

The Last Son of Isaac LeMay

by

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EXT. SIERRA NEVADA FOOTHILLS - DUSK

A small trail cuts through a dense pine forest with a six foot base of snow.

SUPER: 1888, Sierra Nevada Foothills

We HEAR a horse breathing. Faintly. Then louder. And LOUDER.

STOMP. A LARGE HORSE HOOF. A worn black boot and spur - the rider's - jangles. We catch a glimpse of a weapon - A PISTOL, WITH AN IVORY HANDLE.

The lone horse and rider pass through -- and eventually disappear around the bend. We are left in the silence of the empty trail.

EXT. SMALL MINING TOWN - NIGHT

The only sign of life in a small mining town is the smoke and light from a TAVERN.

INT. TAVERN - CONTINUOUS

Inside are a ROUGH GROUP OF MEN, blowing off steam drinking rye, playing cards, and flirting with whores.

A DRUNK spills a whisky at the end of the bar. A BARTENDER sighs and turns to his employee --

BARTENDER

LIONEL!

LIONEL perks up - a curly haired innocent - aged 18 years. He pushes a rag over the spill. As he scrubs, a FIGURE sets in front of him, dropping snow on the floor.

The FIGURE wears the worn black boots. The FIGURE carries the ivory handled pistol.

Lionel gazes up at the FIGURE. The bartender steps in front of him. Protective.

BARTENDER

Can I help you?

Miners pause their games and stop their flirting.

The bartender produces a bottle and pours a slug.

BARTENDER
Alls we got is rye anyhow.

The FIGURE drinks it down. A messy beard - from weeks of uncare is all we see of his face.

The bartender nods to the hardest group of men in the bar as he refills the glass. They rise on cue and put their guns on the FIGURE. At his back.

BARTENDER
Rumor says there's a man. A man from the plains goin' 'round killing his own kin. Rumor says he come back here to wipe his seed from this earth. You heard this rumor, fella?

FIGURE
No.

BARTENDER
Rumor says the man carries an ivory handled pistol. Like the one we all saw on you.

The bartender pulls a shotgun out from under the bar. Lionel stands by, terrified. The FIGURE downs another.

BARTENDER
Now. Get the hell outta here.

The FIGURE tosses a coin on the bar and exits.

INT. TAVERN - LATER

A SCRUFFY MAN enters, wiping snow from his head. A small armed posse remain in the bar.

SCRUFFY MAN
He's gone. We seen him gone 'round the bend at river start.

BARTENDER
(to Lionel)
You needn't worry, son. We look after folks here.

EXT. SMALL CABIN - NIGHT

A light snow falls. Lionel trudges to his small cabin. He feels a presence behind him and stops.

LIONEL
It's true, ain't it?

He turns to face LEMAY -- the FIGURE from the bar. He is more imposing than we previously imagined. 50 years old. Six and a half feet tall. A bear skin coat covering his formidable frame. Wisps of gray hair over his ears and under his hat. Eyes of pale blue.

LEMAY
It's true.

LIONEL
I ain't done nothing wrong.

LEMAY
What's done doesn't factor.

LIONEL
What is it, then? Just who I is?

LeMay slowly pulls his pistol.

LEMAY
You ever been with a woman? Ever make love to one?

LIONEL
I ain't telling.

LeMay moves forward and speaks as he does.

LEMAY
We'll make an exchange. I'll tell you what you want to know.

LIONEL
What I want to know.... What good is knowing now?

LEMAY
Everything. What I know is everything.

LIONEL
What d'ya know?

LEMAY
Your name.

LIONEL
My name? You want to tell me my name.
(convinced)
(MORE)

LIONEL (CONT'D)

You don't know my name. We ain't no sort of kin.

LEMAY

Have you done it? Have you been with a woman?

LIONEL

Even if I say, you c'aint know if it's true.

The blue eyes bore into Lionel. The gun gripped in his hand.

LIONEL

(conceding)

I c'aint afford it.

LEMAY

Your name is LeMay.

He quickly fires one shot right through Lionel's forehead. Lionel collapses into the snow.

LeMay goes to him, kneels, and whispers into dead Lionel's ear while he closes his eyes.

LEMAY

LeMay. You hear it?

Lionel LeMay lays splayed out in the snow.

EXT. OUTSKIRTS OF TOWN - NIGHT

LeMay hands the Scruffy Man a sack of coins.

SCRUFFY MAN

Gonna be a storm tonight.

LEMAY

Most likely.

SCRUFFY MAN

Still looking for kin?

LEMAY

One more.

SCRUFFY MAN

Maybe I know something you might wantta hear...about another.

LEMAY

Speak it.

The Scruffy Man pauses purposefully. LeMay produces more coins.

SCRUFFY MAN

Heard word in that town 'bout a young man
came through - 'bout a month back -
claiming to be Lionel's twin brother.

LEMAY

(pondering)

A rumor.

SCRUFFY MAN

Yeah. A rumor.

LeMay hops on his horse.

LEMAY

Looks like a storm coming.

His worn black boot jangles out of frame...

BEGIN CREDITS

A BRUTAL SNOWSTORM covers the rocks above the treeline
and forest below.

EXT. SNOWSTORM - NIGHT

LeMay rides through it. He sees a CAVE ahead.

INT. CAVE - NIGHT

LeMay unpacks his gear. He gathers wood. Lights a fire.

EXT. CAVE - NIGHT

LeMay stands outside as smoke pours out of the cave and a
strange orange light glows within.

INT. CAVE - LATER

LeMay hangs his boots and bear skin coat to dry.

He sits by the coals to keep warm. He tears a piece of
jerky with his mouth and chews.

LATER

LeMay inserts an after dinner chaw and lets the tobacco
juice seep into his gums.

He takes out his ivory handled pistol and scrubs it clean, making sure the powder is dry and functional.

LATER

He sets out a sleeping area.

He lies on the ground, his pale blue eyes WIDE OPEN as the snow falls and we fade to white.

END CREDITS

EXT. WOODS OUTSIDE RENO - DAY

A clear day after the storm. Three feet of fresh snow.

CAL (18) looks almost exactly like LIONEL by any physical description - but let's be clear - they are as different as night and day. Whereas Lionel was an innocent, Cal is guilty and suspicious and duplicitous and downright scary looking. He's got a baby face, but the kind that makes you uneasy.

PATTY and LOGAN - mid 20s - are his two followers. They all clean their guns and prep for some violent scheme.

PATTY

I seen one these guns before. Woo wee.
I seen a test outside Sacramento. They
fire off 200 rounds a minute. Invented
by a man named Gatling. Called a Gatling
Gun.

LOGAN

No shit - everyone knows what they
called. Damn Patty, you think you're the
only educated one of the group.

PATTY

Can you write, Logan? Can you? 'Cause I
can write. What's the last thing you
wrote?

LOGAN

What kind of fool needs to write? If
something can't be said, what the hell
use is it to me?

CAL

A man that can write is a valuable man...

Both followers silently listen when Cal decides to speak.

CAL
 ...he fills the gaps of understandin' for
 those who wasn't there...

He places a big shell into his gun.

CAL
 ...he controls what we pay attention
 to...what we remember...
 (beat - Cal has a small
 epiphany)
 ...it could even be said, the men who
 write control our Fate.

Cal finishes loading up his big 'ole .557 Elephant Gun.

PATTY
 See?

EXT. WAGON TRAIL THROUGH THE WOODS - DAY

Snow rests on the side of the trail. Four US ARMY
 SOLDIERS on horseback accompany the movement of a wagon
 carrying a big trailer in back.

The leader is named WILSON (43). From atop his horse, he
 can barely see the trees through heavy fog. All we hear
 is the natural movement of the caravan.

BOOM. A shot rings out and explodes the head of one of
 the soldiers. They all come to a stop and pull their
 guns.

SOLDIER 1
 Shit -- I thought you said there weren't
 no Indians round these parts?

WILSON
 They're ain't. Washoe go South in
 winter.

Another shot rings out and Soldier 1's chest explodes - a
 mess of intestines spill out. He falls forward and his
 horse runs away with his dead body still on it.

The two remaining soldiers and wagon drivers gaze around
 the woods. Nothing but fog and snow and trees cover the
 hillside.

Wilson hops off his horse and takes cover behind it. A
 third shot rings out, partially hitting him in the leg.

WILSON

Dammit! Who the hell is out there?

He fires randomly into the trees.

CAL (O.S.)

Drop your weapons or we'll kill you all.

WILSON

(sotto)

I know that voice.

LAST SOLDIER

They can't know how to work the weapon,
sir. We'll get reinforcements and find
it.

WILSON

(pondering)

All right. DROP YOUR WEAPONS!

The wagoners and the two soldiers drop their weapons,
raise their hands, and get off their horses.

EXT. TREES ABOVE THE TRAIL - CONTINUOUS

Down from the trees and through the fog come three black-clad, faces covered bandits - Cal, Patty, and Logan. Cal carries his huge Elephant Gun.

WAGON - CONTINUOUS

Patty and Logan go the back of the wagon and unveil:

A Big Gatling Gun and boxes of ammunition.

LOGAN

Got it, boss.

Cal takes down his mask.

WILSON

Dammit - I knew I knew your voice.
Sonofabitch. Coward.

Cal unloads a huge gunshot from his Elephant Gun into the chest of the remaining soldier at point blank range. Wilson scrambles for a hidden gun in his boot. Cal pulls his .45 and shoots Wilson's shoulder. Wilson bounces around on his one leg, his right shoulder dangling loose, barely attached to his body.

WILSON

You sonofabitch! I knews you were a sonofabitch the moment I laid eyes on you. You weren't fit for duty - you dirty - son of a whore mother.

Cal curiously watches Wilson dance around in the snow, one legged and arm dangling. Bleeding.

WILSON

I curse the day I ever taught you...

He unloads five shots into Wilson. He calmly reloads his six shooter and goes over to the two wagoners - standing in stunned silence. He pops one bullet in each of their brains. They are so shocked, they don't bother to put up a fight or move.

CAL

Let's go.

Logan and Patty hop onto the wagon and drive away with their Gatling Gun.

EXT. GOLD MINE CAMP - DAY

Dirt-covered men carrying old picks and tools return from a miserable day of pulling color from the hills. It is a poor operation. Makeshift tents. Small fires. A fight breaks out in the background over something petty. Knives are pulled. LeMay walks past - disinterested - toward --

INT. WHORE'S TENT - DAY

An ugly, dying, old whore holds a baby. LeMay enters.

LEMAY

There a whore go by the name Claire living here?

The old whore looks at him stone faced. LeMay hands her a coin.

UGLY OLD WHORE

(resentful)

She been gone for years now.

LEMAY

Where?

UGLY OLD WHORE
Got herself a husband. Dumb mule.

LEMAY
And her child?

The old whore notices the ivory handled gun.

UGLY OLD WHORE
Where d'you get that gun?

LeMay takes out coins.

UGLY OLD WHORE
I don't need no money. Tell me about the
gun. I heard about a man with that gun.

LeMay takes out the gun and holds it carefully in his
hand. It is a beautiful piece of craftsmanship. A long
barrel perfectly made. The handle - solid white ivory -
doesn't get worn - looks as good as new.

LEMAY
Made originally for a British Captain
stationed in Africa. Handle is made from
an elephant tusk.

UGLY OLD WHORE
Can I touch it?

LeMay looks at the old woman and senses no threat. He
hands her the loaded gun. She takes the ivory handle.

UGLY OLD WHORE
Heavy.

LEMAY
Now...where is she?

UGLY OLD WHORE
Lives on a farm down near Truckee.

LEMAY
Tell me the name of the farm.

UGLY OLD WHORE
Coleman.

He takes the gun back from her. He makes to leave and
stops at the door of the tent.

LEMAY
This was my daddy's gun.

He exits. The old whore pats the head of the baby.

EXT. WOODS OUTSIDE RENO - DAY

A large contingent of US Army soldiers encircle the scene of destruction wrought by Cal's gang. SOLOMON (35) a confident half-breed Indian, raised as a white, dons a crisp lieutenant's uniform and examines Wilson's frozen corpse.

SOLDIER ERNIE (O.S.)

Sir, they found the last one about a mile from here. Still in his saddle.

Solomon checks Wilson's right lower boot and sees a little .22 still in place.

SOLDIER ERNIE

The Washoe done this?

SOLDIER ERNIE is Solomon's number two in self-imposed exile from the East whence he came. He rubs his thin moustache.

SOLOMON

Washoe go south in the winter.

Solomon points up to where Cal and his gang came from.

SOLOMON

I'm seeing three sets of tracks and *this*.

Gestures to the frozen headless corpse.

SOLOMON

Some sort of game gun. Not a rifle.
Read about holes like these in elephants
and lions.

They walk over to another body.

SOLOMON

He did this one at point blank with the big gun. Wilson went for his boot gun. He pulled a .45, shot his shoulder. Then he shoots the remaining five shots into Wilson...

Solomon goes over and picks up shells.

SOLOMON

Reloads. Walks straight up to these two.

Boom. Boom.

(kneels)

Three men. But one does all the killing.

(standing)

Perfect spot for ambush. Likely overcast. Wilson couldn't see a thing. Those shells - just shooting into the woods, blind.

SOLDIER ERNIE

Not amateurs, then.

SOLOMON

Not amateurs. A man done this much damage -- no telling what he'll do with our Gatling Gun.

SOLDIER ERNIE

Criminal isn't trained. Won't be able to work it.

EXT. SHORE OF RED LAKE - DAY

<BOOM><BOOM><BOOM><BOOM><BOOM>

Cal cranks the Gatling Gun test firing it on the beach shore, the only spot where snow doesn't cover the ground. Sand kicks up 100 yards down the beach.

Patty waves his hat in the air.

PATTY

Hot damn. That thing is on fire.

Cal turns the gun into the lake and starts ripping off shots over the ice-covered lake, the bullets creating heat tracers across the ice. He aims down and shoots the ice, which cracks and breaks. He lets the magazine run out of bullets and keeps cranking the empty chamber.

LOGAN

Lemme get a try on that.

CAL

Can't waste the ammunition.

Patty and Logan are disappointed.

CAL

But come on over here, I'll shows you how
it works.

The ice CRACKS loudly. The men stop and listen as the
entire surface of the lake CRAAAACKS.

EXT. TRUCKEE - DAY

On a tundra plain WIND WHISTLES and LeMay rides atop his
horse at a slow trot. The snow filled foothills in the
background. In the distance is a large fenced-in farm.

EXT. COLEMAN HOUSE - DAY

LeMay ties his horse. He sees a little girl, 5 years
old, chasing a dog outside. She giggles happily.

COLEMAN (O.S.)

Her name's Megan.

Coleman comes off his porch. He wears glasses and is
losing his hair and is filled with good cheer.

COLEMAN

Name's Coleman.

He offers LeMay his hand. LeMay takes it.

