

THE LAST GUNFIGHT

WRITTEN BY

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"THE LAST GUNFIGHT"

FADE IN:

EXT. CARSON CITY, NEVADA - OUTSKIRTS - HIGH ANGLE - RIDER -  
DUSK

In the distant horizon, the crimson dusk sky erupts with a lightning display accompanied by the low rumble of thunder, as a lone RIDER makes his way to the top of a high ridge overlooking the town in the valley below. The Rider's black long coat flutters in the wind behind him on each side as his horse gallops toward the top of the ridge.

The Rider reins his horse to a stop, raises the front brim of his black rain-soaked hat slightly and reaches inside of his coat for a cigar and matches.

NARRATOR

Carson City, once booming following the discovery of the gold and silver in the Comstock Lode in 1859 near Virginia City to the North, now lies quiet and forsaken in the valley below. For Mark Slade, Carson City will be his home for a short while, perhaps shorter than he expects.

Constantly on the move, Slade is relentlessly pursued by gunfighters, both young and old, who want to kill him to take on the fastest gun title, one that Slade wishes he never had.

Mark Slade has a fear of living, a fear of living forever in this Hell on earth he has created for himself. He also has a fear of dying, a fear of the unknown, of what lies ahead for him when he gasps his last breath.

This fear of dying is his downfall.  
(MORE)

## NARRATOR (CONT'D)

It's what keeps him alive and forces him to undergo the constant torment of living, facing each day another fearful and painful attempt to avoid the inevitable. For almost twenty years, Slade has faced this daily torment, the torment of seeing death, death caused by his own hand, and death of men like him, who want to live but are driven to their own destruction. This year will be different because this will be the year that Mark Slade dies.

## CLOSEUP - RIDER'S FACE

The Rider, a rugged-looking man in his late 30s, is wearing a four-day beard and a look that is cold, dark, and menacing. As he strikes a match to light his cigar, the screen is filled with the brilliant light and amplified sound of the match igniting.

The Rider takes a couple of puffs from his cigar while contemplating what may lie ahead for him.

## HIGH ANGLE - RIDER

The Rider starts his downward trek into the town below.

## EXT. CARSON CITY, NEVADA - RIDER - SUNSET

A light rain is falling and the streets are muddy as the Rider enters the town. Sounds of the horse's hoof steps and exhausted, labored breathing can be heard.

## RIDERS' POV - STREET, BUILDINGS, AND ONLOOKERS

The Rider sees street traffic in both directions and sees curious onlookers on both sides of the street as he makes his way into the center of town.

Mixed sounds of music from multiple saloons, street traffic, fighting, shooting, and talking are heard.

BACK TO SCENE

The rider continues into the town toward his destination.

EXT. CARSON CITY - OLD GLOBE SALOON - SUNSET

The Rider reins his horse to a stop in front of the Old Globe Saloon, dismounts, and wraps the horse's reins one turn around a hitching post.

TRACKING - RIDER'S BOOTS

The Rider sloshes through a mud puddle, pauses at the base of some wooden steps to scrape the mud off his boots, steps up onto a wooden sidewalk, and moves toward the doorway of the saloon.

The sounds of his footsteps in the mud, scraping mud from his boots, and his footsteps on the wooden sidewalk can be heard along with the sounds of his spurs.

BACK TO SCENE

A SALOON GIRL being chased by a drunken cowboy laughs, staggers into the Rider, and utters a complaint.

SALOON GIRL

Hey! Why don't you watch where . .

.

The Rider gives the Saloon Girl an intimidating, hate-filled stare.

The Saloon Girl is taken aback by the Rider's extremely intimidating stare as she stops her complaint in mid-sentence.

With her head held low to avoid further eye contact, the frightened Saloon Girl silently steps around the Rider, and continues on her way closely followed by the drunken cowboy who is grabbing at her clothes.

EXT. CARSON CITY, NEVADA - GOLDEN GLOBE SALOON - RIDER -  
SUNSET

The Rider reaches the entrance to the saloon and cautiously enters.

INT. CARSON CITY, NEVADA - GOLDEN GLOBE SALOON - RIDER -  
SUNSET

The Rider's eyes slowly scan the saloon and finally become fixed on a poker game with four players and a couple of saloon girl onlookers in progress across the room, as the Rider shows a slight nod and grin acknowledging that he has found what he was looking for.

With his eyes fixed on the poker game, the Rider continues to walk across the room up to the bar where he orders a drink.

RIDER

Give me a whiskey. Is that Mark  
Slade over there in that game?

The BARTENDER, a balding stocky man in his late 40s, says nothing at first as he gives the Rider a disgusted look, picks up a bottle and glass, slams them down on the bar.

BARTENDER

Yeah, that's Slade. I recommend  
that you quit looking his way  
cause he gets a little edgy when  
people stare at him.

RIDER

(downing a shot of  
whiskey)  
(MORE)

## RIDER (CONT'D)

I'm gonna do more than stare at him.

INT. CARSON CITY, NEVADA - OLD GLOBE SALOON - POKER GAME - SUNSET

Slade is a tall, stern, and rugged man in his mid 50s, dressed in black and much older than the other men at the poker table. Other than a look of fatigue and the weathered look of a man who is constantly on the move in the rugged West, Slade has an outward appearance of a man 15 or 20 years younger than his true age. His clothing, though showing signs of being slightly weather-worn from living on the trail, have an expensive tailored appearance with a dark, sophisticated, look that seems to dare someone to comment on them. His black hat, with a thin black hat band, has an expensive look and is precisely sized and formed as if by a master hat maker.

The most noticeable thing about Slade's appearance is his pistol and holster, which are unlike any of the time, attracting stares by anyone who is brave enough to look. The holster is cut away in various places giving the appearance that the gun is about to fall out of it's holster at any time. Fully exposed in the cut-away holster, the pistol's missing trigger guard is machined away smoothly and professionally.

Slade turns over a couple of cards as the PLAYER, a streetwise, well-dressed man with the look of a Mississippi riverboat gambler, sitting directly across from Slade follows up by showing his hand and speaking.

PLAYER

A pair of Aces beats a pair of Kings Slade.

CLOSEUP - SLADE'S CARDS

SLADE

(turning over another card)

(MORE)

SLADE (CONT'D)

Yeah it does but it don't beat  
three Kings.

(Reaching out to rake in  
his winnings)

Looks like my luck's starting to  
change for the better.

The Player, with an "I know something you don't know" look,  
grins, raises one eyebrow, and cocks his head slightly as he  
looks across the table over Slade's shoulder.

PLAYER

Maybe not?

Slade looks across at the Player inquisitively, then Slade's  
eyes roll slightly to the side as he turns around slowly and  
rises out of his chair in a single motion.

SLADE

(sotto)

Damn!

Behind slade the table is jarred, drinks spill, and chairs  
fall to the floor as the players and saloon girls scatter to  
get out of the way.

SLADE'S POV - RIDER

Standing about six feet behind Slade in a wide stance is the  
Rider poised for a showdown. As Slade looks on, the Rider  
moves his long coat back behind his gun holster out of the  
way.

RIDER

Are you Mark Slade?

BACK TO SCENE

Slade calmly and seemingly unconcerned, gives the Rider a  
cold hard stare.

SLADE

Might be. What's your business with him?

RIDER

I aim to kill him.

SLADE

In that case, I've never heard of him.

RIDER

You don't have to tell me. I know who you are. You used to be the fastest gun alive, but I aim to change all that.

SLADE

Now hold on. We can settle this in a minute, but first I want to show you something.

Slade, with his eyebrows raising slightly, points cautiously to his shirt pocket as if to gain approval, and pulls out a closed box of playing cards with two fingers, showing them to the Rider before tossing the card box onto the nearby table.

SLADE (CONT'D)

One of you men take those cards out of the box and toss em in the air for me.

A man takes the cards, pulls them out of the box, and throws them high into the air as they spread out in all directions, falling to the floor.

Slade draws his gun, fires a single shot, and holsters his gun in a fraction of a second. He walks over to the area where the cards are lying on the floor, picks up a card and takes it over to the Rider.

## CLOSE SHOT - FACES OF SLADE AND RIDER

Slade holds the card up to the Rider's face while peering through a hole in the center from the back of the card.

SLADE

Now that right there is what they call the Death Card - the Ace of Spades.

RIDER

(nervously)

That...

(beat)

... That don't impress me none.

Slade stands there silently, with a slight grin, waiting for a response wearing a cold hard stare that obviously unnerves the Rider. Suddenly, without notice, Slade thrusts his shoulder forward as if making a play for his gun, startling the Rider but not enough to make him draw his gun.

Slade laughs at the Rider's startled reaction to his fake move. Slade's laughing and taunting just makes the Rider more and more angry to a point where the Rider finally makes a play for his gun.

Slade instantly draws, fires a single shot, and holsters his gun in a fraction of a second.

The Rider, with a pain-filled and fearful expression, looks into Slade's eyes as he slowly falls backward onto the floor.

Slade, seemingly unconcerned and uncaring, turns, takes a couple of steps, and then bends down and picks up the pierced playing card, holding it up close to his face and turning his head slightly as if inspecting the card for damage.

SLADE

(placing the card in his shirt pocket)

This card's starting to get a little worn. I guess I'm gonna have to make me a new one. I love that trick, it gets to em every time.

Slade returns to the poker table, pulls up a chair, and sits down.

SLADE (CONT'D)

(directing his attention  
to the Player who had  
warned him)

All right, now where were we? Ah  
yes, my luck was just starting to  
change for the better, contrary to  
the opinions of some of you. Now,  
who's deal is it?

EXT. SACRAMENTO - GOLDEN EAGLE SALOON - LEE CRAFT - DAY

LEE CRAFT rides up in front of the Golden Eagle Saloon, dismounts, ties up his horse, and enters. Lee is a young man in his late 20s or early 30s who has a deceivably immature, inexperienced, and harmless appearance. Lee is bold, brash, and headstrong, and he exhibits an attitude of being invulnerable. When confronted though, Lee's appearance rapidly turns to one demanding respect and fear.

INT. SACRAMENTO - GOLDEN EAGLE SALOON - LEE CRAFT - DAY

Lee walks up to the bar.

LEE

Bartender, bring me a bottle.

The BARTENDER sits a bottle and glass in front of Lee.

LEE (CONT'D)

You ever heard of a man named Mark  
Slade?

BARTENDER

Who hasn't?

LEE

I'm looking for him.

BARTENDER

You and about a dozen others.

LEE

What's he look like?

BARTENDER

Like a man with the Devil on his  
coattails.

LEE

That's all you can tell me?

BARTENDER

He comes through here three or four  
times a year, and was just here a  
couple of weeks ago. If you don't  
know him, he's hard to recognize  
cause he just looks like your  
average man and he never stays  
around longer than one or two  
nights.

LEE

That sounds like me. I travel  
through here a few times a year  
too. Do you recognize me?

BARTENDER

Now that you mention it, you do  
look kind of familiar.

Lee takes the bottle and glass, and has a seat at a nearby  
table as a pretty young saloon girl, CASS SLOAN, approaches  
him. Cass is small of build, coquettish, young and pretty,  
and possibly is a little older than Lee. Though small, young,  
frail, and seemingly easily hurt, Cass has a no-nonsense,  
tough, and spirited attitude gained from the hard life she  
has led.

CASS

Hi sugar. Want some company?

Lee nods approvingly with a slight smile on his face.

CASS (CONT'D)

Name's Cass. What's yours?

LEE

Lee...

(short beat)

... Lee Craft. Ever heard of me?

CASS

No, should I have?

LEE

Maybe not, but the time's coming  
when everyone will know my name,  
right after I kill Mark Slade.

CASS

Who's Mark Slade?

LEE

He's the fastest gun alive.

CASS

Are you a gunfighter?

LEE

Honey, I'm faster than greased  
lightning.

CASS

Ever kill anyone?

LEE

I've lost count.

CASS

You don't look like the type who  
could kill anyone.

LEE

Looks can be deceiving...

(beat)

and besides, you don't look like  
the type to be working in a saloon.

CASS

I'm not, but I've got to make a living. I ain't the type to do sissified women's work like teaching school or being a storekeeper...

(short beat)

I'm a free spirit.

LEE

You're a free spirit all right, working in this smoke filled saloon, dressed like a floozy, and having stinking drunks grabbing at your ass all night.

CASS

What else can I do mister high and mighty? And look at you. You're sitting here drinking whiskey in a smoke filled saloon. Then you're gonna get on your horse and ride to another town and drink whiskey in a smoke filled saloon. What kind of life is that? How do you make a living?

LEE

I like whiskey and I like smoke filled saloons, and I make a living in smoke filled saloons playing poker.

CASS

Seems like neither one of us is fit for mankind. What do you think?

LEE

I think you talk a little too much for a woman. You just keep quite and try to look pretty, and you'll do all right.

CASS

Try? What do you mean try? I'm as pretty as any of em, and I don't have to try.

Two drunks sitting at a nearby table take notice of Cass and decide to join in the conversation.

DRUNK # 1

Sweetheart, come on over here and keep company with some real men.

DRUNK # 2

Yeah, leave that snotty-nosed kid alone and git your ass over here. We've got just what you need.

DRUNK # 1

Kid, why don't you go home, I think I hear your momma calling you.

CASS

You men don't know who you're talking to do you?

DRUNK # 2

Yeah, a shit-for-brains kid and a dirty filthy whore.

CASS

This here's Lee Craft. He's killed more men than your mamma's got lovers.

DRUNK # 1

You've got a big mouth sweetheart. It's time someone shut it up for you. And as for your boyfriend there, it's a shame you have to do all his talking for him.

CASS

Oh he can talk for his self all right, but you don't want to hear his kind of talking.

Lee looks on, wearing a slight grin, showing no signs of intimidation or fear, and seeming to enjoy and admire the spirited attitude that Cass is displaying.

DRUNK # 2

Your boyfriend there seems to think this is funny. How about it mister, what's so damn funny?

LEE

Two jackasses talking their way up to Boot Hill.

DRUNK # 2

Mister, are you threatening us?

LEE

No threat, just a promise. Which one should I kill first Cass, the ugly one or the stupid one?

CASS

(laughing)

Hell, you've got me. Which one is which?

Lee's lack of fear and intimidating attitude begins to make the two drunks uneasy, and they're showing outward signs of nervousness, fear, and hesitancy as they both stand up, kick their chairs out of the way, and spread out wide apart preparing for a gunfight. As the two drunks are about to draw their guns, Cass quickly kicks a spittoon into the path of one of them, throwing him off guard as both drunks make a play for their guns.

Lee shoots one of the drunks with his pistol while at the same time shooting the other one in his forehead with a derringer that suddenly appears from Lee's sleeve. Both drunks lie dead at their feet as Lee starts toward the door and turns toward the Bartender.

LEE

You saw the whole thing. They drew on me first, right?

BARTENDER

That's right mister, I saw what happened. It was self-defense. All right Cass, that's it you're fired. You've caused trouble in here for the last time.

CASS

You owe me a week's pay.

BARTENDER

I'll use it for the repairs. Now go on and git out of here and don't come back.

Lee leaves the saloon with Cass following him.

EXT. SACRAMENTO - GOLDEN EAGLE SALOON - TRACKING - LEE AND CASS - DAY

Lee walks down the wooden sidewalk with Cass close on his heels.

CASS

We were a pretty good team back there weren't we?

Lee doesn't answer and keeps on walking.

CASS (CONT'D)

Hey! You're not leaving me! You got me fired and I'm out on the street with no place to stay.

LEE

I didn't get you fired. Your mouth got you fired. What happens to you ain't no concern of mine. Besides, a gal like you shouldn't have any trouble finding someone who will give you a place to stay.

CASS

Are you saying I'm pretty?

LEE

Didn't say that.

CASS

But you thought it?

LEE

(untying his horse)

Might have...

(beat)

Sweetheart, I've enjoyed talking with you, but now I best be on my way to Virginia City.

CASS

Lee, look at me. Can you get on that horse of yours and ride out of here like I never existed, leaving me here in the street alone and homeless and never look back and wonder what happened to me?

LEE

Yes I can, and that's just what I'm about to do.

CASS

(almost in tears)

Lee, I think that deep down inside you like me, and you know I like you. You know that we're a lot alike and good for each other. And you know that back there when I distracted that man for a second that it might have just saved your life, and if I'm with you it could happen again. I'm not the kind that's ever begged for anything, but I'm begging you now.

(MORE)

CASS (CONT'D)

Don't leave me here to die and rot  
in this stinking town and ride off  
to who knows where, off to  
someplace where I'll never see  
you're sorry ass again.

I can ride, and I can cook, and I  
promise I'll take good care of you  
and you'll hardly even know I'm  
there.

LEE

(tying his horse back up)  
Hell! I can't stand to see a woman  
cry. If you're coming with me,  
you've gotta get rid of those  
clothes. Come on.

Cass is overjoyed and with a big smile and jumping with joy  
and excitement she throws her arms around Lee as he tries to  
push her away and calm her down.

CASS

Oh Lee! Thank you! You won't be  
sorry Lee you won't!

LEE

(sotto)  
Somehow I feel like I'm making a  
big mistake.

Lee grabs Cass by the arm and hurries her down the wooden  
sidewalk and into a general store.

EXT. CARSON CITY, NEVADA - GENERAL STORE - LEE AND CASS - DAY

Lee and Cass exit the General Store and are walking toward  
Lee's horse. Cass is now dressed in shirt, pants, and boots.

CASS

(looking herself up and  
down)

(MORE)

CASS (CONT'D)

These clothes don't fit -- they're way too loose, and these boots hurt my feet. You've got me dressed like a man.

LEE

There you go again, running off your mouth. Don't you ever shut up?

CASS

I can't help it, I must look terrible dressed like this.

LEE

Better get used to it cause that's what you're gonna be wearing from now on if you're coming with me.

(sotto)

Damn...

(beat)

and he said you've cause trouble for the last time.

CASS

(laughing)

Did you know your nostrils flare when you get mad?

Lee starts to untie his horse and Cass kisses him on the cheek. Lee looks her into her eyes briefly and then mounts up on his horse. Cass looks up at him, showing some signs of uncertainty and fear of being left behind. Their eyes meet as Cass looks up at Lee longingly for some positive sign.

Moments later, as Cass is almost ready to cry, Lee, with a slight smile, stretches his open hand down to grasp hers. Cass' face breaks into a big smile as Lee helps her mount up behind him before they ride off together.

EXT. CAMPSITE NEAR VIRGINIA CITY, NEVADA - DUSK

Near the banks of a stream, Lee is tying up his horse and removing his saddle and blanket while Cass is building a fire.

CASS

I'm beat, the rear end of that horse ain't nowhere near as soft as the chair in my room back in Sacramento. We've been riding all day, and you finally decided to stop. Why are you pushing us so hard? What's the big hurry? What's in Virginia City that's so all-fired important?

LEE

(sotto)

and you'll hardly even know I'm there...

(beat)

Damn!

LEE (CONT'D)

(normal voice)

Shut the Hell up Cass. You asked for this, and you'll keep up with me and keep your mouth shut or I'll leave you right here.

CASS

(crying)

Go ahead and leave me here, you sorry ass.

I hope I die and rot here and you have to think about what you did to me for the rest of your life.

LEE

It's only been one day and you're already falling apart on me.

(MORE)

LEE (CONT'D)

You knew what I had it in my mind to do, and you knew I wasn't gonna slow down until I did it. You know I won't leave you here, but when we get to Virginia City, we're gonna go our separate ways.

CASS

(crying)

No! Don't say that. I'm sorry Lee, I'm not used to traveling this hard and fast, but I'll get used to it, and you'll never hear me say another word about it. Promise me we'll still be together when we leave Virginia City.

Nothing further is said as the two stand there gazing into each other's eyes, with tears rolling down Cass' face. Lee and Cass embrace and kiss passionately.

The romantic mood is spoiled as a stranger's voice interrupts.

JAKE (O.S.)

Well, ain't that sweet? Sonny Boy's got himself a girlfriend.

Three strangers have slipped up on the pair unnoticed. All three have their guns drawn, leaving Lee no opportunity to defend himself. Lee starts to make a move toward his gun, and JAKE discourages him.

JAKE (CONT'D)

Don't try it Sonny Boy, git your hands up.

Lee realizes that he has no chance and raises his hands.

JAKE (CONT'D)

OK, now take that gun out real slow and toss it over into that stream. Luke, see if he has any more guns on him.

