rocks back and forth with a blanket draped over his legs, while smoking on a long pipe, he has long hair and a long beard.

An old basset hound sits beside him.

Dansby leans up in his chair and adjusts his glasses, we see from his point of view for a moment, and while he adjusts his glasses, the figure of a cowboy riding a horse in the distance comes more into focus.

EXT. FIELD - DAY

Isaiah looks in the distance at Dansby Cole's house, he takes his hat off his head, and looks at the three names written inside, Dansby Cole, Mitchel Hudson, and Rufus Seaworth.

He puts his hat back on his head, and whips his horse to ride faster.

Dansby lifts the blanket to reveal a pistol sitting on his lap, he puts his hand around it.

EXT. HOMESTEAD PORCH - DAY

Dansby COCKS the pistol on his lap.

Isaiah slowly approaches the old man.

ISAIAH GREEN
Good morning to you sir.

DANSBY
Morning.

ISAIAH GREEN

You see, I was just riding through that there canyon, came across your little homestead, and was wondering if you could help me with something.

DANSBY

What's that?

ISAIAH GREEN

Well, I'm here on behalf of my father, uh, Mitchel Hudson, my name is Isaiah Hudson.

Dansby's eyebrow curls, Isaiah swallows nervously and awaits the man's reaction.

DANSBY

Mitchel Hudson's your father?

ISAIAH GREEN

Yes sir that's right.

DANSBY

Well what do you want?

ISAIAH GREEN

Well, I never much knew the man, so I was wondering if you could talk to me about him briefly.

DANSBY

Where'd you come from boy.

ISAIAH GREEN

Oklahoma.

DANSBY

You rode all the way from Oklahoma, to have a conversation about your dead daddy?

ISAIAH GREEN

That's one way to put it.

Dansby looks around, he breathes in and out deeply.

DANSBY

Well, you got an honest face, and I'd hate for you to come all this way for nothing, why don't you come inside for some coffee?

ISAIAH GREEN

Well that's very kind of you, uh, I never caught your name.

DANSBY

That's Dansby, Dansby Cole.

Isaiah smiles.

ISAIAH GREEN

Dansby Cole, well its very good to meet you sir.

Isaiah hops down off his horse, and begins to tie the horse up, mean while Dansby uncocks his gun and makes his way inside.

INT. HOMESTEAD - DAY

Dansby puts a pot of coffee over a fireplace, he grabs two cups and sits down at the table.

Isiah enters and cases the place, he sits down opposite from Dansby, the two sit in silence for a moment.

DANSBY

Coffee will just be one second.

ISAIAH GREEN

Oh that's fine.

Isaiah snuffles and looks around the room, he looks down at his holstered pistol, and then back up at Dansby.

DANSBY

Did, you ever meet your father?

ISAIAH GREEN

Oh sure.

DANSBY

Is that so? Because he never mentioned having a kid to us.

ISAIAH GREEN

Well I was very young at the time.

DANSBY

I see.

Dansby looks suspiciously at Isaiah for a moment.

ISAIAH GREEN

Is the uh, coffee ready?

DANSBY

Let me check.

Dansby slowly gets up and makes his way over to the pot above the fire, he takes it off and begins pouring steaming hot coffee into the two cups on the table.

Isaiah goes to take a sip.

DANSBY

I wouldn't drink that if I were you...

Isaiah sits the cup back down, Dansby puts the pot off to the side and sits back down across from Isaiah.

DANSBY (CONT'D)

So Isaiah, do you know how your father died?

ISAIAH GREEN

Excuse me?

Isiah looks at Dansby confused and angrily.

ISAIAH GREEN (CONT'D)

He just passed away last year from tuberculosis.

DANSBY

Is that so?

ISAIAH GREEN

Why yes it is, and I do not appreciate these disrespectful questions.

DANSBY

You know Isaiah, if that is actually your name, I don't think you're who you claim to be, because I knew Mitchel Hudson, and he ain't die of no tuberculosis last year.

Isaiah, who is now sweating, nervously looks Dansby in the eyes.

DANSBY

You know, I been in this canyon 20 years, not one single person has ever come out to visit me, not even my own children; but you, I know exactly who you are.

Isaiah glances down at his gun and back at Dansby.

ISAIAH GREEN

You know what I'm sorry, this is the wrong place, I really must be getting going now.

Isaiah jumps up out of his seat and starts to head out.

DANSBY

Hold on now, you're Thomas Green's son.

Isaiah stops in the doorway.

DANSBY

You know, if you're going to lie, you should lie about everything, including where you live. Mitchel was a native Texan, I smelled bullshit on you from the start.

Isaiah turns around and walks back in.

ISAIAH GREEN

Alright, you found me out, and you know what.

Isaiah pulls out his revolver and aims it at Dansby, Dansby does not move.

DANSBY

You know, I always had a feeling this day would come.

ISAIAH GREEN

(confused)

Really?

DANSBY

Oh sure, I mean, what kind of kid, takes out his father's pistol, and fires it into the dead of night at complete strangers.

Isaiah, now shaking slightly, cocks his pistol back.

ISAIAH GREEN

(chokes up)

That was the worst night of my life Mister.

DANSBY

Oh I'm sure it was, you know, we didn't plan for things to go down the way they went down, it's just that your father...

ISAIAH GREEN

My father what?

DANSBY

Well, nothing you'd find too important right now.

ISAIAH GREEN

What? What is it what about my father!?

DANSBY

Nothing kid, I've made my peace with the way things went that night.

ISAIAH GREEN

Oh yeah? You made your peace? You kill my father and leave him dead in the dirt and you made your fucking peace!?

DANSBY

I hope, one day, after all the violence and blood shed, you too, can make your peace with this all.

Isaiah begins crying, he aims his gun at Dansby, then stops, he wipes tears from his face and aims his gun again, Dansby closes his eyes, he is at peace.

Isaiah fires the gun which sends a burst of blood out of Dansby's back and stomach.

Isaiah sits in shock for a moment with blood on his face, he looks down to see blood all over his hands as well.

He stands there for a moment, he looks at Dansby's limp body, and observes the large hole leaking blood in the center of his chest, he vomits onto the floor.

EXT. FRONT OF HOMESTEAD - DAY

Isaiah stumbles out of the house, he makes his way over to a well in the ground, and begins pumping water, he stops for a moment and looks down at his hands, which are covered in blood.

He keeps scrubbing and throwing water in his face while looking around breathing very heavily.

He collapses and sits with his back against the well, he takes out the piece of paper he took from Marcus Harvey's book. He takes out a fountain pen and crosses out the name "Dansby Cole". He then sits back and breathes for a moment.

Beat.

Isaiah then gets up and makes his way over to his horse, he hops on and rides off.

EXT. CANYON - DAY

Flashback - 1870

Thomas Green makes his way through a canyon, spotting three other men on horseback in the distance.

He rides on and meets up with the three men.

All four men approach each other, each from separate directions.

The men convene and stand around for a moment.

MITCHEL

Well howdy fellas!

DANSBY

Nice to see we all know our way around a map.

The four men stand around awkwardly.

DANSBY (CONT'D)

Okay then... Well its a 2 day ride to Oklahoma, I do not claim to be the best navigator so, anybody got an idea for the best route?

RUFUS

We'll ride north.

Rufus sets off expecting the other three men to follow.

DANSBY

Great ! Lets go.

THOMAS GREEN

No...

The three men stop in their tracks.

RUFUS

Pardon me?

THOMAS

We ride east first.

RUFUS

And who made you lead navigator?

THOMAS GREEN

Well funny you ask, I was wondering the same about you...

The men stare at each other intensely.

MITCHEL

Woah woah now fellas, nobody is the "lead navigator" okay? We're working this job as a team, so we'll navigate as such.

RUFUS

And why exactly would we ride east when we have to ride over a hundred miles north?

THOMAS GREEN

There's a big valley about ten miles north of here, too treacherous to ride through, we start out heading east, we can avoid it all together.

RUFUS

Where exactly can I find this valley on my map?

THOMAS GREEN

It ain't on no map.

Thomas spits onto the ground, Rufus stares at Thomas for a moment.

Mitchel looks to Dansby who looks back at him, Mitchel's eyes widen, Dansby shrugs.

DANSBY

Okay there's a healthy compromise here, we can just head north east! that way we'll still be headed north, but we'll move due east enough so as to avoid this Valley. Sound good to you two?

Beat.

Thomas turns and begins to ride north east, Rufus follows, followed by Mitchel.

DANSBY (CONT'D)

(mumbled)

Christ this ought to be fun.

EXT. FIELD - DAY

The four men ride brazenly through the open landscape, Rufus keeps looking up at Thomas, Thomas keeps looking back to him.

THOMAS GREEN

You got something to say partner?

RUFUS

I ain't your partner fella.

THOMAS GREEN

Alright then, that all you got to say?

RUFUS
I've just been looking around
wondering.

Rufus gestures to the open landscape.

RUFUS CONT'D
Where the hell this valley is you
spoke so much about.

THOMAS GREEN
We passed it.

RUFUS
(scoffs)
Oh, is that so? How come I ain't see
it then?

Thomas whips his horse around and rides right up next to
Rufus, they are now eye to eye.

THOMAS GREEN
You know what, you're starting to get
on my very last nerve.

Rufus leans in.

RUFUS
And what happens, when that last nerve
is gone exactly?

The two sit there for a moment, Thomas looks the other way
before looking back and grabbing Rufus, and throws him from
his horse.

Rufus hits the ground, HARD, he immediately pulls out his gun
and aims it at Thomas.

Thomas Grabs his pistol and aims it back at him.

DANSBY
Woah Woah Woah! Everyone take it easy
now!

The two men stare into each other's eyes, guns cocked, with
their fingers itching at the trigger.

DANSBY (CONT'D)

Now I'm sure both of you would like to shoot each other dead right here and now, but I'm asking you to reconsider, not for me, sure as hell not for each other, but for the job. I'm going to go ahead and assume that none of us here are rich men... Well after this, we'll have too much money to even know what to do with, and, you'll never see each other again, hell, kill each other then for all I care... But this is a four man job, so we're going to need all four of us, alive, I might add, so please, fellas, put your guns away.

Rufus and Thomas stare at each other for a moment, suddenly, Thomas uncocks his gun and holsters it. He turns around and continues riding.

Rufus slowly lowers his pistol then uncocks it, he dusts himself off and gets on his horse.

Mitchel slowly rides over to Dansby.

MITCHEL

What is their -

DANSBY

I don't know.

The four men continue to ride on.

EXT. FIELD - DUSK

The four men ride carefully through the rough terrain, suddenly Thomas stops in his tracks, and looks to the group.

THOMAS GREEN

We'll set up camp here for the night.

RUFUS

We still got a good deal of sunlight left, we keep riding.

THOMAS GREEN

We stop and set up camp while there's still some light out.

RUFUS

We don't have all the time in the world, our first day's ride has us barely halfway there, we ride until we can't see anymore.

Rufus continues to ride on, past Thomas.

Mitchel looks to Dansby nervously.

MITCHEL

Uh, actually, I'm quite tired, and this old lass.

Pats his horse.

MITCHEL (CONT'D)

Well she can't quite ride like she used to, probably best if we set up camp now, we'll ride first thing tomorrow!

Rufus looks at the men unenthusiastically.

RUFUS

Fine.

Mitchel's eyes widen, and he lets out a sigh of relief.

EXT. FIELD - NIGHT

Cut to: Mitchel, Rufus, and Thomas sitting around a campfire, Mitchel sits with his hands on his knees, Thomas lays back rolling a cigarette, and Rufus sits up, whittling the end of a stick with his knife.