INT. COLEMAN HOUSE - DAY

Coleman pours a rich cup of coffee for LeMay.

COLEMAN

Claire will be back from church in just a
bit.

Coleman stirs his coffee, peaceful and unaware.

LEMAY

How long you lived here?

COLEMAN

Oh...getting on four years now. Claire
loves it. Megan - Megan gets a bit
lonely.

Megan enters the house. She walks straight up to LeMay.

MEGAN

Hi. I'm Megan.

Smiling - she is really cute.

MEGAN

What's your name?

COLEMAN

He's a friend of mama.

Megan stares at LeMay.

LEMAY

How old are you?

MEGAN

I'm five.

Coleman sees something outside.

COLEMAN

I'll be damned.

SOLDIER ERNIE rides up on his horse.

COLEMAN

Two visitors in one day!

Coleman exits to greet Soldier Ernie. LeMay and Megan are in the room alone together.

MEGAN

You like animals, mister?

LEMAY

Some of 'em.

MEGAN

Where you from? How you know mama?

LEMAY

(picking a chaw from his
sack)

I known her before you were born.

MEGAN

Are you a miner?

LEMAY

(inserting the chaw into his
gums)

No.

He sucks in and spits.

MEGAN

I like you. Do you like me?

LeMay is confounded by the question. Coleman and Soldier Ernie enter the house.

SOLDIER ERNIE

(wary of LeMay)

Howdy.

INT. COLEMAN HOUSE - LATER

A nice little food spread is laid out for the visitors -- potatoes, tomatoes, some cured meat, and bread.

Soldier Ernie is stuffing his face, accustomed to the hospitality of others.

SOLDIER ERNIE

Sir - you spend time in these parts
awhile?

LEMAY

A few weeks.

SOLDIER ERNIE

But you know your way.

LEMAY

I lived here in years past.

SOLDIER ERNIE

Ever come across a rough seeming gang?
Three men or so?

LEMAY

No.

COLEMAN

What happened?

SOLDIER ERNIE

It's a bit embarrassing, but we were
receiving a Gatling Gun from Fort Sherman
and a hooligan gang of criminals
massacred our men and stole the gun.
This would not happen in New York.

COLEMAN

Sounds an awful shame.

SOLDIER ERNIE

We were unprepared. That can be stated without fear of error - it being quiet around these parts for so long. And as you all know - the Washoe go South in the winter.

COLEMAN

You know anything about the gang?

SOLDIER ERNIE

Not much, except they killed six men. Executed some of them. Ugly. Solomon's on the case. He'll track them down.

LEMAY

Solomon?

SOLDIER ERNIE

Old Solomon. He's part Indian. But - thankfully - raised as a white. The smartest man I ever met. And not soft. The higher ups and powers-that-be know of him. Caught some of the Willets gang down near Sacramento. Murdering a soldier. He hung the lot. The rest ran off.

LEMAY

(mildly impressed)

The Willets clan.

SOLDIER ERNIE

You know them?

LEMAY

'Course.

SOLDIER ERNIE

What's said of them true?

LEMAY

Some of it.

LeMay smiles. Soldier Ernie wants to ask more, but CLAIRE enters. At 28, she is still youthful and pretty and looking particularly wholesome in her white Church outfit. LeMay stands.

CLAIRE

(surprised)

What are you doing here?

EXT. COLEMAN HOUSE YARD - DAY

Claire and LeMay stand outside.

CLAIRE

He's a good man. He known what I was.
Found out about Megan. Didn't care on
that, neither.

(beat - as if to further
prove her point)

He built a public library in Truckee.
You know, for books, so people can learn
to read.

LEMAY

You learned to read?

CLAIRE

I c'aint. I ain't never going to be able
to read.

LEMAY

People stay the way they are. The way
they're made.

CLAIRE

I don't rightly know.

Megan watches them from the window.

LEMAY

She's mine.

CLAIRE

Could be. Don't know for sure. He's
raised her like his own.

LEMAY

She has evil thoughts. She's mine and
has evil thoughts.

CLAIRE

We all got evil thoughts.

LEMAY

No. Some have bad thoughts -- thoughts
of small betrayals of no consequence. I
mean evil thoughts. Thoughts of killing.
And maiming. And raping. I got that
from my daddy and he got it from his.

CLAIRE

She ain't like that. She's a good child.

She looks at him and notices the age in his eyes. And a sadness she didn't previously know.

CLAIRE

You ain't known to rape.

LEMAY

You don't have others. Because she's wrong.

CLAIRE

You don't have to do this.

LEMAY

Yes I do.

CLAIRE

C'aint you tell we're living in peace out here! We ain't causing no one no hurt.

Claire runs inside. LeMay looks toward the snow capped mountains.

INT. COLEMAN HOUSE - LATER

Coleman has his arm around Claire. Soldier Ernie stands, hand positioned near his gun. LeMay enters the house.

LEMAY

Thank you for your hospitality.

COLEMAN

A friend of Claire is a friend of mine.

LeMay nods. Megan runs after him and hugs his big leg.

MEGAN

Bye.

He pats her head.

LEMAY

Bye.

He eyes Claire. She whispers "Thank You."

INT. COLEMAN HOUSE - THE NEXT DAY

Megan and Coleman finish eating oatmeal for breakfast.

MEGAN
Can I go outside?

COLEMAN
Clear your dishes.

Megan does as she's told and runs outside.

EXT. COLEMAN FARM - LATER

Megan plays in the yard. LeMay stands outside the fence looking in. She sees him and wanders over.

INT. COLEMAN HOUSE - CONTINUOUS

Coleman scrubs dishes and looks out the window. He sees Megan talking to LeMay. LeMay lifts her up and over the fence.

COLEMAN
What the...

Coleman scrambles to find his shotgun.

EXT. COLEMAN FARM - CONTINUOUS

LeMay walks with Megan into the empty fields surrounding the Coleman farm. She is without a care in the world.

EXT. COLEMAN PORCH - CONTINUOUS

Coleman exits carrying his shotgun. Claire blocks him.

CLAIRE
Don't.

COLEMAN
What's he doing?

CLAIRE
We ain't got the power to stop it.

COLEMAN
The hell I don't.

CLAIRE
He'll kill you. He'll kill all of us.

COLEMAN
That's our daughter.

CLAIRE
My daughter. She's my daughter.

This deflates him.

CLAIRE
We ain't got no choice.

Claire coldly steps back inside. Coleman looks into the distance.

EXT. FIELDS - CONTINUOUS

LeMay sits Megan down in the fields. He leans over her shoulder and points east towards snow covered mountains. Cold air blows Megan's light brown hair.

LEMAY
Out there. Is where I come from. Past the mountains. Called the plains.

LeMay backs away. Megan's eyes look due East.

LEMAY (O.S.)
In the plains everything is flat. No mountains, no trees. Nothing but fields and space. That's where your ancestors are from. Your people. You are from the plains.

MEGAN
No I'm not. I'm from California.

She starts to turn.

LEMAY (O.S.)
Keep your eyes that way. I'm going to tell you a story.

MEGAN
Okay.

LEMAY (O.S.)
You have to keep your eyes that way. There was a boy from the plains.
(MORE)

LEMAY (O.S.) (CONT'D)
A boy about your age. And that boy had
evil dreams. Dreams that came true.

EXT. COLEMAN PORCH - LATER

A **SHOT** rings out across the land. Coleman sits on his porch, still staring helplessly into the distance.

EXT. FIELDS - CONTINUOUS

LeMay stands holding his smoking gun. He puts it back in his holster.

EXT. TAHOE CITY - DAY

Cal and his gang watch an armed group of finely dressed men escort a large caravan of horses and wagons to the local bank.

Men from the bank exit carrying heavy containers and load them into the wagon under armed escort. Cal notices the YOUNGEST LOOKING KID loading up the wagon from the bank.

Cal picks at his teeth with a toothpick.

INT. TAHOE CITY SALOON - NIGHT

The youngest kid is actually named SWIFTY and he is 19 years old. He bashfully orders a whisky from the bar.

CAL (O.S.)
I'd like to pay for that.

Swiftly turns to see Cal sitting there with his upkept clothes and scary looking eyes.

SWIFTY
That's all right, friend, I got it.

CAL
I insist.

He tosses coins on the bar.

INT. BACK OF THE SALOON - LATER

Patty and Logan linger around the bar, not drinking, and looking generally agitated. Swiftly, however, is swaying with warmth.

SWIFTY

Say, how come you ain't drinking?

CAL

I been drinking before I even saw you.
You still got catching up.

SWIFTY

Damn. You don't seem it.

CAL

So how's a fella get a job in this town?

SWIFTY

Gotta know someone.

CAL

I know you.

SWIFTY

Not well you don't.

(beat)

Say, you ain't queer?

CAL

I ain't. I just ain't built for the
mines. I need an easy type job. Like
you.

SWIFTY

Hell, my job ain't easy! I gotta lift
boxes of gold and shuffle them around all
day.

CAL

Where's all the gold go?

SWIFTY

Some train east.

CAL

And what d'you all get?

SWIFTY

What ya mean?

CAL

What d'you get for the gold?

SWIFTY

What ya think? We get cash. Cash money.

Swiftly takes out bills from his pocket and proudly flashes it.

SWIFTY

This one's on me.

As Swiftly heads to the bar Cal glances over to Patty and Logan and nods his head.

EXT. TAHOE CITY BANK - DAY

Swiftly stumbles hungover to the bank in the morning. His BOSS sees him walking in.

BOSS

Boy, you are later than...Jesus, you stink.

SWIFTY

Sorry, Boss.

The weekly caravan of horses and armed escorts ride into town and park in front of the bank.

BOSS

Git in there.

Swiftly enters the bank. The BOSS walks to the caravan and everything slows down --

THE BOSS sees something confusing right in the middle of the street. He panics right before his chest is filled with Gatling Gun bullets. And he isn't the only one.

A **DEAFENING SOUND OF BULLETS** from the Gatling Gun chew up the caravan and bank.

CAL

whooping and screaming - and churning - the big gun.

PATTY AND LOGAN

standing on the horse trailer pointing their guns, but not bothering to fire.

CAL

keeps spinning and spinning the gun. No one even gets a chance to return fire. Eventually, he runs out of bullets. At least 15 men are felled.

Cal hops off the horse trailer.

CAL
Re-load that bitch.

He pulls his .45 and goes to observe his damage.

CARAVAN

Men are either laid out dead or squirming because major parts of their bodies are filled with bullets.

CAL

shoots a squimer. And another.

PATTY/GATLING GUN

reloads the Gatling Gun.

COVERED WAGON

Cal looks inside. Tons of cash money is everywhere. Lots of holes in it, too.

CAL
We got it, boys!

Logan brings feed bags over. They gather the cash.

PATTY/GATLING GUN

stands over the big gun covering them.

COVERED WAGON

as they finish up with the stolen cash, a few people poke their heads out of buildings and the bank. Cal notices.

He goes back to the gun.

PATTY/GATLING GUN

Cal takes control as if to use it again and wipe everyone out.

PATTY
That's our last box of bullets. You wanna waste it on them?

CAL
Don't go on thinking too much, Patty.

But Cal puts down the gun.

CAL

Let's go.

He steps down onto Gatling Gun shells and walks past. We linger on the shells.

PATTY (O.S.)

Hiya!

We hear the HORSES AND WAGON MOVING away.

EXT. TAHOE CITY BANK - DAY

Solomon picks up a handful of Gatling Gun bullets and looks at Soldier Ernie who shakes his head ruefully. In the background a trove of US Army men and local law examine the damage.

SOLOMON

Where'd he learn to use the gun?

Just then, A GIANT CARRIAGE rumbles down the street pulled by eight Clydesdale horses driven by a very large CHINAMAN (40) wearing a tailored British suit.

Townspeople and soldiers all stop and take notice. Solomon and Soldier Ernie turn -

SOLOMON

(sotto)

Christ...

The carriage stops and CHARLIE JAMES (60s, fat) limps out wearing a Texan-style suit and big hat.

CHARLIE JAMES

SOLOMON!

SOLOMON

(tipping his hat)

Charlie James.

Charlie James quickly scans over the damage.

CHARLIE JAMES

Dammit Solomon what in God's name happened to my bank?

SOLOMON

We're dealing with a madman.

CHARLIE JAMES

Hell, Solomon, you's supposed to be some sort of genius. I need a genius to tell me that?

(gesturing)

Look at that over there. Where's a criminal get artillery like that?

Just then, a large sign for the bank falls and crashes onto the ground, nearly crushing a soldier.

SOLDIER ERNIE

From us.

CHARLIE JAMES

Pardon?

SOLOMON

A few weeks ago, we got a Gatling Gun stole from us. We assumed the man wouldn't know how to use it - it takes a bit of know-how to load one up, transport, and fire with accuracy.

CHARLIE JAMES

Looks like ya'll were wrong.

The three men survey the damage.

CHARLIE JAMES

I need to make some moves here?

SOLOMON

Like what?

Charlie James pulls Solomon aside.

CHARLIE JAMES

Listen here, Solomon. Long before you were around, we tamed these parts. This whole civilization you see sprouting up didn't just come from nowhere. We hadda handle things different. Ourselves.

SOLOMON

I know what you did.

CHARLIE JAMES

(smiling)

Well, then.

(beat)

You gonna fix it?

SOLOMON

I'll fix it.

Solomon walks away. Charlie James watches him go. The well dressed Chinaman sidles up next to Charlie James and hands him a Gatling Gun shell.

EXT. WOODS OUTSIDE RENO - NIGHT

LeMay cleans his Ivory Handled Pistol by the light of a fire. A small piece of game is cooking on his Bowie knife. He can see down on the fledging mountain town. When finished cleaning his gun, he takes the small cooked game and eats it off the knife.

Footsteps in the woods behind him. LeMay doesn't react. The Scruffy Man appears. LeMay offers him a piece of game. The Scruffy Man refuses.

SCRUFFY MAN

I went back.

LEMAY

And?

SCRUFFY MAN

They say the boy was an exact match.
Identical.

LEMAY

He say what he want?

SCRUFFY MAN

He was looking for his daddy.

LeMay is shaken for just a moment. He takes out some coins. The Scruffy Man waves him off.

SCRUFFY MAN

I figured this was the last one. Figured
now we're square.

LeMay puts his coins back in his pocket. He eats meat. The Scruffy Man waits. After a moment, LeMay finally notices he's waiting for approval.

LEMAY

We're square.

INT. WHORE'S ROOM - NIGHT

MAY is a 43 year-old whore whose big boobs and dark red hair bounce up and down as she unenthusiastically rides reverse cowgirl on top of a fat, hairy, miner. She looks damn good, despite her lack of enthusiasm.

The door to her room opens. May calmly waves away.

MAY

Get out, almost finished here.

She keeps riding her customer, but the FIGURE stays at the door. May looks up and recognizes who it is.

She stops riding the customer.

CUSTOMER

What the hell?

MAY

Go on, git.