Lee tosses his gun in the water, and Luke checking him for more weapons finds the derringer.

LUKE

He's got one of them pea shooters  
Jake.

JAKE

Earl, tie him up.

Earl ties Lee's hands together behind a tree trunk.

JAKE (CONT'D)

Well now that we have Sonny Boy all  
tied up nice and tight, we can  
give all our attention to his sweet  
little girlfriend. Earl, did you  
ever see a sweeter looking little  
gal in you life?

Jake starts toward Cass as she backs away with a real look of disgust and hatred on her face.

CASS

You keep away from me you sorry son-  
of-a-bitch. You touch me and you'll  
be sorry.

JAKE

Looks like we got ourselves a  
feisty one. Little lady , I'm gonna  
teach you some manners.

LEE

Keep your hands off her, you  
bastard!

JAKE

One more word from you Sonny Boy  
and I will put a slug right between  
your eyes. You just keep your mouth  
shut and you can live awhile longer  
so you can watch us having some fun  
with your little gal friend.

With Cass swinging, clawing, and kicking with all her might, Jake wrestles her to the ground, and grabs her shirt with one hand and rips it open.

Jake then bends forward and rubs his face between her breasts, until he cries out in pain and sits up, arching his back with a look pain on his face.

Jake turns his head slightly to reveal a knife jammed half-way in the side of his neck with Cass's hand still attached.

CASS

I told you you'd be sorry.

Jake pulls out the knife, draws his gun, and places the barrel against Cass's forehead.

JAKE

You filthy whore!

CLOSE ON CASS'S FACE AND THE GUN'S TRIGGER

Cass's face is filled with fear as Jake cocks the gun's hammer and slowly begins to pull the trigger back.

BACK TO SCENE

A far-off rifle shot rings out and a bleeding wound appears in Jake's arm, causing him to drop his gun. Jake touches the wound and looks at his hand curiously as blood drips from his fingers.

A second shot rings out and another wound appears in Jake's chest, knocking him backward and killing him.

Cass frantically crawls out from under Jake's body. She picks up Jake's gun from the ground and holds it shakily with both hands as she points it in the direction of Earl and Luke. Cass gets to her feet and begins to run frantically first in one direction and then the other, unsure of what she should do next.

Earl and Luke look desperately at each other and in the direction where the shots came from while at the same time trying to decide if Cass poses any threat with Jake's gun. They barely have time to draw their guns when a third shot rings out and Luke falls dead at Earl's feet.

Panic stricken at this point, Earl looks toward the only cover nearby, the tree where Lee is tied. Earl starts toward the tree, as a fourth shot rings out and a gushing wound appears in Earl's back as he falls dead at Lee's feet.

Cass stands there in shock, unable to talk, with Jake's gun dangling loosely in her hand as she looks down at the three dead men.

LEE

Cass it's over. . .

(beat)

It's all over they're dead. Come over here and untie me.

As Cass is untying Lee's hands, they both look curiously toward the direction where the shots came from. Once Lee is untied, he hugs and comforts Cass as they think about what happened and wonder who saved their lives.

EXT. VIRGINIA CITY - DELTA SALOON - DAY

Lee and Cass enter the town with Cass riding one of the dead men's horses. They stop and dismount in front of the Delta Saloon.

LEE

(tying up his horse)

Here we are Cass, in Virginia City. Wake up Virginia City, Lee Craft's here now, and soon to be the fastest gun alive.

CASS

Lee, if you were half as important as you think you are, you'd be the President.

LEE

(getting angry)

Gal, you've got a smart mouth. I'd hate to have to shut it for you.

CASS

(laughing)

Your nostrils are flaring again.

LEE

(giving Cass a dirty look)

If Mark Slade's in this town, he's a dead man!

CASS

(laughing)

If Mark Slade is in this town, you're gonna have to put some walk behind that talk.

LEE

(still angry and walking toward the Saloon door with Cass right behind him)

You're starting to get on my nerves. Come on, let's get a drink, I need one bad.

INT. VIRGINIA CITY - DELTA SALOON - DAY

As Lee and Cass enter the saloon, Lee quickly scans the room and focuses his attention on a man seated at a table. Cass takes a seat at a nearby table as Lee continues his way up to the bar without taking his eyes off the man who is also staring at Lee. As the bartender steps up, Lee questions him.

LEE

(still looking at the man across the room)

Give me a bottle of whiskey for me and the little lady...

(MORE)

LEE (CONT'D)

(beat)

Who's that man over there?

BARTENDER

Why don't you ask him?

LEE

I will.

While not taking his eyes off the man, Lee takes the bottle and glasses to the table, sits down, and pours two drinks. Cass quietly and sheepishly holds and sips her drink with both hands while looking back and forth between the two men. Lee downs his drink with one gulp and slams his glass down on the table.

LEE (CONT'D)

(still staring at the man)

You looking at something mister?

SLADE

(smiling slightly)

Just a couple of road weary people like myself. Name's Slater, my friends call me David. You two look like you could use a breather. Been on the road awhile?

LEE

(showing signs of relief  
that the man is not  
threatening)

Yeah, came here from Sacramento, we've just been through Hell, and we're gonna rest up here for a couple of days. I'm Lee Craft and this here's my friend Cass. Have you heard of me?

SLADE

I just road in here from the south myself, and I'm staying here a few days too. Can't say that I've heard of you. Why are you asking?

LEE

I'm getting a reputation for being a fast gun, and folks are starting to recognize my name when it comes up.

SLADE

I figured you for a gunfighter when you first walked in here by the way you were wearing your gun and the way you stared at me like you thought I might draw down on you. You don't have to worry about me, I'm just an old gambler trying to stay out of trouble.

LEE

You wear your gun like a gunfighter too. Are you a gunfighter?

SLADE

(laughing)

Me? No...

(beat)

No I'm not a gunfighter, I just wear a gun to try to stay alive in this god forsaken country where every time you turn around someone's either shooting at somebody or being shot at.

LEE

You can't help but notice that gun and holster of yours. What's with that?

SLADE

Oh this. I'm getting up in age and I need ever edge I can get to avoid being killed by one of those crazy young gunfighters when they get drunk and start shooting at everybody they see.

(MORE)

SLADE (CONT'D)

I came up with this idea a few months ago and decided to cut away my holster so my gun could clear leather a little faster.

CASS

It looks like your gun's fixing to fall right out of its holster.

SLADE

Believe me, it's not, I made sure I kept enough leather to hold it in even when I'm moving around a lot. Say, since we're all gonna be here a couple of days, why don't you let me buy your supper over at the Silver Queen where I'm staying I've been on the road for awhile and I'd really enjoy some company other than my horse.

Lee and Cass both answer together.

LEE

Much obliged David. Offer accepted. We're gonna be staying there too.

CASS

Thank you.

SLADE

(getting up to leave)

Well then I'll see you there. I'm gonna grab a bath and a shave and we can meet there about six. Is that all right?

LEE

Yes sir, we'll see you there. Thanks again.

Slade shakes hands with Lee and Cass, turns, and leaves, as Lee intently watches his every move.

CLOSE ON LEE'S FACE

LEE

(still staring at the  
empty doorway)

Something about that man's got me  
puzzled. He seems peaceable  
enough, but that gun of his tells a  
different story.

BACK TO SCENE

CASS

Don't worry about it Lee, he's just  
a nice man who's gonna buy our  
dinner, and that's good enough for  
me.

INT. VIRGINIA CITY - SILVER QUEEN HOTEL LOBBY - DAY

Lee and Cass come down the hotel stairs and meet Slade, who  
is standing by the dining room door.

SLADE

Well, there's my dinner partners. I  
hope you're hungry, because his  
place has the best food west of the  
Mississippi. I come here to eat  
anytime I'm within a hundred miles  
of Virginia City.

CASS

There's a man after my own heart.  
I'm starved. What about you Lee?

LEE

Sounds good. Let's eat.

INT. VIRGINIA CITY - SILVER QUEEN HOTEL - DINING ROOM - DAY

The trio is just finishing up their meal.

LEE

David, what brings you to Virginia City?

SLADE

(laughing)

You mean besides the food?

LEE

Yeah, do you have business here?

SLADE

I mentioned before that I'm a gambler and a gambler can't stay too long at any one place because people get tired of giving him their money. Another reason is that I plan on settling down here some day. I've done well as a gambler and put away a good savings. I just bought a ranch outside of town that I plan on fixing up and running some day. What about you Lee?

LEE

I play a pretty good game of poker myself. I also have some money that I inherited. My father was killed when I was a kid, and I helped my mother run our general store and livery stable until she died, and then I sold everything and hit the road. I started traveling, gambling, and getting into a lot of trouble, but my gun always got me out of it. I've been getting faster and faster and I figure I'm ready to take on the best.

CASS

Yeah Lee's ready all right. He's ready to get himself killed.

SLADE

Cass, it sounds like you don't like the idea of Lee being a gunfighter?

CASS

I'm not but there's no changing his mind. Lee's got it dead set in his head that he's gonna find this man, kill him, become famous, and wind up in all of the newspapers and history books.

SLADE

Lee you ought to listen to her, you should forget about this gunfighter idea of yours cause you'll get killed sooner or later, no matter how fast you get. Who's this man you want to kill?

LEE

Mark Slade, haven't you heard of him?

SLADE

His name sounds familiar. Who is he?

LEE

I can't believe you don't know who he is. He's the fastest gun in the West, the fastest gun alive.

SLADE

Now that you said that, I do remember him. I've heard there's no man alive that can outdraw him, and his killed more men that tried than you can count.

(MORE)

SLADE (CONT'D)

Only a man without a lick of sense would go up against him. I've never seen you draw and shoot, but I'd wager a thousand dollars to a hundred that you couldn't even come close.

LEE

You've got a bet mister, and I'll even make it an even wager.

SLADE

That's awful tempting Lee, but there's no way we can decide the winner without you killing him or him killing you. But I've got an idea. I was planning on riding out to take another look at that ranch I just bought in the morning, and you two are welcome to come along with me if you want to. We can have some target practice and I'll get a chance to see just how fast my new gunfighter friend here is.

LEE

That's a great idea.

CASS

Yes it is we'd love to see your ranch David.

SLADE

(getting up to leave)

All right I'll meet you two out in front of the hotel at sunup if that's all right with you.

The three stand up, shake hands, and say their goodbyes for the night.

INT. VIRGINIA CITY - SILVER QUEEN HOTEL - SLADE'S ROOM -  
NIGHT

Slade lies restlessly asleep on his back. His hand is touching his revolver laying beside him. Once again, Slade is experiencing one of the many nightmares that have been tormenting him for years.

DREAM SEQUENCE - EXT - UNKNOWN TOWN - STREET - DAY

Slade walks out of a saloon into the street and bright sunlight on his way to the hotel after a long night of playing poker.

CLOSE ON SLADE'S FACE

He is visibly exhausted from a night of poker and drinking and he's squinting from seeing the sun for the first time since the day before. He looks down both sides of the street and then does a double-take.

SLADE'S POV - YOUNG GUNFIGHTER

A YOUNG GUNFIGHTER leans against a hitching post, with his hat cocked down to shade his eyes from the sun. He spots Slade leaving the saloon and walks out into the middle of the street, adjusts his hat back into the normal position, and then stands erect in a wide stance preparing for a gunfight.

BACK TO SCENE

YOUNG GUNFIGHTER

Are you Mark Slade?

SLADE

Yeah, I'm Slade.

YOUNG GUNFIGHTER

I'm here to kill you.

SLADE

Kid...

(beat)

Don't do this. Go on home. I don't  
want to kill you.

Before Slade can say another word, the young gunfighter draws his gun. Slade instantly turns, draws, and fires hitting the kid in the chest and knocking him backward onto the ground. Slade walks over and looks down on the kid who is barely alive. The kid, with the fear of death in his eyes, looks up at Slade and extends his hand as if for help just before he dies.

CLOSE ON SLADE'S FACE

Slade looks down at the kid, visibly saddened by the death of another young kid by his gun.

EXT - UNKNOWN TOWN - BOOTHILL - DUSK

Slade walks up to Boothill to visit the grave of the young gunfighter he killed that morning. He pauses at the edge of the grave and looks down.

CLOSE ON SLADE'S FACE

Slade's face displays a look of solemn remorse for having robbed the youth of a future life.

BACK TO SCENE

Slade kneels down to straighten the makeshift cross grave marker.

As he straightens the marker and brushes away some of the loose dirt around the marker, a pair of hands plunge out of the ground and tightly grip themselves around Slade's neck, as he frantically tries to free them.

END DREAM SEQUENCE.

INT. VIRGINIA CITY - SILVER QUEEN HOTEL - SLADE'S ROOM - NIGHT

Slade awakens, instantly rising to an upright sitting position in the bed. He turns, swinging his feet down to the floor, and then sits there fixed for a few moments as if he is trying to catch his breath. He rises slowly, stumbling over to the dresser, pours some water from a pitcher into a wash pan, and then scoops up some water in his hands and splashes it onto his face.

CLOSE ON SLADE'S FACE

Slade's expression turns to one of shock and fear as he gazes into the mirror at the finger marks on each side of his neck.

INT. VIRGINIA CITY - OUTSKIRTS AT SLADE'S RANCH - DAY

The trio ride up to a dilapidated old ranch house, and they all dismount.

SLADE

Well here it is. It don't look like much, but some day I'll call it home and it will be all I need in my old age. I can fix up the house, get a few head of cattle, and once in a while go into town and pick up a little poker money. What do you think of it?

CASS

(laughing)

You're right David, it don't look like much. Do you think it ever will?

SLADE

As bad as it looks it looks beautiful to me. One of these days you two are gonna think the same thing about your own place.

LEE

Don't go trying to tie me down to a house or to a woman.

SLADE

Hey, we came out here to have some fun. Let's have some target practice.

Slade gathers up some bottles and rocks lying in a pile near the porch and starts lining them up along the top rail of a nearby fence.

LEE

(noticing the marks on Slade's neck)

Hey David, what happened to your neck? It looks like someone tried to strangle you to death.

SLADE

I don't know. I noticed that this morning in the mirror. Maybe my shirt collar's getting too tight. All right, we've got some targets set up now. Let's see how well you can shoot Lee.

Lee laughs and quickly draws his gun, firing off six shots in rapid succession, knocking six targets to the ground in an impressive display of shooting skills.

SLADE (CONT'D)

Look at that kid shoot. Lee, you should sign up with a Wild West Show.

LEE

Cass, now's a good time to show you how to shoot.

Lee reloads his gun and hands it carefully to Cass, placing both of her hands together around it to make sure she is holding it before letting it go.

LEE (CONT'D)

All right, now wrap your right hand around the gun butt, stick your trigger finger through the trigger guard, and steady the gun by wrapping your left hand around your right.. That's right, your doing good. Now take careful aim and see if you can hit one of those bottles. Just squeeze the trigger easy like, don't jerk it. Jerking the trigger will make you miss.

Cass steps forward with a wide stance, shakily holding the gun with both hands and looks back at Lee and Slade.

CASS

Stand back, I don't want to shoot anybody.

Suddenly, Cass lets go with her left hand, brings her right hand down to hip level, and fires off six shots in rapid succession, fanning the hammer with her left hand and breaking six bottles standing in a row.

SLADE

(laughing)

Lee, I think you missed your calling. You should have been a school teacher.

(MORE)

SLADE (CONT'D)

You just gave Cass a thirty second lesson and she's shooting like a professional.

TWO SHOT - LEE AND CASS

LEE

(with a look of surprise)

Cass, where did you learn to shoot like that?

CASS

My Papa taught me how to shoot from the time I was big enough to hold a gun, and I used to practice every chance I got.

LEE

Why did you let me go on and on like an idiot?

CASS

(laughing)

I just like seeing a man do what he does best.

As Lee and Cass are laughing and talking, Cass stops talking abruptly and a frightened look comes on her face as they hear a loud click as Slade cocks the hammer of his gun.

BACK TO SCENE

SLADE

(loudly)

Don't move!

For a brief moment, Lee and Cass stand there with looks of fear and surprise as Slade points his gun in their direction. Suddenly, Slade fires three shots, killing a snake near Cass' feet.

LEE

(with a look of relief)  
Whew! When I saw you pointing your  
gun at us, I thought...

SLADE

You thought I was ready to kill  
you.

LEE

Yeah...  
(beat)  
Yeah I did.

CASS

(with a sigh of relief)  
And I did too. I think I just aged  
ten years.

SLADE

If I wanted to kill you two, I  
would have killed you when I killed  
those three men who were giving you  
trouble by that stream on the road  
to Virginia City.

Upon hearing Slade's statement, Lee and Cass both show signs  
of shock and disbelief.

LEE

(trying to gain his  
composure)  
You mean to tell me that was you  
who killed those men and saved our  
lives?

CASS

(trying not to cry)  
David, I knew I liked you a lot for  
some reason, Now I know why.

SLADE

That was me, and don't go getting  
teary-eyed Cass.  
(MORE)

SLADE (CONT'D)

I just happened by, saw some folks in trouble, and gave em some help.

CASS

Why didn't you tell us yesterday when we first saw you in Virginia City.

SLADE

I'm not much for bragging or looking for any thanks for what I do.

LEE

David, we owe our lives to you. If you hadn't happened by that day. We wouldn't be standing here talking to you right now. Right Cass?

Cass runs over and gives Slade a big hug.

CASS

(crying slightly)

Lee's right David, we can never repay you for saving our lives.

LEE

I'll pay you back some way I don't know how right now. I don't like owing people anything. If there's ever comes a day where I can repay you David just let me know.

SLADE

Lee, I think for some reason that that day may be coming up real soon.

LEE

That was some fancy shooting David. You must have been at least a hundred yards away. Are you that good with a pistol too?

SLADE

I'm just good enough to keep myself  
alive all these years.

LEE

Let's see you do some shooting with  
that pistol David. I want to see  
how that holster works.

SLADE

Why would you want to see an old  
guy like me shoot? Besides, there's  
not any targets left to shoot at.

LEE

Just shoot at that tree over there.  
I want to see you draw and shoot.

Slade quickly draws, fires three rapid-fire shots from the  
hip, and holsters his gun all within a fraction of a second.  
Lee looks at the undisturbed tree, laughs, and looks back,  
with a smirk on his face, at Slade.

LEE (CONT'D)

(laughing)

Better luck next time David. A  
pistol's not quite as easy to shoot  
with as that rifle, is it old-  
timer?

CASS

(trying to get Lee's  
attention)

Lee!...

(beat)

Lee!

Lee looks back at Cass who is motioning with her eyes toward  
the tree. Lee looks at the tree and his jaw drops with  
surprise.

## CLOSE ON THE TREE

Three tree limbs, that previously appeared undisturbed, are now beginning to sag, revealing that each limb had been hit and slowly starting to break away.

## BACK TO SCENE

LEE

(with a look of total  
amazement)

As I live and breathe!...

(beat)

I've never seen shooting like that.

SLADE

I need to start practicing more often. My aim's a little off. Normally, I would have shot those limbs clean off. Since you think my skill with the pistol is so good, maybe I ought to go up against this gunfighter Slade you keep talking about? But if I did that and beat him, I'd just have a bunch of hot-headed young gunfighters like you tracking me down to try and kill me. I'm only interested in saving my own hide when someone starts shooting at me, not making a name for myself. You don't think I got this old by doing something stupid like that do you?

LEE

It looks like I could learn a lot from you David. Would you teach me what you know about gun fighting? I'll pay you. I've got plenty of money.

SLADE

You don't have to pay me kid. I'd be glad to teach you what I know. You've got yourself a deal, if you don't mind me tagging along with you and your pretty little gal friend. Hey, I've got an idea that I think you both will like. The Texas ranchers are getting ready to make their last trail drive of the year up the Chisholm Trail to Dodge City, Wichita, and Abilene. There's gonna be a lot of drovers ending up there, collecting their pay, and looking for a good time. We need to be there waiting for em so we can relieve them of some of that money at the poker tables. We can get on the train in Verdi about 30 miles northwest of here and two days later we'll be stepping off the train in Abilene, Kansas, better known as "The Wildest and Wickedest Town in the West." Abilene's got something for everybody, more than a dozen saloons, gaudy night clubs, gambling houses, and half a dozen hotels. And most of em are open 24 hours a day. There's also plenty of stores where we can buy anything we want with all the money we're gonna steal from those drovers. What do you say?

LEE

Now you're talking David, when do we leave?

CASS

I'm ready that sounds like fun and I've never rode on a train before.