Suddenly Dansby turns up out of the darkness, torch in hand carrying a bunch of sticks, he promptly walks over and dumps them onto the fire, he then sits back onto his pile of things and exhales a deep sigh of relaxation.

Mitchel looks over to Rufus, who is hard at work whittling what appears to be some sort of totem pole.

MITCHEL

Say, can I see that?

Rufus tosses the stick over to Mitchel, he admires it for a moment.

MITCHEL(CONT'D)

Wow, how the hell did you learn to do something like that?

Mitchel tosses it back to Rufus.

RUFUS

My father was a carpenter, he taught me some of the tools of the trade but, it was never quite for me, I never had the patience for it.

MITCHEL

Oh I hear you there, my daddy was an undertaker, he wanted me to take up the business but, it wasn't for me neither. Hell, I still work around dead bodies though so, I guess that counts for something!

Mitchel looks to Dansby and Thomas.

MITCHEL

What about you?

DANSBY

Who me?

MITCHEL

Either one of ya, what did your daddies do?

DANSBY

Oh well my dad was a musician, a piano player to be exact, he'd play in saloons all over Texas, built a bit of a name for himself.

MITCHEL

Oh yeah? What was his name?

DANSBY

(hesitant)

Oh well... Oh what the hell, Tucker Cole.

MITCHEL

You don't say! I think I remember seeing him perform once or twice!

DANSBY

Is that so?

MITCHEL

Say, did he ever play in Lubbock?

DANSBY

Oh sure, plenty of times.

MITCHEL

Then I've definitely seen him, he was a damn fine piano player too.

DANSBY

Well I appreciate that.

The group goes silent as the men peer over to Thomas.

THOMAS GREEN

What?

MITCHEL

Well how bout you Marsh, what did your daddy do?

THOMAS GREEN

I... I never knew him.

DANSBY

Well then what about your mama?

THOMAS GREEN

Why the hell you asking all these questions anyway!?

Mitchel and Dansby are taken aback.

MITCHEL

Oh, I'm sorry Marsh, I didn't mean nothing by it.

Thomas takes a puff of his cigarette and leans up.

THOMAS GREEN

Well... I, I never knew her either. Ya see, my dad died before I was born, and my mom died having me, so I spent most of my time in an orphanage. But once I turned twelve, I took all the money I could find in that place, and got the hell out of there, and I ain't never needed nobody ever since...

Beat.

Mitchel looks around at the other two men.

MITCHEL

Well, good for you!

Thomas stares blankly at Mitchel before flicking his cigarette.

THOMAS GREEN

I'm off to sleep, and you three should be too, we got a long day of riding tomorrow.

The men look around at each other, Mitchel shrugs, and begins tucking himself into his sleeping bag.

MITCHEL

Aye aye captain!

Rufus looks over to Thomas.

RUFUS

Hey Tom.

Thomas turns around to face him.

RUFUS CONT'D

I never knew my mom neither.

Beat.

Thomas takes this in.

THOMAS GREEN

You ever think about her?

RUFUS
Everyday of my life.

Rufus turns around and tucks himself into his sleeping back, Thomas looks in his direction for a moment, then turns over the other way.

The three men get comfortable in their makeshift sleeping bags.

Some time later when the fire has died down and then three men are asleep, Thomas takes out a small notebook, he begins writing in it.

Beat.

Thomas looks around at the other three men, still fast asleep, he tucks his book tightly into his shirt pocket, and closes his eyes.

End Flashback

EXT. FIELD - DAY

Present day - 1880

Isaiah rides through an open field and spots a small town in the distance, he rides forth.

EXT. TOWN - DAY

He rides through the town taking in the environment, we follow him for a few moments as he makes his way towards the saloon, he ties up his horse out front.

We pan up from the front of the saloon into the window of a small apartment.

INT. APARTMENT - DAY

Inside the apartment, a MAN is making his way around the apartment, he seems to be getting ready for something, his son, FREDDY, no older than 12, follows him around as he grabs his holster and begins to put it on.

FREDDY
But why dad?!

FREDDY'S FATHER

Because I have to Freddy, I don't want to leave you but I have to, it won't be for long...

FREDDY

Two days is a long time to be all alone!

FREDDY'S FATHER

I know, I'm leaving some money in the top drawer, and that nice lady next door has agreed to come and check on you while I'm gone.

The Father walks into another room and puts on his coat.

FREDDY

Daddy please! I... I can't explain it, but I don't have a good feeling about this.

Freddy gestures to his stomach.

FREDDY CONT'D

It feels like I got a big rock in my stomach.

FREDDY'S FATHER

You say the same thing every time I go, and look at me!

The Father holds his arms up, and gestures to his well and abled body.

FREDDY'S FATHER CONT'D

I'm still standing!

The Father walks out of the room and towards the front door, he grabs his hat off a hook next to the door.

FREDDY

You're not listening to me dad! This time is different, I don't know exactly how, but it is!

The Father turns and kneels down to get eye level with the boy, he puts his hand on his shoulder.

FREDDY'S FATHER

(chuckles)

You sound just like you're mother,
she'd give me the same speech every
time I'd leave just like you are now.

Freddy grabs his Father and hugs him, he starts crying.

FREDDY

(crying)

I... I can't...

FREDDY'S FATHER

You can't what?

FREDDY

I can't lose you too!

The Father looks as if he wants to say something, but refrains, he embraces Freddy for a moment before separating.

He holds the boy by his shoulders.

FREDDY'S FATHER

I'm not going anywhere okay? It's just
you and me until the end, you got
that?

Freddy looks at the ground and sniffles.

FREDDY'S CONT'D

I asked you a question boy.

FREDDY

Yes...

FREDDY'S FATHER

Hey, look at me when I'm talking to
you.

Freddy looks up at his Father.

FREDDY'S FATHER CONT'D

I asked you a question, now what do
you say?

FREDDY

Yes sir.

FREDDY'S FATHER

That's right.

The Father stands up and goes to walk out.

FREDDY'S FATHER CONT'D

I love you Freddy, I'll be back in no
time.

He closes the door behind him as he makes his way out.

Freddy runs over to the window and watches his Father walk
out, and towards the saloon.

EXT. APARTMENT - DAY

The Father turns and looks up to the window, he chuckles and
waves to Freddy.

INT. APARTMENT - DAY

Freddy waves back as he wipes the tears from his face.

EXT. APARTMENT - DAY

We follow the Father as he makes his way towards the saloon,
he enters.

INT. SALOON - DAY

The Saloon is jumping, the room consists of more smoke than
air, women are dancing on tables, the piano player is playing
like it's his last day on this earth, and there are multiple
tables set up where men are playing cards and drinking.

We follow the Father as he makes his way towards a table of
Ruffians, he takes a seat next to the man who would appear to
be the leader.

The LEAD RUFFIAN has a woman by his side who he is holding
close, and is touching inappropriately, she looks quite
uncomfortable.

We pan over to Isaiah, who is eyeing these Ruffians while
sitting at the bar, suddenly, the BARTENDER places a drink in
front of him.

BARTENDER

Here you are sir.

ISAIAH GREEN

Why thank you, and say, who are those
fellas over there?

BARTENDER

Oh I wouldn't worry about them, unless
your looking for trouble.

ISAIAH GREEN

Well maybe I am...

The Bartender leans in close and gestures Isaiah to do the
same, Isaiah leans in.

As the Bartender speaks, we pan around the table of Ruffians,
long enough to take each one of them in.

BARTENDER (O.S)

Them fellas there is part of the Riley
gang, named after their leader, Butch
Riley.

We focus in on the big guy in the center of the table.

ISAIAH GREEN (O.S)

I'm assuming that'd be that big fella
in the middle of them.

We cut back to Isaiah and the Bartender.

BARTENDER

You'd assume right.

Beat.

ISAIAH GREEN

And who's that lady there with them?

We focus on the woman next to BUTCH, PENELOPE, who is pushing
Butch's hands away from her , Butch and the other men just
laugh as he continues to grab at her.

BARTENDER

Beats me, she came in with them.

Suddenly the doors of the Saloon burst open, the room goes
silent, and the piano player looks over and plays a false
note, before stopping entirely, everyone looks to the
entrance of the saloon to see the Man in Black walk in.

He takes in his surroundings before calmly walking over and
sitting at the bar.

BUTCH RILEY

(shouts)

Hey Piano man, who the hell told you
to stop playing!?

The Piano player takes a deep breath and continues playing,
suddenly the saloon returns to normal.

ISAIAH GREEN

Now who in the hell is that?

BARTENDER

Oh him, he's the most notorious bounty
hunter on this side of the
Mississippi, they call him "The Man in
Black", nobody knows a damn thing
about him, not a name, not where he's
from, nothing. It's a known fact that
if he's after you, you're as good as
dead, and I'm betting there's about a
dozen fellas in here who got money on
their heads. Now, if you'd excuse me
for a moment.

The Bartender makes his way over to the Man in Black.

Isaiah looks back at the Riley gang, and starts eyeing Butch,
one Butch's men gets his attention, and points to Isaiah,
Isaiah quickly turns away.

Suddenly, one of the men in the Riley gang approaches Isaiah.

RUFFIAN

Hey buddy.

Isaiah turns around, hand on his pistol, shaking slightly.

ISAIAH GREEN

Why yes?

The Ruffian looks at Isaiah up and down.

RUFFIAN

My Boss over there says he'd like a
word with ya.

Isaiah faces away from the man and looks straight ahead at
the bar.

ISAIAH GREEN

Tell him I'll be over once I finish my drink.

The Ruffian moves in close to Isaiah.

RUFFIAN

I'm afraid the boss doesn't wait for nobody...

Isaiah looks over to Butch, who is now staring at him, then back to the Ruffian.

ISAIAH GREEN

Well I guess I'll just bring my drink with me then.

Isaiah stands up and walks over towards the Riley gang, with the Ruffian following close behind him.

He approaches the table.

ISAIAH GREEN (CONT'D)

You uh... Wanted to speak with me?

Butch looks Isaiah up and down.

Beat.

BUTCH RILEY

One of my boys here just old me, you got a bit of a staring problem.

ISAIAH GREEN

(sarcastically)

Is that so?

BUTCH RILEY

It is.

Beat. Isaiah looks around at the gang of Ruffians who all stare at him intensely, we focus on Freddy's Father for a moment, who spits on the ground in Isaiah's general direction.

BUTCH RILEY CONT'D

Do you know, who we are?

ISAIAH GREEN

I've heard a thing or two.

Butch shoots up out of his chair and walks around the table to Isaiah, now, the two are eye to eye.

BUTCH RILEY

Well how's about we introduce ourselves, huh boys?

Butch turns around to his gang, and swiftly turns back and sucker punches Isaiah.

Isaiah goes flying backwards and trips over a table where two men are playing a poker game, promptly knocking the table over and sending chips flying.

He falls into a man holding a glass of beer who stumbles backwards and spills it onto another man.

PATRON 1, now drenched in beer, turns around to see the other man holding an empty glass.

PATRON 1

You son of a bitch!

Patron 1 swings at the Man with the empty glass, but he ducks in time to avoid the punch, Patron 1 promptly hits another man in the face, which sends him stumbling backwards.

By this time the saloon falls into chaos, with glasses of beer, and chairs flying through the air.

Amidst the chaos, Butch Riley makes his way through the crowd, pushing and punching anybody in his way.

As he searches through the crowd, Isaiah comes up behind him and raises a chair over his head, he smashes it down on Butch, breaking the wooden chair and sending Butch to the ground, belly first.