CUSTOMER

I ain't done.

MAY

Git you orangutang.

The fat, hairy man gathers his things and he sees LeMay at the door.

SAME ROOM - LATER

A cigarette is being lit. May takes a full drag. She offers one to LeMay. He ignores.

MAY

I ain't ashamed of what I done. The boy had a chance. He don't need to know what I am.

(beat)

Or what you is.

LEMAY

I'm not concerned with the boy you're speaking of. I'm talking about the other.

A flicker of surprise crosses May's face. She doesn't look at LeMay.

MAY

I don't know what you're talking about.

He drops a big stack of coins on her dresser.

LEMAY

Tell me about the other boy.

MAY

There ain't no other boy.

LEMAY

He knows about me. Who told him?

MAY

There ain't no other boy.

LeMay unsheathes his enormous Bowie knife.

LEMAY

I could make it so you couldn't work no more.

MAY

Go ahead. Be doing me a favor.

LEMAY

'suppose I'll just wait until he finds me then.

He stands to re-sheath his knife. She moves to take another drag of her cigarette. Without warning, he quickly **whacks down on her cigarette hand and chops it off**. She screams and the hand falls on the ground, still holding a lit cigarette.

LEMAY

Now he know where I been.

LeMay takes back the coins he put on the table and exits the room.

INT. TWO-ONE SALOON - NIGHT

LeMay walks straight out through the saloon. May's hairy customer eyes him, but decides against saying anything. As LeMay walks out May comes screaming from upstairs holding a bloody cloth over her nub.

MAY

Look at what that sum-bitch done to me!

She holds her nub up above her head. LeMay stops at the front door. He turns to face the entire saloon, filled with ordinary folks - some miners - but a lot of other business types as this place is on the border of being civilized. No one says a goddamn thing.

FRONT DOOR - LeMay is gone.

INT. COLEMAN HOUSE - DAY

Coleman sits at the dinner table staring out the window, food untouched. His face and body reveal he hasn't eaten in days.

He watches Claire eating as if all was normal. She chews and picks a piece of meat from her teeth.

Coleman gets up from the table and begins to pack his gear.

CLAIRE

What are you doing?

He takes his shotgun down.

Claire rises.

CLAIRE

You don't understand what he is.

COLEMAN

Maybe you don't understand what I am.

He finishes gathering his things and makes to the door.

COLEMAN

And maybe I don't understand what you are.

Coleman exits.

CLAIRE

I known you don't.

EXT. ABANDONED MINE - DAY

Patty exits brushing off his hands.

PATTY

Ain't no one gonna find it in there.

LOGAN
We ought'n celebrate. Maybe ride to
Sacramento and find some whores.

Patty stops suddenly.

LOGAN
(incredibly nervous)
Sorry. I'm sorry. I didn't mean...I
know you don't...

Patty hits Logan to suggest - *just let it go!*

CAL
We're riding to Reno.

Cal hops onto his horse.

PATTY
Reno?
(looking to Logan for
support)
Might be some law in Reno...

Cal eyes both of them. The matter isn't up for debate.

LOGAN
Or we could go to Reno.

INT. TWO-ONE SALOON - NIGHT

We recognize this place - where LeMay visited May the whore. But tonight is raucous. Drinking, whoring, gambling, music - everything. And the kings of this party are Patty, Logan, and Cal. Tossing cash around the bar like idiotic young men all around the world all across time. But it is Cal who is quietest. He isn't even drunk. Patty is rubbing the legs of two good looking young whores. Logan holds court telling stories and making a large group laugh.

Cal sees who he's been looking for finally make an appearance: May. He smiles. He stands. And then he notices her bandaged nub. She sees him and turns away.

INT. MAY'S ROOM - LATER

May smokes with her one good hand.

CAL (O.S.)
What happened?

MAY

I told you not to come here.

Cal walks to her and holds her arm aggressively.

CAL

Who did this?

MAY

It was a mining accident.

A customer pokes his head in the room.

CUSTOMER

You all finished?

MAY

Give us a few minutes, hun.

Cal pulls his gun and shoves it in the customer's face.

CAL

I'll kill you.

CUSTOMER

Jesus. Relax. Sorry.

He pushes him out the room and closes the door.

MAY

You need to go.

CAL

I want to stay.

MAY

I told you not to come here.

Cal hugs his mother. He hugs her desperately, like an infant child, still loosely holding his gun.

CAL

I'm going to protect you, ma. I got money. I want you to come live with me. This is too dangerous.

MAY

No. No. Come now.

(pushing him away)

Now listen to me. Keep your money. You gotta go away from here and get started somewhere else. Anywhere. Don't tell me where. Okay?

CAL
I'll never leave you, ma. Never. I'm
not like all of them soldiers and
bankers.

Cal pulls out hole-filled cash from his pockets.

CAL
See? I got money. I can get more.

Cal puts down his gun and lays on the bed.

CAL
I want to stay here tonight.

MAY
You can't.

CAL
Why not?

MAY
Because.

CAL
What if I was a customer?

MAY
NO.

Cal sits up. He takes more money from his pockets. She goes to him and stops him.

MAY
Get away from here. Go North. I'll find you.

CAL
Why do you always want me to leave?

MAY
Because I love you.

He hugs her again.

CAL
I love you, too.

INT. TWO-ONE SALOON - CONTINUOUS

Still raucous, Cal walks humbly down the stairs. Logan is chatting it up with a CHARMING GAMBLER.

LOGAN

CAL! Did you get yours one?

GAMBLER

He sure looks it! He looks worn. You with May? May is one hell of a whore, I tell ya. One hell of a whore.

Cal whips out a knife and **stabs the Gambler right in the neck.** Blood squirts out everywhere. He stabs him repeatedly in the stomach over and over again. The gambler falls to the floor, writhing in pain.

Everyone in the bar freezes by the sudden outburst of extreme violence.

Cal walks out of the bar. Patty and Logan have little choice but to follow.

EXT. TWO-ONE SALOON - NIGHT

BIG BUCK (40) is sheriff of Reno. His badge twinkles from daily polishing and rests on his broad chest.

The dead gambler is brought outside the saloon. Buck sighs at the gruesome nature of the man's death.

SALOON KEEPER (O.S.)

The boy was up with May prior to the stabbing.

BIG BUCK

Suppose I outta talk to May.

May fumbles with her cigarette and covers herself with a blanket/shawl to keep warm. Big Buck approaches her.

BIG BUCK

Hey ya, May.

She doesn't respond. Buck's tone is rarely right.

BIG BUCK

They're saying a boy done this. A boy not much older than 18 or thereabouts. He was with you right before they say. That true?

MAY

This is my fault.

BIG BUCK

Now May, don't go on saying that. You didn't stab no one.

MAY

I thought...I thought I could be a mama. Why couldn't I be a mama?

BIG BUCK

Can't say I understand what you're talking about, May.

MAY

A mama ought to be able see her child. It ain't so much. I just don't see why I do everything wrong.

BIG BUCK

Did the boy say anything about a gambling debt? I'm thinking if the man who got kilt was a gambling man, maybe he owed him money. Did he mention anything 'long those lines?

May looks at Big Buck and realizes she'd be better off talking to a rock.

MAY

He didn't say nothing.

BIG BUCK

Well, shoot. This sure is a mystery.

EXT. STREETS - CONTINUOUS

Behind a post, away from the action, LeMay observes the scene. He spits tobacco juice.

EST. FORT GENOA - DAY

A small army fort where Solomon and Soldier Ernie and the rest of the small contingent of US Army operate in these parts. It houses 50 men, their equipment, horses, etc.

INT. FORT GENOA - SOLOMON'S OFFICE - DAY

Solomon and Soldier Ernie read over records.

SOLOMON

Here.

He passes a file over to Soldier Ernie.

SOLDIER ERNIE

Cal Talisker. An orphan raised in Carson City. Joined the army and trained as a loader for a Gatling Gun...

The two men look at each other.

SOLDIER ERNIE

Discharged for lying about his age and for insubordination.... Could be.

SOLOMON

Read on.
(pointing to file)
His superior officer.

SOLDIER ERNIE

Wilson.... Damn.

Solomon grabs his coat and prepares his things.

SOLDIER ERNIE

Where you going?

SOLOMON

Carson City.

EXT. CARSON CITY ORPHANAGE - DAY

Solomon rides solo toward a large home. A few rough looking kids hang outside.

MRS. MARTIN (O.S.)

We had so many children through the years...and I don't got time to keep good records.

INT. ORPHANAGE - CONTINUOUS

MRS. MARTIN is a stern, strong, Christian woman in her 50s. Solomon drinks tea with her.

SOLOMON

Well, this boy run off and tried to join the army. Name's Cal Talisker.

MRS. MARTIN

Oh Lord. What he done?

SOLOMON
You remember him?

MRS. MARTIN
Son of the devil that boy.

SOLOMON
He killed a whole bunch of men. Stole
army weaponry.

MRS. MARTIN
Don't surprise me. Couldn't keep animals
or youngins 'round that boy alone.

SOLOMON
Can you tell me more about him?
Something that might help me find him.

MRS. MARTIN
A smart boy. Learnt how to do things
quickly. But he ran away and came back
so much, he never got much schooling.
You must understand, we got lots of kids
and we can't give all the attention they
need.
(beat)
There was a lady who come visit now and
again. A pretty woman, made up to appeal
to men.

SOLOMON
A whore?

MRS. MARTIN
I supposed she was.

SOLOMON
His mother?

MRS. MARTIN
I supposed she was. Never asked. She'd
visit and pay him some attention. Tell
him stories. Bring him clothes and
sweets.

SOLOMON
Do you know where she came from?

MRS. MARTIN
If I hadda guess, she had the whiff of
Reno to her. But that's only a guess.

SOLOMON

Reno...

The place seems to bear some significance to him.
Solomon gets up in a hurry.

SOLOMON

You've been a tremendous help.

MRS. MARTIN

She stopped coming is when he left. He
ran away and I ain't never seen him
after. Figured he got himself in a
scrape and got kilt. Boy ain't natural.

EXT. WOODS OUTSIDE RENO - DAY

Solomon rides through the scene again where the Gatling
Gun was originally stolen.

He finds the spot where Cal observed Wilson and the
caravan coming down the trail.

CAL'S PERSPECTIVE

He holds up his shotgun and takes aim, estimating
distance and the shooting ability of Cal.

He goes down to -

WILSON'S PERSPECTIVE

He gazes around, trying to understand how Wilson saw the
scene.

Solomon changes into civilian clothes - a sturdy, beige
leather hide coat and cowboy pants. He removes his
soldier hat and his hair is long and unruly underneath.
He covers it with an old black cowboy hat with a half
white/half brown EAGLE FEATHER on the puggaree.

EXT. RENO - NIGHT

Solomon rides into town. The streets are quiet - only a
few folks are out.

INT. RENO SHERIFF'S OFFICE - NIGHT

Solomon enters to find Big Buck whittling while two
drunks are lying passed out in the cage behind him.

BIG BUCK
Good lord, Solomon. Almost didn't
recognize you in civies.

SOLOMON
(nods)
Buck. Mind if I pick your brain?

BIG BUCK
Sure as hell do! Ha. No, I'm just
jesting. What's on your mind?

SOLOMON
Well, I could use your help.

BIG BUCK
(excited by the prospect)
Really?

SOLOMON
I'm looking for a man. Might have a
couple fellas with him. A man with a
whore mother. Been causing some trouble
and he stoled some equipment of mine.

BIG BUCK
Hmmm.

Big Buck glances over his shoulder and looks at the two
passed out drunks.

BIG BUCK
Sure don't know. I don't know if I seen
anyone fitting that type of description.

SOLOMON
You got any crimes or problems of late
round town?

BIG BUCK
Well...we did have a murder the other
night in the saloon.

SOLOMON
A murder?

BIG BUCK
Brutal stabbing. I suspect it has to do
with a gambling debt.

SOLOMON
You caught the fella?

BIG BUCK
Nope. No sign of him. Just a boy,
supposedly.

SOLOMON
A boy?

BIG BUCK
Yup. No older 'en 18.

SOLOMON
Which saloon?

INT. TWO-ONE SALOON - NIGHT

Solomon enters the saloon, which is nearly empty. He sits at the bar and orders a whisky.

Three whisky's later.

BARKEEP
Need another?

SOLOMON
I wanna meet your whores.

BARKEEP
What's your preference? I got a new
Injun. Might be your speed.

SOLOMON
What kinda old whores you got?

The barkeep looks at Solomon askance.

BARKEEP
Alright, fella.

INT. TWO-ONE SALOON - UPSTAIRS AREA - NIGHT

Lined up are a bunch of older whores - a sad lot - beaten down by rough years. Mostly white except one Indian and one Negress for variety. At the end of the line stands May -- the only one with any spark left in her -- with her hands behind her back.

SOLOMON
Her.

INT. MAY'S ROOM - NIGHT

Solomon pulls out some cash from his pocket and puts it on the table. May sprays perfume around the room and walks beneath it, her big creamy tits almost falling out of her dress.

She puts up her hair and Solomon notices her nub.

SOLOMON

Oh my God! What happened to your hand?

He goes to her and holds her forearm gently, with a surprising familiarity.

She gazes at him for a long beat.

MAY

Old customer wanted something from me. I wouldn't give it.

SOLOMON

Does it hurt?

MAY

I been hurt worse.

He pulls her arm around him and hugs her tightly. She leans her head into his chest and closes her eyes.

SOLOMON

(quiet)

You here when the murder happened the other night?

She opens her eyes and releases the hug and backs away from him slowly.

SOLOMON

Was it your boy?

MAY

You don't know nothing...

SOLOMON

I got dangerous weaponry stolen by a boy from Carson City with a whore mother.

MAY

That's why you here.

She covers her chest and picks up a half smoked cigarette and relights it.

Solomon looks at May's shelf of trinkets. He notices an:

EAGLE FEATHER - half white/half brown - matching the one on his hat and picks it up.

SOLOMON

The Washoe feather.

MAY

(ironic)

For courage...during the hard times...

SOLOMON

(earnest)

The people thought so.

MAY

Where's your uniform?

SOLOMON

Tonight it's away.

MAY

You get where you wanted to get?

SOLOMON

(matter of fact)

I'm a Lieutenant.

MAY

(hesitant)

You get married?

SOLOMON

No.

She ponders the meaning of this information as she puts out her smoke. She goes to him and takes the Eagle Feather back.

MAY

You still got a nice face.

SOLOMON

You still got nice tits.

May tries not to laugh, but she can't help it. A really nice laugh, too. Solomon leans in and they share a gentle kiss. A kiss of two lovers - not of a customer/client. A kiss that quickly turns deep.

EXT. FORT GENOA - DAY

It's a lazy morning at the Fort. Soldiers mill about. A guard chews tobacco and spits.

INT. outhouse - DAY

Soldier Ernie takes a piss and wiggles it all out.