## SLADE

I'll meet you outside the hotel in the morning. We can leave our horses at the livery stable in Verdi and pick em up when we come back. Riding the Transcontinental's gonna save us a lot of trouble. We'll be there in two days by train instead of two months by horseback. In two months, the drovers will have spent or lost all of their money. By this time tomorrow, we'll be well on our way to Abilene.

## WIDE SHOT - SLADE'S RANCH

The trio mounts their horses, leave Slade's ranch, and head back to Virginia City.

## INT. VIRGINIA CITY - SILVER QUEEN HOTEL - SLADE'S ROOM - NIGHT

Slade is again sleeping restlessly in his hotel room. He is in obvious distress as he mumbles indiscernible words and moves his head slowly back and forth as if to deny what he is seeing. Slade is sweating from the anxiety he is experiencing.

DREAM SEQUENCE - EXT - UNKNOWN TOWN - BOOTHILL - DAY

Slade walks up behind a group of people at a grave-side ceremony, as a MINISTER eulogizes the deceased. Rain drops fall from a tree limb above, and then off the brim of the minister's hat onto his open bible. An OLD WOMAN stands looking downward toward the open grave, her face hidden by a black shawl that extends a couple of inches beyond her face. She steadies herself with a crooked cane held tightly in her wrinkled hand.

## MINISTER

Dearly beloved, we are gathered here this morning to honor a man who was loved among his family and friends. A man who had strayed from the straight and narrow but a man who loved and was loved, and a man who will be missed. A man struck down in his prime by evil...

The minister stops his eulogy in mid-sentence as he and the others become aware of an uninvited guest, and everyone slowly turns toward Slade to see who is intruding on this solemn occasion. When the old woman sees Slade, her face is filled with hatred as she starts toward him with her cane drawn back.

## OLD WOMAN

(shouting)

Murderer! You ...

(beat)

You murdered my son!

The old woman brings her cane across Slade's left cheek, leaving a dark mark there to remind him of her hatred for e him.

END DREAM SEQUENCE.

INT. VIRGINIA CITY - SILVER QUEEN HOTEL - SLADE'S ROOM -  
NIGHT

Slade awakens instantly. His left hand moves to his cheek, as if to soothe the pain. He rises, makes his way over to the dresser, and looks in the mirror. With shock and fear in his eyes, he gazes into the mirror at the mark on his face.

EXT. VERDI, NEVADA - TRAIN STATION - DAY

Lee, Cass, and Slade are standing beside the forward passenger coach (one of two passenger coaches preceding the caboose) preparing to board and the WHISTLE blows signaling that the train is about to depart. In front of the forward passenger coach is the baggage-mail car, which is preceded by the Wells Fargo express car, the coal car, and the engine. The CONDUCTOR steps down off a coach and announces the departure.

CONDUCTOR  
(loudly)

All aboard!

SLADE  
Are you two ready for this?

CASS  
  
I am. This is exciting. I've never been on a train before.

LEE  
I have Cass and there's nothing to get excited about.

SLADE  
He's right Cass, but it beats setting in the saddle for a couple of months. We'll be in Abilene in a couple of days and our butts won't be half as sore. Come on lets get on board or they will leave us here.

INT. FORWARD PASSENGER COACH - DAY

The trio enter the passenger coach through the rear passageway, and make their way forward to find their seats. Cass skips ahead playfully as her eyes dance busily around inspecting the interior of a passenger coach for the first time in her life.

Cass chooses a seat next to a window mid-way in the coach on the right facing forward in a group of four seats (two joined seats facing forward and two joined seats facing rearward). Lee sits next to her and Slade sits across from Lee facing rearward.

Cass' face is filled with excitement as she presses her face against the glass looking forward and rearward at the sights and people standing on the platform outside the coach.

The WHISTLE blows as the train pulls slowly out of station.

CASS

David, I just noticed that bruise on your cheek. What happened to you.

LEE

Yeah, if I didn't know better, I'd swear that someone was beating the hell out of you every night.

SLADE

I feel like someone has beat the hell out of me. I had a little mishap last night with a swinging saloon door.

CASS

David, you need to be more careful.

SLADE

Cass, you and Lee need to quit worrying about me and worry about Lee. He's the one who's headset on living and dying by the gun. I think it's time I started teaching Lee some things I've learned that might keep him alive a little longer.

LEE

Good idea David. Let's get started.

SLADE

Okay Lee, let me take a look at  
your gun.

Lee draws his revolver and hands it to Slade.

SLADE (CONT'D)

(spoken emphatically)  
Lee, you're a dead man!

LEE

Dead man?

CASS

(laughing)  
That was a short career.

LEE

What's so damn funny? I'm not dead.  
I just showed you my gun.

SLADE

Lee, you just broke the  
gunfighter's Cardinal Rule Number  
One - "Never Give Anyone Your Gun.

That rule means what it says. Never  
give anyone and I mean anyone your  
gun, not family, your lover, or  
your friend.

William H. Bonney, known as Billy  
the Kid, once overheard a man  
bragging that he was going to track  
down and kill Billy the Kid. The  
man obviously didn't know Billy  
when he saw him cause he went on  
with his bragging with Billy  
standing right there near him.

(MORE)

SLADE (CONT'D)

Billy pretended to be in awe of this stranger's story and asked him if he could see the gun that was going to be used to kill the famous Billy the Kid.

The man handed over his gun and Billy promptly took the gun and killed the man with it.

And that brings up another rule, the gunfighter's Cardinal Rule Number Two - "Never Trust Anybody." It's the same as Rule Number 1. Don't trust family, your friends, your lover, the law, anybody. Sure you will have people you would trust with your life like your family and friends and like Cass and me, but don't let yourself become soft and off guard.

Always keep one eye open when you sleep and keep your eyes and ears peeled when you have people around you, behind you, and above you.

Slade hands Lee his gun back.

SLADE (CONT'D)

Cardinal Rule Number Three is "A Gunfighter Should Never Be In A Hurry." There's an old saying --

"A gunfighter who gets in a hurry dies in a hurry."

When you're up against a fast draw, every fraction of a second can make the difference between life or death.

(MORE)

SLADE (CONT'D)

The last thing you need is to let being in a hurry to draw your gun confuse or slow down your mind's control of your movements, and cause a split-second's delay.

So just remember, draw fast but don't get in a hurry. Let your natural talents flow on their own. Don't confuse and slow down your natural instinctive movements by throwing in any sense of worry or fear that you're not drawing fast enough.

LEE

I'm starting to wonder about you David. You seem to know a lot more about gun fighting than a man who just wants to protect himself. Cass, what do you think about David? Do you think he's pulling the wool over our eyes?

CASS

I don't know if he is or if he isn't but I think you better listen to him and listen good.

SLADE

Anytime you two want me to shut the hell up just say so and I won't say another word about gun fighting. Like I said before I didn't get to be this old by being stupid. I try to cover every angle both mental like we just talked about and physical like filing off my trigger guard so it won't get in my way and slow me down.

CASS

Lee, like David said before, we both wish you would give up this stupid idea of yours so you might live awhile longer.

SLADE

Cass is right, you should take our advice and settle down.

LEE

If you want to retire in a rocking chair old man go ahead. Don't be trying to put me in one. There's too much left out there for me to see and do. And besides, once I'm famous, I can retire and sit back and tell my grandchildren about my adventures.

SLADE

Whatever you say Lee, Shall we get back to the lessons?

LEE

Okay, I don't see why the hell not. The only other choice is to stare out the window at a lot of sagebrush, cactus, and rocks.

CASS

What's wrong with that. Sagebrush, cactus, and rocks can be beautiful.

LEE

Fine Cass, you stare out the window and I'll learn how to save my life. Okay teacher let's get started.

SLADE

All right, now there's gonna come a time when somebody is gonna get the drop on you and they're gonna tell you to throw down your gun.

(MORE)

SLADE (CONT'D)

And don't think that little pea shooter in your sleeve is gonna save you either.

Everybody and his brother carries those derringers now, and that's one of the first things somebody looks for when they're disarming you. If you even look like you're going for that derringer, you'll be filled with holes before you can blink an eye.

All right now watch this, you're gonna love it. Cass you watch too. Take some time out from staring at sagebrush for a couple of minutes. Let's say you just got the drop on me and told me to throw down my gun.

While remaining in his seat, Slade turns his body slightly to his left so he is now directly facing Cass, and his right hip is extending out into the aisle to give him more elbow room for his demonstration. He pulls his pistol slightly out of its holster while at the same time twisting it around so the gun butt is facing toward Cass.

SLADE (CONT'D)

Notice how I'm twisting the gun around so the gun butt is facing forward. In this position, you stick your little finger in the trigger guard right in front of the trigger. That way when you drop the gun, your little finger can catch the gun by the trigger guard and stop the gun's fall for a split second.

(MORE)

SLADE (CONT'D)

Since my gun has had the trigger guard filed off, I have to stick my little finger behind the trigger and stop the gun's fall with the trigger itself.

The trick is to watch the tip of the gun barrel that your enemy is pointing at you, looking for any slight movement up or down indicating that your enemy has relaxed his grip.

At the last second, your little finger breaks the gun's fall just long enough for you to flip it around into the normal position and kill your enemy.

Slade demonstrates the movement with blurring speed, dropping the gun and flipping it back into the shooting position and finally placing it back into its holster, all in one single, mind-boggling movement.

SLADE (CONT'D)

Want to see it again?

CASS

I do. David, that was amazing.

LEE

Yeah, I've got to see that again.

SLADE

(while repeating the  
trick)

It's easier than it looks. It just takes a little practice.

Slade repeats the demonstration three more times, all within a period of only about three seconds. The next minute is spent with Lee practicing the movement as Cass looks on and Slade coaches him.

## SERIES OF SHOTS

- A) Slade demonstrates one more time.
- B) Lee tries and drops his gun.
- C) Lee tries again and drops his gun.
- D) Cass laughs at Lee
- E) Lee gives Cass a dirty look.
- F) Slade repeats demonstration with a big grin and a "see how easy it is" attitude.
- H) Lee gives Slade a dirty look.
- I) Lee tries again and succeeds awkwardly.
- J) Cass applauds and the trio laughs.

## END SERIES OF SHOTS

The CONDUCTOR walks through the coach announcing the upcoming stop.

CONDUCTOR

(loudly)

Next stop, Reno, Nevada. Ten minute rest stop.

SLADE

Well, that should be enough gunfighter lessons for today Lee. We can take a break at the stop in Reno and get some fresh air.

CASS

(laughing)

Yeah Lee, you better take a break. Any more practice today and we might have to buy you a new gun.

LEE

(giving Cass a dirty look)

Keep it up Cass and you might just be taking up residence in Reno.

SLADE

You two should just go ahead and get hitched. You already fight enough to be a married couple.

EXT. RENO, NEVADA - TRAIN STATION - DAY

The trio exits the passenger coach into the bright sunlight on the station platform to get some fresh air during the ten minute rest stop. The platform is busy with activity as a dozen or more new passengers are saying goodbye to family and friends as they are preparing to board.

Cass looks around taking in all the sights and sounds and checking out all of the new passengers who will be joining them on the trip. She notices two men conversing off to the side. They look a little out of place compared to the other passengers. The two men seem to be making general conversation, not looking directly at each other, and seeming to be more interested in checking out everyone else.

Upon seeing Cass looking their way, the two men immediately move apart, one heading toward the forward passenger coach and the other man moving toward the rear coach. Their actions peak Cass' curiosity.

CASS

Look at those two men over there. They were just talking and when they saw me looking their way they split up and headed to different passenger coaches acting like they didn't know each other. And they don't look the least bit friendly either.

LEE

Cass don't worry about it. They're just a couple of men taking a trip.

SLADE

Cass is right Lee, they are acting  
a little strange. We probably  
should keep an eye on 'em.

The WHISTLE blows and the sound of escaping steam comes from  
the engine as the Conductor alerts the passengers to get on  
board.

CONDUCTOR

(loudly)  
All aboard.

As the trio is standing by the steps to the forward passenger  
coach, two attractive ladies are preparing to board as Slade  
greet them.

EXT. - RENO, NEVADA - TRAIN STATION - FORWARD PASSENGER COACH  
- DAY

SLADE

Morning ladies. Please let me help  
you. Where are you two pretty  
ladies headed this morning?

Slade takes their bags and gives each lady a hand as they  
board the passenger coach.

LADY NUMBER ONE

(giggling)  
We're going to Abilene.

SLADE

(tipping his hat)  
What a small world. Ladies it would  
be my great pleasure to accompany  
you both on the trip and offer my  
assistance.

LADY NUMBER TWO

(with a flirtatious look  
and smile)  
(MORE)

LADY NUMBER TWO (CONT'D)

Well thank you kind sir. Your offer  
is accepted.

INT. FORWARD PASSENGER COACH - DAY

Slade and the two ladies, who are both giggling and blushing,  
enter the coach as he escorts them to the forward facing  
seats right across the aisle from his.

EXT. FORWARD PASSENGER COACH - DAY

CASS

(rolling her eyes)

Well I guess you don't need to plan  
on getting any more lessons from  
David for the rest of the trip.

LEE

No, I think David might be planning  
on getting some lessons himself.  
From the looks of those two girls  
it appears like they might be  
traveling to Abilene for business  
reasons, if you know what I mean.  
But I guess you'd know all about  
that.

CASS

What's that supposed to mean?

LEE

What it means is that when I met  
you, you were gussied up like a  
lady of the night and drinking  
whiskey with the patrons of a  
saloon back in Sacramento. That's  
what it means.

CASS

Lee Craft, you apologize to me  
right now for what you're thinking  
or I'll...

(beat)

I'll.

LEE

(laughing)

Or you'll what? You'll stay here in  
Reno and never cause me another  
moment's grief. I better apologize  
cause I sure wouldn't want that to  
happen.

CASS

I want you to know right now that  
all those men patrons of the Golden  
Eagle Saloon ever got from me was a  
hug and a kiss on the cheek.

LEE

You expect me to believe that?

CASS

You better believe it because it's  
true.

A sound of escaping steam and a WHISTLE can be heard as the  
train starts to slowly pull out of the station.

LEE

Come on, get on board or we're  
gonna get left behind.

Cass looks up at Lee with tears in her eyes as if looking for  
some sign from Lee that she is believed and wanted.

LEE (CONT'D)

Come on get on board. I believe  
you...

(beat)

I do.

Cass smiles, kisses Lee on the cheek, and skips up the steps into the passenger coach.

INT. FORWARD PASSENGER COACH - DAY

Lee and Cass enter the coach as Slade, who is talking to the two ladies across the aisle, introduces them.

SLADE

There they are. Come meet my two new friends Mattie and Elizabeth. Ladies this is my two best friends Lee and Cass. We thought the train was going to leave without you.

LEE

You don't have to worry about us.

CASS

(laughing and rolling her eyes)

Yeah, we wouldn't let you get out of our sight. We want to see what this trip has in store for you.

Lee and Cass take their same seats across from Slade. While Lee and Slade are exchanging small talk, Cass sits and begins to look around to see any new passengers that may have joined them in Reno.

Cass turns slightly sideways in her seat facing Lee and sees a mother and her small son across the aisle who are sitting immediately behind the two ladies that Slade befriended. The son sees Cass looking at him and he makes an ugly face at her with his tongue sticking out. Cass smiles at him and continues to look rearward.

Seated across the aisle in the very last aisle seat facing forward is one of the suspicious looking men she saw talking together on the station platform. As their eyes meet the stranger gives Cass a cold piercing stare that gives her chills.

## CLOSE ON CASS'S FACE

Cass is visibly shaken and she abruptly turns forward and raises her eyebrows nervously as she swallows and a visible lump in her throat appears as she gulps and it is seen slowly making its way down.

## BACK TO SCENE

Cass continues to scan the forward area of the coach. Seated a few rows forward across the aisle in an aisle seat facing forward is a sophisticated looking woman dressed in a dark green velvet hat with a dark veil and a long dark green velvet dress that hugs the floor.

The woman, who is preoccupied in reading a book, but seems to sense that Cass is looking at her and turns sideways toward the aisle and stares intently in Cass' direction. Cass can see nothing but the dark veil that hides the woman's face completely, but the fact that the woman continues to look in Cass' direction makes Cass very nervous and uncomfortable because Cass can feel the woman's eyes behind the veil staring intently at her.

Cass quickly drops her gaze toward the floor and does not look back up for several seconds hoping that the woman will turn back forward, which she does. As Lee and Slade continue to talk, Cass leans over against the window and looks out with a blank stare.

MONTAGE - TIME PASSAGE 12 HRS - DAY/NIGHT - RENO, NV/PALISADE,  
NV

- A) Cass's face pressed against glass shot from outside with flickering sunlight and shadows from passing scenery
- B) Scenery and people waving at Cass as the train passes them
- C) Lee and Cass sleeping with their heads propped together
- D) Slade lying across seat sleeping with hat over his eyes
- E) Slade sitting across aisle flirting with the ladies
- F) Cass looking lovingly at Lee sleeping with his head on her shoulder and then she smiles while looking across at Slade sleeping with his hat over his eyes.
- G) Lee and Cass laughing as Cass borrows a feather from the hat of one of the ladies across the aisle and tickles Slade's nose while he sleeps and swats at what he thinks is a fly buzzing around his face.
- H) Outside passing scenes as darkness begins to fall
- I) Cass's face pressed against glass shot from outside with dark shadows and flashing light from moonlight
- J) Outside passing moonlit scenes shot from inside with Cass' reflection in the glass.

END MONTAGE

INT. FORWARD PASSENGER COACH - NIGHT

The Conductor walks through the coach announcing the upcoming stop.

CONDUCTOR

(loudly)

Next stop, Palisade, Nevada.  
Overnight rest stop. Train leaves  
promptly at 7:00 AM in the morning.

EXT. PALISADE, NEVADA- TRAIN STATION - NIGHT

Slade, Lee, and Cass exit the passenger coach.

LEE

Cass and I are really tired. We're headed over to the hotel. Are you coming with us?

SLADE

No, you two go on ahead. I'll see you in the morning.

At that moment, the two ladies who Slade befriended exit the train giggling and exchanging flirting looks with Slade. He bows slightly, tips his hat, and motions as if to lead the way.

SLADE (CONT'D)

Ladies, this way to the hotel.

Lee and Cass look at each other with eyebrows raised and wearing smirks as they turn and start toward the hotel.

CASS

Well, we know when we're not wanted.

EXT. PALISADE, NEVADA - TRAIN STATION - DAY

Lee and Cass approach Slade, who is standing next to the entrance to the forward passenger coach. Slade looks terrible. His eyes are bloodshot with eyelids drooping, his face is drawn and tired looking, and he needs a shave.

CASS

(laughing and rolling her eyes at Lee)

Morning David, you certainly look all rested and ready for another long day's train ride.

LEE

(laughing)

She's right. How do you do it? I was so tired from yesterday that I could hardly get to sleep.

Slade frowns at both of them, mutters something under his breath, and then climbs aboard the passenger coach just as the WHISTLE blows and the Conductor announces the departure.

CONDUCTOR

(loudly)

All aboard!

Lee and Cass, with big smiles on their faces, laugh and start to follow Slade up the steps but Cass stops.

CASS

Lee, look over there. It's one of the men we saw talking in Reno talking to two other men that I haven't seen before.

The three men see Lee and Cass looking their way and immediately split up. One of the new men heads for the rear passenger coach and the other heads for the front entrance to the forward passenger coach. The original man, who boarded in Reno, heads toward the rear entrance of the forward passenger coach where Lee and Cass are standing.

CASS (CONT'D)

(sotto)

Oh no, he's headed this way.

While giving Lee and Cass a cold hard intimidating stare, the stranger approaches them like he is about to confront them, but instead walks closely by right in front of them, and boards the train as if they were not even standing there. Lee and Cass look at each other inquisitively just before they board.

CASS (CONT'D)

What do you make of that?

LEE

You've got me.

INT. FORWARD PASSENGER COACH - DAY

Lee and Cass enter the coach, pass by the stranger who has returned to his aisle seat on the back row to the left, and take their seats across from Slade who is already asleep with his hat covering his eyes. The two ladies have found their way back to their seats across from Slade, and the woman dressed in the green veil and dress is back in her same seat. The other stranger, who entered through the front entrance of the forward passenger coach, has taken a seat just in front of the woman dressed in green.

Cass leans over and whispers to Lee.

CASS

(whispering)

Do you think we should wake David  
and tell him about this latest  
development?

