

**"GODLESS"**

Part VI

Written by

Scott Frank

5/17/16

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1

**EXT. MOSES, NEW MEXICO - DAY**

1

Roy Goode rides with Frank Griffin and the gang through town. The street empties. Women grab their children. Roy nods to A MAN who responds by quickly disappearing through a door.

Griffin and his men dismount in front of a saloon. Roy stays put, takes in his home town. Griffin looks up at him.

                  GRIFFIN

                  Last time I was here, some pathetic  
                  soul stole my horse.

                  ROY

                  Been a while.

                  GRIFFIN

                  Certainly has.

Griffin heads for the saloon.

                  ROY

                  There's somebody I'd like to go  
                  see.

                  (as Griffin turns back)

                  I'll meet up with y'all later.

Griffin watches Roy wheel his horse around and ride off.

2

**EXT. LUCY COLE'S HOUSE - DAY**

2

Roy sits his horse on the hill where he last saw his brother, looking down at the now rundown house. Several dirty children run about the ruined garden.

                  LUCY (V.O.)

                  Come closer, Roy...

3

**INT. LUCY COLE'S HOUSE - DAY**

3

Roy stands there with a SADDLE BAG over one shoulder as Sister Lucy now a dozen years older, all sunk into a big chair, takes him in:

                  LUCY

                  Look at you... Come, sit down with  
                  me.

He sits down across from her. She smiles at him.

                  LUCY (CONT'D)

                  You've gotten so handsome.

Roy turns away. She sees the saddle bag.

                  LUCY (CONT'D)

                  What's in the bag?

ROY  
Somethin' for you.

LUCY  
For *me*?

He drops the bag on the floor in front of her. She stares at it. It's full of CASH.

ROY  
Told you I'd pay you back some day.  
(looking around)  
And seems like y'all could use it.

She stares at the cash, covers her mouth, starts crying.

ROY (CONT'D)  
Sister?

Suddenly, she reaches out and hugs him.

LUCY  
I knew you'd make it alright. I  
knew that the lord would hear my  
prayers and watch over you...

He reacts to that misconception. She calls out...

LUCY (CONT'D)  
Children! Get in here!

And now a motley assortment of CHILDREN wedge themselves into the doorway. A couple of very young ones climb onto the chair with her.

LUCY (CONT'D)  
Children, this is Mr. Goode. He was  
once one a you. But now he's living  
proof that, with the help of God,  
we can all find our way.  
(then)  
Tell us all about yourself, Roy.  
What's made you so successful?

Roy looks about at the dirty faces. Wants to run.

ROY  
I don't rightly know...

LUCY  
Oh, you're being too modest. It's  
that light you got inside. You  
can't deny that.  
(then)  
Have you visited your father's  
grave since you been back?

He looks at her, genuinely surprised by the question.

LUCY (CONT'D)  
He'd be so proud of you.

ROY  
Sister, I should be goin'--

LUCY  
Just another minute. Please. It's  
just so good to see you. Oh...  
(claps her hands)  
I can't believe I forgot!  
(then)  
I have something for you...

Lucy sets one of the small kids, aside, gets up and opens a roll top desk. Starts rummaging through it...

LUCY (CONT'D)  
Where'd I put that now...  
(then)  
Here it is.

And she holds up AN ENVELOPE. He just looks at it.

LUCY (CONT'D)  
Now, Roy Goode, don't tell me that  
someone as successful as you still  
can't read?

ROY  
Course I can read.

He takes the letter from her. Stares stupidly at his brother's handwriting a moment.

LUCY  
I have to admit I've been tempted  
many times over the years to open  
it. See how your brother was doing.

*Brother.* Now Roy understands exactly what it is that he's holding in his hand. He looks up at her.

ROY  
When did this come?

LUCY  
I don't remember exactly, it was so  
long ago... was maybe a year or so  
after you left.

ROY  
A year or so...

Roy looks like he's been shot. Worse than that. All the color drains out of his face as he looks at the young faces around the room, one of the boys looking exactly like he did once upon a time. Roy stands up in a daze...

ROY (CONT'D)  
I'm very sorry, but I got some  
folks waitin' on me.

LUCY  
Of course. You've got your own  
people now.  
(takes his hand)  
Good for you, Roy.

4 **EXT. LUCY COLE'S HOUSE - DAY** 4

As Roy gets on his horse and rides off, the children moving to the door, watching him quickly disappear over the hill.

5 **INT. SALOON - NIGHT** 5

Packed. Music played. Men gamble. Whores are passed around. Roy enters and takes it all in.

Griffin and Gatz and Floyd and Alonzo and Bud Ledbetter and Bill Chick play cards.

Amos Green sits at a table with Dyer Howe. A SNAKE slithers out of Amos' sleeve as he takes a drink.

Donnie and Daryl Devlin dance with a couple of young girls, swirling them this way and then that.

Roy sits down at the table with Amos Green and Dyer Howe. He takes a drink from the bottle they've got.

DYER  
Where you been?

Roy ignores him and takes out the letter from his brother.

AMOS  
Mr. Goode's too good for us.

Roy continues ignoring them, studies the envelope a moment.

DYER  
What's that?

ROY  
It's nuthin' concerns you.

DYER  
If it's nuthin', why you cradlin'  
it so?

ROY  
Leave me be.

DYER  
You ain't even opened it yet. Maybe  
on account of you can't even read  
it. Here. Let's have a look--

He's reaching for it when Roy pulls his gun on Dyer. Maybe we saw him pull it, maybe we didn't. The gun's just *there* all of a sudden. Griffin looks over from the poker table.

ROY  
(eyes boring into Dyer)  
Go ahead. Open it.

Dyer slowly pulls his hand back. Roy catches himself, looks around, holsters his gun.

AMOS  
Mr. High and Mighty's in one of his  
fuckin moods again.

Roy stares at them all like they're the fucking psychos they are. He watches the twins getting a bit rough with their two dancing partners.

Looks at Bill and Bud and Alonzo at the poker table. Griffin now staring back at him as he carefully folds up the map and the letter and puts them in his pocket and gets to his feet. Then heads for the door.

GRIFFIN  
(stands)  
Roy!

6 **EXT. SALOON - NIGHT**

6

As Griffin comes out of the saloon and watches Roy ride off into the dark. Knows he's not coming back.

GRIFFIN  
ROY!!!

**CUT TO BLACK**

**CREDITS**

7 **CUT TO CALLIE**

7

Reading from a newspaper....

8 **WIDEN TO REVEAL**

8

Mary-Agnes, Charlotte, Sadie and Sarah Doyle all sitting on the porch of the whorehouse/schoolhouse listening to Callie read from the weekly papers...

CALLIE

*Furrier Morgan Printz returned to Omaha today after a business trip to Chicago. Mr. Printz said "It was forty degrees cold up there and this being summer, I'm mighty glad to be back home in Nebraska."*

MARY-AGNES

Well, you can cross Omaha off my list of exciting places to visit. And that's on their front page?

SARAH

What's goin' on in Taos?

Callie rifles the papers at her side. She picks up a copy of *The Daily Review* and stares at it. Mary-Agnes looks at her.

CALLIE

It seems Mr. Grigg wrote about us.

CHARLOTTE

(excited)

Us? Really?

CALLIE

*The Secret of La Belle.*

SARAH

Well, now.

CALLIE

*The mining town of La Belle, once a vibrant community suffered an unimaginable loss two years ago when two hundred men died in the mine in a single day.*

MARY-AGNES

Two hundred?

CALLIE

*Today, the town is a gulch of shacks, tents and derailed cars-- it's main street, a continuous mudhole. I personally saw two wrecked rigs and three dead horses down the cliff.*

SARAH

Derailed cars? There's not even a damn train here!

CHARLOTTE

Dear God...

Mary-Agnes nods to Callie...

MARY-AGNES  
Keep reading.

CALLIE  
*Well, as the old saying goes, it takes a mine to work a mine and silver has always been a tricky ore to monetize. Even hay goes for sixty dollars a ton these days, so it's no wonder the town, now nearly exclusively inhabited by widows, is so dirt poor. It's also no wonder these desperate ladies would be so willing to harbor a desperate young man despite his notorious repute.*

SADIE  
What desperate young man?