EXT. outhouse - DAY

Soldier Ernie exits the outhouse when he sees the guard atop the front of the fort suddenly take a huge gunshot through the chest and fall from the perch above.

A team of horses with a big trailer comes through the front of the fort. On it, the Gatling Gun equipped with a shield on both sides.

SOLDIER ERNIE

Holy Christ!

He runs for cover.

EXT. ARMORY - DAY

The team of horses makes a wide turn and comes to a halt. The Gatling Gun unleashes fire, strafing soldiers outside. Most run and take cover. A few take hits.

CAL

Move, move!

Patty and Logan run to the armory storage area. Patty uses the elephant gun to blow open the door.

AROUND THE FORT

Soldiers take defensive positions and, using whatever small arms they have on them, fire towards the Gatling Gun. But only a few shots hit the shields, as anyone in proper range gets strafed with cover fire from the big gun.

BACK UP ARMORY - GUN RACK

A few soldiers quickly grab rifles from a back up armory. They run downstairs and form a quick line. One of the soldiers has stripes.

LEAD SOLDIER

We gotta stop them from whatever's they're trying to steal.

SOLDIER 1

What about the gun?

LEAD SOLDIER

It has shields. We'll just get one volley before it can get us. We hit those men and they're down.

The men nod. They stand ready.

LEAD SOLDIER

Wait until they're coming out.

SOLDIER ERNIE

sees the men prepped with rifles and ready. He's got his pistol ready to back them up, whatever they're trying.

CAL

rotates the gun around, in a limited range because of the shields, covering Patty and Logan as they prepare to come out.

PATTY

You got us covered?

CAL

I got you. Come quick. They're gathering. I can feel them gathering.

PATTY

sprints out lugging a big, heavy box of ammunition. He makes it to the horse trailer and lifts it in. A few pop shots ring out, but nothing hits.

SOLDIER ERNIE

sees the men with rifles moving into position to take a volley at the door of the armory. He rises and aims for the Gatling Gun, seeing that it can't rotate all the way to hit him. He pops his pistol off - heading straight at the big gun, trying to get a lucky hit and distract from the phalanx of other soldiers.

LOGAN

exits the armory carrying a big box of ammunition. He moves too slowly and the soldiers are in position.

LINE OF SOLDIERS

LEAD SOLDIER

Fire!

A volley is fired.

LOGAN

is shot down -- dead.

LINE OF SOLDIERS

LEAD SOLDIER

Reload!

CAL

sees Logon dead on the ground and a red-rage comes over his face.

SOLDIER ERNIE

fires shot after shot moving in toward the Gatling Gun, but each keeps ping off the shields.

CAL

furiously, kicks the shield out of the way and swings the gun all the way around and unleashes fire at the rifle company. Several men are cut up and go down.

PATTY

jumps down and grabs the second box of ammunition.

SOLDIER ERNIE reloads and continues to fire. He tags Cal in the pinky. Cal screams and swings the Gatling Gun around and mows down Soldier Ernie.

PHALANX OF SOLDIERS

A few rifleman, not fatally wounded, are able to reload and fire individual shots toward Cal, but none hit.

AROUND THE FORT

More soldiers come out of the woodwork with rifles and pistols and take aim on the wagon.

WAGON

Patty yells and the horses start riding away. Cal lays more Gatling Gun cover fire, shooting chaotically all around the fort and giving them the space to get away. They ride out of the fort.

STILL IN THE FORT

the damage is extensive. Dead soldiers on the ground, shot up. Bullet holes everywhere. Shells on the ground. Several soldiers walk over and see Soldier Ernie laying dead on the ground.

INT. RENO AMMUNITION STORE - DAY

LeMay enters the store. An old shopkeeper is the only other person inside.

LEMAY

Box of .45 shells.

The old shopkeeper pulls down a box.

SHOPKEEPER

Cost you a dollar.

LeMay throws some coins on the table.

LEMAY

Any group come in here lately and buy some ammunition?

SHOPKEEPER

Oh...we got lots of fellas come in here.

LEMAY

A couple days ago...before the murder happen in the saloon down over there. Maybe some fellas you don't recognize.

SHOPKEEPER

I known what you mean, mister. I don't see what's in it for me. Suppose they come back is what I'm saying.

LEMAY

You know who I'm talking about, then?

SHOPKEEPER

Been 'round like I been, you come to know
what's coming. I known when that group
come in, ain't no good coming from them.

LEMAY

But you sold them ammunition anyway.

SHOPKEEPER

Not my position to do otherwise.

LEMAY

Suppose not.

(beat)

Suppose you think I ain't up to no good,
neither.

SHOPKEEPER

You ain't a good man, but you ain't up to
no good. See what I mean?

LEMAY

Fair 'nough. Lemme ask then, what'd they
purchase?

SHOPKEEPER

A couple boxes buckshot. .45 shells just
like you there. Some big pieces of metal
scrap I had out back. Some tools.
Fishing line...

LEMAY

Fishing line?

SHOPKEEPER

Yup.

LEMAY

Not many places to fish outside the lake.
Am I wrong?

SHOPKEEPER

No, sir.

LeMay ponders it and makes to leave.

LEMAY

Thanks for your help.

EXT. RED LAKE SHORE - DAY

Patty unloads all the equipment and ammunition. Cal sits on the ground in a pout. His hand and clothes covered in dark red blood from his missing pinky.

CAL

He was a good friend.

Patty resentfully eyes Cal - both for making him do all the work and hogging the grief.

PATTY

He known the danger.

CAL

It ain't fair. It ain't fair he dead.

Cal takes off his sweaty hat --

CAL

Goddammit! My hand!

Patty comes over and takes a look.

PATTY

You best get that bandaged professional.
In the war, most men died from infection.

CAL

Yeah, all right.

Cal rises and gets on a horse.

PATTY

Smart place to go be Redding. You know
it, right?

CAL

I know it.

INT. MAY'S ROOM - DAY

May smokes a cigarette and Solomon lays next to her.

MAY

You owe me for the whole night.

SOLOMON

Sorry...on a soldier's salary. Don't
have it.

She turns over and smiles at him nonetheless.

MAY

Well, we ain't too busy.

He kisses her on the shoulder and gets up. May stares at him as he puts on his clothes.

SOLOMON

You gonna tell me where I can find your boy?

MAY

Don't ask me that. That ain't why you're here.

She puts out her smoke.

SOLOMON

It's part of it.

MAY

(sensing the fun is over)
I never asked you what I known you couldn't give.

SOLOMON

He killed folks.

MAY

I born him.

She turns over and puts her face into the bed. Solomon goes to her and puts his hand on her back. She mumbles something into the bed.

SOLOMON

I can't hear you.

She turns back over.

MAY

He's gone. He ain't coming back.

SOLOMON

What? Why?

MAY

To start anew.

SOLOMON

What about my gun?

MAY

I don't know about no gun.

SOLOMON

Where'd he go?

MAY

Let him go. Please just let him go.

SOLOMON

I can't.

He goes to kiss her goodbye. She pulls away and holds up her nub to her face.

MAY

It hurts.

(beat)

This...hurts.

SOLOMON

I needa find my gun.

MAY

(angry)

He's gone...gone North and ain't never coming back. *That what you want?*

Solomon registers the information.

MAY

(low)

I want you to leave.

SOLOMON

Okay.

Solomon goes to the door.

MAY

And I don't want you coming back.

SOLOMON

(tips his hat)

May.

He exits.

MAY

Don't ever come back.

EXT. TWO-ONE SALOON - DAY

Solomon exits. The day is clear - we wouldn't know it was mid-winter. A posse of six men ride through the street, including Coleman. He spots Solomon.

COLEMAN
Holy Christ, hold up!

He pulls up his horse and goes over to Solomon.

COLEMAN
Solomon, that you?

SOLOMON
Mr. Coleman. How are you?

COLEMAN
No good. No sir. I come into town to find some justice.

Big Buck rides up - he is the leader of this posse.

SOLOMON
What's happened?

BIG BUCK
Another killer on the loose. Kilt Coleman's daughter Megan.

SOLOMON
Megan?

POSSE FOLLOWER 1
A man come to these parts to kill his own kin he done spawned.

BIG BUCK
We don't know all that.

POSSE FOLLOWER 2
My brother in Kansas says a man kilt six children last year. All sired by whores - his own kin. Man with a white handled pistol. Man supposed to lived out West a few years back, come to clean up his mess.

SOLOMON
I never heard such a thing.

COLEMAN

He killed Megan. We just buried her.

BIG BUCK

We aim to catch him - he was spotted
headed towards the lake. Let's go, boys.

COLEMAN

(to Solomon)

I sure would appreciate if you come with.

SOLOMON

I'm supposed to be back at the Fort.

BIG BUCK

Old Solomon's got too much on his plate.

Coleman hops off his horse and pulls Solomon aside.

COLEMAN

It'll just take a few days...

Solomon looks upstairs and catches May looking down at
him from the window. They can't help but stare at one
another.

SOLOMON

You got ample men.

COLEMAN

I done things right. I done it how I was
supposed. And this man...

Coleman can't finish his thought as he begins to tear up.

SOLOMON

All right, there. Listen, not much I can
do on my own affair anyhow.

He looks back at May. Still staring.

SOLOMON

(to everyone)

I'm coming.

All the men are happy/relieved Solomon is coming, except
for Big Buck.

BIG BUCK

Follow me.

Solomon checks his shotgun is loaded and grabs his horse. He glances one more time up towards May, but she is no longer at the window.

EXT. WOODS - DAY

LeMay rides through the woods.

He ascends a steep mountain pass.

And so begins the -

TRAVEL MONTAGE

EXT. WOODS - CAL - TOWARDS REDDING - DAY

Cal rides, a make-shift bandage on his hand.

EXT. WOODS - THE POSSE - DAY

Big Buck leads the posse with Solomon and Coleman following behind.

EXT. ABOVE THE TREE LINE - LEMAY - DAY

His horse is slowing down. LeMay shakes his canteen and notices he is low on water.

EXT. MOUNTAIN STREAM - LEMAY - DAY

LeMay takes his horse to the water. The horse drinks. He fills his canteen and takes a long sip.

MATCH CUT TO:

EXT. TREE LINE - POSSE - DAY

Solomon takes a large drink from his canteen as the posse waits around atop their horses. The tracker is a white man named TOWNE (45). He returns from scouting ahead on foot.

TOWNE

He rode over some rock formations I
c'aint see his horse track up yonder.

SOLOMON

We lost him?

TOWNE

No. I found the track again up over there, headed that way.

Towne points North even though they were headed West.

SOLOMON

He knows we're following?

TOWNE

Don't think so. Going at a slow pace. Doubt he'd move so slow if he knew we was tracking. Just a habit he got it seem.

EXT. ROCKY SLOPE - CAL - DAY

Cal rides slowly down a slope. At the bottom, the land evens out and he pulls up, riding along at a brisk pace.

EXT. PLAIN - CAL - DAY

Cal rides West along a flat plain. In the background are the tall peaks of the Sierra Nevada.

EXT. DEEP SNOW FIELD - LEMAY - DUSK

LeMay's horse rides East in deep snow, trudging along. The landscape is covered with untouched snow.

EXT. WOODS - LEMAY - LATER

At the end of the field, LeMay is about to re-enter a wooded area. He stops and turns his horse. He gazes back across the field. Sensing something/someone is following. He stares for a long moment at the open field.

LEMAY

HIYA!

He quickly turns his horse and sprints into the woods.

EXT. OTHER END OF THE SNOW FIELD - POSSE - LATER

Buck, Solomon, and the rest of the posse arrive at the snow field. The men see a single horse track taking them across into a dark woods.

The men look at one another, all knowing that following this single trail leads somewhere they haven't been before. Buck clumsily moves forward and all the men follow.

INT. SMALL MOUNTAIN CABIN - NIGHT

A mangy DOCTOR (55) cleans his rusty tools as a patient groans in the background.

HEAVY KNOCK on the door. The doctor opens up. Cal stumbles in and holds up his hand.

CAL

I need you to look at my hand.

DOCTOR

Ye got money?

Cal produces plenty of cash.

DOCTOR

Have a seat.

(holds up tongs)

Need ta remove a bullet first.

Cal makes his way over to a bed and sits on it. In the background, we can hear the painful sounds of the Doctor gorging into a patient's stomach searching for a bullet.

GRAYTON (O.S.)

You mind putting a muzzle on that
sumbitch?

In a bed next to Cal's, a lump turns over. GRAYTON (45). He doesn't look directly at Cal, but addresses him.

GRAYTON

What ails you?

Cal holds up his messy bandaged hand with missing pinky. Cal looks over to the end of Grayton's bed and next to two six shooters, is a **rope with four scalps** strung together.

Grayton smiles with dirty teeth.

GRAYTON

Ever seen anythin' like it?

CAL
 (realizing he's been caught
 peeking)
 Who are they?

GRAYTON
 Four Brazilian lawmen. I've just
 returned from that godforsaken land.
 It's left me a virus I'm unable to shake.

Still looking away and addressing Cal...

GRAYTON
 The Brazilians are disgusting people.

CAL
 Then why you'd go there?

GRAYTON
 The work. Arab slave traders pay a
 mighty penny still. This land has lost
 it's taste for violence. Lost the taste
 for conquest. I sought it elsewhere, but
 the climate and people didn't suit me.
 You've been shot.

CAL
 Just need it dressed proper. Don't want
 infection.

GRAYTON
 Would you like to see something?

CAL
 Why not?

Grayton rises from bed. He is surprisingly short, but
 sturdy as a rock. He pulls from under his bed a medium
 sized sack.

GRAYTON
 (still looking sideways)
 My father gave this to me.

CAL
 You speaking to me? You oughtta look at
 me when you speak.

GRAYTON
 I am looking at you.

Because Grayton has a LAZY EYE. He pulls out a SHRIVELED
INDIAN HEAD from his sack and dangles it by the hair.

CAL

An Indian.

GRAYTON

Not any Indian. Gomez. The great Apache chief. This head was worth \$2,000 before you and I was born.

Cal backs away instinctively. Grayton smiles, his gnarly teeth exposed.

CAL

You're...

Grayton offers up his hand to shake - still eyeing Cal sideways.

GRAYTON

Grayton Willets. Of the Willets clan.

EXT. NEAR A CAVE - NIGHT

Coleman carries wood. Big Buck arranges a pile of wood for a fire.

BIG BUCK

Damn, forgot how cold it is above the treeline.

SOLOMON

What are you doing?

BIG BUCK

Making a fire, it's freezing.

SOLOMON

(pointing East)

That man's gonna smell and see fire.

Buck pushes over his wood arrangement, his loss of judgement annoying to himself and walks away.

BIG BUCK

(to self)

Guess we'll all just freeze to death.

A shivering Coleman tosses down a stack of logs.

COLEMAN

I ain't cut out for this.

SOLOMON

We're almost there. Just a day away.