Isaiah stands over him and flips him over, he begins belting punches, left and right, unloading on Butch amidst the chaos.

ISAIAH GREEN

Now that you've introduced yourself.

PUNCH!

ISAIAH GREEN

Allow me to return the favor!

A left hook, and then a right!

While dishing out the beating, Isaiah looks up at the Riley gang who are preoccupied trying to fight off other patrons.

We focus in on Freddy's Father, who punches a man which sends him to the ground, he looks over and spots Isaiah laying a beating down on Butch.

He makes his way through the crowd as Isaiah looks up and makes eye contact with him.

Isaiah peers down and sees him reaching for his gun.

The scene slows down as Freddy's Father slowly makes his way through the crowd, unholstering his weapon.

Close up zoom on Isaiah's eyes as they widen.

Suddenly, BOOM, a gunshot, the fighting stops at once, some men suspending their arms, mid punch, in the air.

INT. APARTMENT - DAY

Freddy shoots up, and runs to the window of the apartment, overlooking the saloon.

He opens the door of the apartment and runs out.

INT. SALOON - DAY

Close up on Freddy's Father, who has a grimacing look on his face, as he peers down, a large gunshot wound is revealed in the center of his chest.

We cut back to Isaiah, who is still pointing the gun in that same direction, smoke oozing from the tip of the barrel.

Freddy's Father grab's his chest, and loses his footing, he falls over into a table and some chairs.

Everyone in the Saloon stands still, all eyes are on Isaiah.

ISAIAH GREEN

Nobody move! I'm going to take this lady here with me, and be on my way, and nobody will have nothing to say about it!

Isaiah walks over to Penelope and takes her by the arm, he points his gun in several directions as he walks with his back to the door of the saloon.

We cut to the man in black, who is still just sitting at the bar drinking his drink, cool as a cucumber.

Isaiah kicks the door open behind him and exits the saloon with Penelope.

EXT. SALOON - DAY

As Isaiah and Penelope exit the saloon, we slow down and focus on Freddy, who runs right by Isaiah, the two lock eyes for a moment before Freddy runs inside, and Isaiah hops on his horse, lifting Penelope on, and rides off.

INT. SALOON - DAY

Freddy bursts in the door and looks around with a look of sheer panic on his face.

Some members of the Riley gang run outside after Isaiah.

Suddenly, Freddy spots his Father's limp body, who is surrounded by a group of patrons.

FREDDY

Dad!

The Patrons separate and allow Freddy into the circle, he collapses down in front of his Father and grabs his hand.

FREDDY

(sobbing)

Dad!? Dad say something!

Freddy continues crying, and rests his head on his Father's body.

Butch Riley, battered and bruised from his fight with Isaiah, walks up behind Freddy and puts his hand on his shoulder.

BUTCH RILEY

It's alright Freddy, we're going to get that son of a bitch.

Freddy jumps up and hugs Butch.

BUTCH RILEY

Woah now...

Butch is hesitant at first, but then embraces the young boy.

He separates Freddy from himself, and gets down on one knee, he gets eye to eye with Freddy. The young boy has his eyes locked to the ground, Butch lifts his chin softly with his finger.

BUTCH RILEY

Now look here, I lost my daddy when I
was very young too, but it made me
tough, it made me strong.

Freddy looks back at him tears rolling down his face.

Butch reaches back and grabs all the money in his pocket, he gives it to Freddy.

BUTCH RILEY

Now look here, this is all I got right
now, take it.

Freddy is hesitant to take the money, Butch opens the boy's hand and places the money down in it, he closes the boys hand and stands up, before walking out with the rest of his gang.

We cut back to the Man in Black, who finishes his drink, and places the empty glass down on the bar, he drops a few coins next to the glass and walks out.

Suddenly SHERIFF DAGGET, an older man, with grey hair and a grey beard, he has a soft tone of voice, small glasses, and a slight hunch in his back, he runs in, gun in hand.

SHERIFF DAGGET

Now what the hell is happening in...

He looks over to see Freddy next to his father's limp body.

SHERIFF DAGGET

Oh god...

INT. SHERIFF'S OFFICE - DAY

Freddy sits down in front of Sheriff Daggett with a blanket draped over him, still sobbing.

SHERIFF DAGGET

What happened Freddy, what did you
see?

FREDDY

They... They killed my dad.

SHERIFF DAGGET

Who did?

FREDDY

I... I don't know... I heard a gunshot, and went down to the saloon, and my Daddy was laying there on the ground, dead.

SHERIFF DAGGET

Did anybody get a good look at him.

FREDDY

I... I think it was this man, he was leaving just as I was coming in, he had a woman with him, I never seen them before.

SHERIFF DAGGET

I'm sorry Freddy, I'll do everything I can.

FREDDY

Are you going to go after him?

SHERIFF DAGGET

Well I'm afraid he's out of my jurisdiction, and if you don't know what he looks like, I wouldn't be able to identify him.

FREDDY

So... you, can't do anything for me?

Beat.

SHERIFF DAGGET

Like I said Freddy, I'll do everything I can.

Freddy looks down at the ground, he gets up, taking the blanket off in the process, and begins making his way towards the door.

SHERIFF DAGGET CONT'D

Hey Freddy.

Freddy turns around.

SHERIFF DAGGETT CONT'D
If he steps foot in my town again,
I'll make sure he hangs, and that, I
promise to you.

Freddy nods before turning around and heading out.

SHERIFF DAGGETT
(under his breath)
Poor kid.

Daggett watches out the window as Freddy makes his way back towards his apartment, just then He spots the Man in Black on his horse, making his way through the town.

EXT. TOWN - DAY

Suddenly, Daggett runs outside, albeit at a bit of a slow pace, and catches up with the Man in Black.

SHERIFF DAGGETT
Excuse me, excuse me sir.

The Man in Black looks down at Daggett, but continues riding at a slow pace.

SHERIFF DAGGETT CONT'D
I know you, you've brought a couple of
bodies to me before haven't you.

Beat.

MAN IN BLACK
Maybe I have, what's it to ya?

SHERIFF DAGGETT
Well you see, there's a young boy who
could use your help.

The Man in Black stops and looks down at Daggett in the eyes.

INT. SHERIFF'S OFFICE - DAY

Freddy sits in the Sheriff's office, while the Man in Black stands next to him, Sheriff Daggett sits down at his desk and begins to explain.

SHERIFF DAGGETT CONT'D

Now Freddy, this man here is a bounty hunter, he was in the saloon when... Well when everything went down, and he got a clear look at the man you're after.

Freddy looks up and down at the Man in Black, spotting his guns in holsters, as well as ammo bands around both of his shoulders.

SHERIFF DAGGETT CONT'D

Now I've placed the bounty on this man's head, and he has agreed to track him, and bring him back dead or alive to the tune of, well...

Daggett looks to the Man in Black.

MAN IN BLACK

Two hundred dollars.

SHERIFF DAGGETT

Well there you have it, two hundred dollars.

Freddy, who is still clutching the money Butch gave him in his hand, hands the money over to the Man in Black.

FREDDY

This is all I got.

The Man in Black takes it, and puts it into his pocket, he then swiftly gets up and makes his way towards the door.

SHERIFF DAGGETT

Well hold up now! Does that mean you'll do it?

The Man in Black stops in his tracks and turns around.

MAN IN BLACK

Two days.

SHERIFF DAGGETT

What's that?

MAN IN BLACK

I'll have him back here in two days
time.

The Man in Black turns back, and walks out of the office, we cut back to Freddy and the Sheriff.

SHERIFF DAGGETT

Don't you worry now, that man right
there is the best in the world at what
he does, he's going to get that son of
a bitch I promise you that.

Beat, Freddy says nothing.

Daggett gets up and walks beside Freddy, he puts his hand on his shoulder, we hold on this moment for a few seconds.

EXT. FIELD - DUSK

Isaiah rides with Penelope on the back of the horse, he stops suddenly and turns around to check his surroundings.

ISAIAH GREEN

We've got to keep riding but we can
stop here for a bit.

Isaiah comes down off his horse and tries to help Penelope down, she jumps off by herself, and then starts pacing around.

Isaiah watches her as she does so, then takes out a canteen, and begins giving water to his horse.

Beat.

ISAIAH GREEN

You know, a thank you would be nice!

Penelope stops pacing and begins walking towards Isaiah, seductively.

PENELOPE

You know what cowboy, you're right.

Isaiah tenses up slightly, and becomes a bit timid as she comes close, she puts her hands on his chest.

PENELOPE CONT'D
However could I thank you?

ISAIAH GREEN
Oh well I, didn't have anything in
mind...

Suddenly Penelope grabs his pistol from his holster, hits him in the face with it, promptly knocking Isaiah to the ground. She cocks it, and points it right at him.

Isaiah grabs his nose, which is now bleeding.

ISAIAH GREEN
Ah! What the fuck!?

Isaiah holds his nose with one hand, and puts the other hand up.

PENELOPE
Thanks!? You want me to say thanks!?
You fucking idiot, you don't even know
what you just did! Do you!?

ISAIAH GREEN
Well I, I saved you from those goons
back there!

PENELOPE
Ha, is that what you think, you think
you saved me!?

ISAIAH GREEN
Well, I... What the fuck is going on
here!?

PENELOPE
I'll tell you what, I've been with
those idiots for the last week,
putting up with all their shit, doing
what I have to do to survive. Now they
were about to rob the most expensive
train in this whole damn state, and I
was going to rob them blind in their
sleep!

ISAIAH GREEN
You, chose to be with those men!?

PENELOPE

I didn't want to you fucking pea brain! I did what I had to do to get in close and earn their trust, and along comes Mr. Hero over here, butting his nose in where it don't belong.

ISAIAH GREEN

Listen, I, I'm sorry, you looked like someone that needed help is all.

PENELOPE

Well, how do I look now!?

Beat.

Penelope stops pointing the gun at Isaiah and begins pacing back and forth, all the while Isaiah gets up off the ground.

ISAIAH GREEN

Well, what are you going to do now?

PENELOPE

Would you shut up! I'm thinking!.. I can't just ride back into town, that'd be too suspicious, I... I've got it, you're going to help me rob that train!

ISAIAH GREEN

Woah now, I ain't robbing nobody.

PENELOPE

Oh really? You run into a saloon and kill a man but you can't rob a train?

Isaiah looks down at the ground.

ISAIAH GREEN

I didn't want to kill him... It was him or me.

PENELOPE

Well be that as it may, this time, you don't have a choice.

ISAIAH GREEN

And what if I say no?

Penelope points the gun at him.

ISAIAH GREEN CONT'D

Well I guess that's all the convincing
I need.

Penelope walks back towards the horse, Isaiah follows.

ISAIAH GREEN CONT'D

Say can I have my gun back now?

PENELOPE

Well what would I have to threaten you
with?

ISAIAH GREEN

Right...

Penelope tucks the gun into her pants and hops on the horse,
Isaiah hops on behind her, the two ride off.

EXT. FIELD - DAY

Flashback - 1880

Thomas Green, Dansby, Mitchel, and Rufus all ride along an
open field in the heat of the daylight.

Mitchel wipes the sweat from his brow.

MITCHEL

Say I'm beat, could we stop for a
while before I keel over?

RUFUS

We got another half a days ride till
we reach the state border, you can
rest then.

DANSBY

Say, I'm just about to pass out too,
stopping for ten minutes won't hurt
nobody.

Tex turns and looks around at the group, all except Thomas
look beat.

RUFUS

Fine, ten minutes and no longer then
that.

DANSBY

Hey, I think I saw the indent of a ravine a while back, could be a river not far from here.