CALLIE  
*You can only imagine this reporter's surprise upon learning that it is here in La Belle, among the spinsters, children and the few broken men, that the notorious Roy Goode has chosen to hide.*

SARAH  
Spinsters!

CALLIE  
*I fear and pray for these wretched women that they are either long gone or properly defended for the day soon at hand when Frank Griffin and his men ride into town and make good on his promise to punish any community that harbors his son.*

MARY-AGNES  
That's enough.

SADIE  
I don't understand. Who's he talking about? What desperate man?

9

**EXT. ALICE'S RANCH - DAY**

9

As Alice sits down on the porch with a cup of coffee beside Iyovi. They both stare into the distance a moment. Finally...

IYOVI (SUBTITLED)  
He's gone.



ALICE

I know.

IYOVI (SUBTITLED)

Not the stray dog, the boy.

Alice looks at the old woman, then around the yard.

IYOVI (SUBTITLED) (CONT'D)

He got on his horse and rode off.

Alice gets up, starts to go into the house when she sees Whitey, Mary-Agnes and Callie on horseback leading a wagon across the field.

Ed Logan and his security detail walk their horses behind the group. Alice reaches into the house, grabs her rifle, then steps off the porch to meet them.

Charlotte, Sarah, and Sadie Rose ride in the wagon. Whitey reins up right in front of Alice.

WHITEY

(reluctant)

We come for Roy Goode.

ALICE

He rode out this morning.

LOGAN

(starts to dismount)

Think I'll have a look around.

Alice cocks the rifle. He freezes.

ALICE

Mister, the only way you get off that horse is if I shoot you off.

He looks at her. Smiles.

LOGAN

You know what, darlin'? I believe that you would.

And lowers himself back into his saddle.

CHARLOTTE

So then you knew who he really was?

ALICE

Not until he turned himself into Bill.

CHARLOTTE

But even after, you still kept him.

ALICE

Kept him?

MARY-AGNES

You put us in a bad way, Alice.  
Sooner or later, Frank Griffin's  
gonna find out he was here.

LOGAN

If he hasn't already.

ALICE

I don't understand.

CHARLOTTE

Mr. Grigg says that Roy Goode's  
like a son to Griffin. That  
whatever betrayal he feels is  
downright biblical.

ALICE

But if Roy's gone--

CHARLOTTE

Griffin's made it plain that he'll  
kill anyone that Roy Goode loves or  
cares about. He already murdered  
everyone in Creede, then he burned  
the whole town to the ground. If he  
knows that we've been hiding him...

ALICE

That's why he rode off. Keep Frank  
away from here.

MARY-AGNES

He must've told Bill where Griffin  
was at. That's gotta be why he went  
off lookin' for him.

This Alice didn't know. She's stunned. So are the others.

ALICE

Bill's out looking for Frank  
Griffin?

MARY-AGNES

I thought the damn fool was just  
tryin' to prove himself to you.

CHARLOTTE

Well, I don't believe that Bill  
McNue's off looking for anybody.  
Man's a coward.

MARY-AGNES

He's goin' blind, you dumb quiff.

That gets everyone's attention. Including Logan.

MARY-AGNES (CONT'D)

That's why he don't go shootin' off  
his guns.

Logan exchanges a look with his men as Whitey takes this in.

WHITEY

Well, we gotta start figurin' out  
how we gonna defend ourselves.

LOGAN

Y'all got nothin' to worry about.  
We made a promise, and we aim to  
keep it. We're not gonna let  
anything happen to you folks.

MARY-AGNES

Really? The five a you are gonna  
fight Frank Griffin?

LOGAN

I'll ride right now to San Marcos,  
send for more men.

MARY-AGNES

And if Griffin comes before these  
men arrive?

LOGAN

We'll do whatever we can.

Charlotte smiles at him as he then tips his hat and he and  
his men turn their horses and hurry off across the pasture.

WHITEY

And you know I ain't one to run  
from no fight.

MARY-AGNES

Nobody's gonna fight anybody.  
(off their looks)  
Tomorrow, first thing, we're all  
gonna ride outta town, hide up in  
the hills somewhere.

SARAH

All of us?

MARY-AGNES

Maybe if Griffin rides through  
town, sees that it's already dead,  
he'll keep on going.

Mary-Agnes looks at Alice.

MARY-AGNES (CONT'D)  
I suggest you come with us.

ALICE  
I can't go anywhere. My son ran off  
and I need to go look for him. Now,  
if you all will excuse me...

They all watch her head into the house, then look at one another, start heading out--

10 **EXT. HILLS OUTSIDE LA BELLE - DAY** 10

Truckee rides his horse up into the hills. He finds a spot and dismounts. He pickets his horse the way Roy taught him. Then unties his bedroll and prepares to make camp...

11 **EXT. SAN MARCOS TRAIN DEPOT - DAY** 11

As Logan and his men ride up to the telegraph window. Bangs on the bars to wake up the dozing OPERATOR. The man snaps to, grabs a pencil...

OPERATOR  
What can I do you for, sir?

LOGAN  
I'd like to send a telegram to Mr.  
J.J. Valentine in Taos.  
(then)  
*Dear sir. STOP. Providence has struck.* STOP.

12 **INT. HOTEL TAOS - DAY** 12

As THE BOY from the telegraph office rushes into the lobby, starts looking around.

LOGAN (V.O.)  
*Griffin gang on way to La Belle.*  
*STOP. Await instruction. STOP.*

He spies J.J. Valentine settles his bill at the front desk. Farnsworth and the bags loitering nearby.

BOY  
Mr. Valentine!

Valentine turns around as the boy hurries over to him.

BOY (CONT'D)  
Thought I missed you...

VALENTINE  
And you would have... had Colonel Farnsworth not imbibed a little too heavily last night.

Farnsworth turns away as Valentine tips the boy, takes the message, pulls it from its envelope. A grin spreading on his face as he reads.

VALENTINE (CONT'D)  
It's from our Mr. Logan...  
(looks up at Farnsworth)  
Seems we gonna own a hunnert  
percent a La Belle after all.

13      **EXT. LA BELLE LIVERY - DAWN**      13

Hiram, the old blacksmith, sleeps in the barn. We hear A HORSE WHINNY and he opens his eyes, looks up at...

14      **A MAN WITH A BLACK HOOD OVER HIS FACE**      14

Who brings a rifle butt down on Hiram's head and all goes...

15      **BLACK**      15

16      **EXT. LA BELLE - LIVERY - MORNING**      16

Hiram, face-down in the mud, slowly gets himself up onto all fours. He gets to his feet, weaves unsteadily and rubs his head where he was struck. He then looks into the corral and freezes.

THE HORSES ARE ALL GONE.

17      **INT. "THE GOOD LODGE" SALOON - LATER**      17

Everyone is here. All of them panicked. Mary-Agnes tries to establish order.

ASA  
Damn Fletcher witch, probably got  
the Paiutes to steal her horses  
back--

Callie pauses from bandaging Hiram's head.

CALLIE  
No, that's not possible...

BARNEY  
Was Frank Griffin!

ELMER  
Don't be an imbecile. Why would he  
steal our horses and leave?

MARY-AGNES  
It was Valentine's boys, stole the  
horses. Pure and simple.

CHARLOTTE

Why would they do that?! He made a deal with us!

MARY-AGNES

Which is only good if there's a town a people left to deal with.

No one moves. She looks at Whitey.

MARY-AGNES (CONT'D)

Well, we can't all ride anywhere, not with only half a dozen mounts. And we can't walk anywhere quick enough. So we're stuck here.

(then, to Whitey)

How many rifles you got over there at the jail?

WHITEY

We only got about three and Bill McNue took one a those.

MARY-AGNES

Alright... all of you get on home, get your hands on any weapons your husbands had, and bring 'em back here...

The room clears to reveal A.T. Grigg standing at the back, dabbing at his eye, having just arrived back in town.