COLEMAN

I didn't act. Not when I had the chance.
Never thought myself a coward.

SOLOMON

You're acting now.

COLEMAN

It's too late.

Coleman kicks the dirt beneath his feet.

COLEMAN

You believe everything happens for a
reason? Believe God has a plan in store
for us?

SOLOMON

Don't know on God's plan. Just know
things happen when they meant to. Don't
seem like reason has much to do with it.

COLEMAN

Fate. You believe in Fate.

SOLOMON

I believe we're gonna catch this murderer
tomorrow.

Solomon slaps Coleman on the back.

ESTABLISHING SHOT - SUNRISE

Over the mountains...

We hear the sounds of **grunting, fast running horses...**

EXT. WOODS - THE POSSE - DAY

Furiously galloping through the woods is the posse.
Determined. Angry. Ferocious. The horses dig into the
ground, dodging tree branches and other obstacles.

Dirt kicks up. The horses are spread across 300 feet of
forest. Making good time. A group hardened by a cold
night spent in the snow.

EXT. CLEARING - THE POSSE - LATER

They come upon an open clearing and slow. Their horses are breathing heavily. The men are clearly tired and worn down.

BIG BUCK

Where's this murdering son of a bitch?

Towne hops down off his horse. Solomon looks up to the sky and sees a midday sun.

SOLOMON

Should be upon him now.

A FEW MOMENTS LATER

Towne walks far ahead from the rest of the posse along the tracks. He examines the branches around the trail. The imprint on the snow. He touches the ground.

POSSE - watches Towne from a distance. He stands suddenly and kicks snow on the ground, yells out, and puts his head in his hands. He sprints back toward them.

TOWNE

(yelling)

Turn around. Turn around.

As he arrives back at the posse...

TOWNE

Turn around. We've lost time.

SOLOMON

What happened?

TOWNE

(getting on his horse)

He's led us astray. The horse track we're following has no man riding it.

BIG BUCK

No man?

TOWNE

He's on foot. He sent his horse in one direction and took another.

(to Coleman)

Who is this we're chasing?

COLEMAN

I don't know.

The posse turns and rides back in the direction from which they came.

EXT. CLIFFS - CONTINUOUS

LeMay walks along a cliff and peers down to see -

A HOT SPRING. Steam rising from the water.

EXT. HOT SPRING - LATER

LeMay bathes in the water. Naked. His clothes and gear on the rocks. He washes his face and rubs water on his neck. He hears a rustle above him - on the cliffs. He casually looks up to see: A BLACK BEAR sniffing at the air. Smelling LeMay.

EXT. ROCKS - A FEW MOMENTS LATER

LeMay is throwing on his clothes quickly. His hair still wet, he struggles to put on his boots. He looks around and sees no sign of the bear.

SUDDENLY, the BEAR emerges from the woods at a full sprint right at LeMay.

LeMay yanks out his gun as the bear closes and fires to no effect. The bear ROARS and takes a swipe at LeMay scratching all across his face and ripping his left ear entirely off. He drops his gun.

The bear bellows and turns away from LeMay, who scrambles away past the rocks away from the bear, half clothed, face bleeding.

WOODS

LeMay stumbles away, face completely shredded and bloody.

HOT SPRING

The bear walks on the rocks near the spring and sniffs LeMay's bearskin coat.

LeMay's gun is on the ground near the coat.

EXT. WOODS - LATER

LeMay stumbles through the woods, blind. Blood covers his chest and face. He falls to the ground in exhaustion and crawls to the closest tree to lean on.

He takes off his shirt and tears one of the sleeves.

He wraps it around his head.

EXT. CLEARING - MUCH LATER

Cal and Grayton ride casually through a clearing. Cal's hand bandaged professionally. Grayton's scalps dangling from his horse.

GRAYTON

...I understand hating soldiers. Been conflicting with them most my life. But bankers? Nothin' wrong with 'em. Easiest folks to rob cause they got so much money -- pay you plenty to avoid trouble.

CAL

Behind the door, bankers participate in unnatural, cruel, disgusting things and pay the women to keep quiet.

GRAYTON

How come you know so much about whoring, even though you never been with a whore?

CAL

Never been and never will.

GRAYTON

You crazier'en me.

(beat)

Anyway...what you got in mind will take more men.

CAL

You know more men?

GRAYTON

'Course I do.

They ride a bit further and notice a pair of black boots sticking out from behind a tree. Instinctively, they both pull pistols and dance their horses around.

Passed out against the tree is LeMay with a ripped shirt sleeve wrapped around his eyes and face.

CAL

Damn fella what happened to you?

LeMay stirs.

LEMAY

Bear got me.

CAL

A bear? Ain't they in hibernation?

Cal hops off his horse.

LEMAY

Not when they're starving.

GRAYTON

Leave him, we c'aint help him.

CAL

He needs a better bandage.

GRAYTON

Man got no horse, no jacket, gonna die out here.

CAL

I'm helping him.

Cal goes to his sack and pulls out some clean bandages. Grayton rolls his eyes.

CAL

Most men died by infection in the war.
Bad bandages.

He goes to LeMay and unties his shirt sleeve bandage. He removes it and sees LeMay's face, mauled badly. One eye permanently damaged. One ear all but gone. The other eye closed.

CAL

One eye'll heal.

Cal carefully wraps his clean bandage over the side of LeMay's head, covering his bad ear and one bad eye. As he wraps, he talks...

CAL

We ain't gonna be able to take you to town or anywheres safe. You ain't a soldier or banker is you?

LEMAY

No.

GRAYTON

GOOD! If ya was, my friend Cal would shoot you dead rather than tend to ya.

Cal finishes wrapping around LeMay's half head.

CAL

There. Can you open that other eye?

LeMay cracks open his one eye. The scab across it breaks. He looks straight at Cal. **And he recognizes his progeny when he sees him.** Smiling like a stupid kid.

LeMay glances over at Grayton and sees his pistol. Cal stands. LeMay measures him up and down and notices his guns as well.

CAL

That's better, ain't it?

GRAYTON

Let's get outta here.

LEMAY

Take me with you.

CAL

We c'aint.

LEMAY

Why not?

GRAYTON

(pulling his gun)
Ain't none of yorn business.

LEMAY

I'll tell you something you want to know.

CAL

I know all I needa.

LEMAY

You don't know what I know.

Cal gets on his horse and saunters up near LeMay.

CAL

You're a crazy old bastard.

LEMAY

Ever been with a woman?

GRAYTON

He been with your old lady. Go on and die already.

Cal laughs and rides off. Grayton's horse turns, kicking up dirt onto LeMay.

GRAYTON

Hiya!

EXT. WOODS - DAY

LeMay limps through the woods. Head bandaged, but able to see out of one eye again.

EXT. HOT SPRING - DAY

LeMay gathers his gear. And his gun. He puts on his bearskin coat and hat. His bowie knife goes into a holster. He stretches his shoulders wide and heads back in the direction of Cal.

He stops. Looking down, he sees -

A BEAR TRACK. He follows it to: ANOTHER BEAR TRACK.

He looks up.

EXT. MEDIUM SIZED HILL - DAY

Atop a small hill, the BLACK BEAR sniffs around looking for roots and other things to eat.

At the bottom of the hill, LeMay arrives, having followed its tracks. He pulls out his Bowie knife and ascends the hill.

EXT. WOODS - THE NEXT DAY

The posse rides. They arrive at -

THE SAME MEDIUM SIZED HILL

EXT. ATOP THE HILL - DAY

The posse rides up and over the crest of the hill. They are collectively arrested by what they find -

A DEAD BLACK BEAR - surrounded by red stained snow.

The horses are skittish at the smell of the blood, the men struggle to hold them steady, circling the dead bear. The men's eyes are locked on the sight in front of them.

COLEMAN

Who are we chasing?

EXT. RED LAKE INLET - DAY

LeMay (w/ the head bandage) comes across a small corner of Red Lake. It looks like a good fishing spot. He looks around with his one eye carefully, but finds no sign of camp or Cal.

EXT. FULL LAKE - LATER

The sun is going down. LeMay walks up to the lake and gets a view of the whole thing. It is massive. It will take forever to cover the entire thing.

EXT. WOODS - CONTINUOUS

The posse is moving briskly. Solomon next to Big Buck.

SOLOMON

Sun's going.

BIG BUCK

So?

SOLOMON

Mightn't be our advantage to go at him in daylight.

BIG BUCK

Why's that?

SOLOMON

To see. It being dark, he could pluck us one by one.

EXT. FULL LAKE - NIGHT

It is very dark and cold. LeMay sits patiently watching the huge lake. We can barely see anything as there are no lights or anything around it. LeMay peers around with a monocular until he sees what he's looking for:

A SMALL FIRE.

Across the lake, east. He walks in the dark.

EXT. WOODS - LEMAY NEAR LAKE - DAY

Morning. LeMay gazes through his monocular and sees what he's looking for. He suddenly senses something, and turns. He leans onto a tree and looks back at the lake.

EXT. WOODS - BACK 100 YARDS - CONTINUOUS

LeMay is in the distance, his back leaning against a tree, still looking out towards the lake.

We hear a footstep. A figure walks by the camera. Then another. Then another.

It's the posse - guns drawn - converging on LeMay.

Towne waits behind the rest of the posse, unarmed and out of harms way. Solomon, shotgun ready, follows the posse but stops.

He watches as the posse moves toward LeMay in the distance. He veers off to a flanking position.

The five others walk - spread out - toward LeMay quietly.

EXT. WOODS - NEAR LEMAY - CONTINUOUS

Big Buck holds up his hand for everyone else to wait. He palms his 6-shooter.

BIG BUCK
You're surrounded fella.

He points his gun at LeMay's back. He takes a few brave steps forward.

BIG BUCK
Don't move or I'll shoot.

No response.

Big Buck looks back at the posse for comfort. Their number gives them an unusual confidence and they all move forward. As Buck approaches LeMay his pace quickens and he jumps out in front of him with his gun aimed.

BIG BUCK

Don't you move!

But it isn't LeMay. Just a big stick propping up his coat and hat.

CLICK. It's LeMay's Ivory handled pistol right in his face. From above. Inside a hollowed out tree. LeMay - looking terrifying with half-a-bandage on his head - hops down and takes Big Buck's 6-shooter out of his hand. He comes out from the tree, using Big Buck as a shield, pointing one gun in his face and the other at the other four men - all suddenly feeling exposed and vulnerable.

LEMAY

You didn't bring enough men.

The weight of their guns sag the men's arms. Coleman looks around for Solomon.

LEMAY

Drop 'em and get the...

CRACK

Solomon - out of nowhere - slams the butt of his shotgun against LeMay's bandaged head.

He collapses onto the ground, knocked completely out.

COLEMAN

Hot damn, we got him!

Coleman giddily bounces around. The rest of the men are subdued by the close call.

The group drags the knocked out LeMay away and we notice in the background, just 200-250 yards away, the camp with the Gatling Gun, the remnants of a fire, Cal, Grayton, and Patty. Grayton hops on his horse and rides away, leaving the other two at the lake shore.

INT. WOODS - DAY

The posse rides. Solomon holds his big shotgun on the back of LeMay who has his hands tied. Coleman rides next to LeMay.

COLEMAN

If it we're up to me we'd burn you alive.
You ain't got no place on this earth.
Not after what you done.

LeMay ignores Coleman.

COLEMAN

You ain't so tough seeming. I reckon I
coulda had you myself.

SOLOMON

Easy now...

BIG BUCK

(smug)

Solomon - leave 'em be. Ole Coleman's
got a right to let this criminal have a
piece of his mind.

Coleman takes out his pistol and points it at LeMay's head.

COLEMAN

I'd give you more'n a piece.

LeMay rides, gun poking at his bandaged head.

EXT. MOUNTAIN PASS - LATER

A dangerous, steep mountain pass. The riders go single file. Overcast. Snow coming soon.

Coleman rides behind LeMay and glances over the steep edge. LeMay sees a loose, big boulder coming up. He adjusts in his saddle. As his horse rides by, he jams his shoulder hard into the boulder and nudges it loose.

LEMAY

HI-YA!

His horse quickly scoots forward and the heavy boulder falls right onto Coleman's horses foot, smashing it and breaking it.

The horse neighs loudly and collapses, falling sideways off the side of the cliff taking a screaming Coleman with him.

The posse watches helplessly as Coleman and his horse fall to their death. Solomon looks at LeMay, who carries a big, cocky grin across his face.

LEMAY

You oughtta shut him up.

Big Buck hops off his horse and points his gun at LeMay.

BIG BUCK

Get off.

EXT. CLEARING - LATER

Snow is falling. LeMay is tied up to a tree. His face taken a few punches.

POSSE FOLLOWER 1

I says we hang 'em here.

SOLOMON

That our right? We're not judge or jury.

POSSE FOLLOWER 2

Snows coming, I don't wanna ride with him. We all seen what he done.

BIG BUCK

You scared?

POSSE FOLLOWER 2

Damn right.

SOLOMON

Can't do it.

POSSE FOLLOWER 1

Ain't no time to be righteous, Solomon.

SOLOMON

It ain't right us deciding. We keep him tied and wait out the storm.

POSSE FOLLOWER 2

Suppose he c'aint do nothing tied.

EXT. CLEARING - CAMP - NIGHT

Still snowing. The men huddle up under some tree cover. A fire burns. Solomon, carrying a torch, walks over to LeMay, tied to a tree, freezing, no fire, no nothing.

TREE

Solomon offers a piece of meat to LeMay. He takes it with his mouth, like a dog. Solomon sees LeMay is shivering and moves the torch a little closer.

LEMAY

You the one who snuck up on me?

SOLOMON

Yep.

LEMAY

Shoulda come out shooting. I c'aint hear no more on this side.

The tactical defeat clearly gnawing at him.

LEMAY

You part Indian?

SOLOMON

I am.

LEMAY

Guess there ain't shame in being snuck up on by an Indian.

EXT. WOODS OUTSIDE RENO - DAY

The posse rides. Now LeMay is tied completely up in practically a straight jacket. His horse is led by one of the posse members. Two other men ride behind him with shotguns poised. Snow continues to lightly fall.

EXT. MINING CAMP - CONTINUOUS

The snow is falling here, too. And a different posse is riding through. Seven of them, bearing a familial resemblance to one another. They stop in the middle of the road. In their path -

GRAYTON - atop his horse - bearing a toothy smile.

GRAYTON

You got word.

CECIL (35) is Grayton's younger brother. The most bookish of the clan.

CECIL

We did indeed.

GRAYTON

Good.

(scanning the group)

Is that there Little Billy?

LITTLE BILLY is 16 years old, already with the cold eyes of a young killer.

CECIL

Sure is.

GRAYTON

You's just a sprout last time I sees you.

LITTLE BILLY

Ain't a sprout no more.

GRAYTON

Ha. We'll see about that. I don't suppose you got your pecker wet yet.

WILLETS COUSIN 1

Got two bodies on him.