MITCHEL

It's worth a shot.

Mitchel looks to Rufus and Thomas.

MITCHEL (CONT'D)

We'll meet back here in ten minutes.

Rufus nods as the two men ride off.

Now Rufus and Thomas remain, still perched on top of their horses.

The Silence is deafening.

Beat.

THOMAS GREEN

Rufus, I... I just wanted to say that, well I'm sorry for pointing my gun at you yesterday.

Rufus stays silent.

THOMAS GREEN CONT'D

It's just that, well I ain't never worked with no partner before, let alone three, and what I'm trying to say is...

Thomas looks right at Rufus in the eyes.

THOMAS GREEN

I'm sorry.

Beat.

Rufus does not look at Thomas, Thomas looks away.

RUFUS

I forgive you.

Thomas looks back to Rufus.

RUFUS

Hell I probably would have pulled a gun on one of y'all sooner or later, I ain't never worked with no partners either. If this all goes to plan, I might consider it.

Some time later, the two men sit backs against a rock, passing back and forth a cigarette.

RUFUS

And then there was my third wife Mary, now she was a handful, probably the only woman I met that knew how to handle me, probably why I couldn't handle her.

THOMAS GREEN

So you left her?

Rufus takes a long drag of the cigarette and then exhales.

RUFUS

I did, and I got to tell you, not a day goes by where I don't think about that woman. She used to drive me up a wall but, I don't think I ever stopped loving her.

THOMAS GREEN

You ever think about going back to her? Trying again.

Beat.

Rufus takes another drag of the cigarette and hands it back to Thomas.

RUFUS

Funny thing is, I did, about 6 months after I told her I was never coming back, I came back, to find her with another man, and pregnant with his child.

Thomas takes a drag of the cigarette.

THOMAS GREEN

What did you do?

RUFUS

Well I'd be lying if I didn't say I thought about shooting that son of a bitch dead right then and there but, he didn't do anything wrong, just did something I was too scared to do.

THOMAS GREEN

And what's that?

Beat.

RUFUS

Start a family.

Beat.

THOMAS GREEN

Are you still scared now?

RUFUS

You know, I don't quite know. Since that day I've never been able to look at another woman the same, I don't know what I felt that day, but it was a pain unlike anything I ever felt before in my whole life, and I've been shot before, twice.

Beat.

Thomas takes a pull of the cigarette and hands it back to Rufus.

THOMAS GREEN

Loss.

RUFUS

What's that?

THOMAS GREEN

That feeling you felt that day, it was loss.

RUFUS

How do you figure?

THOMAS GREEN

You felt the loss of what once was,
what ceased to be, and what could
never be again. When you saw your
woman with another man's baby, you
knew that that could never be you.
That feeling, it's... It's worse than
dying, it's like dying, but still
being forced to live.

Beat.

RUFUS

You know, I don't think I ever looked
at it quite like that. Say how were
you able to figure all that out?

Beat.

Rufus hands the cigarette back, which is now little more than
a butt, Thomas takes one final drag and tosses it.

THOMAS GREEN

Because I went through the same thing.

RUFUS

You caught your lady with another man?

THOMAS GREEN

No. She died.

Beat.

Rufus looks down to the ground and back to Thomas, He takes
his hat off.

RUFUS

I'm sorry to hear that.

THOMAS GREEN

Oh it's alright, it happened about
nine years ago now, but it still feels
like yesterday.

Rufus puts his hat back on.

RUFUS

How did it happen? If I may ask.

THOMAS GREEN

You know, I still don't know, all I do know is the only woman I ever loved is gone.

Beat.

Thomas wipes his nose.

THOMAS GREEN CONT'D

But, she left me with a son, and that boy is my whole damn world, he's the reason I'm here right now, doing this job.

RUFUS

You know, I had the wrong idea of you.

Thomas looks to Rufus.

THOMAS GREEN

Same here.

Just then, Dansby and Mitchel ride up to the two men and reconvene with the group.

RUFUS

You sons a bitches, what the hell took so long?

DANSBY

The river was a lot farther then we thought, then we got turned around on the way back, but we made it!

THOMAS GREEN

Been sitting here a half hour waiting for you two, no more breaks from here till Oklahoma.

MITCHEL

I'm all good to go!

DANSBY

Me too!

RUFUS
Alright then, lets ride.

EXT. LARGE PLAIN - DAY

The four men ride through an open plain. Thomas and Rufus lead the way, while Dansby and Mitchel follow behind.

EXT. MOUNTAIN - DAY

The four men are stopped at the top of a mountain, Rufus and Thomas read over an outstretched map pointing in different directions.

The two nod in agreement and carry on, much to the surprise of Dansby and Mitchel.

EXT. FIELD - DUSK

The Men ride through a field and spot a town in the distance, they stop.

THOMAS GREEN
That's the town right there.

RUFUS
We'll stop here and put up camp for the night.

DANSBY
Can't we just ride into town and find a place to stay.

THOMAS GREEN
No can do. We have to make it seem like we where never even there, we can't go showing our faces in town only to rob the place the next day.

DANSBY
Damn.

RUFUS
Hey don't worry yourself, after tomorrow, we'll all be rich men, you can sleep anywhere you like.

Rufus pats Dansby on the shoulder, Dansby smirks.

EXT. CAMPSITE - NIGHT

The four men sit around a crackling fire.

MITCHEL

So, what do you fellas plan on doing with your share? If you don't mind me asking.

DANSBY

I'm going to get myself a homestead, with a farm and cattle and sheep. Always wanted to live my life where I don't need nobody else's help. How bout you?

MITCHEL

I'm going to take my lady, and move far away.

DANSBY

How far?

MITCHEL

California!

DANSBY

Really!?

MITCHEL

Mhm, I hear its beautiful, not too hot, not too cold, and it's right next to the ocean. I ain't never seen the ocean before.

DANSBY

Well that makes two of us.

Beat.

MITCHEL

What about you two?

RUFUS

I'm going to get myself a nice little house on a prairie, and live out the rest of my days the way I been living, by myself.

Beat.

MITCHEL

What about you Tom?

THOMAS GREEN

Oh I'm going to get my boy, and head north, about as far north as I can go.

DANSBY

You got a boy at home?

THOMAS GREEN

That's right, he's my whole world that kid.

MITCHEL

That sounds pretty damn nice. Me and my lady have been trying for a kid for a while now, still no luck.

Beat.

THOMAS GREEN

Well keep trying, it happens when you least expect it, trust me.

MITCHEL

Well thank you but, I don't know if I could do it you know, raising a kid and all.

THOMAS GREEN

I thought the same thing, you never know if your ready until it happens, I didn't know if I was ready up until the day he was born, but, when you hold them for the first time. Your own flesh and blood, right there in your arms, something incredible happens, all this, stuff pops into your head about what to do and what not to do. It's like it was there all this time and you didn't even know it.

MITCHEL

Well thanks but, I'm still nervous as hell about the whole thing.

Thomas puts his hand on Mitchel's shoulder.

THOMAS GREEN

You'll be a good dad, I can tell.

MITCHEL

Well I appreciate you saying that but,
how can you tell?

THOMAS GREEN

Because, you're nervous about it, a
bad father wouldn't think two ways
about it.

MITCHEL

Well, I guess your right.

Beat.

THOMAS GREEN

Say, what kind of weapons do y'all
keep on you? Just curious, want to
take some sort of inventory before
tomorrow.

Beat.

The men look around at each other for a moment.

DANSBY

Well I got this pistol right here, a
boat load of ammo, and a knife in my
left boot.

THOMAS GREEN

How much ammo?

DANSBY

About 40 rounds.

MITCHEL

I just got this pistol right here.

The group looks to Rufus, who appears hesitant to say.

THOMAS GREEN

What about you Rufus?

RUFUS

I just got this pistol here.

Beat.

MITCHEL

Say, I coulda sworn I saw you
whittling with a knife the other
night?

RUFUS

That was your knife ya dummy, picked
it off you and put it back, and you
didn't even notice.

MITCHEL

Really!? Damn! How the hell did you do
that?

RUFUS

I'm good.

Rufus reaches down and tucks his knife further into his boot.

THOMAS GREEN

Alright so, I got this pistol right
here, and a knife in my boot, so that
leaves us with 4 pistols, two knives,
and forty rounds of ammunition, should
be enough to get the job done.

Beat.

DANSBY

Say, not to sour the mood or nothing,
but, could we say a prayer real quick,
I just, well... If I don't make it
tomorrow, I want to be blessed with
the good lord's graces.

RUFUS

Don't talk like that Dansby, its bad
karma.

DANSBY

I know I know but, it would just put
me somewhat at ease, if you can
understand.

Beat.

MITCHEL

I understand, I never prayed before,
how do you do it?

DANSBY

Well its easy, here, just grab the
hand of the person next to you.

The four men hold hands around the fire, forming a circle
around it.

DANSBY

Good lord.

We pan around the fire to each of the men's faces.

DANSBY (CONT'D) O.S.

Please bless us with your good grace,
although we are about to commit sin
tomorrow, I hope that you will watch
over us, and keep us protected, if not
for ourselves, for our families and
loved ones, or future families and
loved ones, thank you good lord, Amen.

RUFUS/MITCHEL/THOMAS

Amen.

The men separate hands.

DANSBY

Well thank you fellas, that just made
me feel a whole lot better.

RUFUS

Don't mention it, alright now, enough
prayer talk, we got a big day tomorrow
and we need all the rest we can get.

Rufus tucks himself into his knapsack. The other men do the
same, Thomas turns over and faces opposite the men, Rufus
turns back and looks at him with a suspicious look in his
eyes, before turning back over.

Thomas takes out his small book and starts writing.

Beat.

He looks over his shoulder to see the three men with their
eyes closed.

He closes his book, puts it in his pocket, lays flat on his
back, and closes his eyes.

We zoom in on the fire at the center of the campsite...

End Flashback.

EXT. CAMPSITE - NIGHT

Present day - 1880

We zoom out on a fire of the campsite of Penelope and Isaiah, Isaiah sitting on one side of the fire, and Penelope on the other.

They sit in silence, Beat.

ISAIAH GREEN

So, um... You live in Texas all your life?

PENELOPE

(dismissive)

No.

ISAIAH GREEN

Ah...

Isaiah looks to Penelope, as if he is waiting for her to ask something back of him, Penelope stares straight into the fire.

ISAIAH GREEN CONT'D

I've lived here my whole life, it's all I've known. I actually had never left my home town before just a few days ago.

PENELOPE

Is that so?

ISAIAH GREEN

Yup.

PENELOPE

Well, what brings you all the way out here?

ISAIAH GREEN

Well it's a long story.

PENELOPE

I see.

Isaiah waits patiently for Penelope to ask him something, to no avail.

ISAIAH GREEN

You see my, my father was killed about a decade ago, and, well I'm tracking down the men who are responsible.

Penelope now looks slightly intrigued.

PENELOPE

Really?

ISAIAH GREEN

Yes ma'am.

PENELOPE

Did you see the men who did it?

ISAIAH GREEN

Yes, well, no, I saw the outline of their bodies but, it was dark so I, couldn't really make anything out.

PENELOPE

Huh, and have you found any of them yet?

ISAIAH GREEN

Yes I have, I found one of them, still looking for the other two.

PENELOPE

Three men killed him? What for?

ISAIAH GREEN

You know, I don't exactly know. The man I did happen to find, said the strangest thing to me, he said, that he was not happy with the way things went down, said he made peace with my father's decision, whatever the hell that means.

PENELOPE

So let me get this straight, your riding across Texas, killing men that you don't even know for certain killed your father, and you don't even know why they killed him?