MARY-AGNES (CONT'D)

Where you been?

GRIGG

I had a paper to put out. Did I miss anything?

MARY-AGNES

You're just in time. But then I expect you already knew that.

GRIGG

(hands her a copy)

Wrote a lovely piece on the ladies of La Belle.

She looks at the paper, then spits in Grigg's face...

MARY-AGNES

Now you're cryin' outta both eyes.

She walks out the door, drops the paper in the middle of the street.

18       **EXT. LA BELLE - SAME**

18

Whitey watches all of the panicked folks leave the saloon.  
John Doe walking among them muttering his usual--

                                  JOHN DOE  
                                  What's all this then?

Whitey sees Grigg shove him aside, chase after his newspaper  
as it blows into the street, then finally lose it under one  
of the boardwalks.

Whitey thinks a moment, then gets on his horse and rides off.

19       **EXT. ALICE'S RANCH - DAY**

19

Iyovi walks out to meet Alice as she comes riding back in,  
pulls her saddle.

                                  IYOVI  
                                  (subtitled)  
                                  He won't get far. He'll spend one  
                                  night in the trees and come home.

                                  ALICE  
                                  He's got a map.

Iyovi turns to her. Alice looks off towards the mountains.

                                  ALICE (CONT'D)  
                                  Takes him all the way to  
                                  California.

20       **EXT. RANGE - DUSK**

20

As Griffin and his men ride at a run. Griffin reins up his  
horse, raises his hand for the others to stop.

                                  GRIFFIN  
                                  Now, I know you boys are thirsting  
                                  for action and I aim to quench that  
                                  thirst, but I don't wanna ride into  
                                  no trap neither. If I know my boy,  
                                  and he knows we're comin', he'll  
                                  have a surprise or two waitin' for  
                                  us. So we ain't gonna all go rushin  
                                  into La Belle the way we all rushed  
                                  into that canyon. We'll camp here  
                                  for the night.  
                                  (then)  
                                  Floyd, you and Alonzo keep on to La  
                                  Belle, have a look around. I figure  
                                  it's maybe a day's ride.

Griffin then watches as Floyd Miller and Alonzo Bunker, spur  
their horses and gallop off. Gatz keeps looking at the map...

GATZ

It ain't the folks in La Belle I'm worried about. It's the folks *near* La Belle that give me pause.

(puts a finger on the map)

You ever hear a Blackdom?

GRIFFIN

That little speck there? That's a town?

GATZ

More like a place.

GRIFFIN

Why's it catch your eye?

GATZ

About ten, twelve years ago-- you recall, we're down in Texas-- we get chased by them slave soldiers, whole regiment a blackies in Ranger uniforms.

GRIFFIN

They was something... them boys ran us all over the territory.

GATZ

They ran us *out* of the territory.

Griffin looks at Gatz. Then at the map.

GRIFFIN

That was them, huh?

GATZ

I watered and fed there on my way back down from Taos. They farmers now. But they all gunned up like it's still the war.

GRIFFIN

I would be too, I was them. But I wonder, why would they get in the middle a shootin' that's got nothin' to do with them?

GATZ

Couldn't say. But they might still be worth an eyeball.

21

**EXT. BLACKDOM - DUSK**

21

As Whitey rides to the crest and looks down on the sod huts. He starts to take out his guns, but pauses, decides to leave them in their holsters, and starts down...



22      **EXT. BLACKDOM - SAME**

22

Whitey rides up to Elias Hobbs' house and dismounts. Whitey takes in John Randall, some of the other men who now stare him down.

ELIAS  
Boy, you cannot be this ignorant.

WHITEY  
Mr. Hobbs, I been told that by so many folks for so long that I gotta believe it's true. But here I am.

Elias considers Whitey standing there, tall and straight as he can make himself.

ELIAS  
Louise ain't about and even if she was, I wouldn't let you within ten feet of her.

WHITEY  
That's just fine since it's you and the other fellas I come to see.

ELIAS  
About what?

23      **EXT. LA BELLE - NIGHT**

23

The town is lit up with torches. Two FIGURES ON HORSEBACK watch from the cemetery. Floyd Wilson and Alonzo Bunker.

ALONZO BUNKER  
You think they got Roy in the jailhouse?

FLOYD  
Most likely. But you notice anything unusual?

ALONZO BUNKER  
They's all busy as bees.

FLOYD  
They's all women.

He then turns his horse, rides off into the dark. Alonzo looks at the town, smiles. Watches Whitey ride into town.

ALONZO  
And one boy.



MARY-AGNES (CONT'D)  
 (looks up at the hotel)  
 --someplace made of iron and brick.

27      **EXT. CHURCHYARD CEMETERY - MOSES - DAY**      27

As Roy rides up. He remains on his horse and looks around. He looks at the trees, the markers. Makes sure he's alone.

Satisfied, he gets off his horse and pulls a spade from the saddle. He walks to an unmarked grave, the one the nun had described for A.T. Grigg. He considers the mound of earth.

As he stabs the earth with the shovel, we hear THE SOUND OF DIGGING OVER...

28      **CUT TO DUNCHEE'S BARN - NIGHT**      28

Roy and Jim lying in the dark talking.

29      **CUT TO CEMETERY - MOSES**      29

As Roy digs...

30      **CUT TO SISTER LUCY COLE'S PLACE - DAY**      30

Roy struggling to break away from Lucy as Jim rides off...

31      **CUT TO THE CEMETERY - MOSES**      31

As Roy digs...

32      **CUT TO THE SALOON IN MOSES**      32

As young Roy steals Frank's horse, falls off. Griffin crouching down in front of him...

33      **CUT TO THE CEMETERY - MOSES**      33

As Roy goes down deeper...

34      **CUT TO CAMPSITE - NIGHT**      34

As Griffin, in the throes of his dream, holds onto Roy.

35      **CUT TO THE CEMETERY - MOSES**      35

As Roy wipes sweat from his dirty brow, digs down deeper--

36      **CUT TO CAMPSITE**      36

As Griffin gives the wooden gun to young Roy, shows him how to wheel and handle it.

37      **CUT TO THE CEMETERY - MOSES**      37

Roy resumes digging. The young nun watching from the window.



45 **EXT. FRANK GRIFFIN'S OLD CAMPSITE - DAY**

45

McNue looks around the site. Kicks at the campfire ash. Stops cold when he sees something in it. He crouches down, takes in THE BURNT SKELETAL ARM that lays in the middle of the pit. McNue pokes the arm with a stick and it crumbles into ash.

That's when he notices the PIECE OF BURNT NEWSPAPER. Wedged under one of the rocks that create the pit.

Bill squints hard at the page. Can't make heads or tails. He walks over to his horse, pulls his now nearly ruined, broken in half, glasses out of the saddle bag and reads what he can through the one good lens.

MCNUE

No. No. Good God, no...

He shoves the paper and can't get on his horse fast enough.

46 **EXT. BLACKDOM - NIGHT**

46

From the hill above. Windows glow with LANTERN LIGHT.

JUNE (V.O.)

I never even heard of this man.

47 **INT. ELIAS HOBBS HOUSE - NIGHT**

47

Elias, his wife, June, his father, Damon, his brother in law, John Randall, Louise and her little brother sit at the table eating supper.

ELIAS

I feel like maybe we chased him  
some once upon a time.

He looks at Randall who, as usual, says not a word.

JUNE

I say we owe them folks nothing.

ELIAS

Less than nothing. But... how you  
gonna feel you ride through there  
after they all been massacred?

JUNE

Not half as bad as I'll feel if  
y'all got massacred with 'em.

ELIAS

Well, if the boy's right, we're  
talking about 30 men. Half of 'em  
probably drunk or poorly trained.  
(looks at Randall)

(MORE)

ELIAS (CONT'D)  
 We've held off lots more with a lot  
 fewer'n that.

Randall nods. Elias sits back.

ELIAS (CONT'D)  
 In the morning, I figure the two of  
 us along with Josiah and his pa and  
 Mr. Samuels and his two boys, maybe  
 the Walkers if they're up for it--  
 will all ride out to La Belle, see  
 if there's any fortifications we  
 can help with.