GRAYTON

That right?

LITTLE BILLY

I see 'dem scalps. Who 'dey?

Grayton pulls his Brazilian lawmen scalp necklace and holds it up.

GRAYTON

These? Why these are my four Mexican wives. Weren't none of them agreeable.

The Willets clan whoops and hollers in delight. And then they turn and ride.

EXT. RED LAKE - DAY

Cal and Patty fish in the lake. The huge blue lake surrounded by snow and mountains. Quiet. Very quiet.

CAL

...I ain't cut out for any kind of life on the run.

PATTY

Something's holding you here.

CAL

Yeah. Time to make it work on my terms.

(beat)

But I'd understand if you needa...I'm saying you can take your share.

Patty looks at Cal, appreciative of the offer.

PATTY

You trust this clan?

CAL

I need the guns for what I got in mind.... But you got enough...enough to get started elsewhere if you wanna cut loose.

PATTY

And go where? Do what?

CAL

I dunno. A trade?

Patty thinks on it. He looks out across the still water on the lake and comes across his own rippling reflection.

PATTY

This the only trade I'm cut out for.

Cal nods his head in understanding. Patty tosses his line into the water.

INT. RENO JAIL - LATER

LeMay is locked up. Solomon walks outside with Big Buck.

EXT. RENO JAIL - CONTINUOUS

A few townsfolk are around, including Claire. Big Buck takes her aside. She coldly takes the news in the background.

SOLOMON
I'm due at the fort.

TOWNFOLK 1
You ain't heard?

EXT. DAMAGED FORT GENOA - LATER

Solomon surveys the damage while soldiers fix the fort. SERGEANT JOHN (26) took upon himself the task overseeing the fort rebuild.

SERGEANT JOHN
They just rode on in fast as lighting and set up cover over the armory. Stole some magazines for the Gatling Gun. We got one of theirs, but boy, we didn't expect this.

SOLOMON
How many of ours?

SERGEANT JOHN
Six. Includin' Ernie.

INT. SOLOMON'S OFFICE - NIGHT

Solomon is drinking whisky and pondering by candlelight. Charlie James enters, accompanied by his large Chinaman.

CHARLIE JAMES
May I pour me one of those?

Solomon glances at the finely dressed Chinaman, who goes to the corner of the room and stands silently. Solomon pushes the bottle across the table.

SOLOMON
I thought it was over.

CHARLIE JAMES
(sitting)
It reminds me of the old days. Chaos.
Washoe still had fight in 'em.
(MORE)

CHARLIE JAMES (CONT'D)
Confed' sympathizers all about. Miners
trying to organize. Boy, those were the
days. Not pretty, but not boring,
neither. These days, well, there's only
so much satisfaction a man can get from
making money.

Charlie James throws down a shot.

SOLOMON
What do you want, Charlie James?

CHARLIE JAMES
Why...I want to help. See as much I long
for the old days, that ain't what's at
stake...

Charlie James pours himself another.

CHARLIE JAMES
...cause once you built the dam, the
river don't exist no more. When the dam
starts to crack, you gotta patch it and
patch it quick.

He holds up the glass to cheers.

CHARLIE JAMES
Otherwise...it starts cracking all
around...

Charlie throws down another shot.

CHARLIE JAMES
...and well, then you just needa stand
back and watch the dam break and try'n
keep your own head above water. Cause
that water'll wash everything away.

Solomon pours himself another.

CHARLIE JAMES
Rest of them Willets gang - the ones you
didn't hang - shown up in the camp near
Incline pass yesterday. And with this
here, Solomon, you're tore to pieces.
You got what - 40 men? Only 10 of them
worth a damn. And that boy...he stole
your biggest gun.

SOLOMON
I told you, I'd fix it.

CHARLIE JAMES

These men ain't a problem to be fixed.

(beat)

They a force to be stopped.

(beat)

It'll take a different breed than the boys you got here to stop 'em. Men like that man you got locked up in town.

SOLOMON

Saying I oughtta let him out, pay him to handle this?

CHARLIE JAMES

If it wern 10 years ago -- might be an option. But he's all tore to pieces, too.

(beat)

There's a clan from Tennessee - Slocom - set up in Fallon - a couple days ride from here.

SOLOMON

Slocom's who marched out front of Sherman?

CHARLIE JAMES

That's right.

SOLOMON

Murders and killers - you wanna bring more of them here. That your answer to all things? Murders and killers of children and women.

Solomon rises and grabs his coat.

SOLOMON

You can't fight evil with evil. You fight it yourself or you don't fight it at all.

He makes to exit. Charlie James **slams** his glass down.

CHARLIE JAMES

YOU DON'T UNDERSTAND.

Solomon stops.

CHARLIE JAMES

You don't understand what these kind of men'll do.

Solomon remains at the door, his back to Charlie James. Charlie James remains seated, his back to Solomon. A reverse stand off.

Charlie James takes another drink.

CHARLIE JAMES
What these kind of men have done.

Solomon exits.

EXT. FORT GENOA - STABLE - NIGHT

Solomon takes the reins of a horse.

EXT. FORT GENOA - ENTRANCE - NIGHT

Solomon rides full speed out into the darkness.

INT. TWO-ONE SALOON - NIGHT

Solomon barges into the Saloon and heads upstairs.

BARKEEP
She's with a customer.

Solomon ignores...

INT. MAY'S ROOM - NIGHT

Solomon opens the door. May, it turns out, isn't with a customer, but is bent over puking into a bin.

SOLOMON
You lied to me.

MAY
No, I...

SOLOMON
Where is he?

MAY
I don't know.

He grabs her.

SOLOMON
Where is he?

MAY

I don't know.

He shakes her. Hard.

SOLOMON

Where is he?

MAY

I don't know! I DON'T WANT TO KNOW!

He shoves her away too hard. She falls to the ground. Solomon - ashamed - bites his fist. She rises from the floor. Unfazed. She finds water and rinses her mouth.

MAY

What would you done if he was yorn?

SOLOMON

If he was my what?

MAY

If he was YOUR child?

SOLOMON

He murderin' folks, I'd stop him.

MAY

You don't know it.

SOLOMON

Well, I don't have no children.

MAY

Yeah. You don't.

Solomon looks over at the puke bin. He sees a bottle of whisky and takes a big slug. He makes to exit and stops at the door.

SOLOMON

You outta get some rest and eat an orange.

He exits.

INT. RENO STREETS - NIGHT

Solomon rides through town. He sees the jail ahead lit by torches.

INT. JAIL - NIGHT

LAWMAN EARL is asleep at the desk. Solomon enters, waking him up.

SOLOMON
Lemme talk to him.
(beat)
Alone.

LAWMAN EARL rises. Solomon hands him some cash.

SOLOMON
Get your self something.

Solomon pulls up a chair in front of LeMay's cell. LeMay lies on his back, his hat covering his eyes.

SOLOMON
I come to understand...

LeMay ignores him.

SOLOMON
I need to understand what I'm facing.

LeMay lies still. He could be asleep.

SOLOMON
I know you ain't asleep. Man like you
don't sleep. C'aint possibly sleep.
What you doing c'aint even set right with
you.

LeMay continues to lie still.

SOLOMON
(making to leave)
Shhhiiittt...

LEMAY (O.S.)
Did you know your daddy?

SOLOMON
(stopping)
What's that?

LEMAY
Did you know your daddy?

SOLOMON
(playing along)
Barely. I was young when he passed.

LEMAY
Was he a good man?

SOLOMON
Yeah. He was.

LeMay stirs.

LEMAY
And how d'you know it?

SOLOMON
Just did.

LEMAY
And the men you chasing. They are not
good men.

SOLOMON
No they are not.

LEMAY
How do you know?

SOLOMON
I seen what they done.

LeMay rises. His head almost touches the top of the
cell. He comes close to the bars.

LEMAY
And you come to ask me why - so you can
understand.
(beat)
Knowing why won't help you stop it.

SOLOMON
It will for me.

Solomon looks at the giant in front of him. It hadn't
dawned on him before how terrifying this man actually is.

LEMAY
There is no why.
(beat)
They do because of what they are.
(beat)
I do because of what I am.

SOLOMON
But you could stop.

LEMAY
So could you.
(beat)
And so could they...
but they won't....
And I won't....
And neither will you...

LeMay goes back to his bed.

SOLOMON
Them children of yorn...you didn't never
give them any chance...to choose...

LEMAY
(putting his hat back over
his eyes)
Ain't none of us got any choice.

EXT. TWO-ONE SALOON - NIGHT

Solomon rides past the saloon and looks up at May's window. The light is on and there are shadows inside moving around. He slows his horse for a moment.

He kicks his horse and rides out into the night.

EXT. FORT GENOA - DAWN

Solomon rides into the Fort at dawn. Men are banging hammers, putting up taller walls and various shields and other protection over windows, etc.

Sergeant John and a few others are fixing a hearty breakfast in anticipation of a hard day's labor.

SOLOMON
(getting off horse)
What's all this?

SERGEANT JOHN
Putting up more protection.

SOLOMON
Quit it. Get the men geared up and ready
for battle.

Solomon walks off. The soldiers are given pause by the swift change in direction. Sergeant John scampers after Solomon....

AWAY FROM THE MEN

SERGEANT JOHN

Solomon. Sir....

(catching up)

The pass is snowed in. Reinforcements going to take weeks *if* the weather holds.

SOLOMON

We're taking the fight to them...we don't got weeks.

SERGEANT JOHN

But...they got the gun.

SOLOMON

Have the men ready in 3 hours.

Solomon walks off to the barracks.

SERGEANT JOHN

Where you going?

SOLOMON

To sleep.

EXT. SHORE OF RED LAKE - DAY

A hand runs down the barrels of the Gatling Gun.

GRAYTON (O.S.)

Did I tell ya or did I tell ya?

Cal watches the Willets clan admire the gun.

CECIL

If we'da had this yesteryear, you'd be gov'ner of Texas by now.

GRAYTON

Who'd want to be a gov'ner?

WILLETS COUSIN 1

(to Cal)

You know how ta use it?

CAL

I'm trained.

The entire group smiles...

MONTAGE - THE CALM BEFORE THE STORM

- A horse drinks from a public water trough near the town entrance of Reno.
- Solomon sleeps heavily.
- May adjusts the trinkets on her shelf, including the Eagle Feather, as a customer exits from behind her.
- LeMay watches activity in the jail through bars.
- Soldiers fill up sacks of gunpower.
- Soldiers clean their rifles and bolts.
- Charlie James and his Chinaman hand deliver a written message to a telegraph officer.
- Big Buck puts on a pot of coffee
- the drinking horse looks up as...

EXT. STREETS OF RENO - NEAR PUBLIC WATER

Cal, Patty, and the Willets gang ride into town full of anger and bravado.

EXT. RENO BANK - DAY

Civilians on the street recoil in fear as the gang rides up to the bank, obviously on a mission.

INT. RENO BANK - CONTINUOUS

The armed gang take over the bank. Cal holds his big elephant gun. Patty by his side.

CAL

Who's the banker in charge here!

They gaze around. A female Employee points to a middle aged bank president. He stands.

BANK PRESIDENT

I am.

CAL
(to woman)
Is he?

She nods her head.

CAL
Is he in charge? He the boss? Say it.

FEMALE EMPLOYEE
Yes. He's the boss.

Cal blows his head clean off with his gigantic gun. He points to Patty.

CAL
This is the new boss.

EXT. STREETS - DAY

The gang rides through the street towards the jail. They surround the jail and unveil the Gatling Gun.

INT. JAIL - CONTINUOUS

LeMay rests on his cot. Big Buck sips coffee and reads the newspaper, but it is clear something crazy is going on outside. Several gunshots from outside the jail. Big Buck looks over to LeMay...as if for guidance...but LeMay just stares at the ceiling.

EXT. JAIL - CONTINUOUS

Big Buck exits the jail to confront the armed gang. Cal stands in front, the Gatling Gun and the Willets gang at his side.

INT. LEMAY'S CELL - CONTINUOUS

LeMay stirs and sees Cal through a crack in the wood.

CAL
You the sheriff?

EXT. JAIL - CONTINUOUS

BIG BUCK
Yes I am.

CAL
This here is the law, boys!

The group of men laugh.

BIG BUCK
What do you fellas want?

CAL
We're running the bank now. The law got
a problem with that?

Little Billy clicks on the Gatling Gun readying it to
fire. Big Buck measures the situation and sees any
position other than total submission = death.

BIG BUCK
That the agreement you come to with the
bank?

CAL
Sure is.

BIG BUCK
I suppose it ain't my business to intrude
then.

CAL
You sure are an intelligent lawman.

BIG BUCK
Thank you.

CAL
Safe to say we're on the same side, then?

Cal goes to Big Buck and offers to shake his hand.

BIG BUCK
'suppose you can say that. Law's on
everyone's side.

They shake. Cal walks away, laughing....

CAL
I like that! Law's on everyone's side.
Never thought of it that way.

INT. JAIL - CONTINUOUS

Big Buck re-enters, still trying to process what just
happened. LeMay is standing alert.

LEMAY

Do you know who that was?

BIG BUCK

Just some new fellas in town.

LEMAY

Where's Solomon?

BIG BUCK

Look, Solomon ain't the law in this town.
I am. You understand?

LEMAY

Where is he?

BIG BUCK

Hell if I know. Probably solving some
damn mystery. You needn't worry about
Solomon. Best worry about yourself.
Soon as we hear from those plains folks
and pin them killings on you, I right
suspect you'll be hanged.

EXT. FORT GENOA - DAY

Thirty five soldiers are armed, gathered, and ready to
march. Solomon exits his barracks, fresh and revived
from his nap and joins his troops.

In the distance, Charlie James' large carriage rides up
the road leading to the fort.

SERGEANT JOHN

(to Solomon)

Look who's here.

Solomon grabs a horse and canters out to meet Charlie
James.

EXT. ROAD NEAR FORT GENOA - DAY

The Chinaman halts the Clydesdales. Solomon rides up to
the carriage.

CHARLIE JAMES

They've taken my bank. In Reno.

SOLOMON

We're ready to march.

CHARLIE JAMES

You think you know what you're doing.

(beat)

And you think it best. But you outta leave this, Solomon. Believe me...those boys, their day is coming soon. I'll see to it.

SOLOMON

It's come tomorrow. Take us a day to march to Reno.... When we arrive. Now move this carriage.

Solomon turns his horse around.

CHARLIE JAMES

Solomon!

Solomon pulls back up to him.

CHARLIE JAMES

In the natural world, the intelligent, the brave, and the righteous all get eaten by the *cunning*.

SOLOMON

Problem you got Charlie James - you don't have any faith.

Solomon winks and rides off.

The Chinaman looks to Charlie James for instruction. He points toward home. The horses turn and head back away from the fort.

INT. TWO-ONE SALOON - DAY

The Willets gang invade the saloon. They drink and celebrate their newfound control of the town. None of the other patrons enjoy partying with them. Cal stares longingly upstairs and sips a whisky without enthusiasm.