ISAIAH GREEN

Well it doesn't matter to me why they did it, and I know it's them. They were the last people he ever worked with.

PENELOPE

Well what did he do?

ISAIAH GREEN

I... Well I don't know, I was only ten when he died, I suppose he was a bounty hunter or, some sort of tracker or something, he was an expert marksman that's for sure.

PENELOPE

You think maybe he was... Nevermind.

ISAIAH GREEN

What? Think he was a what?

PENELOPE

Oh nothing I don't want to offend.

ISAIAH GREEN

Well you took my gun, smacked me in the face with it and pointed it at me, I think we're well past offending me with some words.

Beat.

PENELOPE

Do you think maybe he was, an outlaw?

Isaiah sits in silence for a bit.

Beat.

ISAIAH GREEN

You know, I thought about that before and... Well I just don't know. He would always go out for days on end, come back with lots of money, never wanted to put it in a bank, I had my notions but, I always thought he was a better man than that... Call me ignorant, call me dumb, that's just the way I think.

Beat.

PENELOPE

Well just so you know, my daddy was an outlaw, and I still happen to believe that he was a great man.

ISAIAH GREEN

Is that so?

PENELOPE

That's the reason I asked, he never told me what he did, I found out the hard way.

Beat.

ISAIAH GREEN

How did you fins out? If I may ask.

PENELOPE

I saw a bounty poster with his face on it, course this was long after he was already dead. I always kind of figured anyway, we would always be moving place to place, I been all across the country, I was originally born in Colorado, then we moved to Wyoming, then Oklahoma, then finally settled in Texas.

ISAIAH GREEN

How did he die? If you don't mind me asking.

Beat.

PENELOPE

Well, not far off from the way your daddy did, except I saw the men that did it, and I knew the reason too. One day, same as any other day, we were sitting around the house, and these four men come riding up, he told me to go and hide, but when he walked out I went and looked out the window. They were asking him about some money that he owed, or went missing, I don't exactly remember it was so long ago. He said he didn't have it, and they shot him, right then and there.

PENELOPE CONT'D

Then they ransacked the house, didn't find nothing, and up and left. Course I knew the money they were looking for was under the floor boards but, I wasn't going to tell them that. I was just thirteen years old.

Beat.

ISAIAH GREEN

Well I'm sorry to hear that. I must ask, you ever think about tracking those men down? Finding them and giving them what they deserve?

PENELOPE

Oh yeah sure, but as time went on, I just started living again, I didn't want my whole life to be defined by one moment, no matter how painful it was. My daddy always told me, if you keep living in the past, you'll miss the present, so that's what I did.

Beat.

ISAIAH GREEN

Don't you miss him?

PENELOPE

Oh of course, every single day. He was the only person I ever had.

ISAIAH GREEN

What about your mother?

PENELOPE

I never met her... She died not long after having me.

Isaiah looks at Penelope in shock.

PENELOPE CONT'D

What is it?

ISAIAH GREEN

Well I never knew my mother neither.

PENELOPE

Well, I guess we got more than a few things in common.

ISAIAH GREEN

I guess so...

Beat.

PENELOPE

Well that's enough reminiscing for one night, we got a big day ahead of us tomorrow, our train leaved at two in the afternoon.

Penelope flips over into her knapsack.

ISAIAH GREEN

Hey Penelope.

Penelope turns back over.

PENELOPE

What is it?

ISAIAH GREEN

Thank you.

PENELOPE

For what?

ISAIAH GREEN

For listening.

Beat.

PENELOPE

No problem kid, now go on, get some sleep.

Penelope tucks herself in, Isaiah looks at her longingly for a moment, before tucking himself in as well.

EXT. CAMPSITE - DAY

Isaiah and Penelope pack up their belongings and head into the nearby town.

They pass a sign that says "Welcome to the town of Silver Rock".

Isaiah looks curiously at the sign for a moment, and keeps riding on.

EXT. TOWN OF SILVER ROCK - DAY

Isaiah and Penelope tie up their horses in front of the town saloon, the pair walk inside.

INT. SALOON - DAY

While sitting at the bar, Isaiah takes out his page from Marcus Harvey's book.

He reads past the crossed out name of Dansby Cole and finds his way down to Mitchel Hudson, whose last known residence was in the town of Silver Rock.

BARTENDER

Could I help you folks to anything,
we're currently serving eggs and
sausage until noon.

PENELOPE

Eggs and sausage sounds great...

Penelope looks to Isaiah, who has his eyes glued to the ripped page.

PENELOPE CONT'D

Isaiah?

Isaiah's eyes dart up.

ISAAIAH GREEN

What's that?

PENELOPE

Would you like something to eat, we
got a long day ahead of us.

Isaiah's attention falls back down to the page.

ISAAIAH GREEN

Uh no, I'm not hungry.

Penelope looks to the bartender.

PENELOPE

Just the one order thank you.

The Bartender goes to make his way into the back when...

ISAIAH GREEN

Uh, excuse me sir!

The Bartender turns around and heads back.

BARTENDER

Change your mind son?

ISAIAH GREEN

Uh, no I, just wanted to ask you, is there a Mitchel Hudson that lives around here?

The Bartender ponders for a moment.

BARTENDER

Hmm, sounds familiar... Not sure I've ever heard of a Mitchel Hudson. I do know of a Mary Hudson who comes into town from time to time.

ISAIAH GREEN

And where could I find her?

BARTENDER

I believe she lives due north one mile from here, sweet old thing.

Isaiah gets up from the bar and tips his hat.

ISAIAH GREEN

Thank you sir.

The Bartender nods as Isaiah goes to make his way towards the door of the Saloon.

PENELOPE

Uhm, Isaiah?

Isaiah stops dead in his tracks.

PENELOPE

Where are you going?

Isaiah walks back towards Penelope.

ISAIAH GREEN

There where two men there the night my father was killed, this might just be the other man, I got to go see for myself.

Isaiah goes to walk away again, Penelope grabs his arm.

PENELOPE

And how do I know you won't just up and leave?

ISAIAH GREEN

You've still got my pistol. That was my daddy's pistol, I'd never leave it behind.

Penelope looks at him in the eyes for a moment and then lets go of his arm.

PENELOPE

Well be quick about it then.

Isaiah nods and then makes his way out of the saloon.

EXT. SALOON - DAY

Isaiah hops on his horse, and rides out of town.

EXT. HUDSON HOUSE - DAY

Isaiah rides up on a small shack of a house.

He sees a young boy, about age 11 playing on the porch.

ISAIAH GREEN

Excuse me?

The boy turns around, MITCHEL HUDSON JR.

MITCHEL HUDSON JR

Hello!

ISAIAH GREEN

I'm, Andrew Cole, I'm the son of Dansby Cole. I'm looking for a Mitchel Hudson.

MITCHEL HUDSON JR

My names Mitchel!

Isaiah now looks as confused as ever.

ISAIAH GREEN
Is your uh, Daddy around?

MITCHEL HUDSON JR
No, but my Mamas inside!

ISAIAH GREEN
Oh, well could I come in and talk to her?

MITCHEL HUDSON JR
Sure!

Mitchel Jr. turns and runs inside.

Isaiah hops off his horse and follows him in.

INT. MITCHEL HOUSE - DAY

Isaiah takes off his hat as he enters the home, he takes note of his surroundings, the house is run down, cracks and holes in the ceiling, loose floor boards and crooked cabinets.

While looking around Isaiah spots the same wool sack filled with gold coins that he found next to his father's body all those years ago.

Suddenly, in walks MARY HUDSON, an older woman in her 60's, Mitchel Jr. stands against the wall in the doorway.

MARY HUDSON
Hi, I'm Mary, Mitchel Sr's wife.

Isaiah reaches out his hand.

ISAIAH GREEN
Nice to meet you, I'm Andrew Cole, Dansby Cole's son, he was a friend of your husband's form way back when.

Mary shakes his hand.

MARY HUDSON
Is that so?

ISAIAH GREEN
Yes it is.

Mary gestures towards one of the chairs.

MARY HUDSON
Please, sit.

ISAIAH GREEN
Well thank you.

Isaiah sits down, Mary sits opposite of him before looking over to Mitchel Jr.

MARY HUDSON
Mitch, go play out in the yard!

Mitchel Jr turns and runs off into the yard.

MARY HUDSON
Well, what can I do for you then?

ISAIAH GREEN
Well, my father talked very highly of your Husband and, well he just recently passed away.

MARY HUDSON
Well I am sorry to here that.

ISAIAH GREEN
Thank you, you're too kind. Basically I just wanted to meet him myself and, first off inform him of the news of my father's passing, and possibly talk to him about their time together, I do miss him very dearly.

MARY HUDSON
Well I understand but, you must not have heard. Or perhaps your father never told you.

Isaiah now looks slightly confused.

ISAIAH GREEN
I'm sorry, and what would that be exactly.

MARY HUDSON
Well, Mitchel's been dead for a little over a decade now.

Isaiah's look of confusion turns to one of sorrow.

ISAIAH GREEN

I, well I, I had no idea.

MARY HUDSON

I hope you didn't come too far to see him.

ISAIAH GREEN

Oh that's no matter I, well I'm sorry to hear that.

MARY HUDSON

Well thank you, you're very kind.

Beat.

ISAIAH GREEN

If you don't mind me asking, how did your husband pass?

MARY HUDSON

Oh well, I don't know exactly. He went out about ten or so years ago, said he was going on a hunting trip and that he'd be back in three days. After a few weeks I, well he never came back from that trip. A little while later, a Texas Ranger came riding in with an undertaker, asking me to identify a body, you can imagine my shock to find Mitchel in the back of their wagon. He was shot dead in a town in North Texas, I identified him, and they went on their way, wouldn't tell me what happened or why.

ISAIAH GREEN

Lawmen can be quite cold from time to time.

MARY HUDSON

(chuckles)

You don't say. Anyways, that was the last time I saw my Mitchel before he was buried. Since then I've been, well I've been all alone, save for my son Mitchel Jr. That was the last thing Mitchel had left me with, we had been trying for a child for quite some time. God took one angel away from me, and gave me another one.

Beat.

ISAIAH GREEN

Well that is a very nice way of
looking at things Mrs. Hudson.

MARY HUDSON

Oh please, call me Mary.

Beat. Isaiah looks over to the wool sack on the counter
opposite him.

ISAIAH GREEN

Now I must ask, where did you get that
wool sack?

MARY HUDSON

Oh you know, it was the strangest
thing, four days after Mitchel had
left, two men came riding by, said
they were old friends of Mitchel's,
said they had something for me from
Mitchel himself, it was that wool sack
filled with gold coins.

Isaiah's perks up.

ISAIAH GREEN

And, had you ever met these men
before?

MARY HUDSON

Never in my life, I asked them where
Mitchel was and if he was alright,
they didn't say a word about him, they
were gone almost as fast as they came.

ISAIAH GREEN

Did they say their names? Introduce
themselves.

MARY HUDSON

I'm afraid not.

Beat.

Isaiah gets up from his chair and extends his arm for a
handshake.

ISAIAH GREEN

Well thank you so much for your time
Mary, I apologize, I know this might
not have been an easy conversation to
have.

Mary gets up and shakes his hand.

MARY HUDSON

Oh it's alright, I appreciate you
stopping by, I'm sorry you didn't get
what you were looking for.

ISAIAH GREEN

Oh that's fine, I got everything I
needed.

Isaiah puts his hat on and goes to make his way out.

MARY HUDSON

You don't think... Those men had
anything to do with Mitchel's death,
do you?