JUNE  
 You don't even know that boy's  
 telling the truth.

LOUISE  
 Whitey don't lie.

JUNE  
 That you know of.

GRANDFATHER  
 It took guts to come out here.  
 (looks at Louise)  
 I'll give the boy that much.

Before she can respond there's a knock at the door. Elias  
 exchanges a look with Randall who's on alert, then gets up  
 and opens the door. Griffin stands there with the Devlin  
 brothers.

GRIFFIN  
 Evening sir.  
 (nods to the others)  
 Folks.  
 (then)  
 Oh my. I see I've interrupted your  
 supper. Forgive me. But my sons and  
 I were wondering if we might water  
 our horses, purchase a few supplies  
 from y'all.

Griffin lets his coat fall and June sees that man only has  
 one arm. She feels the need to be more welcoming. Stands--

JUNE  
 Please, come in.

GRIFFIN  
 Thank ye.

The three of them come inside, their guns nowhere to be seen.

ELIAS' WIFE

Are you hungry?

GRIFFIN

Oh we don't wanna bother you none, ma'a'm. Just some water for the horses. Maybe some jerky or hardtack if you got any for purchase. Then we'll be on our way.

ELIAS' WIFE

Please.

Everybody makes room for Griffin and his "sons." Donnie and Daryl zero right in on Louise, smile at her. Plates are set in front of them. During this distraction, Elias GRABS A PISTOL AND TUCKS IT INTO HIS COAT.

GRIFFIN

This looks mighty good. Been a while since we sat at a proper table...

Donnie and Daryl start to dig in, but are stopped with a look from Frank.

GRIFFIN (CONT'D)

You don't mind, we like to say Grace afore we eat our meals...

Griffin holds out his hand to Louise who takes it. Elias's wife reaches for his other hand, but then remembers that one's gone and quickly pulls her hand back.

GRIFFIN (CONT'D)

(bows his head)

Dear lord, thank you for the food and fine company--

48 **EXT. BLACKDOM - SAME**

48

Gatz and the rest of Griffin's men wait, watching the houses.

GATZ

Keep an eye on them other houses. Once the shooting starts, anybody comes out, put 'em down.

49 **INT. ELIAS HOBBS HOUSE - SAME**

49

As Griffin finishes and lets go of Louise's hand.

GRIFFIN

Amen.

The others watch as Donnie and Daryl tear into their supper.

GRIFFIN (CONT'D)  
 You folks know by chance how far we  
 might be from the town a La Belle?

                  ELIAS  
 About an hour's ride or so.

                  JUNE  
 Are you a preacher, sir?

                  GRIFFIN  
 I am.

Griffin turns, sees John Randall, staring at his arm. Griffin smiles.

                  GRIFFIN (CONT'D)  
 I expect we've all in this room  
 done our share of soldiering.

Randall nods, studies Griffin, then--

                  RANDALL  
 Are the rest of your men outside?

Everyone goes still. Partly because Randall spoke and as we know the man doesn't ever speak. The Devlins don't move. Griffin finally nods. Keeps his voice calm and quiet.

                  RANDALL (CONT'D)  
 As I recall you ran with quite a  
 few.

Griffin just keeps looking at him.

                  RANDALL (CONT'D)  
 And is that a pistol I feel right  
 now pointed at me under the table?

Griffin smiles.

                  RANDALL (CONT'D)  
 And these two boys a yours... they  
 got from what I can tell four more  
 pistols between 'em under their  
 coats. Correct?

The Devlin brothers sit up tall.

                  GRIFFIN  
 You yourself, sir, I imagine are  
 well armed.  
                   (looks at Elias)  
 As are you.  
                   (smiles at the old man)  
 And you.  
                   (then)  
                           (MORE)



GRIFFIN (CONT'D)  
 So it would appear we're sittin' in  
 a room full of men with pistols.

                  RANDALL  
 It would appear so.

Donnie and Daryl look to Griffin for some sort of move.

                  GRIFFIN  
 I got no quarrel with you folks. My  
 business is in La Belle. So long as  
 y'all keep to yourselves, y'all  
 should be jes fine.

                  ELIAS  
 So we keep being told.

Stone cold silence. And then.

                  DARYL  
 Where'd them kids go?

And now Griffin looks and sees that indeed, somehow Louise  
 and her brother have DISAPPEARED. Damon starts to LAUGH.  
 Griffin looks at the old man.

                  DAMON  
 They didn't call that railroad  
*underground* for nothing.

And now we hear SOMEONE LEVER A RIFLE and Donnie and Daryl  
 turn around and spring to their feet when they see--

--A TRAP DOOR IN THE FLOOR and one of the other men halfway  
 out of it with a rifle pointing at them--

--ANOTHER TRAP DOOR on the other side of the room opens and  
 another man comes out with a rifle--

The front door bursts open-- and Bud Ledbetter is shot twice  
 by John Randall before Ledbetter puts a bullet in Elias  
 Hobbs' forehead.

Bill Chick takes a bullet before two more of Griffin's men  
 are shot dead.

Chick and Ledbetter manage to stay upright and keep firing as  
 do Donnie and Daryl who are now screaming and shooting at  
 everything, including John Randall whom they bring down--

The Devlin's throw open their coats and shoot one of the men  
 in the floor as everybody commences shooting at each other.

50

**EXT. BLACKDOM - SAME**

50

As Griffin's men see the MUZZLE FLASHES in one house, but no  
 movement in the others...

GATZ

Check them other houses.

51        **INT. ELIAS HOBBS HOUSE - SAME**

51

Elias's wife is crawling under the table as the men shoot it outside the close quarters. More of Blackdom's men climb out of the floor. Griffin sits still in the middle of it all.

Donnie and Daryl walk around putting bullets in anything that moans. Griffin looks at the dying John Randall, holds up his hand (empty, he wasn't holding a gun)--

GRIFFIN

ENOUGH!

We hear screaming and shooting in the other houses and Griffin looks off a moment, his expression sad.

GRIFFIN (CONT'D)

Enough.

Griffin crouches down beside the dying John Randall.

GRIFFIN (CONT'D)

Goddammit, sir. I had no quarrel with you.

And now he pulls his gun--

52        **EXT. BLACKDOM - SAME**

52

Louise and her little brother come up through a door in the dirt and run away from the houses, one of Griffin's men sees them. They stop cold. Stare at each other. Louise grabs her brother and the kids then turn, make panicked run for it--

MAN

C'mon back here, kids!

They run further away from the houses, up the hill, the man behind them. They lose sight of him, but then run smack into SOMEONE ELSE. Louise is about to SCREAM when WHITEY PUTS A HAND OVER HER MOUTH, puts a finger to his lips.

As the man chasing them now appears over Louise's shoulder, Whitey, still holding onto her, draws one of his pistols and shoots him dead.

He then motions for the two of them to follow him...

53        **EXT. MOUNTAINS ABOVE LA BELLE - NIGHT**

53

**EXT. MOUNTAINS ABOVE LA BELLE - NIGHT**

Logan and FOUR MEN sit around a fire. The horses taken from La Belle are all in a roped-off paddock.

The animals stir some and the men around the fire turn to see Roy calmly sitting on his horse among them.

ROY  
How y'all doin' this evening?

Logan gets to his feet now, grabs a RIFLE. Another reaches under a blanket, and so on.

LOGAN  
(can't quite see Roy)  
Do I know you, Mister?

ROY  
We've met.  
(nods to the other men)  
Fellas.

They just stare back at him.

LOGAN  
We're not much for people sneakin'  
up on us on in the dark.

ROY  
Just admiring your stock.

LOGAN  
You like 'em, do ye?

ROY  
I do... just as much as I did the  
first time I saw 'em in La Belle.

He smiles. None of them return the favor.

ROY (CONT'D)  
How'd you fellas end up with 'em?

LOGAN  
The ladies sold 'em to us.