INT. MAY'S ROOM - DAY

May combs her hair. She knows damn well what's going on downstairs and won't show herself. Cal enters.

CAL

Can I do that for you?

MAY
You promised me.

He goes to help her brush her hair.

MAY
I'm finished.

Cal sits on the bed.

MAY
What you gone and done?

CAL
I got enough. Enough money forever. I
run the bank now.

MAY
You don't understand...

CAL
Now you can stop.

MAY
(shaking her head)
What have you done?

CAL
I told you before. I ain't leaving
without you. Without you stopping this
here. I seen what them men done to you.
Every night. All those soldiers and them
bankers. I seen them. All sorts of
them.

MAY
You HAVE to leave. You understand?
There are men after you. Men who...

CAL
Men who what? I ain't afraid of no man.
(beat)
Why don't you stop...THIS. I don't
understand why you can't stop.

MAY
BECAUSE IT'S WHAT I AM.
(beat)
I tried being a mama, but it's clear, I
wasn't no mother to you.

CAL
You was...

MAY

I'm a whore, Cal.

CAL

Don't say it. It ain't true. People are whatever they want to be. Whatever they says they is. And whatever others say of them.

(beat)

I control what I am. What I do. I know I done bad. Bad things. But I done 'em to make it better. To make it better for you. And you'll see, in time, people won't remember what was done, just what is said. I'll force them to say what I want.

MAY

The soldiers are coming for you. And he won't ever stop.

CAL

Let 'em come. Let 'em all come, all them soldiers and all them bankers. I'll take care of them all.

MAY

What I done wrong with you?

CAL

You ain't a whore. You a lady. A proper lady, fit to be a wife and mother and all those things you wanted.

He leaves.

INT. WOODS OUTSIDE RENO - DAY

Solomon rides his horse alongside a single-file march of soldiers ready for a fight. He stops and turns, watching his brave men proudly marching through snow, as the sun is low in the sky.

INT. JAIL - NIGHT

One of Big Buck's cronies is watching LeMay. LeMay raps the bars of his cage.

CRONY

Again?

LEMAY
I don't control nature.

EXT. JAIL - NIGHT

The Crony escorts LeMay outside with a light and a gun.
LeMay, still handcuffed by his hands and feet, enters the

OUTHOUSE

The crony waits. He plays with his gun, as if he were a
gunslinger from the dime novels. Amusing himself.

CRONY
Hurry up, ain't got all night.

He picks at his teeth and ponders his life. He looks at
the outhouse and suddenly realizes something is wrong.

CRONY
I said hurry up in there.

No response.

He cocks his gun and walks slowly towards the shitter.
Holding the light in front.

CRONY
I says HURRY UP.

No response.

The crony thrusts open the door. Empty.

CRONY
Damn.

The crony runs around, looks behind the outhouse.
Nothing. It's dark out.

CRONY
Damn. Damn. Damn.

EXT. JAIL - NEAR OUTHOUSE - MORNING

Dawn. Big Buck and several lawmen surround the outhouse.

CRONY
I seen him go in like he done a dozen
times before. I'm setting here.
(MORE)

CRONY (CONT'D)

Just waiting and eventually I check and nothing. He wasn't there no more.

LAWMAN EARL holds open the outhouse door.

LAWMAN EARL

He ain't in here.

CRONY

No shit, Earl. Goddamn you're dumb. Stating the obvious.

BIG BUCK

Hey now. Calm down. Now he's still got on his cuffs. Right? He got cuffs on his feet. How far can he gone?

LAWMAN EARL

You didn't hear him running away?

CRONY

Shit Earl. If I heard him running away what you suppose I wouldda done?

LAWMAN EARL

I don't know. Let him escape cause you were playing with yourself, probably.

CRONY

Damn Earl. You're really asking for it.

BIG BUCK

Hey. What did I say?

CRONY

I'm about to punch this man in the face. I'm real sore right now.

LAWMAN EARL

Maybe we should go ask Solomon for help.

BIG BUCK

No. We're the law here. Solomon ain't in charge of us.

LAWMAN EARL

I'm just saying, he the one who brought the man in.

BIG BUCK

I was in that posse, too. Lead it, in fact. In case you forgot.

LAWMAN EARL

Fine then. What outta we do?

BIG BUCK

We spread out and go on looking in a few mile radius. Bring shotguns.

CRONY

Just leave the jail?

BIG BUCK

Hell - what do we need someone here for?
Ain't no damn prisoners thanks to you.

The men fan out and start the hunt for LeMay.

INT. RENO BANK - DAY

Cal and Patty hang out in the bank president's office. Cal is melancholy. A female employee enters and hands Patty a bunch of deposit slips.

FEMALE EMPLOYEE

These are yesterday's deposits.

PATTY

What am I supposed to do with them?

FEMALE EMPLOYEE

I dunno. I gave them to Mr. Dunbar every day. Maybe you shouldn't of kilt him.

PATTY

Watch your mouth.

Cal takes some cash from the pile on the table and hands it to her.

CAL

You done a good job.

FEMALE EMPLOYEE

It's not mine.

PATTY

Hey - if we give you money - you damn better take it.

FEMALE EMPLOYEE

But that's deposit money. That's money for folks who leave their money with us.

CAL
TAKE THE GODDAMN MONEY.

The female employee takes the money and exits. Even Patty is taken aback by the petty outburst.

PATTY
Something wrong?

Cal doesn't respond. He steams in his own private headspace. He walks outside into the bank. The employees eye him with an unexpected defiance, despite the gun dangling from his hand.

CAL
GET BACK TO WORK!

He exits.

EXT. RENO BANK - CONTINUOUS

Cal walks out into the street. Two Willets cousins accompany him like personal bodyguards.

From across the street, atop a building, Solomon watches. Several soldiers accompany him. Solomon motions to a messenger to alert the rest of the troops.

Solomon creeps on the rooftop, following Cal.

INT. BARN - DAY

On the outskirts of town, Cal and his bodyguards enter a barn. Grayton awaits with his rifle.

GRAYTON
They following you?

WILLETS COUSIN 3
They coming.

GRAYTON
Good.

He pulls away a plank to reveal a dirt tunnel. Cal is gloomy and sad-seeming.

GRAYTON
You all right?

CAL
'suppose.

GRAYTON
After you, boss.

Cal goes through the tunnel first, followed by the four Willets.

EXT. STREETS OF RENO - DAY

Little Billy brings food towards the barn. Two soldiers grab him and pull him down, tie up his mouth and cuff him. They drag him over to Solomon behind a building. There are 35 armed soldiers ready for battle.

Solomon removes the cloth from his mouth.

SOLOMON
How many are in there?

LITTLE BILLY
Send in your men and find out.

SOLOMON
How many?

A soldier pokes down on his testicles with a bayonet.

LITTLE BILLY
Don't.

SOLOMON
I'm not going in blind. Where's the gun.

Little Billy doesn't budge. Solomon nods to the soldier - giving him the "go ahead."

SOLOMON
Your seed dies here, kid.

Little Billy winces. But he isn't saying a word.

The soldier pulls away his bayonet and they drag Little Billy away, testicles intact, as Solomon's bluff got called.

EXT. outhouse - DAY

The door is still open. The toilet - or rather - a box with a hole in it, lifts up.

LeMay emerges from a pile of shit. His handcuffs clatter. He walks outside and into the jail.

INT. JAIL - CONTINUOUS - DAY

The ivory handled pistol sits on top of the jailers desk. A dirty dishpan on the floor. LeMay shoulders open the door.

He unlocks his cuffs with the keys from the wall. He takes his gun.

LeMay is free.

EXT. STREETS OF RENO - DAY

Soldiers quietly move through the streets toward the barn in smaller groups. Armed. Taking cover behind buildings and objects.

The barn is far ahead.

Solomon is in the lead group with Sergeant John and three other soldiers creeping along. They pass the TWO-ONE SALOON.

Solomon looks up at May's window and gazes for a long moment. They move past, the inertia of the hunt kicking in. And then he suddenly stops.

SOLOMON

(to Sergeant John)

Get 'em in position. I'll meet you at the barn.

SERGEANT JOHN

Where you going?

INT. MAY'S ROOM - DAY

Solomon bursts in. She rises - a bit arrested by the moment. Solomon stands there in the doorway.

SOLOMON

I'm going after your boy with all I got.

MAY

He hadn't given you much choice, I suppose.

He goes to her and takes her hand.

SOLOMON
I come here to be straight with you.

MAY
You always been straight with me.

SOLOMON
I'll do my best to bring him alive.

MAY
(whispers)
Okay.

He lets go of her hand and leaves.

EXT. BARN - DAY

Solomon arrives and without a moments hesitation, motions for everyone to move forward.

Soldiers hustle and surround the barn. Aggressive rifle positions. Solomon leads a group of ten elite soldiers towards the front door. He pulls out his pistol. He's going in first.

INT. EMPTY BARN - DAY

The door slams open. Solomon leads the charge with his pistol. The ten men file inside. Empty.

Solomon peers up. Down. And all around for an ambush from within the barn. Soldiers run around, fully covering all possible angles.

SOLDIER 1
CLEAR.

Beat.

SOLDIER 2
CLEAR.

Solomon suddenly *realizes* and lowers his gun.

SOLOMON
Shit.

EXT. ABANDONED BUILDING - ACROSS FROM THE BARN -
CONTINUOUS

Grayton kicks out a boarded window.

INT. ABANDONED BUILDING - CONTINUOUS

The Gatling Gun is pointed down at the Barn and all the soldiers below -- manned by a Willets cousin.

<BOOM><BOOM><BOOM><BOOM><BOOM><BOOM>

EXT. BARN - CONTINUOUS

Soldiers are mowed down.

EXT. ROOFTOP - CONTINUOUS

Several Willet's rifleman aim from other angles, encircling the outside soldiers with fire.

<BOOM><BOOM><BOOM><BOOM><BOOM><BOOM>

The gatling gun rips off more fire.

EXT. BARN - CONTINUOUS

Soldiers are falling all over the place. It's like shooting fish in a barrel.

INT. ABANDONED BUILDING - GUN ROOM - CONTINUOUS

Grayton and Cecil are yelling and hollering. Grayton fires pop shots out with his pistol.

Cal stands behind the Gatling Gun, a depressed/bored look on his face, as it continues to rattle...

<BOOM><BOOM><BOOM><BOOM><BOOM><BOOM>...

INT. BARN - CONTINUOUS

...<BOOM><BOOM><BOOM><BOOM><BOOM><BOOM>

Solomon and the soldiers hit the deck as the barn is getting completely shot through. Several men are hit.

The shooting suddenly stops.

Solomon's head peaks up.

SOLOMON
They're reloading. UP UP UP. Find
cover!

Eight solid men are up and running around the barn trying to find shields. One grabs the plank and picks it up. He sees the tunnel.

SOLDIER 3
Solomon!

Solomon runs over and sees the tunnel.

SOLOMON
Quick. Everyone in.

The men run and dive into the tunnel.

INT. ABANDONED BUILDING - CONTINUOUS

Cecil struggles to reload the Gatling Gun. Grayton fires some pistol shots outside.

GRAYTON
Crissake, hurry up Cecil.

CECIL
I ain't expert.

He pulls the chain of bullets into the chamber. Cal sees the incompetent fumbling around when he needs to be at game speed. Cal steps in and quickly loads the gun and chambers a round.

CAL
There.

They start firing away again. Mostly just at the barn, as all the outside soldiers are dead or escaped.

<BOOM><BOOM><BOOM><BOOM><BOOM><BOOM>

Behind the shooting, Cal grabs his Elephant Gun and loads it up. He checks his pistols. He also takes a small sawed off shotgun and puts it around his shoulders.

GRAYTON
WHERE YOU GOING?

CAL
I GOT SOMETHING TO DO.

EXT. TUNNEL EXIT (BEHIND THE ABANDONED BUILDING) - DAY

A soldier pokes his head out of the tunnel head. A Willet's cousin - charged with guarding the tunnel exit - sees him and as he is getting out, shoots him in the ear.

The soldier scrambles up and out of the hole and rolls on the ground to avoid fire.

TUNNEL EXIT

Another soldier pops out, gun firing.

WILLETS COUSIN

fires and hits the first soldier again.

SECOND SOLDIER

is out of the tunnel running low to the ground and returning fire.

TUNNEL EXIT

other Soldiers file out one-by-one and take cover.

WILLETS COUSIN

after firing off a lot of rounds, finally takes one in the chest and falls.

TUNNEL EXIT

Solomon emerges last. The men collect around him. They are behind the building with the still-firing Gatling Gun.

<BOOM><BOOM><BOOM><BOOM><BOOM><BOOM>

EXT. STREETS OF RENO - PUBLIC WATER FOR HORSES -
CONTINUOUS

Shit-covered LeMay walks through the empty streets. He sees the public water for horses.

INT. MAY'S ROOM

May sits by the window listening to the gunfire in the distance. Cal barges in with his weaponry.

CAL

You don't think of me as a son.

May - surprised by Cal's arrival - looks over at him blankly.

CAL

Do you? You think of me as something else.

She doesn't respond.

CAL

We'll live as husband and wife. You hear? I'll marry you and you won't whore no more and no one will be able to say anything about it.

She stands and walks slowly over to him. He stands defiant. She punches him hard in the face with her nub.

He takes the blow. She stares at him with hatred.

CAL

Don't look at me like that.

MAY

Your daddy won't approve.

CAL

My daddy?

MAY

He who done this.

She holds up her nub.

CAL

My daddy is here?

MAY

That's right. And he's the worst killer in all the land...

EXT. STREETS OF RENO - PUBLIC WATER - DAY

A reflected image of LeMay's bandaged face in the water.
He dips his hand in, disrupting the image.

MAY (O.S.)
The worst man I ever seen. Any of us
seen.

The bandage around his face is coming undone.

His hands clean his worn black boots. His spurs. We see
the Ivory handled pistol.

MAY (O.S.)
He sired children all across the land
with all of us whores...

EXT. STREETS OF RENO - PUBLIC WATER - DAY

LeMay, just a speck in the corner of the town, peaceably
bent over cleaning himself.

MAY (O.S.)
And reminded us all - of what we are -

EXT. PUBLIC WATER - DAY

LeMay rises, back of his head to us.

MAY (O.S.)
And that one day he would return.

LeMay removes the bandage slowly from his head, revealing
his wispy grey speckled hair, as May speaks.

MAY (O.S.)
Now he has. Returned to wipe his mark
from the earth.

EXT. STREETS OF RENO - DAY

It is surprisingly quiet in the middle of town.

Cal walks down the street. He fires off a big Elephant
Gun shot in the air. He reloads. A few folks come
outside and pay attention.

CAL

Listen up. Anyone see a stranger come to town looking for me. Some scary killer. You tell him I'm here, calling out his name. Calling and telling the whole world where I am. Tell him his son is ready for him.