LEE

(handing Cass his  
derringer)

He'll find out soon enough. Take  
this gun, hide it, and use it if  
you have to.

As the train leaves the station, Slade wakes up and looks over at Cass, who seems to be a little bit disturbed.

SLADE

What's wrong with you?

CLOSE ON CASS'S FACE

Cass signals Slade with her eyes to look over at the man in the back of the coach.

BACK TO SCENE

Slade looks at the man and then looks back at Cass, raising his eyebrows, and motioning with both palms up as if to say "What about it?"

CLOSE ON CASS'S FACE

Cass now signals Slade with her eyes to look over at the man in the front of the coach sitting in front of the woman in green.

BACK TO SCENE

As Slade turns to look at the man in the front of the coach, the man turns around and gives Slade a cold hard intimidating stare. Slade tips his hat, gives the man a big smile, and then turns back around to look at Cass and give her a dirty look. There are now a total of five mysterious strangers on board, all who have had conversations with each other on train station platforms in Reno and Palisade. There are two in the forward coach and three in the rear coach.

INT. FORWARD PASSENGER COACH - SOMEWHERE EAST OF TECOMA - DAY

The Conductor walks through the coach announcing an upcoming stop.

CONDUCTOR

(loudly)

Five minute stop for water at the Tecoma water tower. Please remain seated. We'll be on our way shortly.

LEE

Well Cass, I guess you were wrong. We've been traveling for a dozen hours or more and nothing's happened. I guess those strangers are traveling just like us and not up to anything illegal, no matter how mean they look.

CASS

I still won't feel safe until we step off the train in Abilene. I don't feel safe now. Look outside, we're stopping in the middle of nowhere. We just stopped at the Toano station and now we're stopping again.

SLADE

Easy Cass, we're just stopping for water.

INT. - LOCOMOTIVE DRIVER'S COMPARTMENT - DAY

The ENGINEER is looking out the window as the fireman directs the water tower's drain trough down into engine's water tank.

CLOSE ON ENGINEER'S FACE

Come on Tom, we ain't got all day.

A loud CLICK is heard as a pistol's hammer is cocked and the barrel is shoved against the Engineer's temple. Bandit Number One (EDGAR) announces his presence.

EDGAR

(threatening)

Don't move a muscle engineer man. I know how to run one of these engines so I don't need you.

(MORE)

EDGAR (CONT'D)

Now call your man down here and  
let's get this train rolling.

ENGINEER

All right Tom, that's good. Come on  
down.

The fireman ties off the drain trough, returns to the engine, climbs up into the driver's compartment, and is met with a gun shoved in his face.

EDGAR

(threatening)

Welcome aboard Tom. We've been  
waiting on you. Now get over there  
and fire up that boiler, we've got  
a ways to go.

Just as the engine is about to start moving, Bandit Number Two (DAN) arrives and climbs into the driver's compartment.

DAN

Looks like you have everything  
under control.

EDGAR

Yep, you could have stayed home.

DAN

What, and miss all this fun? What  
are you waiting for mister engineer  
man? Get this hunk of metal moving.

The train's stop for water and subsequent hijacking goes unnoticed by the passengers and crew, as the train moves out and continues on the way toward Promontory, Utah and Ogden, Utah.

MONTAGE - TIME PASSAGE 4 HRS - TECOMA, NV - PROMONTORY, UT

A) Engineer and fireman running the engine under gunpoint

- B) Slade, Lee, and Cass laughing and talking
- C) Two of the train robbers in the rear passenger coach
- D) Train robber in rear area of the forward passenger coach
- E) Slade sitting across aisle flirting with the ladies
- F) Woman dressed in green reading a book through her veil.
- G) Cass looking out the window at the scenery
- H) Train robber in front area of the forward passenger coach

END MONTAGE

EXT - WEST OF PROMONTORY, UTAH - HIGH ANGLE - TRAIN - DAY

The train approaches the pre-planned location for the robbery, a perilous stretch of track on a steep incline with a sheer drop-off into a deep ravine on one side and steep mountainous cliffs on the other.

INT. - LOCOMOTIVE DRIVER'S COMPARTMENT - DAY

Edgar gives the Engineer special instructions.

EDGAR

When you start down that grade, I want you to use the whistle to signal "down brakes." Don't try anything funny, I'm an old railroad man and know all the signals.

One short blast of the whistle sends the signal "down brakes" to the brakemen to report to the platforms to begin manually applying the brakes on each car.

This is also the signal to the outlaw gang to spring into action. The seven gang members include the two leaders who boarded in Reno, Dirty Dave, sitting on the back row in the forward passenger coach and Mike in the rear passenger coach.

Other gang members include Edgar and Dan, who took over the engine and Milton and J.D., who boarded in Palisade, with Milton in the rear passenger coach and J.D.

taking a seat in the front area of the forward passenger coach. Thomas waited with the getaway horses at the predetermined takeover location on the steep grade west of Promontory.

The gang leaders, Dirty Dave and Mike are two men that one would not normally expect to be partners, in business or in crime. They are as different as night and day. Mike, in his late twenties, who more than likely is a lady's man, has a sort of a Kit Carson, boyish look with his long brown hair and full beard. He almost always wears his hat off of his head, draped across his back and held on by two leather thongs tied together under his chin.

Dave, in his late thirties, has a completely different sort of a drunken derelict look with his shorter unkempt hair and two-day beard. Although he wants to be, Dave seems to definitely not be one to be a hit with the ladies because of his sloppy appearance and crude mannerisms.

Upon hearing the "down brakes" signal, the gang members prepare to confront the brakemen and conductors as they move to the rail car platforms to begin setting the brakes.

INT./EXT. - LOCOMOTIVE/COAL CAR - DAY - TRACKING

With Edgar standing guard over the engineer and fireman, Dan, carrying a duffle bag, leaves the driver's compartment and climbs over the top of the coal car to take his position in front of the Wells Fargo express car in preparation for the takeover.

INT. - REAR PASSENGER CAR - DAY

Coming from the caboose, the Conductor and two brakemen rush through the rear door of the rear passenger coach on their way to different rail car platforms to set the brakes. Mike and Milton are there waiting for them.

## CONDUCTOR

Everyone keep your seats. We're just making an emergency stop.

## MIKE

(drawing his gun)

Shut up old man, I'm calling the shots now. This here's a hold up. Nobody's gonna get hurt if you do what I tell you. Now everybody step out into the aisle with your hands in plain view. Take your guns out real slow and pile 'em up in the aisle in the middle of the coach. Let's go move!

After you drop your guns, I want you to move to the front of the coach - now! And all you women and kids move to the back of the coach.

Milton, check the caboose. If there's anyone left back there, bring 'em up here.

Milton returns shortly afterward.

## MILTON

Nobody back there Mike.

## MIKE

Milton, while you stay here and relieve these people of their valuables, me and the Conductor are going up front for a visit. Come on old man let's go, move!

INT. - FORWARD PASSENGER COACH - DAY

As the engineer signals with one short blast of the WHISTLE, the outlaws in the forward passenger coach spring into action.

Dirty Dave stands up in the rear of the coach and J.D. Stands up in the front area of the coach.

DIRTY DAVE

(loudly)

All right everybody, this here's a holdup. Don't anyone make any sudden moves if you want to live.

Howdy... my name's Dirty Dave. Nobody gets hurt if you all behave. Hey, did you all hear that? I'm a poet and didn't know it.

(laughs sarcastically)

Everybody take your guns out real slow now and drop 'em there in the middle of the aisle. Then I want you to move back up to the front of the coach.

Slade pulls his gun slightly out of it's holster, rotates it around backwards so the gun butt is facing Dave (in preparation for his favorite move) when Dave yells out, while pointing his gun straight at Slade's head.

DIRTY DAVE (CONT'D)

(spoken emphatically)

Hold it right there old man! Freeze! Now turn that gun around real slow with two fingers and put it back in its holster. I want to see three fingers sticking out to the side or you're a dead man. Slade reverses the gun and puts it back in the holster.

CLOSE ON CASS' FACE

Cass snickers.

CLOSE ON SLADE'S FACE

Slade gives Cass a dirty look.

BACK TO SCENE

DIRTY DAVE (CONT'D)

All right old man. Now take your thumb and index finger and take the gun out real slow, drop it on the floor, and move to the front with the rest of 'em.

Slade does what he is told.

DIRTY DAVE (CONT'D)

All you women and kids move to the back. Now! If you men don't want your women and kids hurt don't try anything, I'll shoot a woman or kid same as you. Don't try me!

At that moment, Mike and the Conductor enter through the rear door.

MIKE

(laughing sarcastically)

Dave, we've got everybody corralled and hog-tied in the back and it looks like you're doing the same thing up here.

Me and the conductor here are gonna pay a visit to the express car so he can get down to business and help us get our gold that Wells Fargo's been keeping for us.

After that we will be on our way and let these fine folks get back on their way.

(MORE)

MIKE (CONT'D)

Of course, they will be on their way minus all their worldly possessions, which they are going to kindly turn over to us.

DIRTY DAVE

Now you're talking Mike. Now you and the Conductor go on up there and take real good care of our gold for us, okay?

Mike nods and grins at Dave as he and the Conductor exit through the front door of the coach as Lee whispers something to Slade.

LEE

(sotto)

Which one's crazier, Mike or Dave?

DIRTY DAVE

(loudly to Lee and Slade)

You two shut the hell up over there or I'll shut you up for good.

LEE

(nods okay sheepishly with his head down and his eyes turned toward the floor)

CLOSE ON CASS IN THE BACK OF THE COACH

Cass snickers.

CLOSE ON LEE

Lee gives Cass a dirty look.

INT. - BAGGAGE-MAIL CAR - DAY

Mike and the Conductor (SAM) enter the rear door of the baggage-mail car. Mike is close behind Sam with his gun pressed against Sam's back, hidden from view. EDWARD, the mail clerk, is standing near the doorway when they enter.

EDWARD

Hey Sam, what's going on? Why are we stopping? Who's with you?

MIKE

Shut up!

Mike slaps Edward across the face with his pistol, knocking him down to the floor.

SAM

Do what he says Edward, don't try anything. He'll kill you.

MIKE

(spoken angrily to Edward)

Get up! We're all going up front.

(spoken to the Conductor)

All right old man, when we go through that door you're gonna think of something to say to the express messenger to get him to let us in.

Just remember, if you don't come up with something that works, then I'll just have to blow that door open with dynamite and then maybe kill all of you for causing me all that trouble.

INT./EXT. - BAGGAGE-MAIL CAR/FORWARD PLATFORM - DAY -  
TRACKING

The three move slowly through the forward door of the baggage-mail car and onto the two platforms between the baggage-mail car and express car, with Mike angrily shoving them from behind at gunpoint.

EXT. - EXPRESS CAR - REAR PLATFORM - DAY

Mike hides from view off to the side as Sam and Edward approach the express car rear door and Sam knocks and calls out to the express messenger (ALVIN).

SAM

Alvin open up, it's Sam and Edward.

ALVIN

What's up Sam. Why are we stopping?

SAM

Nothing to worry about Alvin, I just spotted a rock slide over the tracks on the grade down below and they're probably just slowing down so we'll be able to stop when we get there and clear off the tracks.

Let us through, we need to get up to the engine, and I'm getting to old to have to go topside.

As Alvin cautiously opens the door, Mike conceals himself out of view to the side, while still pointing his gun at Sam and Edward. Alvin opens the door to welcome them. As Sam and Edward enter, Mike pushes them through the door and they both fall forward onto Alvin knocking him down. Mike puts his gun in Alvin's face.

MIKE

Well Mr. Wells Fargo man, thanks for letting us in.

(MORE)

MIKE (CONT'D)

Now I won't have to blow half this car away getting in here. Now take that gun out of your holster slow and easy like, drop it on the floor, and kick it away. Then I want you to get busy opening that safe.

ALVIN

Mister, I couldn't open that safe if my life depended on it.

MIKE

It does.

ALVIN

What I'm saying is they changed the combination in Sacramento and wired the combination to Ogden. We can't open that safe until we get to Ogden.

MIKE

That's what you think. Now get on up there and open that forward door.

Alvin goes to the front area of the express car and opens the forward door to find Dan waiting there with a duffel bag full of tools and explosives.

DAN

Where's the money?

MIKE

We're gonna have to work for it. They wired the combination to Ogden.

DAN

(laughing)

That's okay, you know how I like to blow things up.

MIKE

Yeah, you can have your fun in a minute, but first follow us back to the mail car and help me get these men tied up. Everybody back in the mail car, move!

INT. - BAGGAGE-MAIL CAR - DAY

Mike and Dan lead Sam, Edward, and Alvin into the baggage-mail car at gunpoint and proceed to tie the three men up to the car's framework. As Mike and Dan are leaving to return to the express car, Mike leaves them some words of encouragement.

MIKE (CONT'D)

(laughing hysterically)

You men stay right here and try to stay out of trouble, okay? Don't make me have to come back in here and quiet you down now, because if you do, I will quieten you down permanently.

After Mike and Dan leave, Edward has an idea to help them escape.

EDWARD

Alvin, can you reach my coat laying over there on that mail bag with your foot? I have a knife in the pocket.

Alvin retrieves the coat, takes the knife and frees himself and the others, and the three leave with haste heading back to the forward passenger coach, expecting Mike to return any minute to kill them.

INT. - FORWARD PASSENGER COACH - DAY

DIRTY DAVE

(laughing sarcastically)

Listen up, nobody's gonna get hurt. We're not here to hurt you, we just want to take away all your worldly possessions. Just as soon as we get all of them and that gold that's in the express car safe, we'll be on our way and out of your hair.

(directing a comment to Slade)

Does that sound like a good plan to you old man?

SLADE

A better plan would be if you quietly turned yourself in to us so we won't have to track you down and kill you later.

DIRTY DAVE

(pointing his gun at Slade's head)

How about a plan where I kill you so you won't be around to track us down? That sounds like a really good plan to me so that's what I'm gonna do.

CLOSE ON DAVE'S FACE

Just as Dave is about to pull the trigger and kill Slade, a sickened expression comes over Dave's face and he lowers his pistol as his eyes look slowly downward and behind him.

BACK TO SCENE

Kneeling behind him is Cass looking up at him smiling with Lee's derringer pointed at Dave's butt.

CASS

(spoke sarcastically)

Howdy, my name's Cass. Drop that gun or you'll get a new ass.

J.D. steps forward pointing his gun at Cass' head as Lee grabs his arm and they struggle for the gun. While Cass is distracted by the scuffle, Dave knocks Cass down and points his gun at her head.

Suddenly, the woman in green pulls a derringer from her dress pocket and shoots Dave between the eyes, killing him.

Meanwhile in the scuffle between J.D. and Lee over the gun, J.D., a giant of a man, easily overpowers Lee, turns the gun back toward Lee's head, and is about to pull the trigger when Slade grabs a gun from the floor and kills J.D.

With two dead men laying on the floor, Slade and Lee go to Cass's side.

LEE

(helping Cass up from the floor)

Cass, are you all right?

CASS

(looking at the woman in green)

I'm alright Lee, thanks to that lady. Ma'am, I owe you for saving my life. I'm Cass Sloan and these are my friends Lee Craft and David Slater.

KATE

(lifting her veil over her head)

My name's Kate Bass.

(MORE)

KATE (CONT'D)

You can call me Kat, that's the name I answer to from all of my friends.

CASS

(laughing)

Kat? I like that name, it sounds like mine. Kat, I don't know how I can ever thank you enough. I would be dead right now if it weren't for you.

KATE

Don't worry about it Cass. That varmint needed killing if anyone ever needed killing.

SLADE

Ma'am you were really handy with that gun. Where'd you learn to shoot like that?

KATE

(taking her hat and veil off and tossing them casually over her shoulder to the floor)

I'd appreciate it if you and your friends would stop callin' me Ma'am, my name's Kat. I'm no schoolmarm as you will quickly find out. Using a gun is part of my job, I'm a detective with the Pinkerton Detective Agency, hired by Wells Fargo & Company.

There's been a rash of bank, train, and stage robberies over the past couple of years and Wells Fargo is getting sick and tired of it. They are placing Pinkerton agents, some of their own people, and occasionally some U.S. Marshals in plain attire on trains and stages to try to put a stop to these robberies.

(MORE)

KATE (CONT'D)

Mr. Slater, is that correct? I was impressed at how you and your young friend there handled yourselves just now. The Pinkerton Agency could use people like you, especially like your pretty little lady friend there, who also seems to be handy with a gun.

LEE

You should see her with a six-shooter. Ma'am, er.. uh.. I mean Kat, I didn't know that Wells Fargo or Pinkerton hired women.

KATE

(Steps forward with her face very close to Lee's staring meanly into his eyes as she unbuttons her dress and lets it fall to the floor, draws a six-shooter from the holster she was wearing underneath, and presses the barrel of the gun tightly against Lee's chin.)

They do if they can handle the job!

Underneath her long dress, which is now resting on the floor, Kate was wearing a shirt, leather vest, pants, boots, and a gun and holster that is worn and tied down like a professional gunfighter.

LEE

(acting nervous, scared, and stuttering)

Yeah, I er...

(beat)

I uh... see.

(beat)

It make's sense.

CASS

(snickering)

What's the matter Lee, do guns make you nervous?

LEE  
 (straining to talk with  
 the gun barrel pressed  
 tightly under his chin)  
 Yeah they do, especially when they  
 are held by a woman whose riled.

KATE  
 (pulling the gun away from  
 Lee's chin and re-  
 holstering it)  
 I'm not riled. You'll know it when  
 I'm riled.

LEE  
 Sorry Ma'am, er uh Kat, I didn't  
 mean to make you mad. It's just  
 that women normally don't er uh...

CASS  
 (laughing)  
 Better quit while you're ahead Lee.

SLADE  
 (heading for the rear door  
 of the passenger coach)  
 I'm glad you two have made up.  
 Right now we still have work to do.  
 There's a train robbery going on,  
 and I'm gonna take a look in the  
 back.

INT. - REAR PASSENGER COACH - DAY

Slade enters the rear passenger coach cautiously and shouts  
 out a warning.

SLADE (CONT'D)  
 Are there any more train robbers  
 back here that I haven't killed  
 yet?

Milton, who is standing by the rear door, sees Slade enter  
 the forward door, hears his warning, and decides to take the  
 easy way out. Milton exits out onto the platform between the  
 passenger coach and caboose and jumps off the train.

INT. - FORWARD PASSENGER COACH - DAY

Slade enters through the rear door and begins to direct the others.

SLADE (CONT'D)

All right, everything is secure back there. All we have to do now is take care of the problems up front.

Slade motions toward the forward door leading to the baggage-mail car.

SLADE (CONT'D)

Lee, we've got some work to do up front. Cass, you and your new friend stay here, we'll take care of this.

Slade and Lee start toward the forward door.

KATE

I'm going with you.

SLADE

That won't be necessary, Lee and I can handle it.

KATE

(spoken angrily)

I said I'm going with you! Am I going to have to shove this gun up your throat like I did your young friend there to make that plain or is a simple I'm going with you enough?

I'm responsible for that money's safe keeping, my job's on the line, and I plan on keeping it safe, with or without you and your young friend's help, Mr. Slade! Is that clear?

SLADE

(with raised eyebrows and motioning toward the forward door with his gun barrel)

(MORE)

SLADE (CONT'D)

Yes Ma'am.. er.. uh.. I mean Yes  
siree! After you!

CASS

Lee, I'm going with you.

LEE

Stay here Cass! I mean it! You  
could get hurt...

(beat)

or killed.

Cass turns around with her head down and walks toward the rear of the car mumbling to herself in disgust.

SLADE

He's right Cass, you need to stay  
here and protect the others in case  
one of 'em makes his way back here.

CASS

David, you would already be dead if  
it wasn't for me and Lee would  
already be dead if it weren't for  
you. Dave would have killed you and  
you wouldn't have been there to  
save Lee's hide. So you and Lee go  
on up there and get yourselves  
killed, I'm not gonna try to stop  
you or go with you.

EXT. - FORWARD PASSENGER COACH - FRONT PLATFORM - DAY

As Slade, Lee, and Kate cautiously exit onto the platform in front of the forward passenger coach, they are met with an onrush of three frantic individuals who are seemingly running for their life in a frenzy toward the rear of the train. Sam, Edgar, Alvin all show signs of being roughed up.

SAM

(spoken in a frenzy)

He's in the express car, but be  
careful, the man's crazy.