ROY  
Now, I wonder, why would they do a  
thing like that? Seein' as how bad  
they wanted 'em in the first place.

Logan studies the figure in the dark. Steps forward.

LOGAN  
I do know you.

ROY  
I just said we met.

Logan smiles, nods...

LOGAN

Boys, we got us a real celebrity in our midst. A right luminary. A big name...

(a step forward)

Why'n't you come sit down with us, *Mister Roy Goode*, share our fire, have a drink or two.

The men all react to the name.

ROY

I was never much for spirits. Or company.

LOGAN

I understand.

But Roy doesn't move.

LOGAN (CONT'D)

Well, then, *Mister Goode*, if it's all the same to you...

(levers the rifle)

...I think you best keep on moving.

And now the others pull their guns. Roy ignores them.

ROY

I'm gonna do just that. But first, I'm gonna cavvy up these animals, and take 'em back to La Belle.

Silence. Then Logan starts laughing. The others join in. Roy smiles right along with them. Looks at Logan, still smiling:

ROY (CONT'D)

And I'm gonna take *your* horse, too, friend, on account of you ain't fit to ride one.

Logan glances at the other men, then--

LOGAN

Mister, I don't think you savvy, you're about a second from gettin' dealt outta the game.

Roy sits there, looking back at the man.

LOGAN (CONT'D)

You got nuthin' to say to that?

ROY

(shrugs)

If you're gonna do it.

Logan raises the rifle... but before he gets it halfway up, Roy's shoots him high in the leg. The big man goes down screaming and rolling in the leaves.

Roy watches him curl up in the fetal position. And now he rides into the light, so they can all see who it is.

ROY (CONT'D)  
Like I said, you ain't fit to ride  
a horse.

Roy looks at the other men, now discouraged by the speed with which that pistol appeared in Roy's hand.

ROY (CONT'D)  
Y'all bein' real smart.

Roy then leans over in the saddle and spits half a yard of tobacco juice onto Logan's head. Is leaning over to untie the rope holding the horses when we hear:

A VOICE  
Tell me, Mr. Goode, how you gonna  
drive all them horses all the way  
back to La Belle?

Roy turns to see MCNUE SITTING ON HIS HORSE, a rifle in his lap. He scans the men who look hopefully back at him.

MCNUE  
Oh, don't look at me, boys, I ain't  
help, so y'all just keep yourselves  
nice and still.

ROY  
They already are still.

MCNUE  
(squints)  
Are they?

ROY  
How long you been sitting there?

MCNUE  
Long enough.  
(then to the men)  
Now Mr. Goode and I have to get  
moving, so we're gonna ask you boys  
to keep on eye this heard for us  
till we get back.

Roy gives him a look.

MCNUE (CONT'D)  
Horses are gonna have to wait.

McNue reaches into his pocket, hands it over to Roy who can read enough to know--

ROY  
We best go...

MCNUE  
Yeah, we best.

As he turns his horse. McNue points a finger at the men--

MCNUE (CONT'D)  
Now I mean it. Y'all do as I say.

Roy turns, gives him another look, looks at the men, then pulls his pistol and shoots one them in the leg same as he did Logan.

LOGAN'S MAN  
What'd you do that for?

ROY  
Just because I'm so damn mean.  
(to the others)  
Y'all know who I am? So y'all know that I'll find you wherever you go and I'll kill you. Just ask these two men rollin' around in the dirt if I mean what I say. Now I expect to find this herd fed and watered when I come back.

He then spins his gun the way Truckee would have liked him to, shrugs at McNue. And then off they go...

54 **EXT. BLACKDOM - MORNING**

54

In the distance. Still and quiet. Alice rides into FRAME and takes it in. And even from here, she can see that something's wrong. She reaches into her saddle bag, pulls her binoculars and glasses the little community...

55 **ALICE'S POV - BLACKDOM**

55

A door open to the first house. A body lying there. PAN TO THE HORSES. The corral is full of them. More tied to porch rails.

Inside another house, she can see Griffin's men mill about, eating and drinking coffee. A couple of them, Bud Ledbetter and Bill Chick are injured, bandaged, but on their feet.

Gatz Brown and Griffin come out another house and confer a moment.

Alice scans the horses, the house once more. No sign of Truckee.

She puts away the field glasses, puts her horse into a run.

56

**EXT. LA BELLE - MORNING**

56

Mary-Agnes, armed to the teeth, stands out front of the hotel passing out guns to women who then go into the hotel. All of them, like Mary-Agnes, now DRESSED IN MENS CLOTHING.

MARY-AGNES

Go anywhere gives you a clear shot  
a the street... Anywhere gives you  
a clear shot a the street...

And so on. Martha walks up, also armed to the teeth, nods to Mary-Agnes who nods back as the woman heads inside...

MARY-AGNES (CONT'D)

You put yourself anywhere you want.

(then)

Hey--

(Martha turns)

How's that detective fella?

Martha just smiles then goes inside. Mary-Agnes shakes her head, then turns at the sound of a horse and watches as--

--Whitey now rides into town with Louise behind him and her little brother in front of him. She knows from their lost expressions and the blood on their clothing what happened.

WHITEY

They're in Blackdom. We kept riding  
in circles, hiding, all night so as  
to not lead 'em here.

MARY-AGNES

Well, if they're out there, they  
already know where we are. Put them  
kids with the others...

LOUISE

I ain't no kid any more'n he is and  
I'm stayin' right here and fighting  
with the rest a you.

(before Mary-Agnes can  
speak)

They killed my family and I'm gonna  
kill each and every one a 'em  
before this day is over.

Mary-Agnes just nods, hands her a gun and watches as she goes inside along with the other women. Then looks up at Whitey.

MARY-AGNES

I see why you like her.

57       **EXT. RANGE - DAY**

57

As Roy and McNue gallop side by side across the range.

58       **EXT. STREAM - DAY**

58

As Roy and McNue ride up and let their horses drink.

ROY

I didn't intend on coming back. I was on my way to California, when I come up on a big trail a horses that got my curiosity. That's when I come upon Logan and his bunch.

MCNUE

California?

ROY

Truth be told, I had me a dream. I knew Frank was coming.

MCNUE

Sure it wasn't another kinda dream brought you back?

Roy looks at him.

MCNUE (CONT'D)

There's lots a ways to California.

ROY

You talkin' about Alice.

MCNUE

I'm just talkin'.

ROY

She ain't mine to have. Once upon a time maybe, but I don't get to have a woman like that. Not after what I done.

McNue nods. Roy looks past him to where THE INDIAN BRAVE waters his horse a bit down stream. The old dog beside him.

ROY (CONT'D)

Huh.

MCNUE

You see him?

ROY

The Indian gentleman?



MCNUE

Jesus. I was beginnin' to think I was seein' things weren't there.

ROY

He's there alright. He just ain't exactly alive no more.

McNue looks at him. *What?*

ROY (CONT'D)

I lived with him and his people for a time. Then some months back, he and I tried to cross the San Juan. Turns out he can't swim.

(looking at the Indian)

I thought for sure he died.

McNue looks up at the ridge.

MCNUE

You tellin me he's a ghost?

Roy just shrugs. Starts to turn his horse.

MCNUE (CONT'D)

The dog, too?

ROY

Dog went first.

McNue looks again and the Brave is gone. He shakes his head, follows Roy across the stream.

59

**EXT. LA BELLE - MORNING**

59

As Alice rides through on her horse, the women all giving her dark looks amidst their preparations. It's her fault. Alice reins up her horse as now Mary-Agnes steps off the sidewalk.

ALICE

Why are you all still here?

MARY-AGNES

Valentine's boys stole our horses.

Alice looks around. Realizes their situation. Sees the boarded up windows, the women walking around with rifles.

MARY-AGNES (CONT'D)

You find your boy?

Alice shakes her head.

MARY-AGNES (CONT'D)

I haven't seen him. But then I been preoccupied some.

Alice nods, starts to ride off. Mary-Agnes spins around as Charlotte accidentally drops a cocked gun and it FIRES OFF A ROUND...