Isaiah freezes, and turns around.

ISAIAH GREEN

I really couldn't be too sure.

Mary looks down, disappointed but understandingly so.

ISAIAH GREEN (CONT'D)

Well thank you for your hospitality.

MARY HUDSON

It's my pleasure, you have a safe trip
home now.

Isaiah tips his cap.

ISAIAH GREEN

Thank you mam, tell your boy I said
thank you as well.

MARY HUDSON

I will. So long, and once again, I'm
sorry for your loss.

Isaiah nods, and makes his way out.

EXT. HUDOSN HOUSE - DAY

Isaiah makes his way outside and sits for down on the stairs of the porch.

He takes off his hat and looks at it in his hands, we focus on Mitchel's name for a moment.

Beat.

EXT. CAMPSITE - DAY

We focus on a shot of an all black horse, and pan over to the campsite of Isaiah and Penelope from the night before.

The Man in Black follows some horse tracks embedded in the dirt, he looks up in the direction of the tracks, hops onto his horse, and rides off.

EXT. TOWN OF DURANT OKLAHOMA - DAY

Flashback - 1870

Thomas, Mitchel, Dansby, and Rufus all wait patiently between two buildings in town.

THOMAS GREEN

Alright, everyone know the plan?

All three of the other men nod, suddenly, a train horn is heard in the distance.

THOMAS GREEN

That's our que.

EXT. TRAIN STATION - DAY

A large train pulls into a station slowly.

A group of men goes up to one of the train cars, opens the door, and begins unloading jingling wool sacks into a Caravan.

After all the bags have been unloaded, Two Men with rifles, take their seats up at the front, and one man sits in the Caravan itself in the back, with the bags of gold coins.

EXT. BANK OF DURANT - DAY

The four cowboys watch as the Caravan rides up.

Thomas gestures in the direction of the bank, Mitchel gets up and goes inside.

INT. BANK OF DURANT - DAY

Mitchel makes his way inside the bank where a TELLER greets him.

TELLER 1

I'm sorry sir you are unable to make a transaction at this moment, you will have to come back at a later time.

MITCHEL

Oh no, I'm with the caravan.

TELLER 1

Oh are you, I've never seen you before.

MITCHEL

(chuckles)

Yea, I'm new.

TELLER 1

Alright then, I'll just go outside and greet them.

Mitchel quickly grabs the tellers arm.

MITCHEL

Oh just give them a moment, they just want to scout the area, make sure everything is okay, you know there's word of bandits around these parts.

Teller 1 looks a bit confused.

TELLER 1

Well if you insist.

Mitchel smiles at two other Tellers in the room who look at him suspiciously.

EXT. BANK OF DURANT - DAY

The Caravan begins to pull up in front of the bank, when suddenly Dansby falls down directly in front of it.

The Caravan stops before hitting him.

GAURD 1
Hey man are you alright?

Dansby is slow to get up, he holds his right arm.

DANSBY
Oh man, think I broke my arm.

Just then Rufus walks out with a gun pointed at the guard and whistles, the two guards look over as GUARD 2 goes to lift his rifle, Dansby pulls his concealed pistol out from under his coat.

DANSBY (CONT'D)
Woah woah woah, lets not do anything stupid now! Arms up, both of you, way up.

INT. CARAVAN - DAY

GUARD 3 who is seated in the back of the Caravan hears the commotion and clutches his rifle.

EXT. BANK OF DURANT - DAY

Thomas walks out from the side of the building and makes his way towards the Caravan, he grabs the two rifles at the feet of the guards, and throws them in the dirt, then he points to Guard 2.

THOMAS GREEN
You, come down here.

Guard 2 gets down off the Caravan.

Thomas turns him around, and puts a gun to his back and walks around the side of the Caravan.

INT. CARAVAN - DAY

Guard 3 sits in the back, holding his rifle close to his chest.

He hears footsteps on the side of the caravan, he aims his rifle towards the back.

INT/EXT CARAVAN - DAY

Suddenly the sheet is pulled open to reveal Guard 2.

GAURD 2
Don't shoot!

Guard 3 lowers his rifle, just then Thomas throws Guard 2 to the ground and aims his pistol at Guard 3.

THOMAS GREEN
Get out.

INT. BANK OF DURANT - DAY

Teller 1, now appearing somewhat anxious, looks out the window, but he can only see a part of the Caravan.

TELLER 1
I better go check and see that everything's okay.

MITCHEL
Oh no, that won't be necessary, they'll be in here in just a moment.

TELLER 1
No really I insist, it's never taken this long in the past.

The Teller goes to walk past Mitchel, when Mitchel suddenly pulls out his gun and aims it at the Teller.

MITCHEL
Why don't you go join your friends over there.

Mitchel gestures to the other two tellers who are now crouching behind the counter of the bank.

Teller 1 is frozen in fear.

He slowly makes his way towards the other tellers, and gets behind the counter of the bank with them.

EXT. BANK OF DURANT - DAY

Rufus has two pistols aimed at the three caravan Guards who are all seated in the front of the Caravan with their arms held up high.

Meanwhile Thomas and Dansby unload as many bags as they can into the satchels on their horses.

THOMAS GREEN

Throw out whatever we don't need, make
as much room as possible.

Dansby starts emptying out items from each of the men's satchels, blankets and quilts, pans and whatever else he can grab gets thrown right onto the ground to make room for the bags.

INT. BANK OF DURANT - DAY

Mitchel keeps a close eye on each of the three Tellers, but every once and a while he glances over towards the front of the bank.

MITCHEL

Come on come on...

While he has his back turned, Teller 1 reaches under the counter and gets his hand on a double barrel shotgun.

EXT. BANK OF DURANT - DAY

DANSBY

That's it, no more room.

THOMAS GREEN

Go grab Mitch and lets split.

Dansby runs around to the front of the bank.

Thomas hops on his horse, and leads the other three to the front of the Caravan.

Dansby hops up onto the porch of the bank.

DANSBY

All done! Lets ride!

INT. BANK OF DURANT - DAY

Mitchel hears this, and with his gun aimed at the three Tellers, he slowly makes his way out.

Just as he's leaving Teller 1 pops up and runs to the front of the bank.

EXT. BANK OF DURANT - DAY

Dansby hops on top of his horse along with Rufus and Thomas.

They look over to see Mitchel make his way out of the bank when suddenly, BOOM. Mitchel takes a shotgun blast to the back.

He drops to the ground, the four horses go crazy, Dansby's horse bucks but he is able to hold on.

Just then, Teller 1 makes his way out of the bank, shotgun in hand.

TELLER 1
You son's of bitches!

He goes to aim his gun at the three men when BANG, BANG, BANG.

He is shot down by all three men, each firing one shot from their pistols.

Dansby, now distraught, hops down off his horse and runs towards Mitchel.

Rufus and Thomas watch in dismay.

Dansby runs up and gets his arms under Mitchel.

DANSBY
Come on Mitch, we're getting out of here.

MITCHEL
My wife... She's in Silver Rock, her my share... Please...

DANSBY
You can give it to her yourself, now come on! Get up! Get up Mitch!

Mitchel's eyes slowly close as Dansby holds him in his arms.

DANSBY
Oh no no no, Mitch, Mitch!

Dansby starts trying to shake Mitchel awake, to no avail.

RUFUS
Dansby...

Beat.

THOMAS GREEN
Dansby we got to go!

DANSBY
(sobbing)
Just give me a second god damnit!

Beat.

Dansby gets up, and wipes the blood on his hands off on his shirt.

The three men get on their horses and ride out of town.

INT. SALOON - DAY

Present day - 1880.

Penelope sits at the counter of the bar, finishing her meal, when suddenly Isaiah walks in.

Isaiah slowly makes his way in, and sits next to her.

PENELOPE
Got what you wanted?

Beat.

ISAIAH GREEN
Not exactly.

PENELOPE
You didn't find him?

ISAIAH GREEN
No I, well, I kind of did, just not in the way that I expected.

Penelope finishes her beer and gets up.

PENELOPE
Well you can tell me all about it later.

The two of them get up from the bar.

PENELOPE
Hey, here you go.

She hands him back his Fathers pistol.

ISAAH GREEN
Don't you need a gun?

Penelope takes out a brand new revolver from her side.

PENELOPE
Just picked it up, pretty right?

ISAAH GREEN
Damn good looking gun.

PENELOPE
Lets go cowboy, we got a train to
catch.

EXT. TRAIN STATION - DAY

Butch Riley and his gang make their way towards the front of the train, where the CONDUCTOR is clipping tickets.

Butch hands the three men their tickets as they approach the front of the train car.

RUFFIAN 1
Say Butch, how'd you get these tickets
anyway?

BUTCH RILEY
Don't worry about it.

INT. STAGECOACH - DAY

Four well dressed men and women sit in the back of a stagecoach, with their hands and legs tied.

MAN 1
How many times do I have to tell you,
we should never stop to "give someone
directions".

WOMAN 1
He looked like he was lost!

MAN 1
Oh don't you start with me now!

EXT. TRAIN STATION - DAY

Ruffian 1 shrugs and takes his ticket.

BUTCH RILEY

Just sit tight until the train gets
moving, on my mark, we make our move.

The three men nod and make their way towards the Conductor.

As they approach, the Conductor gives them a funny look.

CONDUCTOR

Tickets please.

Smiling, Butch reaches out his hand and gives the Conductor his ticket.

The Conductor analyzes the ticket for a moment, then looks at Butch before clipping the ticket and handing it back to him.

INT. TRAIN - DAY

Butch enters the train car, which is filled with wealthy individuals who all give him a strange look as he goes to sit down.

Ruffians 1,2, and 3 enter in behind him, they all take their seats.

EXT. BACK OF TRAIN - DAY

Penelope and Isaiah make their way towards the back of the train.

They approach a door on the back of the train car, Penelope tries to open it but it is locked.

She breaks off the handle with the butt of her pistol and opens it, her and Isaiah make their way inside.

INT. BACK OF TRAIN - DAY

Penelope takes a seat.

Isaiah takes his seat in the aisle opposite of her.

They sit and wait patiently.

EXT. FRONT OF TRAIN - DAY

The Conductor clips the last ticket and closes up the car.

He then makes his way towards the front of the train.

INT. LOCOMOTIVE - DAY

He hops inside and starts to pull the train out of the station, he pulls the horn to signal that the train has started its departure from the station.

INT. TRAIN CAR - DAY

BUTCH RILEY

Alright boys, showtime.

Butch and the three Ruffians get up and pull out their pistols and bags.

BUTCH RILEY CONT'D

Alright now everybody stay calm, we all know you got more money then you know what to do with, so just hand over any valuables you have on you, and everyone gets to go home!

The Ruffians make their way through the aisles holding open bags, which the passengers are dropping their wallets, watches, and other valuables into.

BUTCH RILEY CONT'D

You three, make your way to the back of the train, I'll stay up here, make sure nobody does nothing stupid.

The Ruffians nod their heads and proceed to the back of the train car.

Penelope leans out of the aisle to see the gang make their way through the second car.

PENELOPE

Alright, here they come, you ready?

Isaiah, clearly somewhat nervous, nods.

The Ruffians make their way through the second train car, clearing out all of the valuables.

RUFFIAN 1

Alright, I'll stay here and stand watch, you two go clear out the last car.

The two men nod and make their way onto the last train car.

Ruffian 2 goes up to an older woman who begins to put her stuff in the bag, while Ruffian 3 makes his way towards Isaiah and Penelope.

Ruffian 3 stops at Isaiah and points his gun in his face.

RUFFIAN 3
Going to need all your valuables
please.