Slade and Kate take positions with guns drawn on either side of the doorway on the rear platform of the baggage-mail car, as Slade motions with his gun barrel for Lee to go topside. Lee swings around on the side of the car and starts to climb the ladder to the roof.

EXT./INT. - REAR PLATFORM/BAGGAGE-MAIL CAR - DAY - TRACKING

Slade cautiously opens the rear door to the baggage-mail car looking for any sign of movement inside. The interior of the car is dark and dimly lit, with luggage, tall crates, stacked boxes, and mail bags scattered erratically around, creating a maze with a narrow winding path through these obstacles with many blind corners for someone to hide behind.

Slade and Kate take turns covering each other as they cautiously make their way through the baggage-mail car to the forward door leading to the express car. Slade and Kate exit through the forward door out onto the baggage-mail car's forward platform and then across to the express car's rear platform.

EXT./INT. - REAR PLATFORM/EXPRESS CAR - DAY - TRACKING

Again, Slade and Kate are on either side of the express car's rear door, as Slade cautiously opens the rear door and looks inside. Like the baggage-mail car, the express car interior is dark but not as cluttered. In fact, the view is clear all the way through the car to the forward door, which is standing open and is swinging in the wind. The straight through view provides a clear view of the coal car in front of the express car.

Just inside and to the left of the rear door, is a large massive safe. A little further down and on the left side is a chair and desk. There are only a few objects in the express car that someone could hide behind and the car seems to be abandoned. As Slade and Kate makes their way inside the express car, they hears someone moving behind them and hear then a voice.

CASS

I always wondered what the inside  
of an express car looked like.

SLADE

(spoken angrily)

Cass, we told you to stay back  
there for your own good! Now go on  
back, now!

KATE

He's right Cass, go back, We'll  
handle this.

Cass ignores their comments and continues to move past Slade and Kate toward the front area of the express car while busily inspecting its contents, as she looks back at Slade and Kate crinkling her nose at them in defiance.

CASS

Do you smell something burning?

Slade sniffs the air as if he is trying to remember where he had smelled that scent before, when suddenly it comes to him.

SLADE

(spoken first normally,  
then loudly and  
frantically)

Yes I do. It smells familiar.

It's...

(beat)

It's a dynamite fuse! Get the hell  
out of here now!

Slade and Kate make a break for the rear door while Cass dives behind some boxes near the forward door. Slade and Kate just make to the cross-over point between the express car rear platform and baggage-mail car forward platform as a tremendous blast rips through the doorway and smoke, fire, and debris comes flying out the express car door, literally throwing Slade and Kate across the cross-over and through the baggage-mail car forward door.

INT./EXT. - MAIL/BAGGAGE CAR/FORWARD PLATFORM - DAY

Slade and Kate are knocked senseless and unconscious for a few seconds. As they come to, they raise up off of the floor and look out through the mail car's open forward door to see the express car slowly moving away from them.

Slade and Kate get to their feet quickly moving out onto the forward platform.

Mike has uncoupled the express car from the rear cars and is standing on the rear platform laughing hysterically and waving at them as he shouts out a goodbye message.

MIKE

(shouted loudly and sarcastically)  
I'll see you later. I'm going on  
into Promontory, Ogden, and beyond  
to enjoying spending this gold.  
Don't worry about me, if you're not  
there I'll go ahead and start the  
party without you.

(laughing sarcastically)

EXT - WEST OF PROMONTORY, UTAH - LS - TRAIN - DAY

As the express car slowly moves away, Lee is seen sitting on top of the express car, sitting in the Lotus position, and waving at Slade and Kate who are standing on the forward platform of the disengaged baggage-mail car. Lee is sitting just far enough back on the roof of the express car so he can't be seen by Mike, who is standing on the platform below.

CLOSE ON SLADE'S FACE

(with a big grin and  
looking over at Kate)  
Looks like he's going to have an  
extra guest at his party.

CLOSE ON KATE'S FACE

Kate, with an angry expression, stares silently as the train moves away.

KATE  
(showing signs of  
apprehension)  
We're still moving.

SLADE  
Yeah, and we're gonna be moving a  
lot faster if we don't do something  
fast.

At that moment, a brakeman emerges and begins to manually apply the brake.

SLADE (CONT'D)  
(to the brakeman)  
Hold on a second, don't bring us to  
a complete stop, just slow us down  
a little so we don't derail, and  
tell the other brakemen to do the  
same thing.

Kat, it's downhill all the way from  
here, and we might just catch up  
with them sooner or later.

The brakeman nods approval, cranks the brake wheel down a couple of turns, the coasting cars begin to noticeably slow down a little, and he leaves the platform to alert the other brakemen.

INT. - EXPRESS CAR - DAY

Mike enters the express car and begins to gather up four sacks of gold that were scattered around as a result of the explosion and empty their contents into two large saddlebags.

A MOANING sound can be heard as Cass groggily emerges from behind some boxes.

CASS

(moaning)

Oh...

(beat)

What happened?

(showing apprehension and  
hatred upon seeing Mike)

Never mind, I know what happened.

MIKE

(laughing)

Well, this must be my lucky day. My  
dreams have come true. I have more  
gold than I can spend and a pretty  
little gal to keep me company.  
Sweetheart, you showing up here is  
the answer to my prayers.

CASS

(spoken sarcastically)

You prayed for someone to come  
along and make your life a living  
hell?

MIKE

No, I prayed for a pretty young gal  
to love me.

CASS

The only loving you're gonna get  
coming from me is me loving to see  
you swinging from a rope.

MIKE

(moving toward Cass)

You're a sassy one. I like my women  
with a little fire in 'em. I can  
see I'm gonna have to teach you  
some manners.

CASS

I've been told that before and I  
told them they'd be sorry if they  
touched me. They touched me...

(MORE)

CASS (CONT'D)

(beat)

They were sorry.

MIKE

That's some pretty tough talk  
coming from such a little filly.

Mike grabs Cass by the hair and gives her a kiss as she struggles and fights back. This angers Mike and he starts to rough her up just as Lee steps into the doorway with his gun drawn.

LEE

(loudly)

Let her go.

CASS

Lee!

LEE

Don't worry Cass, I'm here now.

The front door of the express car opens, Dan enters and immediately draws his gun and fires at Lee. Lee kills Dan and then looks toward Mike who now is hiding behind Cass with his pistol barrel pressed against her neck.

MIKE

Kid I've got your girl now and if  
you want her dead just keep holding  
that gun. Throw it down now.

Lee considers his options and decides to throw down his gun.

MIKE (CONT'D)

Okay, now kick that gun over here  
and move out onto the platform.

Lee unwillingly follows Mike's orders and steps out onto the platform outside the rear door.

MIKE (CONT'D)

This here's where you get off kid.  
I'm gonna count to three and if  
you're still here when I get  
through I'm gonna kill her first  
and then you.

CLOSE ON CASS'S FACE

With tears in her eyes, Cass motions for Lee to do what he is told.

CLOSE ON LEE'S FACE

Lee nods at Cass and then jumps off the train.

EXT - SOMEWHERE WEST OF PROMONTORY, UTAH - MAIL/BAGGAGE CAR - FORWARD PLATFORM - DAY

As the coasting train cars continue down the mountain side, slowed slightly by the application of the manual brakes, Slade and Kate stand on the forward platform of the mail/baggage car looking for signs of the express car and engine.

KATE

(pointing ahead)

What's that up ahead? Is that Lee?

SLADE

(laughing)

I think you're right.

As they get closer, Slade yells out to Lee.

SLADE (CONT'D)

(moving over to the side  
of the platform and  
stretching out his arm)  
(MORE)

SLADE (CONT'D)

Come on Lee, jump on board. I'll give you a hand.

As they pass Lee runs along side and Slade grabs his hand and helps him aboard.

SLADE (CONT'D)

(laughing)

Well, I see our train robber friend didn't give you a very good welcome.

LEE

(angrily)

Shut the hell up David. I'm gonna be giving him a big welcome to a hangman's noose when I catch up to him. He's got Cass. If he hurts her, I'll wring his neck myself.

KATE

Lee, I think you and mister Slade should leave the apprehension and subsequent punishment of the gang members up to me, to the Pinkerton Agency, Wells Fargo, and the authorities.

LEE

Kat, if you or anybody else tries to stand in the way of me going after them to get Cass, you're going to have hell to pay.

SLADE

That goes for me too.

KATE

As you wish gentlemen. You are welcome to accompany me on the trail of the robbers, the stolen gold, and your lady friend, but as a sworn officer of the law intrusted with the shipment on this train, I will still be in charge, understood?

SLADE

Understood, right Lee?

LEE

Yeah, understood.

INT. - EXPRESS CAR - DAY

After Lee jumps from the train, Mike turns his attention back to Cass.

MIKE

Now, where were we?

CASS

You were just about to see what it's like to wrestle a wild cat.

The sound of the WHISTLE can be heard as the train draws to a stop.

MIKE

I can see you're gonna take some taming, but I don't have time for that right now, we're getting ready to take this gold and get the hell out of here.

CASS

(with a smirk on her face)  
Surely, you don't expect me to help you?

MIKE

You damn right I expect you to help me. Now get over here and help me get these ssddlebags outside and loaded on the horses or I'll strap em on your back, make you our pack mule, and make you carry em all the way to Ogden.

I'll have to admit you're a downright pretty gal, but pretty only gets you so far, and it's not gonna get you anywhere today. Now go on and get busy?

EXT. - SOMEWHERE WEST OF PROMONTORY, UTAH - EXPRESS CAR - DAY

Mike drags the bags out onto the rear platform, just as Thomas, the seventh gang member, arrives alongside pulling a string of six horses.

THOMAS

Mike, where is everybody?

MIKE

Everybody's dead I expect, except, you, me, and Edgar, if he's still up at the engine.

THOMAS

Yeah Mike, Edgar's there, I just saw him.

MIKE

Okay Thomas, here's the gold. Throw one of these saddlebags over your saddle and the other one over mine, and let's get the hell out of here. Keep your eye on the girl and don't let her get out of your sight. Let those other horses go. We don't need 'em.

Once Thomas has the saddlebags loaded, Mike and Cass mount up, and the three ride off toward the engine to get Edgar.

EXT. - SOMEWHERE WEST OF PROMONTORY, UTAH - LOCOMOTIVE - DAY

Mike, Cass, and Thomas ride up along side of the locomotive as Mike shouts out to Edgar.

MIKE

Come on Edgar, mount up, we're getting the hell out of here.

EDGAR

Where's Dan?

MIKE

He's dead. Come on, let's go.

Edgar steps off of the locomotive onto his horse and the three train robbers accompanied by Cass ride off as the engineer and fireman watch them disappear into the distance.

EXT. - SOMEWHERE WEST OF PROMONTORY, UTAH - EXPRESS CAR - REAR PLATFORM - DAY

The engineer and fireman are standing on the ground next to the rear platform of the express car as the coasting rail cars slowly approach with Lee, Slade, and Kate standing on the front platform of the baggage-mail car.

A brakeman is busily cranking down the manual brake to bring the cars to a stop just a few feet away from the express car as the brakes produce a loud SCREECH.

ENGINEER

You're a little late, they just left, three men and a girl. One of the robbers is dead in the express car.

LEE

(frantically)

Was the girl all right?

ENGINEER

Seemed to be. She didn't look too happy to be with them though.

KATE

(frantically)

Is the gold gone?

ENGINEER

Most all of it. They left a little bit scattered around.

KATE

(frantically)

Which way did they go?

FIREMAN

The last we saw of 'em they was headed northeast toward Promontory.

SLADE

Calm down Kat, you look like you're gonna have a heart attack over this. You're acting like it was your money they took.

KATE

(forcefully)

It might as well have been. I'm responsible for every last dollar. Pinkerton and Wells Fargo are gonna have my head over this.

Let's get these cars hooked up and headed for Promontory. . .

(beat)

Now!

SLADE

Y'all heard her, let's get moving. Come on Kat, let's ride up front.

(MORE)

SLADE (CONT'D)

I think I can get your money back  
for you. You too Lee.

The engineer, fireman, Slade, Kate, and Lee head toward the engine as the brakeman gets down to wait for the engineer to back the train up to re-couple the mail and express cars.

EXT.- WEST OF PROMONTORY, UTAH - HIGH ANGLE - TRAIN - DAY

The train, now re-coupled, continues on its way to Promontory with the engineer, fireman, Slade, Kate, and Lee, all in the driver's compartment of the locomotive.

INT.- WEST OF PROMONTORY, UTAH - LOCOMOTIVE - DRIVER'S  
COMPARTMENT - DAY

Kate maintains a lookout on the left side of the train while Slade and Kate look to the right. Suddenly, Lee spots something and yells out.

LEE

(loudly)

Look! Horses! Stop the train!

LONG SHOT - THREE HORSES GRAZING

SLADE

Looks like they got rid of their  
extra horses.

EXT.- WEST OF PROMONTORY, UTAH - HIGH ANGLE - TRAIN - DAY

The engineer blows the WHISTLE to alert the brakemen, and the train slowly comes to a stop with a loud SCREECH. As the train slows, Lee has already jumped off and started running toward the horses. Slade and Kate step down off of the locomotive to watch.

CLOSE ON SLADE

SLADE

(loudly)

Don't let 'em get away Lee!

MEDIUM SHOT - LEE

As Lee gets closer, he slows his pace and begins to talk quietly to them to calm them down.

LEE

(spoken softly)

Easy there...

(beat)

Easy. That's it...

(beat)

Easy.

Lee eases up closer to the horses, as he pats them on the back and neck and gathers up their reins. Shortly, he has all three in tow, leading them back to the locomotive.

THREE SHOT - SLADE, KATE, AND LEE

SLADE

Good job Lee. I couldn't have done better myself.

KATE

(excitedly)

Come on, let's get on those horses and go after them. We can congratulate and compliment each other later.

SLADE

Take it easy Kat. I want to go after them just as much as you do, and I expect Lee wants to more than either one of us.

As the three mount up, Slade gives directions to the engineer.

SLADE (CONT'D)

We'll be seeing you in Promontory.  
You can tell the authorities there  
that we're on the trail of the  
robbers.

EXT.- WEST OF PROMONTORY, UTAH - HIGH ANGLE - TRAIN - DAY

As the train starts up and continues on its winding route through the mountains, Slade, Lee, and Kate ride off on the more direct northeasterly route.

EXT.- WEST OF PROMONTORY, UTAH - NEARBY A STREAM - DAY

Mike, Edgar, Thomas, and Cass have all dismounted while their exhausted horses are grazing and drinking by a stream.

MIKE

(to Cass)

Little lady, you have a seat over  
there while me and the boys have us  
a private conversation.

CASS

(angrily)

Name's Cass - not little lady.

MIKE

Okay, Cass. You can call me Mike.

CASS

I'm bad with names. Do you mind if  
I just call you horse's ass?

MIKE

Very funny. Do you mind if I just  
call you the girl with two black  
eyes?

CASS

You can call me whatever you want to want to call me. Just remember your time's coming soon...

(beat)

real soon.

MIKE

Til that time comes, why don't you and me just try to get along, okay?

CASS

Okay, you just keep your hands off me and we'll get along.

MIKE

That's a deal, at least for now.

The three men walk away out of earshot as Mike begins to tell them his plan.

THOMAS

What went wrong back there?

MIKE

A better question is what went right, nothing. Dave and I had a plan, and we're gonna stick with it.

We're gonna have to hide the gold and drop out of sight for a week or two. Talk about sticking out like a sore thumb, if we go anywhere a few days after the robbery spending that gold, we're gonna be caught, tried, convicted, and hanged faster than we can whistle Dixie.

Instead of heading northeast to Promontory like they think we're doing, we're gonna turn northwest and head up the Immigrant Trail to the City of Rocks.

(MORE)

MIKE (CONT'D)

When we get there, we'll hide the loot and then blend in with the other people on the trail. Then we'll head down the California Trail, stop at the first town we come to, and spend a couple of weeks there until everything dies down.

If we have to split up for any reason, we will make our way up to the City of Rocks and meet at the place where were we will hide the gold.

We all know each other well enough to know that nobody is going to double-cross us right?

THOMAS

Right Mike.

EDGAR

Right, we'd never cross you Mike.

MIKE

Now all we need to know is where we're gonna hide the loot, and Dave and I already scouted out a place that's easy to find. The City of Rocks is full of rock formations, ravines, and caves and there's hundreds of places to hide something, but this one place stuck out in my head. It's a place you won't forget, and you won't need a map to find it.

Now listen real close because we're not gonna draw a map or write anything down. Head northwest up the Immigrant Trail until you get to the stage stop and Pony Express station.

(MORE)

MIKE (CONT'D)

Then head due north about 2 or 3 miles through Pinnacle Pass to the Twin Sisters rock formation at Twin Sisters Ridge. From that point, you go north less than a mile until you see it, the most beautiful natural sight you've ever seen. It's a window through an arch of rocks.

They call it the Window Arch. There's nothing else there like it. It's the perfect landmark for a hiding spot. We'll bury the gold directly below the lowest point in the window. Does everybody have it memorized?

THOMAS

Yeah.

EDGAR

Yeah, I've got it.

MIKE

Good, now let's get a move on.

The three men return to the area where Cass is waiting. When Cass is mounted on her horse, Edgar ties Cass' hands behind her back so she can't easily escape by riding away. The three men mount up and then they all ride away toward The City of Rocks.

EXT.- WEST OF PROMONTORY, UTAH - HIGH ANGLE - DAY

Slade, Lee, and Kate ride to the top of a high ridge looking out for miles.

THREE SHOT - LEE, SLADE, AND KATE

They stop at the top of the ridge with Slade in the middle and Lee and Kate on either side.

They are all obviously tired and frustrated, having had no success thus far in their search for the escaping train robbers.

As the three sit there silently, Lee and Kate look to Slade, the oldest and wisest of the group, for a word of wisdom regarding their quest. With Lee and Kate looking on, Slade takes off his hat, wipes his brow with his shirt sleeve, and surveys the horizon with squinting eyes as if pondering the situation like an experienced Indian scout, and speaks.

SLADE

Am I wrong, or do none us know the first thing about tracking down outlaws?

LEE

You're right David, all I know how to do is play poker and do a little riding and shooting. What about you Kat?

KATE

I'm kind of weak in that area too, but I usually never have to track down outlaws because I kill 'em on the spot.

SLADE

(angrily)

What in the hell are we doing out here looking for train robbers in the middle of nowhere with land heading off in every direction for 4000 miles. How in the hell are we going to guess which way they went?

KATE

The Pinkerton agents have our own ways of catching criminals.

LEE

(grinning)

I'll bet you do.

KATE  
(spoken angrily)  
What's that supposed to mean?

LEE  
(spoken nervously)  
Er.. uh.. nothing, just that I bet  
that you, er.. uh.. the agency has  
developed some special techniques.

SLADE  
Go easy on her Lee, she's kind of  
touchy she might just pull that  
little pea shooter of hers and  
shoot you with it.

KATE  
That derringer's only for times  
when I can't get to my revolver.  
That's the one I'll use to shut Lee  
up if he keeps on talking.

SLADE  
That's an interesting revolver,  
with the long barrel. You don't  
usually see women using a gun like  
that. Of course, you don't wear  
that gun like any woman I ever saw.  
You wear it like someone who lives  
and dies by a gun, like the kind of  
man that Lee here is interested in  
killing to make a name for himself.  
Mind if I take a look at it?

Kate draws her revolver and hands it to Slade.

LEE  
(sotto)  
Rule Number One.

KATE  
What did you say Lee?

LEE  
Oh, nothing.

Slade takes Kate's revolver, and looks at it carefully,  
turning it from side to side, then holds it with his arm  
outstretched taking a practice aim at an imaginary target.

Next, Slade opens the cylinder, looks through the holes in the back at the bullets in the cylinder, closes the cylinder and gives it a couple of spins, then cocks the hammer and gently releases it a couple of times, goes through the motions of making a few practice draws, and then hands it back to Kate.

SLADE

(handing the gun back to  
Kate)

Well, I guess it serves its purpose. That long barrel will slow down your draw in a gun fight though.

KATE

(with a smirk on her face  
and pointing the gun at  
Lee)

I'm not much for gun fights. That's why this gun's usually drawn, fired, and a man lying dead on the ground before he has a chance to know that there was a gun fight.

Lee, you want me to demonstrate? Do you want to make a name for yourself? Do you want to be famous?