MARY-AGNES (CONT'D)

Alice? Your boy's probably safer wherever he is. And we could use someone can handle a rifle without blowin' their own head off.

Alice takes in the panic all around her. Knows they're all sitting ducks. She then looks off at the plains beyond La Belle and sees a rising cloud of dust. She can't leave now. She turns back to Mary-Agnes--

60 **EXT. VALLEY - DAY**

60

As Griffin and his men RIDE INTO FRAME and stop their horses in the tall grass. They all sit there looking off. Then...

GRIFFIN

Gentlemen...

As they all duck their heads, we then CRANE UP OVER THEM TO REVEAL: The town of La Belle in the distance.

GRIFFIN (CONT'D)

...let us pray for the strength to face a frowning day.

And now THE WIND suddenly picks up, rolls over the valley and blows open their coats. Griffin urges his horse forward...

61 **EXT. LA BELLE - DAY**

61

Not a soul in sight. The only sound is the WIND as it carries down the main street in a cloud of dust.

62 **EXT. LA BELLE MINE - DAY**

62

The WIND blows past the entrance, kicks up dust around the rusting machinery.

63 **INT. "THE GOOD LODGE" SALOON - DAY**

63

Where A.T. Grigg sits huddled behind the bar with his notebook, listens to the WIND pick up outside...

64 **INT. MINE - SAME**

64

As John Doe leads children and those Adults who won't or can't fight deeper into the mine. They arrive at an alcove that's set up like a BEDROOM. *This* is where John Doe lives

He sets little Trudy McNue onto the cot. William sits beside her. The children now hide in silence, their eyes raised as they listen to the WIND WHISTLE over the shaft.

65           **EXT. ALICE'S RANCH - MORNING**                                 65

As the WIND blows through the yard. Iyovi steps onto the porch, turns her face towards it and closes her eyes.

IYOVI (SUBTITLED)  
Here it comes.

66           **EXT. HOTEL LA BELLE - DAY**                                 66

The doors blow open and bang shut. We TILT UP TO THE ROOF where the lone figure of Mary-Agnes stands holding her rifle across her chest, her late husband's clothes flapping in the wind. And now Alice steps up beside her with her own rifle.

The two look out at the prairie just beyond town...

67           **THEIR POV - GRIFFIN AND HIS MEN**                                 67

As they ride for town, a tail of dust a half mile long behind them, then slowly begin to split into two groups...

68           **EXT. ROOF - HOTEL LA BELLE**                                 68

As Alice and Mary-Agnes watches them approach.

MARY-AGNES  
Ain't nothin' but pure ass luck  
gonna save us now.

And with that, she levers her rifle.

69           **INT. JAILHOUSE - DAY**   69

Whitey finishes loading a rifle, checks his pistols. He hears HORSES, crosses himself, and throws open the door.

70           **EXT. JAILHOUSE - SAME**   70

Whitey steps outside and is immediately caught in the chest with one of Dyer Howe's knives. The teenage deputy drops to his knees as the horses thunder past, then pitches forward, his young soul departing before his head hits the dust.

Dyer gets off his horse, steps over the deputy, pulling his knife as he goes, and walks into the jail, looks around and comes right back out.

DYER  
He ain't in here!

71           **EXT. MAIN STREET - LA BELLE - DAY**                                 71

As the gang rides up and down the street. We can see a few of them wear wounds from their misadventure the night before.

ALONZO BUNKER  
Where is everybody?

The Devlin twins ride their horses up onto the sidewalk, peer into the shop windows... Daryl looks up at the hotel, grins.

DARYL  
Up there!

Griffin and his men look at the hotel, where we now see A WOMAN'S FACE IN EACH AND EVERY WINDOW.

DONNIE  
Hello, girls!

Someone fires from the roof, the shot hurling Donnie over his saddle and into the dirt. Daryl looks at his dead twin, then up at the roof where Mary-Agnes levers her rifle, gets ready to fire again...

DARYL  
Goddamn bitch--

She fires at him, but misses as he gallops his horse INTO THE HOTEL followed by Dyer Howe, Alonzo Bunker and Bud Ledbetter, also aboard their horses.

Suddenly all of the windows explode as the women inside start firing at the gang members left on the street including Gatz Brown, Bill Chick and Floyd Wilson -- all of whom draw their pistols and start firing up at the hotel...

Griffin calmly sits his horse, looks around for Roy...

72        **INT. SALOON - SAME**        72

As Grigg hears the shooting, makes his way along the floor towards the window...

73        **INT. HOTEL LA BELLE - SAME**        73

As Daryl Devlin and the others ride their horses into the lobby and immediately take fire from women crouched behind knocked over tables. Charlotte and Sarah Doyle and Martha in the forefront of it all--

74        **INT. MINE - SAME**        74

As the huddled group listens to the sound of GUNSHOTS. The children cover their ears or clutch their mothers... Sadie Rose starts to sing a hymn to her baby...

SADIE  
*We gather together; to ask the  
Lord's blessing...*

75        **EXT. LA BELLE - SAME** 75

As some of Griffin's men continue to shoot it out with the women in the hotel, Amos Green, the snake 'round his neck, starts pouring kerosene on and around the other buildings.

76        **INT. HOTEL LA BELLE - SAME** 76

Bullets chop at the tables, blow half-dollar holes through the windows as the women of La Belle shoot it out with the gang, many still on horseback.

It's not pretty or slick as bullets fly in all directions, women are hit, men are hit, horses are hit...

A bullet slams Sarah Doyle against the wall. She goes down to her knees-

A whooping Bud Ledbetter throws his rope around another woman's neck, starts to pull her into the kitchen...

He goes through the double doors, stopping his horse as he sees old Hiram, the livery man, standing with a shotgun.

Hiram blows the cowboy off his horse, Charlotte screaming as the body lands at her feet. She then cocks the heavy pistol in her hand and resumes firing...

Daryl Devlin pushes through the lobby and starts riding his horse up the stairs.

77        **INT. ROOM - HOTEL LA BELLE - SAME** 77

Blue with gunsmoke as Callie, Martha, and Louise at the window fire down onto the street. We see the surreal image of Daryl riding past the room and down the hallway.

78        **EXT. ROOF - HOTEL LA BELLE - SAME** 78

Alice and Mary Agnes rain fire onto the street below. Mary-Agnes finishes with one rifle, tosses it aside and picks up another.

79        **INT. HALLWAY - HOTEL LA BELLE - SAME** 79

As Callie, pistol in hand, comes out of a room and sees Alonzo on his horse, firing into one of the rooms.

He sees her, starts firing back, putting holes in the window at the end of the hall behind her. Callie hits the giant in the body twice before her gun empties.

Alonzo coughs some blood into his fist, wipes it on his pants and starts riding up the hall towards her. She backs up into the window, grabbing and dropping bullets from her belt as Alonzo jogs his horse up the hall, ducking the fixtures...

Callie finally gets a bullet into an empty chamber and keeps pulling the trigger until the hammer at last hits the round, a foot long flame shooting out the end of the pistol as she puts a hole through Alonzo's forehead, then falls back into a room as man and horse are now upon her.

80           **EXT. ROOF - HOTEL LA BELLE - SAME**                                   80

Mary-Agnes and Alice watch from above as Alonzo on his horse comes crashing through the window, sails through the air like Pegasus, sadly minus the wings, before exploding through the roof of the burning funeral parlor. We then PAN TO...

81           **THE SHANTIES - SAME**   81

As Webster bursts from Martha's now burning shanty with a gun in his hand, ropes still tied to his wrists and limps down the street toward the battle...

82           **INT. HOTEL ROOM - SAME**   82

As Martha sees Webster out on the street. She shouts something in German at him and quickly heads out--

83           **EXT. LA BELLE - SAME**   83

As Asa Leopold walks out of his burning store waving a white flag and is gunned down in the middle of the street by Gatz Brown.

Barney fires at the gang from the roof of his saloon which is rapidly becoming engulfed in FLAMES. He's good as dead. TILT DOWN as A.T. Grigg comes stumbling out of the burning saloon and is shot twice before he steps off the sidewalk...