Isaiah nervously looks over to Penelope who nods to him.

ISAIAH GREEN
Oh, of course, right away.

Isaiah starts feeling around his pockets as Ruffian 2 makes his way down the aisle.

RUFFIAN 3
Come on now, we don't got all day.

ISAIAH GREEN
(chuckles nervously)
Ha, just a second, I know I got it
here somewhere.

Ruffian 2 walks up behind Ruffian 3 with his back to Penelope.

RUFFIAN 2
What's going on here?

RUFFIAN 3
This son of a bitch is taking his
sweet time!

RUFFIAN 2
Well come on now!

Just then, Penelope puts her gun to the back of Ruffian 2's head, and cocks it.

Ruffian 3 turns around just as Isaiah pulls out his gun and aims it at him.

PENELOPE
Don't do nothing stupid now, drop the
bags, drop the guns, and everything's
going to go just fine.

We cut to Ruffian 1 who is still posted in the second train car.

He looks around in the back of the third car but can't quite make out what is going on.

RUFFIAN 1
What the hell's taking so long!?

He then starts to make his way down the aisle and into the third car.

Just then he realizes that his two men are being held up.

When he opens the door, Isaiah and Penelope look over at him and aim their guns towards him.

He aims his gun down the aisle back at them.

RUFFIAN 1
What the hell do you think your
doing!?

Isaiah and Penelope stand behind Ruffian 2 and 3, using them as human shields while aiming their weapons.

PENELOPE
Throw your gun down!

RUFFIAN 1
Hell no!

PENELOPE
Oh fuck it.

Penelope SHOOTS, hitting Ruffian 1 and sending him to the ground, at that moment, Ruffian 2 and 3 push Penelope and Isaiah.

INT. LOCOMOTIVE - DAY

The Conductor hears the gunshot, and applies the breaks, which begins to stop the train.

INT. TRAIN CAR - DAY

Butch looks back confused , he throws his bag over his shoulder and begins to make his way to the back of the train.

Meanwhile... Ruffian 2 and 3 are reaching for their guns, which have been pushed under the seats.

Isaiah tries to find his gun and Penelope does the same.

Isaiah realizes that Ruffian 3 has found his gun so Isaiah jumps on top of him, he grabs the hand holding the gun, and Ruffian 3 squeezes the trigger, firing a shot right through the side of the train car.

Meanwhile Penelope is pinned down by Ruffian 2, who is punching her back and forth, she gets her arms loose and punches him right in the genitals.

He winces in pain as she gets up and pushes him to the ground, she hops on top of him and starts digging her nails into his eye balls, he screams out in pain.

She then goes and reaches for her gun, and shoots him twice.

Isaiah and Ruffian 3 continue struggling.

Penelope walks over and aims her gun at the men, but she can not get a clear shot.

Isaiah and Ruffian 3 continue exchanging blows, fighting for control of the gun.

The Ruffian hits Isaiah with a swift blow and rolls over on top of him, just as he is about to aim his gun, BOOM.

Blood splatters on Isaiah's face, when he looks up, Ruffian 3 has a hole leaking blood in the center of his head.

He falls over, and Isaiah pushes the rest of him off.

Isaiah goes and reaches for the gun which is now under the seats.

Just then butch Riley bursts into the third car, pistol aimed at Penelope.

BUTCH RILEY
Alright, shows over! I...

Butch makes eye contact with Penelope, who has her gun aimed right back at him.

BUTCH RILEY
You...

PENELOPE
(sarcastically)

Me?

BUTCH RILEY
You fucking bitch, what the hell are
you doing here!?

PENELOPE
What does it look like stupid? I'm
robbing you!

Isaiah, who is hidden under the seats, tries to get a clear shot at Butch, but can only see his legs.

He aims his pistol as best he can, as the train finally comes to a halt.

BUTCH RILEY
I'll be damned if I let a two timing
whore like you rob and kill me!

PENELOPE
Hmm, are you going to cry about it?

Butch cocks his pistol, Penelope cocks hers.

BUTCH RILEY
What makes you think you'll be able to
shoot as fast as I can.

PENELOPE
Oh... I don't.

Just then, BOOM, Isaiah shoots and hits Butch right in the leg, he falls over, screaming in pain.

Penelope, who is badly beaten and bloody, limps her way over to him.

She aims her pistol at him.

PENELOPE
Well look at that, I guess you'll be
damned.

Butch puts his arm up, pleading with her.

BUTCH RILEY

Please! No! I'm sorry, I'm sorry for
how I treated you, I'm sorry for
everything!

PENELOPE

Ha, yeah, me too.

BANG. Penelope shoots him in the head.

She walks over to Isaiah who is slightly shell shocked
underneath the seats.

She leans down to him.

PENELOPE

Isaiah.

PENELOPE CONT'D

Isaiah!?

Isaiah looks over at her still in shock.

ISAIAH GREEN

Huh, what.

PENELOPE

It's time to go.

She gets up, and makes her way over to Butch, she grabs his
bag, as well as the other bags, and hands two to Isaiah.

ISAIAH GREEN

You alright?

PENELOPE

I'll be fine, we got to get out of
here now.

EXT. LOCOMOTIVE - DAY

The Conductor gets out of the Locomotive and onto the front
of the train.

INT. TRAIN - DAY

The Conductor enters the front of the train and looks around
to all of the passengers.

CONDUCTOR

Is everyone alright!?

Everyone nods their heads, a few people point to the back of the train.

PASSENGER 1, an older well dressed woman stands and points.

PASSENGER 1
He went that way!

CONDUCTOR
Who did!?

PASSENGER 1
That man! The man who robbed us!

CONDUCTOR
Alright, I'll be right back.

The conductor makes his way towards the back of the train.

INT/EXT CABOOSE OF TRAIN - DAY

Penelope and Isaiah open the door from which they came in, and exit on foot.

They start walking as fast as they can away from the train.

INT. TRAIN - DAY

At the same time the Conductor makes his way through each train car, checking on the passengers and making sure everyone is okay.

INT. CABOOSE OF TRAIN - DAY

He finally gets to the last train car and stops at Butch's body.

He looks around in disgust, taking in the bloody massacre that has taken place.

CONDUCTOR
Dear god...

He looks to the back of the car to see the the door open.

EXT. CABOOSE - DAY

The Conductor walks out onto the back of the train and walks out the door, he surveys the landscape and sees nothing.

EXT. DESERT FIELD - DAY

Isaiah and Penelope are crouched, hidden behind a large rock, still covered in blood.

Penelope peaks her head over, sees the Conductor and dives back down.

EXT. CABOOSE - DAY

The Conductor takes one last look, he swiftly closes the door, and goes back inside.

EXT. DESERT FIELD - DAY

Penelope breathes a large sigh of relief.

Isaiah slowly stands up, as both of them watch the train get started and take off again.

EXT. HOMESTEAD - DAY

Isaiah and Penelope happen upon a homestead on their trek back, they wash themselves of all the blood and other dirt and grime on their bodies.

Isaiah looks to the bags of goods that they have stolen, he stares at them for a short amount of time, before going back to washing the blood off his face and hands.

EXT. SMALL RANCH - DAY

Isaiah waits outside a stable as Penelope makes her way out with a RANCHER with two horses.

He watches as she shakes the Rancher's hand and then makes her way over to Isaiah.

She hands him a lead with a new young black and white horse.

PENELOPE

Here you are sir! She's supposedly quite the young stallion, should suit you kindly, just so you know, I took the payment out of your half.

ISAAH GREEN

Oh yeah... about that

Isaiah takes the horse from her.

PENELOPE

About what?

ISAIAH GREEN

I'm not taking my half.

PENELOPE

What!? Why not? You did half the work,
you get half the goods.

ISAIAH GREEN

I don't feel right taking things that
belonged to innocent people.

PENELOPE

(scoffs)

They were already stolen anyway! We
just stole them from the people
stealing them!

Beat. Isaiah sighs.

PENELOPE CONT'D

Uh, fine, I'm leaving your share right
here whether you want it or not.

Penelope reaches into the satchel on her horse and drops two
bags, before hopping on her horse.

Beat.

PENELOPE CONT'D

Well Isaiah, it was nice knowing you.

Penelope reaches out her hand.

Isaiah stares for a moment, before reaching out his hand and
shaking hers, they hold for a moment.

PENELOPE CONT'D

Good luck. I hope you find what you're
looking for...

Beat.

ISAIAH GREEN

Same to you

They hold their handshake for a few moments before letting
go.

Penelope turns and rides off, Isaiah watches as she rides away.

He then looks down at the two bags of loot.

He stares at them for a moment before getting on his horse, he sits up on the horse for a moment, and sighs.

He then promptly hops down off the horse, and picks up the bags.

Cut to Isaiah riding into the distance.

EXT. FIELD - DAY

Isaiah takes out his page from Marcus Harvey's book, and looks, both Dansby Cole, and Mitchel Hudson's names are crossed out, only one name remains, Rufus Seaworth, who is located in Gray County Texas.

Isaiah closes his paper and continues riding.

EXT. SMALL HOUSE - DAY

Isaiah rides up on a small home, he looks down at the names on the page one last time.

He rides up to the front of the home, ties up his horse, and knocks on the door.

He waits...

Beat.

Suddenly the door swings open, it is Rufus Seaworth, aged about 10 years.

The two men stare at each other for a moment.

RUFUS

Who are you?

ISAIHAH GREEN

I'm an old friend's son.

Rufus' eyes widen.

RUFUS

I don't have any friends.

ISAIAH GREEN

Does the name Dansby cole ring a bell?.

RUFUS

It does.

ISAIAH GREEN

Well that's my daddy.

Rufus looks at him up and down.

Beat.

ISAIAH GREEN

Please sir, may I come in.

Beat.

RUFUS

Well alright, I'm just warning you, it ain't much.

ISAIAH GREEN

Oh that's fine.

Rufus turns and walks inside, Isaiah follows, and closes the door behind him.

INT. RUFUS' HOUSE - DAY

The home is small, and run down, clothes hang from beams in the ceiling, shudders crookedly hang over the windows.

Rufus sits down and lights a match, he starts smoking a small pipe.

Isaiah sits down across from him.

RUFUS

I'd offer you something but, I don't have much to offer, I don't get much company.

ISAIAH GREEN

Oh that's alright, I'm fine like this.

RUFUS

So why exactly are you here?

ISAIAH GREEN

Oh I, well I just wanted to ask you a few things about my father.

RUFUS

Alright, well, ask away. I warn you I, didn't know him very well, only got to know him for a few days.

ISAIAH GREEN

Well just, tell me what you can.

RUFUS

Well, he was a good man, honest, and kind, uh...

Beat.

RUFUS CONT'D

I'm sorry I, never been much of a talker.

ISAIAH GREEN

That's alright. What can you tell me about the other men you were with.

RUFUS

Well there was this other fella, named Mitchel, he was alright, had a good attitude I remember that.

ISAIAH GREEN

Anybody else?

Beat.

RUFUS

Yes actually, this backstabbing no good two timing son of a bitch named Thomas Green, now him, I'll never forget.

Isaiah goes silent, Rufus looks up at him with a slight look of confusion.

RUFUS CONT'D

You alright there pal.

Suddenly BANG, Isaiah shoots Rufus right in the leg underneath the table.

Rufus falls backwards in pain.

RUFUS

Oh god, oh Jesus Christ, What the fuck
did you do that for!?

Isaiah gets up, and throws the table over to the left of him,
he aims his gun at Rufus.

ISAIAH GREEN

That no good, backstabbing son of a
bitch was my father.

RUFUS

What!? You said you was...