INT. ABANDONED BUILDING - CONTINUOUS

Solomon leads the six remaining soldiers up the stairs.

INT. ABANDONED BUILDING - GUN ROOM - CONTINUOUS

The Gatling Gun is out of bullets again and Cecil tries to reload. Grayton picks up his shotgun.

GRAYTON

Think I'll head down there to clean up the scraps.

The door kicks open and five rifles are in their faces. And Solomon's pistol.

GRAYTON

Some bitch.

SOLOMON

My name is Solomon. That's my gun.

GRAYTON

I'm Grayton Willets. This is my kin.

CECIL

I'm Cecil.

Cecil fingers a gun in his pants. Grayton holds his shotgun.

GRAYTON

We're from Texas.

They both go for their guns...

<BOOM> It's a slow motion volley from the soldiers and it blows Grayton, Cecil, and their cousin straight to hell.

EXT. BARN AND ABANDONED BUILDING - DAY

Solomon and his men are regrouped. Other soldiers come out from the woodwork. The good ones. The ones that survived. Sixteen in total. Enough to finish the job. Dirt covered and determined like we haven't seen.

EXT. RENO BANK - DAY

The soldiers march through the streets. Armed. Confident. Led by Solomon.

The four remaining Willet's cousins stand guard at the bank. They see the soldiers.

INT. BANK PRESIDENT'S OFFICE - CONTINUOUS

Willets Cousin 3 runs into the office.

WILLETS COUSIN 3
Soldiers coming.

Patty pulls his guns and goes outside.

EXT. RENO BANK - DAY

The Willets are looking a bit scared.

PATTY
Listen up boys. They's going to kill us
all or throw us in jail for a long time.
Our only chance is to stick together and
fight it out.

He takes a rifle from a cousin, points and fires at the soldiers. The soldiers stay in formation and head towards them.

EXT. STREETS OF RENO - CONTINUOUS

Solomon, full of determination, leads the charge.

SOLOMON
Stay this path.

Suddenly a huge shot takes out a soldier in the middle of the pack. The Elephant Gun. Cal.

Solomon looks up and Cal is atop a roof ambushing them.

EXT. RENO BANK - DAY

PATTY

It's Cal! Saddle up boys.

The Willets, now filled with confidence, start firing away at the soldiers. Walking towards them, spread out.

EXT. STREETS OF RENO - CONTINUOUS

The soldiers are now in a tough spot. Flanked by one gun. Facing a small group of men to their front.

SOLOMON

Split it up. Formation!

Eight men split off and form a phalanx. They aim up at the roof and prepare to fire a volley.

SOLOMON

Fire!

The roof is torn by the volley, but Cal is under cover. He returns another Elephant shot and kills another soldier on the end.

SOLOMON

Re-load.

The other group of men break off and return fire towards the group of Willets and Patty - now firing off pistol shots. They hit two Willets. Their rifles are superior - more accurate - longer range.

EXT. ROOFTOP - CONTINUOUS

Cal re-loads his gun. He tries to get off another shot, but is met with another huge volley and can't even poke his head over the roof.

SOLOMON (O.S.)

Re-load!

EXT. STREETS OF RENO - CONTINUOUS

The soldiers quickly and efficiently reload. And stand ready. Cal is dead if his head pokes over the wall.

Patty is out of ammo. All the Willets, but one, are dead. They are facing a wall of eight soldiers, armed, rifles pointed at them. Patty shakes his head and tosses his gun on the ground.

SOLOMON

You boys are done. Cal! Come on down.

EXT. ROOFTOP - CONTINUOUS

Cal twitches and snuffles. Unsure what is in store.

CAL

The hell with you, Solomon.

EXT. STREETS OF RENO - CONTINUOUS

The men are pinned. Suddenly three horses ride up. Big Buck leading the group. Rifles out.

BIG BUCK

Solomon - what in gods name do you think you're doing?

SOLOMON

Better ask yourself that question.

BIG BUCK

We're the law here. You can't go shooting up civilians in this town.

SOLOMON

These men ARE NOT civilians. They stole our gun, murdered a slew of men, women and children. If you were any type of lawman you'da handled it yourself.

BIG BUCK

Damn you Solomon. I'm sick of hearing about you...

<BOOM> Solomon's head is suddenly blown apart. Cal stands atop the roof, triumphant.

INT. MAY'S ROOM

May sits up quickly from bed. She senses something awful has happened.

RETURN TO SCENE

Everything slows down. The men are in complete and total shock. The soldiers don't know what to do. One soldier looks at Solomon's headless body and instantly begins weeping. Everyone, Cal included, is frozen stiff. Frozen solid. Except the one weeping soldier.

BIG BUCK

Jesus Christ! Everyone just stop. I'm the law here. Stop. No more firing guns. No more violence. Stop, ya hear!

No one moves for a long moment. Until finally, from behind Big Buck, in the distance, at the other end of town, a dark figure walks towards them.

All the men turn and look. Big Buck is the last to notice and finally, even he turns.

You know goddamn well who it is:

LeMay. With his ivory handled pistol. Black boots and spurs jangling. Bandage removed and face half-scabbed over like a grotesque leper.

BIG BUCK

Oh hell.

/CHAOS/

Patty drops quickly to the ground, picks up his gun and reloads.

The last of the Willets shoots a soldier. The soldiers don't wait for orders and fire a volley and kill the cousin.

BIG BUCK

fumbles and drops his gun.

LAWMAN EARL

stupidly points his rifle at the soldiers. The soldiers reload and kill Lawman Earl.

BIG BUCK'S CRONY

shoots and kills one soldier.

CAL

runs. A volley goes up at him, but misses.

A GROUP OF SOLDIERS

take off running in pursuit.

REMAINING SOLDIERS

kill Buck's Crony.

PATTY

downs two soldiers, before getting killed himself.

BIG BUCK

stands in the middle, a hopeless impotent.

FOUR SOLDIERS - including Sergeant John

remain in the street. They reload and are the last men standing.

OTHER SOLDIERS

chase Cal.

LEMAY walks steadily. Heading right at the four remaining soldiers.

FOUR SOLDIERS

finish reloading. They get in formation and aim their guns. LeMay walks straight up to them, within close range.

SERGEANT JOHN

Stop right there, fella. You're in our sights. Get ridda that gun.

LEMAY

halts. He pulls his Ivory Handled Pistol slowly as if to drop it and quickly rips four shots right across at the four soldiers. So quick, not a single one gets a shot off. So fast, we can hardly believe it. The four soldiers collapse onto the ground.

BIG BUCK

Holy Christ.

LeMay reloads as he walks past Big Buck. He stops and looks at -

SOLOMON'S CORPSE. He stares at it a beat and a twinge of sadness comes over LeMay.

MAY (O.S.)

NOOOOOOOO.

END OF STREET

May holds her hand and nub to her face as she sees Solomon laying dead on the ground.

MAY

NOOOOOO.

She is weeping and runs to the corpse.

MAY

No. No. No. No. No. No.

Big Buck tries to man up and say something tough to LeMay, but can't. LeMay ignores him.

He puts a final bullet into his revolver and rocks it back into place. He walks...

EXT. ALLEY BETWEEN BUILDINGS - CONTINUOUS

LeMay walks aggressively, looking for Cal. A soldier comes round the corner with a rifle. LeMay shoots him dead. Two more. He shoots them dead.

EXT. BUILDING - DAY

Cal jumps down off the roof. He sees the group of soldiers coming on him. He takes one out with the Elephant Gun. And runs away, dropping the gun. It's down to five soldiers.

SOLDIER 3

Is this worth it?

SOLDIER 4

Sonofabitch killed Solomon.

<BOOM><BOOM><BOOM>

Three soldiers fall. Shot in the back by --

LEMAY

The two remaining soldiers take off running. LeMay walks past them scurrying away and follows Cal.

EXT. BANK - DAY

Cal stops and sees the fleeing soldiers. LeMay is walking towards him.

CAL
IT'S YOU? YOU'S HIM?

Cal takes a hold of his shotgun. He notices his own hands shaking.

EXT. STREETS OF RENO - DAY

LeMay fires three shots and plucks Cal in the arm. Cal scrambles away and takes cover. He stops in the street and reloads.

Cal fires a shotgun blast and it kicks up dirt near LeMay.

ON CAL

Scared shitless, he tries to reload. He turns and runs. Clumsily carrying the shotgun.

LEMAY

Calm, cool. Walks after Cal. Tracking down his progeny. The last one. The worst one.

CAL

Stumbling and running in alleys, between buildings, unsure, unconfident, confused, lonely, scared. A random woman stands petrified by all the violence. Cal grabs her and drags her out into the street as a hostage and a shield. He points the shotgun and walks backwards. Towards where? He doesn't know. Just away.

The woman gets shot in the head and collapses. She falls out of Cal's arms. Cal looks in horror and confusion.

Who the fuck did he think he was dealing with?

LEMAY

Seeing Cal. Pointing his ivory handled pistol.

Cal drops his shotgun in the street.

CAL

I give up.

LeMay walks towards him. Cal walks backwards, still trying to get away.

CAL

I ain't done nothing wrong. I'm innocent.

LeMay smiles at the sheer absurdity of his claim.

And that's all it takes, Cal whips out a pistol and shoots the hand of LeMay and the Ivory Handled Pistol falls to the dirt.

Cal unloads his full magazine across LeMay's chest. He falls.

Beat.

CAL

You ain't no good.

He picks up his shotgun and notices snow beginning to fall. A lot of it.

EXT. STREETS OF RENO - CONTINUOUS

May walks, still crying, clutching the EAGLE FEATHER from Solomon's hat.

INT. TWO-ONE SALOON - DAY

Empty. May enters. She walks through the saloon.

INT. MAY'S ROOM - CONTINUOUS

She enters. Cal is sitting on a chair. Legs crossed. Hat on his head. Powerful.

She turns from him and places the EAGLE FEATHER on her mantle next to the other one. She softly touches it.

CAL

I kilt him.

She ignores. Cal is different now. Calmer. More composed. More frightening.

CAL
All of 'em. My daddy, the soldier...all of them.

Her eyes well.

CAL
Did you love him?

She shakes her head no. He's talking about his father, but she's thinking of Solomon. And she can't help but cry a little bit more. It isn't so much that she loved him - she did - but a more existential loss - the loss of all good in the world. Of all hope.

CAL
Well, he dead. And I've decided to make you my wife.

He stands and drops his belt (with his gun on it).

EXT. STREETS OF RENO - CONTINUOUS

Snow falling hard. The storm finally coming in. The snow falls on LeMay. Over his mouth. He spits it off his lips. And he rises from the dead. Impossible? Yeah, he took the shots in the chest. But this is LeMay. He pulls a round out of his chest. He limps forward. He is dying. But he goes toward the saloon. He ain't finished yet.

INT. MAY'S ROOM - CONTINUOUS

Cal leans into May's neck and smells. She is frozen like a dead fish.

A GUNSHOT INSIDE THE BAR.

Cal jerks to attention. He scrambles to the door to peek out.

<BOOM> A gunshot outside the door. Cal runs back inside.

CAL
It's HIM!

He looks at his mom pleadingly.

MAY
Your father.

CAL
Can you stop him?

MAY
No.

Cal gulps. Even though he bested him earlier, he is damn terrified of his father. He takes his shotgun, checking to see if it's full of shells.

INT. TWO-ONE SALOON - DAY

LeMay at the bottom of the stairs. Ivory Handed pistol leading the way.

LeMay takes the stairs.

<BOOM>

A shotgun blast. LeMay takes cover.

CAL
(from upstairs)
Why can't you just leave me be?

<BOOM> Another shotgun blast.

CAL
What I ever done to you?

LEMAY
You was born.

CAL

wipes away a tear. This idea hurts him.

CAL
You're my daddy. 'supposed to love me.

LEMAY
I'm not capable of love. Neither is you.
Should know that by now.

CAL
I am! I am capable of love. You don't know.

LEMAY

You ever been with a woman?

CAL

Not yet. Not yet I ain't. But soon's I
kill you, I'm taking one. The one I
love.

Cal fires another shotgun blast.

LEMAY

This seed ends here. Ends today.

CAL

Seed?

LEMAY

Our seed.

(beat)

Boy you're the last one of all my
children. I killed all your brothers and
sisters - from all around this country.

LeMay starts firing his gun as he walks/limps up the
stairs. Giving his monologue as he goes.

LEMAY

A bunch of damn evil souls. Evil eggs
ready to hatch. Most men go and spread
themselves.

<BOOM> Right where Cal is hiding.

LEMAY

Teach their children what their daddies
taught them. Virtue. Honor. Teach
their sons to be gentlemen. Their
daughters to be ladies.

<BOOM> Gaining confidence in his aim, in his words.

LEMAY

Teach them to be good.

(beat)

We ain't those people.

<BOOM>

LEMAY

My daddy was the meanest, saddest bastard
ever lived on this planet. He kilt men.
Stole from men. He didn't do nothing for
me, but give me his evil blood.

(MORE)

LEMAY (CONT'D)

And I ain't done nothing with that blood
but gone on and done the same damn thing.
Same as you. But all this ends now.

LEMAY

Confident. Bold. Broad chested. He is going to kill
this godforsaken devil.

<BOOM><BOOM>

He turns the corner and <BOOM>

Cal isn't there.

LeMay turns and takes a big shotgun blast to the chest
and flies backwards off the landing down into the bar,
crashing tables and everything. Cal stands atop the
stairs. The winner.

DOWNSTAIRS

Cal goes down to his father. He stares at him coldly.

LEMAY

I once dreamed my own kin would kill me.

Cal points his shotgun at LeMay's face.

CAL

Your dream come true.

<BOOM>

He decapitates his father with the shotgun.

Cal drops the gun. Wipes his nose. No longer scared of
his daddy. He spits on his body. He sees something on
the ground and picks it up:

THE IVORY HANDLED PISTOL.

<BOOM><BOOM>

Two shots through his chest. He turns.

CAL

Ma?

MAY

holding Cal's old gun.

MAY
This is for Solomon.

<BOOM><BOOM><BOOM>

He is dead.

MAY'S ROOM - A MINUTE LATER

She enters, crying softly. She reveals her naked belly and touches it gently.

MAY
(whispering to her child)
I'll do better this time.

She holds her belly.

MAY
Because you're gonna know...

INT. TWO-ONE SALOON - CONTINUOUS

The dead bodies of LeMay and Cal are splayed out. Next to one another. Father and Son.

EXT. STREETS OF RENO - DAY

MAY (O.S.)
You're always gonna know...

Snows falls over the dead bodies everywhere. Soldiers. Willets. Lawmen. The snow is falling hard.

An armed group of terrifying men ride into town amidst the calm of the destruction. These are the Slocoms - the men summoned by Charlie James.

MAY (O.S.)
Your daddy was good.

The credits begin to roll...

THE END