The whole town, save the brick hotel, is now burning. Frank Griffin sits his horse watching all of it.

84           **EXT. LA BELLE MINE - SAME**   84

As Amos Green now quietly rides towards the entrance...

85           **EXT. ROOF - HOTEL LA BELLE - SAME**                                   85

Mary-Agnes looks off, freezes...

MARY-AGNES  
What in good holy hell...

86           **EXT. LA BELLE - SAME**   86

As Gatz Brown looks down the street...

GATZ BROWN  
Frank--

And now both men see Bill McNue riding into town. He stops at the jail where Whitey lies and McNue slides off the horse, drops to his knees beside the Deputy.

MCNUE

Jesus...

He scoops the teenager up in his arms, carries him into the jail, looking off at the gunfight down the street. The women firing from the hotel. Griffin and the rest of his gang now heading this way...

87        **INT. JAILHOUSE - SAME**

87

As McNue gently sets Whitey's body down on the desk. He considers the boy...

MCNUE

I'm so sorry, son.

He turns and slowly looks out at the street, his expression going dark and angry as he now walks out of the jailhouse...

88        **EXT. LA BELLE MINE - SAME**

88

As Amos Green gets off his horse and moves to the entrance, slowly pulls the snake from his coat...

89        **INT. MINE - SAME**

89

As everybody remains still.

SADIE

*The wicked and oppressing now cease  
from distressing--*

Sadie stops singing as now we hear the sound of DIRT SCRAPING ABOVE THEIR HEADS. And then... a CRACK OF LIGHT FROM ABOVE. And then... something drops into their midst.

Sadie looks at the ground. A SNAKE. Instant pandemonium as everyone tries to move away from the reptile or shield their children from it...

90        **EXT. MINE - SAME**

90

Amos listens to the SCREAMS from down inside the mine.

91        **INT. HOTEL LA BELLE - STAIRCASE - SAME**

91

As Daryl rides up the last flight to the roof...

92        **EXT. LA BELLE - SAME**

92

McNue comes out of the jail, pulls his rifle from its scabbard, levers it and starts up the street...

93        **INT. MINE - SAME**

93

As the cover is slid back from the mine, Amos jumps down into the dark space and grins at the frightened group.

AMOS

Boo.

There's the wink and crack of a small pistol and Amos's head snaps back. Everyone turns to where Elmer Knowland, the old undertaker, stands holding a derringer, smoke still curling from the barrel.

ELMER

Boo yourself, fucker.

94        **EXT. ROOF - HOTEL LA BELLE - SAME**

94

As Daryl, on his horse rides through the door and onto the roof. He shoots Mary-Agnes, but she stays upright, and she and Alice fire at the man, knocking him back off his horse, and off the damn roof...

95        **EXT. LA BELLE - DAY**

95

As Daryl falls four stories to the dirt, not far from where his dead brother now lies.

And now the street suddenly explodes with gunfire. Frank, Floyd Wilson, Bill Chick, Gatz Brown and the remaining men in the gang shoot it out with Bill McNue...

McNue keeps levering his rifle, keeps moving forward, firing at the gang. One of Griffin's boys moves into the street behind McNue, is about to shoot him when a bullet knocks him off his feet...

96        **EXT. ROOF - HOTEL LA BELLE - SAME**

96

As Alice and Mary-Agnes look to the other edge of town where ROY GOODE sits on his horse, rifle to his shoulder, blowing two more of Griffin's men off their horses...

97        **EXT. LA BELLE - SAME**

97

As Roy slides off his horse and starts shooting from behind McNue, picking off Griffin's boys before they pick off Bill McNue. McNue turns back and glares at Roy...

MCNUE

I ain't blind yet!

And now both men see Webster as he joins the fray, is shot twice before Martha drags him off to one side, firing the whole time.





Slowly the women of La Belle emerge from the hotel. Sarah Doyle is carried out and not in good shape. Charlotte has also been shot and collapses in a daze. Louise and Callie help other wounded souls out onto the street.

Callie takes in all the bodies. She sees Mary-Agnes now hurry out the door and go from body to body with her rifle, putting bullets in them, unable to believe Griffin's men are dead, unable to stop killing them.

Someone grabs hold of her and she looks up at McNue, who holds on tight to her.

MCNUE

Easy there, Sister. They only need to be killt but once.

She takes him in, smiles the best she can. Both of them wounded, but alive.

MCNUE (CONT'D)

Where are my children?

Mary-Agnes looks off as all of the people from inside the mine now materialize at the far end of the street, slowly make their way through the dust, taking in the carnage...

MCNUE (CONT'D)

William! Trudy!

McNue finally sees William holding Trudy's hand and hurries on unsteady legs over to his children, falling to his knees and wrapping his arms around both of them.

WILLIAM

S'alright, papa...

Alice sees Roy moving among the dead, lifting the head of a corpse by the hair, then checking another. He looks at her with those dead-gun eyes.

ROY

Griffin ain't here.

103

**EXT. HILLS OUTSIDE LA BELLE - DAY**

103

As Frank Griffin rides up into the trees. He stops on the ridge and looks back at the town, black smoke still rising from it. He hears something and freezes. SOBBING. From down the far side slope.

Griffin starts down the slope thick with trees, most of the ground lost in shadow. The SOBBING GETS LOUDER and Griffin quietly gets off his horse...

We follow him as he now makes his way down the hill on foot. Partway down, we make out Truckee sitting on the slope with his back to us. His shoulders heaving as he sobs...

TRUCKEE

It's my fault.

He slowly turns around and sees the one-armed Preacher coming towards him. The boy's face, a mess of dirt and tears.

TRUCKEE (CONT'D)

I forgot about the trees...

Griffin sees the boy's horse lying on its side a bit further down the slope. The once powerful animal lies tangled in a deadfall beneath one of the trees. Its eyes white with fear, its skin twitching from the pain, its two front legs bent at impossible angles.

GRIFFIN

I'm sorry, son.

Griffin slowly draws his pistol...

TRUCKEE

No-- you can't shoot him!

GRIFFIN

I ain't gonna.  
(holds out the pistol)  
He's your animal.

Truckee stares in horror at the gun and shakes his head, tears running down his face...

TRUCKEE

I can't...

GRIFFIN

He's in a lot of pain, son. You need to end his suffering.

It's now that we see Griffin is himself wounded, bleeding, and could very well be talking about himself. He holds out the gun to the boy, butt first so that it points at Griffin.

GRIFFIN (CONT'D)

You'll be doin' him a favor.

Truckee looks down at the ruined horse a moment, looks back at Griffin, stares at the gun in his hands. He reaches for it...

On the other side of the ridge. As Roy rides up the hillside as we hear A GUNSHOT.

Truckee stands over his dead horse, holding the smoking gun in his hand. Griffin puts a hand on his shoulder.

GRIFFIN

You done well.  
(studies him, then)  
Tell me son, have you got a pappy?

ROY (O.S.)

Leave him be, Frank.

Griffin looks up at the ridge, smiles as he sees Roy riding down the slope now. He gently retakes his pistol from the boy, eases it back into his holster.

GRIFFIN

He's a good boy. Reminds me of another, I first come upon him. Innocent, full of promise.

ROY

Truckee, you c'mon up here now.

Griffin lifts his hand free of the boy, smiles.

GRIFFIN

You best go on, son.

Griffin watches Roy get off his horse, give the boy a look-over. He can see there's feeling between the two of them.

GRIFFIN (CONT'D)

There's a nice flat spot down here.

Roy watches Griffin walk down the hill to a clearing, the sun bathing it in tree-filtered light. Roy turns to Truckee...

ROY

I want you to get on my horse and ride straight home, y'hear?

Roy turns and watches Frank Griffin step into the clearing.

ROY (CONT'D)

And don't look back.

Griffin watches Roy make his way down the hill. Truckee climbs up to Roy's horse, but just has to look back. He watches Roy now face Griffin.

Griffin shrugs off his coat and the two men begin circling each other in the trees. Passing behind the trunks. Gaining, then losing sight of each other as they move. Frank begins to unbutton his shirt...