LEE

(grinning)

No ma'am, er.. I mean no I don't  
Kat, that won't be necessary.

KATE

As I was saying, at the Pinkerton Agency, we have our own ways of catching outlaws. We keep records of past crimes so we can get a good idea of what outlaws may do in the future.

(MORE)

KATE (CONT'D)

We have found that following a robbery over the past couple of years in this part of the country, outlaws usually head in the direction of The City of Rocks, northwest of here, thinking that would be a good place to hide our and a good place to hide their stolen loot because that area has lots of rock formations and caves. That's why I think we should go in that direction instead of continuing on toward Promontory. Do you agree?

SLADE

Sounds good to me. What do you think Lee?

LEE

Me too, let's go. Anything's better than sitting here gabbing all day. There's no telling what that sorry bastard's doing to Cass right now. Let's go.

EXT.- WEST OF PROMONTORY, UTAH - HIGH ANGLE - DAY

Slade, Lee, and Kate turn their horses to the left and head toward the northwest to the City of Rocks.

EXT.- JUNCTURE OF FOUR TRAILS - HIGH ANGLE - DAY

As Mike, Edgar, Thomas, and Cass, their hostage, approach the area south of The City of Rocks, they pause at the juncture of four trails (California Trail, Oregon Trail, Immigrant Trail and Salt Lake Alternative Trail) to view the spectacle of this out-of-the-way location besieged by a hundreds of travelers headed both east and west.

FOUR SHOT - MIKE, EDGAR, THOMAS, AND CASS

THOMAS

I can't believe it Mike, look at all of these people. This looks more like a busy day on the main street in Sacramento instead of a remote location the wilderness.

MIKE

The reason all these people are here is that it's the juncture of four trails, the California Trail, the Oregon Trail, the Immigrant Trail, and the Salt Lake Alternative Trail. This is the perfect place for us to be to keep the law off our backs.

By tomorrow about this time we're gonna be part of those travelers, headed down to California, and no one will suspect that we are train robbers on the run from the law.

SERIES OF SHOTS - A GLIMPSE OF HISTORY - PASSING TRAFFIC

- A) Covered wagons
- B) People on horseback
- C) Open wagons
- D) Livestock
- E) Families

END SERIES OF SHOTS

EXT.- CITY OF ROCKS - TWIN SISTERS - DAY

As Mike, Edgar, Thomas, and Cass approach the Twin Sisters rock formation in the City of Rocks, they come upon a pretty settler girl fetching water from a creek bed. The girl looks up and sees Mike smiling at her from ear to ear, and she is obviously flattered by his attention.

MIKE

Well now, what's a pretty little gal like you doing in a place like this?

CASS

(sotto)

I bet she's never heard that one before.

BECKY

I'm fetching water for my family. We're camped out right over there. Me and my parents and grandparents are on our way to Sacramento.

MIKE

I bet the boys in Sacramento are going to be real happy to see you coming to live in their town. What's your name?

BECKY

(spoken shyly and softly)

My name's Becky, and you sir are embarrassing me. I have to get back to my family, we've got supper to prepare.

MIKE

Becky, my name's Mike. Don't forget that now cause you might just be seeing me again sometime.

CASS

(sotto)

If you're unlucky.

MIKE

All right sweetheart, you run along  
now, and take care of yourself.

The four continue their ride past the Twin Sisters on their way to their destination, the Window Arch.

EDGAR

Mike, I think that little gal liked  
you, did you see the way she was  
smiling at you?

MIKE

(laughing)

That's a problem I'm plagued with  
Edgar. So many women, so little  
time.

CASS

(rolling her eyes)

Oh brother.

MIKE

(laughing)

Cass, don't you go getting jealous  
on me now. You know you'll always  
be the one for me.

CASS

(with a scowl on her face)

Like hell, I will.

MIKE

Women, always playing hard to get.

EXT.- CITY OF ROCKS - WINDOW ARCH - DUSK

As the sun is preparing to set, the three train robbers, with  
their hostage, are nearing their destination.

Mike ties Cass' horse to a tree as he directs his outlaw friends to ride a short distance away so Cass can't hear them talk.

MIKE (CONT'D)

(in a low voice)

We don't want Cass to know where we're hiding the loot so don't keep looking in that direction, but there it is over there, the Window Arch.

EDGAR

(in a low voice)

Yeah Mike, it's just like you said.

MIKE

(in a low voice)

Let's wait awhile before we hide the gold in case anyone's watching us. We'll just act like we're stopping here to rest, and when we do bury it, let's make it look like we are just unloading our horses and getting ready to set up camp.

If my memory serves me well, there's a cave near the top of that hill. I found it when Dave and I were scouting out this location last month. There's room in there for us to camp and for our horses too. One of us can bury the gold at the base of the arch while we keep Cass up there out of sight in the cave so she won't know what we're up to. We can fill the empty saddle bags with rocks so she thinks we still have the gold.

We need to spend the night here to make sure no one comes along later to dig up our gold.

(MORE)

MIKE (CONT'D)

We can watch this spot undetected from that cave.

Edgar, you and Thomas take the girl and the horses up to that cave and set up camp inside. Wait until dark and then Edgar, you bury the gold but don't let the girl see you taking the saddle bags. Fill the bags up with rocks when you're through burying the gold.

Thomas, you guard her while Edgar's down at the arch. Be sure and keep a close eye on her, she's a tricky one. I'll be back later. I've got a little errand to run.

THOMAS

(in a low voice)

Mike, you're not planning on going back to visit that little gal are you?

EDGAR

(in a low voice)

Don't do anything to stir up more trouble. We're trying to lay low. The last thing we need is to have a bunch of angry settlers after us with shotguns.

Mike says nothing. He just nods his agreement with Edgar, reins his horse around, and rides off in the direction of the Twin Sisters.

EXT. - CITY OF ROCKS - SOUTH OF TWIN SISTERS - DUSK

As Slade, Lee, and Kate approach the City of Rocks, they come upon two Conestoga covered wagons parked together near a large campfire with several people sitting around it. The campers seem friendly and Slade speaks to them.

SLADE

Evening folks, nice cool evening  
for sitting around the fire ain't  
it?

The family head (JONATHAN) stands to meet the trio.

JONATHAN

Evening gentlemen, you're more than  
welcome to share our fire and some  
of our hot coffee. Why don't you  
stop awhile and warm up? My name's  
Jonathan Price and this here's my  
family, my wife Sarah, daughter  
Becky. Over there's Sarah's father  
TOM and her mother Rebecca.

SLADE

Evening Jonathan... everybody, we  
appreciate your offer and would be  
glad to share your fire and your  
company. I'm David Slater and these  
are my friends Lee Craft and Kate  
Bass, we call her Kat for short.

SLADE (CONT'D)

What brings you folks to Idaho?

JONATHAN

We're moving from Illinois out to  
California. We'll probably give  
Sacramento a try first. What about  
you men, what brings you out on a  
cold night like tonight? You look  
like you're all travelling a little  
on the light side.

SLADE

We're looking for three men and a  
woman. Did you happen to see them  
travelling together today?

JONATHAN

Can't say that I have. We've been camped out here since late afternoon and we've seen quite a few people passing but not anyone like you mentioned. One of the men is younger than the rest, has a full head of long hair, full beard, and usually wears his hat hanging over his back.

BECKY

Papa, I saw a young man fitting that description this afternoon and he had two other men and a woman with him.

KATE

(with a sense of urgency)  
Miss, can you tell us which way they were headed?

BECKY

Yes sir, they was headed up there toward the Twin Sisters.

TOM

Are you fellas lawmen?

SLADE

No sir, we're not, but you might call Kat there a law officer. She's a detective with the Pinkerton Agency.

KATE

No, I'm not a law officer, but I work with them on a regular basis in solving crimes against the railroad and Wells Fargo.

LEE

We were on a train headed for Abilene, Kansas when it was held up.

(MORE)

LEE (CONT'D)

Some of the robbers got away with the Wells Fargo money. Kat is after 'em because it's her job. We're after 'em because they took our friend hostage.

KATE

(looking at Becky)

Thank you miss for that information. Now I'm afraid I'm going to have to excuse myself. Work always comes first. Are you two coming with me?

SLADE

Folks, thanks for your hospitality, but we're going to have to pass on that offer for some coffee, we've got work to do.

Slade, Lee, and Kate excuse themselves, mount up, and head in the direction of the Twin Sisters. There's a full moon with no clouds and their path through the rock formations in the City of Rocks is well illuminated, though often obscured by dark areas as they pass behind large formations that block the moonlight.

MONTAGE - TRIO MAKING THEIR WAY THROUGH THE CITY OF ROCKS

- A) Trio heading past the Twin Sisters
- B) Trio winding their way single file with Kate in the lead through narrow passages through the rock structures with alternating brightness patterns of darkness and moonlight
- C) Trio poised from a high vantage point looking out over a wide expanse of rock formations illuminated by moonlight.

END MONTAGE

EXT. - CITY OF ROCKS - SOUTH OF TWIN SISTERS - NIGHT

As the campfire is dying out, everyone has gone to sleep inside the wagons. Becky is doing some last minute cleaning of pots, plates, and utensils before she retires. Suddenly, she hears a faint noise coming from a group of bushes about 50 feet away.

MIKE

(sounds made a whisper  
level)

Psst...

(beat)

Psst

Becky spots Mike hiding behind a bush and walks over to him.

BECKY

(whispering)

What are you doing here?

MIKE

(whispering)

When I saw you this afternoon, I thought you were so pretty that I had to come back to get one more look at you. Let's go over there where we won't have to whisper.

Becky nods her head in agreement and follows Mike to a safe distance out of earshot.

BECKY

(spoken softly)

Are you out of your mind? If my Papa were to catch you here, he'd skin you alive.

MIKE

(spoken softly)

I know that, but I just had to come.

BECKY

For what?

MIKE

To talk you into coming away with me.

BECKY

Why would I want to come away with you? They said you robbed a train. Is that true?

MIKE

Yes, it's true, but it's the first time I ever did anything illegal, I was sort of forced into it by a friend, and I made up my mind that if I can just get away from here without getting caught, I would never do it again.

(acting concerned)

Who said I robbed a train?

BECKY

One of the two men who were just here with a lady awhile ago.

MIKE

Which way did they go?

BECKY

Toward the Twin Sisters.

MIKE

(hurried)

I've got to go Becky. I want to come back tomorrow to get you.

BECKY

What makes you so sure I want you to come back tomorrow and so sure I'll go with you?

MIKE

This!

Mike grabs Becky up forcefully in his arms and kisses her passionately.

As he releases her, he has to grab her again to keep her from falling until she regains her composure after swooning from his embrace. As Mike turns to go toward his horse, Becky stands there speechless watching him leave.

INT. - CITY OF ROCKS - HILLSIDE CAVE NEAR WINDOW ARCH - NIGHT

Edward and Thomas have setup their campsite, along with their horses, inside a large cave near the top of a hill that overlooks the Window Arch. Edward is tending to the horses while Thomas and Cass are sitting by the fire. Edward takes the saddles, blankets, and saddle bags off to the side where they are out of Cass' line of sight, as he prepares to take the saddle bags down to the Window Arch to bury the gold.

EDWARD

Thomas, I'm going outside to get some fresh air. Keep an eye on the girl. Mike said she was tricky.

THOMAS

Okay Edward, I'll watch her, you go on.

CASS

(spoken softly)

Thomas, you don't look like the type that would rob a train or do anything like that.

THOMAS

(spoken softly)

I'm not and neither is Mike.

CASS

You I can believe but not Mike. Do you know how badly he treated us back on the train?

THOMAS

No, but you can bet that Dave put him up to it. Before this, neither one of us ever broke the law and never killed anybody.

(MORE)

THOMAS (CONT'D)

All I've done so far is just bring a string of horses to the pickup spot. I haven't so much as touched my gun.

Dave took us on and promised us a lot of money if we stuck with him, and we've both been half-way afraid Dave would kill us if we didn't do what he said. That man's crazy.

CASS

Not any more, he's dead now. You're right though he was crazy... crazy as a loon.

EXT.- CITY OF ROCKS - WINDOW ARCH - NIGHT

MONTAGE - EDGAR BURYING THE GOLD

- A) Edgar taking the saddle bags out of the cave while avoiding being seen by Cass
- B) Edgar taking the gold out of the saddle bags and burying it at the base of the Window Arch under the moonlight
- C) Edgar filling the saddle bags with rocks
- D) Edgar returning to the cave entrance carrying the saddle bags

END MONTAGE

INT. - CITY OF ROCKS - HILLSIDE CAVE NEAR WINDOW ARCH - NIGHT

Edgar returns to the cave and replaces the saddle bags unnoticed by Cass, and becomes angry when he notices that Thomas and Cass are carrying on a friendly conversation.

EDGAR

(spoken angrily)

Stay away from her Thomas. Mike said she was tricky. She'll have your gun out of its holster and pointed at your head before you can blink an eye.

CASS

(laughing)

Why Edgar, I'm starting to get the idea that you don't trust me.

EDGAR

No further than I can throw you. Now move away from Thomas and stop talking to him.

Cass gives Edgar a dirty look and moves around to the other side of the fire.

EXT. - CITY OF ROCKS - WINDOW ARCH - NIGHT

Slade, Lee, and Kate make their way through the rock structures and pass by the Window Arch where the robbers had camped and hid their stolen loot earlier that afternoon. Lee raises his hand motioning for the others to stop as he listens to a faint sound he just heard.

LEE

(spoken softly)

Did you hear that?...

(beat)

There it is again.

Faint sounds of a horse WHINNYING are heard.

LEE (CONT'D)

(pointing to the top of a hillside)

It's coming from up there.

The three dismount as Lee starts cautiously up the hillside.

KATE

(spoken softly)

You go ahead, I'll tie up the  
horses and I'm right behind you.

Lee and Slade proceed up the hillside alone and cautiously approach a cave entrance.

INT. - CITY OF ROCKS - HILLSIDE CAVE NEAR WINDOW ARCH - NIGHT

Lee and Slade cautiously enter the cave and see Cass and Thomas by the fire and Edgar standing with his back to them. They continue inside with their guns drawn.

SLADE

All right, hold it right there,  
don't move til I tell you...

(beat)

Now unbuckle those gun belts, drop  
'em, and move over there together.

When Cass sees Lee, she jumps to her feet and runs to him. The two men do as they are told.

CASS

Lee!

LEE

Cass, are you all right? What have  
they done to you?

CASS

I'm all right Lee, I'm all right.  
They haven't touched me.

SLADE

(with urgency)

Cass, where's the other one?

CASS

He's gone but he could come back  
any minute.

At that minute, Kate enters the cave with her gun drawn.

LEE

You men are going to be put away  
for a long time.

Edgar looks at Lee and begins to laugh.

LEE (CONT'D)

(to Edgar angrily)

What's so damn funny? Why don't you  
let us in on the joke?

Edgar continues to laugh at Lee while looking over at Kate.  
Slade turns slightly to see Kate pointing her gun at him.

SLADE

Kat, don't you think you should be  
pointing that gun at them and not  
me?

KATE

I think it's about time for the  
masquerade to end, don't you Mr.  
Slater? Both of you drop your guns  
or I'll kill the little lady where  
she stands.

SLADE

You're not going to kill anybody  
Kat.

LEE

You better do what she tells you  
David.

KATE

Good advice Lee, and I suggest that  
you take your own advice as well  
and drop your gun also. Mr. Slater,  
if you're relying on the fact that  
you removed the bullets from my gun  
earlier, don't. I knew what you did  
and I reloaded it later.

After some hesitation, both Lee and Slade drop their guns.

KATE (CONT'D)

Get their guns Edgar, and while you're at it relieve Lee of the derringer in his left sleeve, as well.

Edgar finds the derringer in Lee's sleeve and then gathers up their guns from the ground in front of them.

LEE

Kat, what's going on here?

KATE

Shut the hell up Lee. I think you and Mr. Slater have given me just about enough trouble, don't you?

SLADE

Don't you get it Lee, Kat is a train robber not a Pinkerton detective.

LEE

But Kat, you shot one of your own men back there on the train.

KATE

I did didn't I. You know, I never liked Dave very well anyway, and I couldn't let him kill that pretty little girl friend of yours, now could I?

LEE

What are you talking about. You were just about to kill her yourself a minute ago.

KATE

Yes I was Lee, and that's because the circumstances had changed.

Edgar, carrying Lee's and Slade's guns goes over to pick up Thomas' gun and his own.

KATE (CONT'D)

(loudly)

Leave your guns there Edgar and  
throw their guns down with them.

Edgar looks at Kate as if questioning Kate's motive for  
turning against him, and throws the guns down with his own.

KATE (CONT'D)

Ah now that's the way I like it. I  
seem to be the only one with a gun.  
Now it's time to get down to  
business.

(spoken loudly)

Where's the money?...

(beat)

(silence)

(beat)

Now don't everyone answer at once,  
it's discourteous.

EDGAR

Mike took it and he's gone.

KATE

And where's Mike?

THOMAS

We don't know he just left.

KATE

You all don't expect me to believe  
that you just stood here and  
watched Mike take your money and  
leave do you? I'm starting to lose  
my patience, and when that happens  
people start dying. Now one last  
time, where's the money?

SLADE

Kat, if they knew where the money  
was they would tell you.

KATE

(pointing her gun at  
Slade)

Mr. Slater, I warned you. I think  
it's time you stopped being a thorn  
in my side.

CASS

(shouting)

Don't shoot him, the gold is in the  
saddle bags over there with the  
saddles and blankets.

KATE

Well that's more like it. Thank you  
Cass. At least one of you is smart  
enough to cooperate with me to save  
their hide.

At that moment, Mike walks into the cave behind Kate and  
speaks.

MIKE

What's going on here?

KATE

(pointing her gun at Mike)  
Come on in and join the party Mike,  
and while you're at it throw your  
gun down there in the pile with the  
others.

MIKE

(spoken angrily and  
drawing his gun)  
Like hell I will!

Kate shoots Mike in the arm causing him to drop his gun.  
Slade moves toward her to try to take the gun away from her,  
but Kate swings around and points her gun at Slade to kill  
him.

As she is pulling the trigger, Mike makes a dive for Kate's  
arm and takes the gun out of her hand.

Slade takes this opportunity to grab and hold Kate so she  
can't move.

KATE

(struggling to get free of  
Slade's grasp)  
Let go of me.

SLADE

Oh, I'll let you go alright, but it will be when we get to Ogden and we turn you over to the Sheriff.

Cass, cut a strip out of that blanket and make a tourniquet and see if you can get Mike's arm to stop bleeding.

Cass proceeds to cut a strip of material out of the blanket and tie it around Mike's arm as he stands there holding Kate's gun.

CASS

I can't believe I'm saying this, but Mike, I'm really glad you came back.

MIKE

I knew you'd come around sooner or later. They all do.

Cass puts two extra twists in the touriquet.

MIKE (CONT'D)

(loudly)  
Hey that hurts!

CASS

It was meant to.

SLADE

(wiping the sweat off his face and breathing a sigh of relief)  
Whew! Mike, I'm glad you showed up too. We were just about to take your friends into custody when Kat walks in here and takes over.

Mike, why don't you hand over that gun, and I promise we will all recommend that you get clemency since you aided in Kate's capture and saved my life.

MIKE

Make the same deal for Thomas and you've got a deal. Thomas has never harmed a sole in his life, and he didn't have anything to do with the hold up other than show up with the horses after everything was over.

SLADE

(nodding approval)

Deal!

As Mike is handing his gun over to Slade, Edgar realizes that he soon will be going to jail, and grabs one of the guns lying on the ground and points it at Slade. Thomas makes a dive for Edgar and tries to pull the gun out of Edgar's hand, they struggle, and a GUN SHOT is heard.

CLOSE ON THOMAS

With a sick and shocked look on his face, Thomas pauses for a couple of seconds, looks down and rolls Edgar over onto his back to examine him, and speaks.

THOMAS

(with eyes tearing up)

He's dead. I didn't mean to kill him, I ain't never killed anybody in my whole life.

BACK TO SCENE

LEE

(grinning)

Welcome to the club Thomas.

Lee bends down and picks up his revolver and his derringer from the ground.

SLADE

(releasing his grasp of  
Kate)

(MORE)

SLADE (CONT'D)

Lee, why don't you tie Kat's hands behind her back for us? While you're at it get that derringer of hers that she has in her boot.

LEE

(holding Kate at gun point while checking her boots for the derringer)

Here it is. Kat you won't be needing this in the territorial prison, I'll take good care of this for you.