ISAIAH GREEN

I said a lot of things, but you're
bout to say your last words, so choose
them wisely.

Rufus starts laughing.

ISAIAH GREEN CONT'D

What!?

Rufus continues laughing.

ISAIAH GREEN CONT'D

Stop it, stop laughing you son of a
bitch! What the fuck is so funny!?

RUFUS

You stupid, fucking, kid, do you even
know what happened that night?

ISAIAH GREEN

I know all I need to know...

RUFUS

Well I see that, let me tell you
anyways...

EXT. CAMPSITE - NIGHT

Flashback - 1870.

Thomas, Dansby and Rufus sit around a campfire in the dead of
night.

They all silently stare into the fire.

DANSBY

It could have been any one of us...

THOMAS GREEN

What?

DANSBY

What happened to Mitchel... It could have been any one of us.

Beat.

RUFUS

Well just be thankful it wasn't you.

DANSBY

What!? How could you even say that!? Right now I wish it was me instead.

RUFUS

No you don't you stupid son of a bitch. You just feel guilty, guilt has you thinking crazy things. Guilt is the only thing covering up the way you really feel.

DANSBY

And what's that? How do I really feel?

RUFUS

Way down, somewhere in the back of your mind, you're thinking, better him, than me.

Dansby shoots up off the ground.

DANSBY

Fuck you! Fuck you man! You think you know everything huh!? You think you know how I think!? Don't put your selfish fucking thoughts in my head just because I actually feel something.

RUFUS

I'm just speaking the truth is all.

DANSBY

Oh yeah, well then the truth is
bullshit! Because you're dead fucking
wrong... What about you Tom, what do
you think!?

Thomas gets up and starts walking away.

THOMAS GREEN

Better him than me...

Beat.

RUFUS

Hey, where the hell are you going?

THOMAS GREEN

I'm going to take a piss, want to hold
it for me!?

Beat.

RUFUS

(mumbled)

Fucking asshole. Hey Dansby...

DANSBY

What do you want man!?

RUFUS

Tom been acting strange lately?

DANSBY

I don't know man.

RUFUS

Whole ride back he didn't say one word
but give directions, and where the
hell are we anyway?

DANSBY

He said he knew the best way back to
Marbury, to meet back up with Marcus.

RUFUS

Yes I know that's what he said but...

Rufus looks in the direction Thomas went in.

RUFUS CONT'D
I don't believe him.

DANSBY
Oh you don't believe anybody but
yourself.

RUFUS
I'm telling you, something is up...

Thomas makes his way back into the campsite and looks at the
two men for a moment.

DANSBY
Something wrong Tom?

THOMAS GREEN
I'm sorry boys.

Thomas pulls out his gun and aims it at the two men.

THOMAS GREEN
Going to need both your weapons.

RUFUS
You son of a bitch, I knew it...

DANSBY
Tom? What the hells going on!?

THOMAS GREEN
I ain't playing around with y'all, I
need both your weapons, now !

RUFUS
What a load of shit.

Rufus tosses his gun on the ground in front of Thomas, Dansby
does the same

THOMAS GREEN
Dansby, I'm going to need the knife in
your left boot.

DANSBY
Son of a bitch.

Dansby takes out the knife in his left boot and throws it to
Thomas.

THOMAS GREEN

Now here.

Thomas throws down some rope in front of Dansby.

THOMAS GREEN CONT'D

Tie up Rufus, and I'm going to be watching closely, so don't you go making no loose knots.

Dansby begrudgingly ties up Rufus.

RUFUS

So tell me you slimy fucking weasel, you had this planned the whole time, or just thought of it on the way.

Dansby finishes tying up Rufus' arms and legs.

Thomas goes over and checks the knots, gun still aimed at Dansby.

THOMAS GREEN

Alright Dansby, flat on your stomach.

DANSBY

Awh hell.

Dansby lays down flat on his stomach.

Thomas starts tying up his arms, and then his legs.

He aims the gun at them one more time.

THOMAS GREEN

Now don't you boys go doing something stupid.

Thomas circles the three horses and begins transferring the bags of loot to his horses satchel.

Meanwhile Rufus reaches into his boot and pulls out the knife he kept secret from Thomas.

He begins cutting through his ropes as quietly as he can.

DANSBY

(whispered)

What are you doing!?

RUFUS

Shh!

Rufus cuts his hands loose, and moves onto his legs.

He then tosses the knife over to Dansby who begins doing the same.

Rufus slowly starts crawling over to his gun which he had tossed down a few moments earlier.

Dansby finishes cutting himself loose, and starts to make his way over to his gun.

Suddenly Thomas emerges, gun drawn aimed at Rufus.

Rufus has just reached his gun and aims it at Thomas at that same moment.

Thomas aims the gun at Dansby, and he freezes.

THOMAS GREEN

I told y'all not to go doing anything stupid.

RUFUS

Looks like you'll have to kill us both then...

Thomas cocks his pistol and takes a step towards Rufus.

THOMAS GREEN

I'll do it you son of a bitch! Don't you try me now.

Meanwhile Dansby quietly picks up his gun.

As Dansby goes to lift his gun, Thomas quickly turns in his direction, just then, BANG, Rufus shoots.

Thomas stands there for a moment, trying to muster the strength to lift his arm.

He looks down at the bullet wound in his chest, which is pouring blood, he stumbles back for a few steps, before dropping to his knees, and falling face first into the dirt.

The two men sit there for a moment, before they hear faintly in the distance, a young boys voice.

ISAIAH GREEN
(distant)

Dad!

RUFUS
Oh shit, Dansby, hurry, pack these
bags up.

Dansby stands there for a moment...

RUFUS
Dansby! now!

Dansby jolts, looks at Rufus and quickly gets up and starts packing the bags into their horses satchels.

Rufus begins patting down Thomas' body, he feels a small book in his pocket, he takes it out and thumbs through the pages very quickly.

He looks down at Thomas' limp body, he has a face of slight regret, he looks towards the direction Isaiah's voice came from.

He then rips out a chunk of the pages, and puts the book back in Thomas' pocket.

RUFUS CONT'D
Lets ride.

INT. RUFUS' HOUSE - DAY

We cut back to present day.

Rufus is still laying on the ground, Isaiah stands there, gun still drawn, in disbelief.

Isaiah starts crying.

ISAIAH GREEN
No... There's no way! You're lying!

RUFUS
Why they hell would I lie to you boy!?

ISAIAH GREEN
You... You killed him, and took all
the money for yourself... That's why!

RUFUS
(chuckling)

Oh sure, I want my last words on God's Earth to be a lie. Face it boy, you and me both know I'm as good as dead, you made up your mind before you even walked through that door... Even if you believed everything I just told you, it wouldn't change a goddamn thing. So now go ahead, do what your father was too much of a coward to do...

Isaiah wipes the tears from his eyes.

RUFUS
Go on now... Do it, do it!!!

Isaiah SCREAMS in pain as he unloads the rest of the five bullets in his chamber.

BANG, BANG, BANG, BANG, BANG, even when he is out of bullets Isaiah keeps pulling the trigger, dropping the hammer on the empty chambers, CLICK, CLICK, CLICK.

He stares for a moment at Rufus' lifeless bloody body, before dropping to the ground and continuing to sob.

He gets up and walks outside, tears still streaming down his face.

EXT. RUFUS' HOUSE - DAY

He stands on the porch for a moment, and wipes away his tears, before he can even collect himself, BANG, his pistol is shot from his hand, he holds his hand in pain for a moment before looking down at his pistol on the ground which has been broken in two.

Isaiah quickly runs inside.

EXT. FIELD - DAY

The Man in Black sits posted behind a rock, a short distance away, he gets up and begins making his way towards the house.

INT. RUFUS' HOUSE - DAY

Isaiah sits ducked behind the table he had previously thrown over.

ISAIAH GREEN
What the fuck!?

He quickly darts up and starts opening drawers and cabinets.

ISAIAH GREEN
Come on come on!!!

Suddenly he happens across a bundle of papers in one of the drawers, he reaches in and grabs them, it's his father's handwriting.

He takes them out and then takes out his father's notebook.

He opens the book, and puts the pages in the place of the ripped pages.

They fit perfectly.

Beat.

He thumbs through the pages, reading as fast as he can.

ISAIAH GREEN
Oh god....

Close up on the pages, we read the words "plan on robbing them", and "will kill if i have to", the last thing we read is, "I'll do whatever I have to do, to make a better life for me and my son..."

Beat.

He drops the pages and stumbles back into a wall, he looks over at Rufus' lifeless body.

ISAIAH GREEN
Oh god... What have I done!? I... No!
No! This... Can't be happening...

MAN IN BLACK
(from outside)
Hey you in there.

EXT. RUFUS' HOUSE - DAY

The Man in Black stands outside the house, rifle drawn at the doorway.

MAN IN BLACK

Come out quick, and quietly, or I'll
come in there and get you myself.

INT. RUFUS' HOUSE - DAY

Beat.

MAN IN BLACK

You hear me!?

Beat.

ISAIAH GREEN

Yes!..

Isaiah wipes the tears from his eyes.

ISAIAH GREEN CONT'D

I'll... Be out in a moment.

Isaiah collects himself and stands up, he puts his arms up,
takes a deep breath, and begins to walk outside.

EXT. RUFUS' HOUSE - DAY

The Man in Black stands with his rifle drawn at the doorway.

Isaiah exits slowly with his arms raised, he looks up and
sees that it is The Man in Black.

ISAIAH GREEN

You... What the hell are you doing
here!?

The Man in Black walks up to Isaiah slowly, he puts his rifle
into a holster on his back, at the same time pulling out his
pistol, keeping it drawn at Isaiah.

The Man in Black walks up behind Isaiah and ties up his
hands, tight.

He grabs him by the rope he bound his hands with, and begins
walking him back to his horse.

ISAIAH GREEN

Why the hell are you doing this man!?

Beat.

MAN IN BLACK

You killed somebody that someone
loved.

Isaiah looks confused for a moment but then takes it in.

We pan up to the sky.

EXT. TOWN - DAY

We pan down from the sky, we see the Man in Black, Sheriff
Dagget, and Freddy standing next to each other.

In front of them, is Isaiah, standing in a noose, which hangs
from a large crossbeam.

HANGMAN

Any last words?

Isaiah looks to Freddy, the little boy.

ISAIAH GREEN

I'm sorry...

The Hangman looks to Sheriff Dagget, who nods his head.

The hangman pulls the lever, which opens the drop door,
Isaiah's body drops, he chokes for a little while.

The Man in Black, Sheriff Dagget, and Freddy watch as the
life is drained from his dangling body, during the struggle,
his hat falls from his head onto the ground, until, suddenly,
he goes still.

Sheriff Dagget puts his hand on Freddy's shoulder.

SHERIFF DAGGET

Well Freddy, I told you we'd get him.

Sheriff Dagget pats Freddy's shoulder, and begins to walk
away.

As the Man in Black begins to walk away, Freddy runs up to
him.

FREDDY

Wait mister! Take me with you, please!

Beat.

MAN IN BLACK
No can do kid.

The Man in Black turns and gets on his horse.

Freddy watches as he rides out of town.

Freddy turns and looks at Isaiah's lifeless body as they get it down from the noose.

He looks to the ground, and sees his hat, he makes his way over to it, picks it up, and walks away with it.

INT. APARTMENT - DAY

Freddy enters his apartment, he sits down, and fiddles with the hat for a moment, he looks to an empty shelf, he walks over, places the hat down, and stares at it for a moment, before walking away.

We focus on the hat.

Beat.

Cut to Black.

The end.