GRIFFIN  
You care about the boy.

                  ROY  
Pull your gun, Frank.

                  GRIFFIN  
That's gonna slow you down some.

                  ROY  
Let's just get this done.

                  GRIFFIN  
Same as it slowed you down up in  
Creede, and that box canyon...

Griffin drops his shirt.

                  ROY  
Pull your gun, Frank.

He steps into the open... THE BARE STUMP where his arm once  
was now startling in the light of day. Unnerving Roy as...

Griffin lowers his right hand to just above his holster.

                  GRIFFIN  
I love you, too, son.

Roy Goode and Frank Griffin face each other across the  
clearing. Their eyes locked onto each other. Neither moves  
for what seems like forever. Griffin smiles...

And then, in the span of a blink, Griffin has got his gun out  
and fires. But, at the same time, Frank is spun around by  
Roy's bullet.

A black dot appears on Frank's chest. He looks down at it and  
then back at...

Roy who stands there with his own gun out, smoke curling away  
from the barrel. A red stain already spreading at his side.

Griffin's legs fold and he drops to his knees...

                  GRIFFIN (CONT'D)  
No... no... no, I *seen* my death and  
this ain't it!

                  ROY  
Well...  
                  (walks up to him)  
You seen wrong.

And he fires, the shot snapping Griffin's head back, knocking  
the life out of him. Roy stands over him, cocks his gun once  
more, aims, watches a single BEE fly out of Griffin's mouth.

TRUCKEE

Roy!

Roy turns, sees Truckee running down the slope. Roy comes back from whatever dark place he's at, tucks the pistol back into its holster, then looks down at his bleeding side, and falls to his knees as Truckee crosses the clearing...

ROY

Please don't let that ol' witch  
light me on fire again...

106

**EXT. LA BELLE - DAY**

106

As the remaining people of La Belle, dressed up, many of them injured walk with wagons bearing coffins.

MCNUE (V.O.)

Whitey Winn was a sweet soul..

107

**EXT. LA BELLE - CEMETERY - DAY**

107

The wind blows as the town mourns the death of Whitey Winn and the others who died defending La Belle. A.T. Grigg is here, too -- bandaged, pale, and sitting in a chair.

MCNUE

Not all that bright, but brave.  
He's with his Ma and Pa again,  
which, I s'pose, is what he always  
wanted. He was... he was...

McNue stands there, flummoxed. He turns to his sister...

MCNUE (CONT'D)

Maggie, you helped deliver the boy.  
Maybe you oughta say something...

Everyone turns to Mary-Agnes who stands there with her head ducked so that her husband's hat covers her face. Her body heaves and everybody realizes she's weeping.

Charlotte, one arm in a sling, holds her with her good arm. Mary-Agnes leaning into her a moment, before she turns and quickly walks away from the grave.

VOICE

Perhaps, I could say a word or two.

And they all look as a young MAN gets off a horse. He's in his twenties, quite handsome. The women all note this.

MCNUE

Who might you be?

The man smiles, the wind blowing open his coat so that we see he wears A PREACHER'S COLLAR.

MAN  
Pastor Garret Moore.

He looks at Sadie, looks up at him. Then--

SADIE  
You're too late.

PASTER MOORE  
(smiles)  
I do hope not.

He turns and looks at the coffin sitting there.

PASTOR MOORE  
*'Tis a fearful thing  
To love what death can touch.*

Mary-Agnes stops at the sound of these words...

PASTOR MOORE (CONT'D)  
*A fearful thing to love, to hope,  
to dream, to be -  
To be,  
And oh, to lose.*

Mary-Agnes, her back to the service, listens...

PASTOR MOORE (CONT'D)  
*A thing for fools, this,  
And a holy thing,  
A holy thing  
To love.*

Callie watches Mary-Agnes.

PASTOR MOORE (CONT'D)  
*For your life has lived in me,  
Your laugh once lifted me,  
Your word was gift to me.  
(looks at the coffin)  
To remember this brings painful  
joy.*

Mary-Agnes now turns and looks once more at the coffin, then walks away from the cemetery as Pastor Moore says to all...

PASTOR MOORE (CONT'D)  
*'Tis a human thing, love,  
a holy thing... to love  
what death has touched.*

Roy shakes Truckee's hand. The boy doesn't want to let go.

TRUCKEE

Will I ever see you again?

ROY

No, son.

He looks at Alice a few feet away, then turns, looks off. Sure enough, A RIDER approaches in the far distance. Roy looks back at Alice who kisses him on the cheek, keeps her face close to his as she says into his ear:

ALICE

God bless you, Roy.

ROY

You too, ma'am.

Roy looks at her another moment, then climbs up onto Alice's mare.

TRUCKEE

That's Mama's horse.

ROY

I know...  
(exchanges a look with  
Alice, then)  
I'm leavin' you the black.

The boy looks at the black horse, then from his mother to Roy, stunned.

ROY (CONT'D)

He likes you better anyway.

Truckee just nods, for fear if he opens his mouth, he might start bawlin'. Roy looks to where Iyovi sits in the doorway, rolling a cigarette. She doesn't bother to even look up.

ROY (CONT'D)

Iyovi-- what's it mean in Paiute?

Truckee looks up at Roy, smiles now.

TRUCKEE

"Dove."

And Roy smiles back. Looks once more at Alice, then turns his horse and lopes off across the pasture where now we see Bill McNue riding this way. They stop for a moment, then--

ROY

There's a post yonder still needs  
righting. Will you let her know?

McNue nods as Roy nudges his horse, starts moving again.



MCNUE

Found Ed Logan and his boys tied necked to an old oak not too far from town, the ladies' horses all grazing nearby. Any idea how that mighta happened?

ROY

Talk to your sister.

Roy turns in his saddle to face McNue and the ranch.

ROY (CONT'D)

Take good care of them.

MCNUE

I aim to.

(then)

I informed A.T. Grigg that Frank Griffin and Roy Goode kilt each other in a gunfight outside La Belle.

Roy stops and looks back at McNue.

MCNUE (CONT'D)

Oughta be one hell of an obituary

ROY

Maybe I'll read it sometime.

The Sheriff considers him a moment, then touches his brim.

MCNUE

Good luck to you... Mr. Ward.

McNue urges his horse forward. Roy watches him ride up to the house, get off his horse... watches Alice put her arms around him. Roy then turns and lopes away as we now...

**DISSOLVE TO:**

- |     |   |     |
|-----|---|-----|
| 109 | <b>EXT. SAN JOAQUIN VALLEY - AERIAL - DAY</b>             | 109 |
|     | As Roy rides out of the Sierras and down into the valley. |     |
| 110 | <b>EXT. ALICE'S RANCH - DAY</b>                           | 110 |
|     | As Alice rides her horse through the property.            |     |
| 111 | <b>EXT. CALIFORNIA RANCH - DAY</b>                        | 111 |
|     | As Roy rides through a herd of cattle.                    |     |



He stands there feeling the water around his ankles, looking out to sea. At the waves. At some jumping dolphins beyond. We hear A HORSE SNORT OS and then--

A VOICE

Roy Goode.

Roy turns to see A MAN WITH A RIFLE standing beside his horse, A SHINY BADGE pinned to his chest, several OTHER MEN on horses behind him. All of them pointing guns at him. Eager looks on their faces.

MAN

Y'know, I could've shot you back there when you crossed the dunes.

Roy takes in the other men, all watching him carefully.

MAN (CONT'D)

Or I could've shot you just now when you took your boots off and started splashin' in the water. But then, I figure you're worth more alive than dead.

Roy looks at the big man's rifle a moment, then looks at the man himself, looks him right in the eye. Then...

ROY

The knob on the door to heaven?

MAN

(beat, smiles)

I sure do apologize for that.

Then, before he can do anything about it, the man throws his huge arms around Roy and bear-hugs him. Roy hesitates, then finally hugs back, the two brothers holding onto each other, knee deep in the clear, blue water of the pacific as we now CRANE UP and then...

**FADE OUT**