Slade picks up his gun from the ground and holds Kate at gun point while Lee cuts off a long strip of material from the blanket and ties Kate's hands behind her back.

Cass talks to Mike as she is tending to the gunshot wound on his arm.

CASS

I was talking to Thomas earlier, and he told me about how you and him were roped into this by Dave. Thomas told me about how mean and crazy Dave was and how how you both feared for you life if you crossed him.

MIKE

That's not entirely true. Dave was mean and crazy and Thomas and I were scared of him, but compared to Kat, Dave was an angel. We knew if we even looked like we weren't gonna follow orders, Kat would have shot us on the spot. Either that or staked us out on an ant hill to die slowly.

CASS

Now that you've told me that I'm glad that we have her tied up so she won't be hurting anyone ever again.

At that moment, Cass gets a sick look on her face.

CLOSE ON CASS'S FACE AND A DERRINGER AGAINST HER NECK

KATE

You spoke too soon Cass.

Kate has freed herself from her restraints and now holds Cass hostage with a derringer pressed tightly against her neck. Kate picks Cass up, backs away from everyone and makes an announcement.

KATE (CONT'D)

(spoken loudly)

Alright everyone, I want everyone to throw their guns down on the ground and back away or I'm gonna blow a hole in this pretty little girl's head! That means now! Move!

Everyone does as Kate demands, backing away and leaving Kate and Cass standing in the center of the area. While holding the derringer against Cass' neck, Kate bends down and picks up her revolver, and then releases Cass.

KATE (CONT'D)

Cass put all the guns in the blanket and tie the corners together. Lee, I want you to saddle up those horses, throw those saddle bags over the saddles, bring the horses over here to me when you're through, and then get back out of the way over there with the others.

Cass and Lee do as they are told.

SLADE

Lee, I thought you got that derringer away from her.

KATE

Lee did get my derringer Mr. Slater, but while he was getting my derringer I took the liberty of relieving him of his. I forgot to mention that in addition to being very good with firearms, I am also an escape artist and skilled in the art of picking pockets.

Alright, Cass and I will be leaving now, and we will be taking your horses and guns.

(MORE)

KATE (CONT'D)

When we go outside, I better not see any or you follow us or I will shoot her first and then you.

EXT. - CITY OF ROCKS - WINDOW ARCH - NIGHT

Outside, near the Window Arch, mounts up, and then Kate and her ride away with Cass leading five horses behind her.

SERIES OF SHOTS

- A) Cass throws the blanket containing all the guns over the saddle horn of one of the horses.
- B) Kate and Cass lead the horses down the hill from the cave.
- C) Kate and Cass mount up and ride away with Cass leading five horses behind her.

END SERIES OF SHOTS

EXT. - CITY OF ROCKS - SOUTH OF TWIN SISTERS - NIGHT

Kate and Cass stop and dismount at a secluded location and Kate speaks.

KATE

Cass, this is where I leave you. I am headed southeast. If you keep walking in that direction for a couple of miles you will find these horses and your guns there.

CASS

Kat, what makes you want to do the things you do, like robbing trains and killing people?

KATE

I don't know, I just sort of grew into it.

(MORE)

KATE (CONT'D)

I never let anyone push me around when I was growing up and I still don't.

You know you never had anything to worry about when you were with me didn't you. You're the last person I would hurt because you remind me of me when I was your age. You're a lot like me, I noticed that right away.

(opening up one of the saddle bags)

I've got everything I need right here in these saddle bags, so I won't have to do these bad things any more that you were talking about.

(spoken angrily and loud)  
Damn it to hell! I'm been done playing my own game!

CASS

What's wrong?

KATE

(emptying the saddle bag full of rocks onto the ground)

This is what's wrong!

You told me the gold was in these saddle bags.

CASS

I thought it was. I never saw them take the gold out of those saddle bags. Of course I didn't keep my eyes on them all the time.

KATE

Forget about it Cass. I'll just chalk this up as a lesson that I should have learned a long time ago. I tell you what it does mean though. It means that Mike and Thomas haven't seen the last of me. Nobody crosses me and gets away with it.

(MORE)

KATE (CONT'D)

As for Mr. Slater, there were times in my life when he and I could have gotten along a lot better than we've done so far. You know, he would be a downright handsome man if you cleaned him up a little.

CASS

Why Kat, I do believe you might just be starting to like our friend David, is that possible?

KATE

(mounting up and preparing to ride away)

Might be. At any rate, nothing's ever gonna come of it cause I'm getting the hell out of here. And by the way, you don't have to tell 'em that I like you and wouldn't harm a hair on your head, because I just might have to take you hostage again someday.

Kate rides away, leading the six horses behind her, as Cass stands there watching her disappear in the distance.

EXT. - CITY OF ROCKS - WINDOW ARCH - DAY

Slade, Lee, and Mike stand and watch as Thomas digs up the gold hidden at the base of the Window Arch. They hear the noise of horses approaching and turn to see Cass arriving towing six horses behind her.

Lee runs to meet her and helps her down off her horse.

LEE

Cass, are you alright. Did she hurt you.

CASS

I'm alright Lee. I'm alright, she didn't hurt me at all. She did seem a little irritated though when she found out that these saddle bags were filled with rocks.

LEE

(laughing)  
I bet she was.

Thomas takes the empty saddle bags and fills them with the gold he recovered from their hiding place. Thomas hands the bags to Lee and Slade and they throw the bags over their saddles. Everyone mounts up and the five ride away from the Window Arch with Slade in the lead and Cass following, leading one horse carrying the body of Edgar. They ride a few feet and Slade stops and turns back.

CLOSE ON SLADE

SLADE

(smiling)

Mike, why don't you get the hell  
out of here?

(beat)

You too Thomas.

CLOSE ON MIKE AND THOMAS

MIKE

(with a big smile)

You don't have to ask us twice.

Mike and Thomas pull up ahead, ride a few feet, and Mike stops and turns.

CLOSE ON MIKE'S FACE

MIKE (CONT'D)

(with a big grin looking  
back at Cass)

Don't worry Cass, you'll get over  
me.

CLOSE ON CASS'S FACE

Cass acknowledges Mike with a slight grin.

TWO SHOT - MIKE AND THOMAS

Mike and Thomas wave one last time, and then turn forward and ride away at a brisk pace.

EXT. - CITY OF ROCKS - DAY

Mike and Thomas pause at a fork in the road, shake hands, and say their goodbyes.

THOMAS

Well this is it, I'm headed for Texas. I've got family there.

MIKE

Me, I'm headed for Sacramento, maybe we'll see each other again someday. I hope so. Thomas, I think we've both learned a big lesson here today.

THOMAS

(smiling)

You can say that again.

Mike and Thomas turn away from each other and ride off into different directions.

EXT. - CITY OF ROCKS - SOUTH OF TWIN SISTERS - DAY

Becky's family have just finished loading up their wagons and are about to leave. As Becky looks longingly toward the Twin Sisters, her mother calls her.

SARAH

Becky come on, get in the wagon, we're leaving.

Becky takes one last look behind her and then jumps into the back of one of the wagons just as it starts to move away from the campsite.

## CLOSE ON BECKY'S FACE

A tear starts to roll down one cheek as Becky looks out of the back of the wagon for the slightest sign of Mike's approach. Suddenly her face brightens and a smile breaks out as she sees something.

## LONG SHOT - DISTANT RIDER APPROACHING

In the distance, a rider rapidly approaching leaving a cloud of dust behind him. After a few moments, Becky calls out.

BECKY

(loudly)

Papa, stop the wagon!

Becky's father stops the wagon, grabs his shotgun, climbs down, and walks to the rear of the wagon as Mike comes riding up, jumps off his horse and gives Becky a big hug.

JONATHAN

What the hell's going on. Who are you?

BECKY

Papa, that's Mike and I love him. I know you think I'm crazy but I just met him yesterday and I love him.

JONATHAN

(leveling his shotgun  
toward Mike)

Mister, you better get back on that horse and get the hell outta here or you're gonna be dead in about 30 seconds.

BECKY

(crying)

Papa, if he goes I go with him.  
Momma if you ever want to see me again, talk some sense into him.

(MORE)

BECKY (CONT'D)

Either Mike goes with us or I stay  
with him, which is it?

CLOSE ON JONATHAN'S FACE

Jonathan looks at Becky with tears streaming down her cheeks,  
looks over at Sarah, and then looks with frustration and  
resentment at Mike.

JONATHAN

(to Mike)

Tie your horse on and get in the  
wagon. We'll talk about this later.  
We can't stay around here gabbing.  
We're going to Sacramento.

A big smile comes over Becky's face as she gives her father a  
big hug.

EXT. OGDEN, UTAH - TRAIN STATION - DAY

The scene is mass confusion with Slade, Lee, and Cass being  
the center of attraction, as spectators, reporters,  
photographers and Wells Fargo officials are talking with the  
trio, with the crew of the train, and with passengers. A gray-  
haired Wells Fargo official speaks to the trio.

OFFICIAL

(to Slade)

Mr. Slater, we here at Wells Fargo  
were highly impressed at what you  
and your two friends here were able  
to accomplish. You were able to do  
what the Pinkerton Agency has been  
unable to do during the past six  
months as these robberies have  
continued to go on unrestrained.

Mr. Slater, we here at Wells Fargo would consider it an honor and privilege if we could convince you and your friends to come to work for Wells Fargo. You would be highly paid for your services. What do you say?

SLADE

(looking at both Lee and Cass)

Well sir, I believe I can speak for all of us in saying that we've all seen enough of rail travel, train robberies, dynamite, and killing to last us for quite a while. Am I right Lee... Cass?

CASS

He's right sir, we appreciate your offer but we all have some very important business to tend to in Abilene, and if you'll kindly excuse us, I believe this train's about to head that way.

CONDUCTOR

(loudly)

All aboard!

Slade, Lee, and Cass shake hands with the Wells Fargo official and others standing nearby before they board the train.

EXT. ABILENE, KANSAS - TRAIN STATION - NIGHT

Stepping off the train, Slade, Lee, and Cass walk to the center of a street looking down a large stretch of saloons and gambling halls all light up with loud music coming from several of them.

SLADE

(smiling with a sense of  
pride)

You are standing in the middle of  
the famous Texas Street in Abilene,  
Kansas, known as The Wildest and  
Wickedest Town in the West. What do  
you think about it Cass?

CASS

What can I think, we just got here.  
I'll tell you what I think about it  
tomorrow. Right now, let's go have  
a look. Hold up a second, I want to  
show you something.

Cass opens her coat to reveal an inside pocket containing a  
small sack of twenty-dollar gold pieces.

CASS (CONT'D)

(laughing)

Do you think that Wells Fargo  
official would still want to hire  
us if he could see this?

INT. - ALAMO SALOON - NIGHT

Slade and Cass stand in the center of the Alamo Saloon taking  
in all the sights as Lee approaches them carrying a bottle  
and glasses, claims an empty table nearby, and motions them  
over.

Cass's expression is one of awe, with eyes big as saucers, as  
she looks around the Alamo with double-glass doors, mahogany  
bar and gaming tables, crystal chandeliers, expensive  
paintings, stained glass, and brass railings.

CASS

I've never seen anything so  
beautiful. Sacramento has nothing  
like this.

SLADE

And neither does New York or  
Chicago. This place even puts the  
big cities to shame.

As the three sit, surveying the surroundings, an eccentric looking gentleman enters the saloon and joins some men in a poker game across the way. One of the men moves around to another seat, offering the newcomer his seat nearest the corner of the room.

SLADE (CONT'D)

(pointing toward the poker  
game in the corner)

Lee, see that man that just joined  
that game over there?

LEE

Yeah, what about him?

SLADE

You said you wanted to be a  
gunfighter and become known as the  
fastest gun around, right?

LEE

Yeah... go on.

SLADE

Well that man right there is one of  
the men you'll have to go up  
against sooner or later if you want  
that title. Got any idea who he is?

LEE

No, who is he?

SLADE

That right there is James Butler  
Hickok, otherwise known as Wild  
Bill Hickok, the meanest, dirtiest,  
deadliest, fastest shootin' man  
around.

LEE

Yeah? Well he ain't Mark Slade.

SLADE

No he's not, but who says Slade's faster than him? I'll tell you one thing you don't want to ever make fun of his long hair, his mustache, or his fancy duds. He runs the show around here in Abilene, he's the Marshal. Did you see that man move and offer him his chair? He always sits with his back to a corner.

See those two ivory-handled pistols he's wearing butts forward? Don't let that make you think that would slow down his draw. He can draw those guns underhanded using the Plains reverse draw or using the cross-body draw faster than you can blink an eye.

A mature attractive lady passes their table, does a double-take upon seeing Cass, and stops to talk.

JESSIE

Cass, is that you?

CASS

Jessie?

JESSIE

It is you. Why as I live and breathe, I never thought I would see your pretty face again. I thought you'd be stuck in Sacramento for the rest of your days. What brings you here?

You know why I'm here.

(MORE)

JESSIE (CONT'D)

Remember when I left the Golden Eagle, I told you I thought these Texas drovers had more money than those California prospectors would ever have unless they struck it rich.

CASS

Jessie, it's so good to see you again. I've missed you like I'd miss my own sister. These are my friends, that's David and this here's Lee. Jessie's my best friend in the whole world.

JESSIE

Cass, from the way you and Lee are cuddled up together, I take it that Lee here is your beau. Am I right?

CASS

Well I guess you might say that though you'll never hear him say it. He's his own man, and I just came along for the ride.

JESSIE

And how bout this handsome man here? Is David spoken for?

SLADE

No, Jessie, I'm not spoken for. I'm never in a place long enough to be spoken for. And even if I was, I'm too cantankerous for anyone to have me.

JESSIE

(pointing at the fancy  
dressed gentleman)

You can't be any more cantankerous than that gentleman over there, who I guess you could say is my beau, James Butler Hickok.

(MORE)

JESSIE (CONT'D)

Most folks call him Wild Bill, I call him by his given name James.

SLADE

I know James. I guess you could say James and I are old friends of a sort though we haven't seen each other in years.

CASS

Jessie, you said he was cantankerous. Does he treat you all right?

JESSIE

Yeah Cass, James roughs me up a little bit every now and then when he gets real drunk, but most of the time he's real good to me. James is the Marshal here in Abilene and he sort of claims the Alamo as his headquarters.

James is mighty jealous though, he has an acquaintance from Texas, Phil Coe, who James tolerates, I wouldn't call him a friend. Phil and his partner Ben Thompson came up here from Texas and opened up the Bulls Head Saloon down the street and they are the Alamo's biggest competition.

James and Phil compete elsewhere too. Phil has his sights set on me and has offered to take me back to Texas with him someday soon. I have half-a-mind to go with him too, especially when James gets drunk and mistreats me.

At that moment, the conversation is interrupted by chairs, bottles, and glasses falling and raised voices coming from the poker game across the room.

WILD BILL

(loudly)

I said we don't allow card cheats  
in this town!

CARDSHARP

You don't have any proof I was  
cheatin'.

WILD BILL

I don't need any proof. I can spot  
a card cheat a mile away.

The cardsharp goes for his gun. Wild Bill grabs the man's wrist, draws his gun, and pistol-whips the man to the floor. Wild Bill's deputy, Mike Williams, arrives on the scene just as the confrontation comes to an end.

WILD BILL (CONT'D)

Mike, why don't you introduce this  
gentleman to one of our jail cells?

Mike picks the man up and escorts him out of the saloon, as Wild Bill holsters his gun, dusts himself off, and looks around the saloon and spots Jessie and her friends across the room.

JESSIE

James hates cardsharps, even though  
a lot of people say that James is  
one of the world's worst himself.  
No one's ever had the guts to  
accuse him of it to his face  
though. That was his deputy, Mike  
Williams, who hauled that card  
cheat out of here. Mike is James'  
best friend in the world. James and  
Mike are as close as you and I are  
Cass, they're like brothers.

CASS

Uh oh, he's headed this way.

Wild Bill walks up, smiles at Jessie, and looks down at the three sitting at the table, doing a double-take upon seeing Slade. Slade stands and greets him with a handshake.

SLADE

(laughing)

James, it's been a long time. How in the hell are you doing? I see you're still as good as you always were at knocking some sense into people's heads.

WILD BILL

(smiling and shaking Slade's hand while giving him a gentle slap on the shoulder)

David, I can't believe my eyes, I never thought I would see you anywhere east of Denver. And I see you are still as good as you always were at making small talk with another man's woman.

SLADE

You mean Jessie? Jessie and my friend Cass here are old friends from the Golden Eagle in Sacramento, me and my friend Lee here were just sitting here listening to these two reminiscing about old times.

WILD BILL

Jessie and I are about to call it a night. We'll see you back here tomorrow and then Jessie and Cass can catch up on old times.

Wild Bill walks over to the bar, picks up a bottle, and escorts Jessie up the stairs.

CASS

See you in the morning Jessie.

The three continue their conversation as a stranger walks up to the bar behind Slade, orders a drink, and begins to stare at Slade.

LEE

(spoken softly)

Don't look now but there's mean  
looking hombre at the bar staring a  
hole in the back of your head.

Slade turns around and looks.

LEE (CONT'D)

I said don't look now...

(beat)

Damn!

SLADE

You lookin' at something mister?

CHALLENGER # 1

Yeah, I'm looking at you. I know  
you.

SLADE

I've never laid eyes on you before.

CHALLENGER # 1

That may be but I know you, and I'm  
gonna kill you.

While keeping his eyes on the stranger, Lee takes Cass by the arm as they stand and move off to the side. Without getting up, Slade turns around slightly in his chair so he can see the stranger.

SLADE

Mister, I'm not looking for a  
fight.

LEE

(getting angry)

Ah hell David, shoot the bastard.  
If you won't I will.

SLADE

Stay out of this Lee! Mister, you  
wouldn't shoot a man in the back  
would you?

Acting unconcerned and unintimidated, Slade turns back around in his chair with his back to the stranger. The stranger immediately goes for his gun and Slade spins around and fires three rapid-fire shots from the sitting position, killing the stranger and also shattering the large mirror behind the bar, which in turn causes many bottles and glasses to crash to the floor.

CLOSE ON CASS' FACE

CASS

(with a wide-eyed look of  
surprise)

Oh my!

BACK TO SCENE

CLOSE ON SLADE'S FACE

SLADE

(looking serious)

Rule Number Four -- "Never turn  
your back on a gunfighter...

(beat)

(breaking into a smile)

unless you have a plan."

BACK TO SCENE

Wild Bill comes storming down the stairs with Jessie following close behind him.

He's in a fit of rage, cussing, pistol in hand, and he is wearing long woolen underwear and a frilly robe. As he surveys the damage, he gives Slade a dirty look while shaking his head in disapproval.

SLADE (CONT'D)

(laughing)

Nice robe James. Does Jessie have one like that too?

WILD BILL

This is hers dammit! It's cold down here!

David, I might have known this mess was your doing. You draw trouble like a magnet, but why in the hell do you have to draw it my way? Look at this place. It'll take a week to clean this mess up. I've got a good mind to make you clean this place up yourself.

(pointing to the dead man)

And I'd make him help you but he don't look like he's up to it.

We've been friends for a long time so why would you want to go and spoil it. Why don't you try to avoid situations like this in the future so we can stay friends and I won't have to run you out of town?

CASS

(laughing and spoken with a sarcastic tone)

What are you supposed to do David? When a man wants to kill you, should you say, "Excuse me sir, before you kill me do you mind if we just take a little ride outside of town?"

(MORE)

CASS (CONT'D)

The Marshal's gonna be real mad if  
you kill me here, there's no  
telling what he might do

JESSIE

There you go Cass, tell 'em like it  
is.

WILD BILL

(getting riled)

There's a time when women folk  
should speak and a time when they  
should shut the hell up. Guess  
which time this is.

JESSIE

(starting up the stairs  
while avoiding eye  
contact)

See you in the morning Cass.

WILD BILL

(following Jessie)

We'll talk more about this in the  
morning. I hope I've made my  
point.

As Wild Bill starts up the stairs, Lee leans over and  
whispers a question to Slade.

LEE

(softly)

I thought you said that people  
better not make fun of his clothes.

SLADE

No I said you better not make fun  
of his clothes. I can get away with  
it -- you can't.

INT. ABILENE - MERCHANT'S HOTEL - SLADE'S ROOM - NIGHT

Slade tosses restlessly in his sleep as he experiences another one of his repetitive nightmares.

DREAM SEQUENCE - EXT - UNKNOWN TOWN - STREET - DAY

(HAZY, OUT OF FOCUS, SILENT, WITH OCCASIONAL SLOW MOTION)

- A) Slade walks out of a saloon.
- B) A challenger calls him out for a fight on the street.

SLADE'S POV

- C) A gunfight occurs showing slade's extended arm with his pistol being fired and barrel smoking.
- D) The challenger walks toward Slade slowly.
- E) Slade sees the town spinning and then the sky and bright sunlight. Finally the spinning stops and he looks up at the challenger who is looking down at Slade while putting his gun back in its holster.
- F) The challenger walks away unconcerned.
- H) Slade lays motionless, unable to move, with the hot sunlight beaming down on his face.
- I) A wagon finally pulls alongside, and an old man gets off and loads Slade's body into the back of the wagon.
- J) A bumpy ride up to boot hill shows sky and tree limbs passing overhead.
- K) The old man rolls Slade's body off into a freshly dug grave where he lands with LOUD THUD.
- L) Slade wakes up or thinks he does. He opens his eyes. Instead of the ceiling of his room, he sees sky and tree limbs up above. A shovel-full of dirt hits him in the face, and then another, and another until he is gasping for air.

END DREAM SEQUENCE.

Slade awakens, gasping for air, in his hotel room. This time he is noticeably more shaken than from past dreams. He stumbles over to the mirror, looks at himself and feels his face, arms, and hands to make sure that he is still alive.

INT. - ALAMO SALOON - DAY

Cass enters the Alamo Saloon and is greeted by Jessie.

JESSIE

Well, I see you finally woke up. It must be nice not having to make a living.

CASS

When I woke up this morning, Lee was gone. Has he been in here?

JESSIE

Yeah, he was in here earlier, played a little poker, and then he told me he was going down to the Bulls Head for awhile. He and David caused quite a stir in here last night.

James wasn't too happy about being disturbed and Will, the owner of this place, wasn't too happy about the damage either.

Cass reaches inside her coat, pulls out a small bag, takes out three twenty-dollar gold pieces and hands them to Jessie.

CASS

There you go Jessie, maybe these will smooth things over. Keep one for yourself.

JESSIE

Well, ain't we doing well. What's your secret?

CASS

(starting toward the door)  
Got none just been doing a little prospecting lately, that's all. Jessie, I'm going to go see if I can find David now. I'll see you later, okay?

Jessie smiles and nods her approval as Cass turns and leaves.

INT. - BULLS HEAD SALOON - DAY

Cass enters the Bulls Head Saloon and scans the room looking for Lee.

CLOSE ON CASS' FACE

A look of shock, disappointment, and disgust comes over Cass' face as she spots Lee playing poker across the room.

BACK TO SCENE

With anger on her face, Cass starts walking slowly across the room toward the table where Lee is playing poker. Lee looks highly intoxicated, with a cigar hanging out of his mouth, lipstick marks on both sides of his face, and two attractive saloon girls sitting close beside him. Lee's hair is mussed from the saloon girls running their fingers through it. His eyes are droopy and his speech is slurred. He spots Cass looking at him and he hold up a glass whiskey to wave at her.

LEE

(with slurred speech)  
Well there's my girl. Cass, how in the hell are you?

CASS

(spoken angrily)

Lee, I've been looking all over for you. What in the hell are you doing here with these two women?

LEE

(with slurred speech)

I'm playing poker, that's what I'm doing, and these two beautiful ladies are my friends and they're bringing me luck. Now why don't you just head on back to the hotel and I'll see you later? Don't wait up for me.

CASS

(spoken angrily)

I won't you sorry bastard. I don't care if you stay here womanizing, gambling, and drinking yourself into damnation til hell freezes over.

INT. - SLADE'S HOTEL ROOM - DAY

Slade is seated at a table with a bottle of whiskey and glass at his side. His revolver lies disassembled in front of him. There's a light TAPPING on the door.

SLADE

Who's there?

CASS

(spoken softly)

It's Cass. Are you decent?

SLADE

Lee's not here. He's down at the Bulls Head.

CASS

(angrily)

I know he's down there. I just left the sorry bastard there drowning in alcohol with a couple of whores at his side. I'm here to see you not Lee.

SLADE

All right. Come on in.

Cass enters the room sheepishly, leaving the door slightly open, as she comes over and pulls a chair up close to Slade's left side.

CASS

Whatcha doin'?

SLADE

What's it look like I'm doing? I'm cleaning my gun. Sounds like you're mad at Lee bout something.

CASS

Yeah, I am. I never want to see his sorry ass again.

SLADE

You know you don't mean that.

CASS

Why does he want to go and have them whores hanging all over him for? Ain't I enough for him?

As Cass watches Slade clean his gun, she seems to begin looking at him in a new light. As he turns away for a second, Cass unbuttons the top button on her shirt and tugs at it to reveal a tempting bit of cleavage.

CASS (CONT'D)

David, do you ever look at me?

SLADE

Sure I do. I've been looking at you and Lee for a couple of weeks now.

CASS

No, I don't mean like that. I mean look at me like a woman. Like a woman you want. Don't I look good to you?

SLADE

Yeah, you look damn good, but let me give you a little lesson about gamblers who do it for a living.

Cass leans over and gives Slade a kiss. He looks surprised and pauses as if he is thinking about taking her up on her offer

SLADE (CONT'D)

As I was saying, let me give you a little lesson about gamblers...

(beat)

(nervously clearing his throat)

about gamblers who...

(beat)

who gamble for a living.

CASS

(smiling)

Are you changing the subject?

SLADE

Cass I know you're mad at Lee, and you're doing this because you don't understand him. I'm honored by your attention, but you and Lee are my friends. Let me explain and you'll see that you have it all wrong about Lee. All right?

CASS

(sighing and looking  
discouraged)

All right.

SLADE

What you saw at the Bull's Head was an act. It's all part of an act. Without the act, a gambler can't make a living. When you're taking someone's money you have to take it the right way or they might just kill you.

The act is that you're drunk, distracted by women, and winning their money by sheer luck and not by skill. Sometimes when you're acting drunk it's not an act, but most of the time it is. If you let on that you have the slightest bit of skill, the word gets out and no one will get within a mile of a poker table where you're sitting. With all that in mind, the next time you see Lee, you tell him you're sorry for the way you acted and you understand him now.

CASS

(nodding approval with a  
slight) smile)

You're right David, I had no idea. I'm sorry I acted that way.

SLADE

(pulling Cass close with  
his left arm for a hug)

Don't be sorry. When a man gets my age he needs a little encouragement like that once in a while to let him know he's still alive.

The moment is broken by a CLICK of a pistol hammer being cocked. They both look toward the source of the sound where the door to Slade's room is now standing wide open where a stranger stands with his gun drawn and pointed at Slade.

CHALLENGER # 2

They told me you were staying here  
so I decided to pay you a little  
visit. I've been looking for Mark  
Slade for over a year and now  
you're gonna make me famous.

Slade lifts his shot glass of whiskey as if making a toast before taking a sip.

SLADE

Mister, you wouldn't shoot an  
unarmed man would you?

CHALLENGER # 2

No I wouldn't but you've got a gun  
right there on the table in front  
of you, and I'm gonna be real nice  
and give you to a count of three to  
put it together before I shoot you.  
Ready?...

(beat)

One!

(beat)

Two!

(beat)

CLOSE ON THE STRANGER

A loud BANG is heard as a sick look comes over the stranger's face, as his eyes roll backward and he falls slowly backward to the floor while speaking one last word.

CHALLENGER # 2 (CONT'D)

(strained)

Threeeeeee

BACK TO SCENE

Cass coughs as she fans away a little cloud of smoke coming from the barrel of a gun in Slade's left hand sticking out from under Cass's left arm.

CLOSE ON SLADE

SLADE

(with a slight smile  
appearing calm and  
unemotional)

Rule Number Five -- "Never clean  
your gun unless you have a loaded  
spare lying nearby."

CASS

(excited)

Did I hear what I think I just  
heard? He called you Mark Slade!

SLADE

You heard right Cass, guilty as  
charged.

CASS

Do you know what Lee will do when  
he finds this out?

SLADE

Well, he's not going to find out  
unless you tell him, and you won't  
because we could end up killing  
each other.

CASS

But James knows you and he called  
you David.

SLADE

(smiling)

My name is David...

(beat)

(MORE)

SLADE (CONT'D)

Mark David Slade.

Remember when we first met I told you and Lee that my friends call me David. But James may not be calling me a friend any longer after he finds out about this little incident. I'm wearing out my welcome fast and think I better be on my way now on my own before James has to force me on my way at the point of a gun.

INT. - ALAMO SALOON - DAY

Slade and Cass enter the Alamo. Slade spots Lee in a poker game across the room and starts in that direction. Cass sees her friend Jessie standing by the bar and walks over.

CASS

Jessie, there's been some more trouble.

JESSIE

I already know, Mike Williams just told me the bad news, and James is not gonna be too glad about it when he finds out.

CASS

We're way ahead of James, David's over there right now telling Lee he's ready to move on and get out of this town before James runs him out.

JESSIE

Well Lee's probably ready to leave too. He's been losing pretty steadily for the last hour and he's not in such a good mood.

CASS

I don't want to leave Jessie. I wouldn't mind spending the rest of my days here in this town just so I could be near you. You've been a good friend and you're like a sister to me.

I don't know if Lee will even speak to me after what I said to him this morning, so I might not be leaving after all.

INT. - ALAMO SALOON - DAY

Slade walks up to the table where Lee is involved in a game.

SLADE

Lee, are you ready to get the hell out of this town?

LEE

As a matter of a fact I am. I heard you shot another man this morning.

SLADE

That's right. James is probably gonna be escorting me out of town.

LEE

Cass ain't too happy with me. She came over to the Bull's Head this morning, crying and giving me hell.

SLADE

Don't worry about that. I had a little talk with her about that, and she's all back to normal now.

LEE

(getting up from the table)

(MORE)

LEE (CONT'D)

Well gentlemen, I can't say I have enjoyed the game this time but I have enjoyed your company.

Cass sees Lee getting up and hurries over to give him a hug.

CASS

Lee, I'm sorry for the way I treated you this morning. I didn't understand. David explained it to me.

Is it true... are we really headed back to Virginia City?

LEE

Might as well Cass, my luck's not getting any better and these drovers are gonna be heading back to Texas any day now.

Jack, one of the poker players at the table keeps staring intently at Slade.

JACK

Mister, I know you from somewhere but I can't place you. You ever been around Fort Worth?

SLADE

Might have. I was in Texas a couple of years ago but don't remember being there. Come on Lee, let's make tracks.

JACK

Now hold on a second. It will come to me in a few seconds, I never forget a face.

SLADE

Well if you think of it just tell Jessie over there. She'll pass the word on to us.

As Slade and Lee turn to leave, Jack stands up and yells out.

JACK

(with raised voice)

Slade!...

(beat)

That's it. You're Mark Slade, the fastest gun in the west! This is my lucky day I just cleaned everybody out in this poker game, and now I'm about to become famous by killing you.

CLOSE ON LEE'S FACE

A shocked look comes over Lee's face as he and Slade look at each other, and then Lee's look of shock quickly turns to one of hatred. Lee turns toward Slade as if he is about to draw his gun.

BACK TO SCENE

SLADE

Now hold on Lee, we can settle this later.

LEE

Jack back away. If anyone's gonna kill Mark Slade it's gonna be me. I've been looking for this man most of my life and come to find out he's been hiding right here under my nose.

JACK

I'm afraid you're wrong kid. You're not gonna do a damn thing but stand there and watch me become the fastest gun alive.

LEE

If I have to, I'll kill you first  
and then have it out with Slade.

Billy, Jack's friend who had been standing by the bar quietly draws his gun unnoticed by the others and points it at Lee's back.

JACK

Lee, you so much as touch that gun  
of yours and my friend Billy is  
gonna put a slug in your back.

Lee turns his slightly to see Billy standing behind him with a gun.

JACK (CONT'D)

All right kid now back away while I  
send Mark Slade to his peaceful  
reward.

At that moment a CRASH is heard as Cass breaks a bottle over Billy's head sending him to the floor. At the same time, Jack goes for his gun and Slade quickly draws and kills him. Slade turns toward Lee and walks toward him.

SLADE

Lee there's something I need to  
tell you.

LEE

Stay away from me you lying  
bastard. I'm gonna kill you right  
there where you stand.

A CLICK of a pistol hammer is heard as Slade sees that Billy has come to and is about to shoot Lee in the back. Slade lunges forward, pushing Lee out of the way while drawing his gun. Billy and Slade fire at the same time hitting each other. Billy is killed instantly but Slade hangs on weakly to life as Lee and Cass rush to his side.

LEE (CONT'D)

(yelling)  
Someone get a doctor!

SLADE

(weakly)

Forget about the Doc, I won't be needing him. I knew this was coming after that last dream.

Cass cries hysterically as she tries to comfort Slade.

LEE

David, you said you had something to tell me.

SLADE

(weakly)

Look up a lawyer here in town named Jim Daniel. He already knows you and he can tell you what I was going to.

(getting weaker)

Lee take care of Cass and Cass you stay with him. He needs you.

Slade goes into unconsciousness and Cass screams out hysterically as Wild Bill and the doctor arrive at the same time. The doctor kneels down to check Slade's pulse and yells out.

DOCTOR

(yelling out)

He still has a pulse. A couple of you men get him upstairs into a room. The men carry Slade up the stairs followed by Wild Bill and the doctor. Cass continues to cry as Lee and Jessie try to console her.

INT. - ALAMO SALOON - LATER

Lee, Cass, and Jessie are seated at a table as Wild Bill comes down the stairs. They get to their feet and rush over to him.

JESSIE

James?

WILD BILL

He's gone.

Cass bursts into tears, screams hysterically, and runs out of the saloon with Lee following her. Wild Bill takes Jessie in his arms to console her.

INT. - ABILENE, KANSAS - LAW OFFICE - DAY

JIM DANIEL

Lee... Cass, I was deeply saddened by the news of David's death. In addition to being David's long-time legal advisor, we were also very close friends. I've known David for over 20 years. You were added as the beneficiary on all of his bank accounts scattered all over the territory.

Lee.. did you know David very long?

LEE

No sir, Cass and I had only known him for just under a month.

JIM DANIEL

Well he certainly knew you for a lot longer than that. He started putting things into place to provide for your future about 20 years ago.

Jim walks over to a safe, opens it, takes out a small metal box, and hands it to Lee.

JIM DANIEL (CONT'D)

David left instructions for me to  
give you this if anything ever  
happened to him.

Lee sits it on a table, opens it, and removes the contents.  
Cass moves closer to get a better view.

CLOSE ON THE CONTENTS LYING ON THE TABLE

On the table are some bank notes, bonds, deposit records, and  
a couple of newspaper clippings. Lee picks up the newspaper  
clippings and examines them.

LEE

This is strange. These clippings  
are from the Stockton Gazette.  
Stockton's the town I was born in  
and grew up in. I was about five  
years old when these were printed.

(reading an article)

"Violence broke out in the city of  
Stockton last week in front of the  
saloon. Three strangers called out  
one of the saloon's patrons, and a  
gun battle ensued, resulting in  
extensive property damage and the  
death of one of Stockton's business  
leaders, Alvin Craft, proprietor of  
Stockton's general store and livery  
stables. Alvin's survivors include  
his widow, Myra Craft and their  
young son, Lee."

LEE (CONT'D)

(reading the other  
article)

Here's another one.

(MORE)

LEE (CONT'D)

"Mysterious benefactor helps Stockton's business owners to recover losses incurred in last week's gun battle. Several business owners received anonymous donations for their losses. Myra Craft, widowed as a result of the fray, received a large donation which saved her from almost certain foreclosure on the Craft properties."

LEE (CONT'D)

Mr. Daniel, that was my father that was killed by a stray bullet from that gunfight.

JIM DANIEL

Lee, I think David would have wanted you to know. I lived there at that time, and the next day after the gunfight, David came into my office and asked me to set up the anonymous donations. He felt responsible for your father's death and the damage to the town.

And that wasn't the end of it. He asked me to keep him informed about the whereabouts and well being of you and your mother over all of these years. After your mother's death, he seemed to take on even more concern about your well being and whereabouts. After her death when you left town, I lost track of you, but he seemed to always know where you were.

(MORE)

JIM DANIEL (CONT'D)

At any rate, he left you a very wealthy man, heir to all of his bank accounts and the piece of property he purchased in Virginia City recently.

EXT. - ABILENE, KANSAS - BOOT HILL CEMETERY - DAY

Attending Slade's graveside ceremony are Lee, Cass, Jessie, and Wild Bill. Cass cries while Jessie holds her tightly and comforts her. James is outwardly saddened by the loss of a friend and by a new awareness of his own mortality brought on by the death of a man much like himself. Lee has chosen to say a few words in Slade's memory.

LEE

We are honoring a dear friend today, one we were not fortunate enough to know for very long. But in the short time he was with us we were truly blessed by his presence.

Mark David Slade will remain in our memories as we go through the remainder of our lives.

WILD BILL

(patting Lee on the back)

Lee, I couldn't have said it better myself. You two come on back to the Alamo. The drinks are on me today.

SERIES OF SHOTS

- A) The four enter the saloon and take a table as Wild Bill motions for the bartender.
- B) The four talking together.
- C) Next, Lee and Wild Bill are having a separate conversation as are Cass and Jessie.

- D) Lee and Wild Bill stand, shake hands, and say their goodbyes.
- E) Cass and Jessie walk off to the side to have one last conversation.

END SERIES OF SHOTS

CASS

Jessie, I guess this is goodbye, I'm really going to miss you. Lee and I need to get on over to the train station if we're gonna make that train headed west tonight. We can sit on the porch, sip whiskey and tea, make quilts, and talk about the times we were young. Now take care of yourself, all right?

JESSIE

Cass, I'll miss you too. You know you can always find me here.

CASS

And Jessie, if James ever does you wrong and you get tired of this place, come on out to Virginia City and you can live with us.

Lee and Cass say their final goodbyes to Jessie and James and leave the saloon.

EXT. - ABILENE, KANSAS - TEXAS STREET NEAR THE TRAIN STATION - DAY

As Lee and Cass walk down the middle of Texas street nearing the train station, a young kid steps down off of a wooden sidewalk into the street and calls out to Lee.

CHALLENGER # 3

Hey mister, is your name Lee Craft?

LEE

Yeah kid.

CHALLENGER # 3

I heard you killed Mark Slade.

LEE

You got it all wrong kid. I didn't kill him. As a matter of fact, he saved my life in that shootout.

CHALLENGER # 3

That's not what I heard. And you know what I think? I think you're yellow and you're just making that story up to keep me from killing you.

LEE

Believe whatever you want to kid, just get out of our way. We've got a train to catch.

CHALLENGER # 3

You killed Mark Slade and that makes you the fastest gun in the west. Now I'm gonna kill you and I'm gonna be famous.

Lee and Cass continue walking toward the train station.

CHALLENGER # 3 (CONT'D)

Don't you walk away from me. I'll shoot you in the back if you're too yellow to fight me.

Lee and Cass continue to walk until Lee hears the kid cocking the hammer of his gun. Lee spins around, draws his gun, and fires in the blink of an eye, wounding the kid in his right hand and knocking his gun to the ground.

CHALLENGER # 3 (CONT'D)

(crying)

Mister, you didn't have no call to  
go and do that. Look at my hand,  
it'll never be worth a damn now.

Lee and Cass turn and continue on their way to the train  
station.

CHALLENGER # 3 (CONT'D)

(yelling)

You sorry bastard, I'll make you  
pay. If it's the last thing I do,  
I'll practice night and day till  
I'm as good with my left hand as I  
was with my right. Then I'm coming  
after you, and I'm gonna kill you.

Lee stops, turns, and shoots the kid in his left hand.

LEE

Kid, I just did you a favor.

EXT, - ABILENE, KANSAS - TRAIN STATION PLATFORM

Lee and Cass are standing on the train platform as the  
Conductor steps down off of the train and makes the  
announcement.

CONDUCTOR

All aboard!

LEE

Cass, let's get on board. You can  
say goodbye to Abilene. They both  
take one last look.

LONG SHOT - TEXAS STREET

INT. - FORWARD PASSENGER COACH

Lee and Cass come in through the rear entrance of the coach and walk toward the front looking for a seat. An old prospector is sitting mid-way with his leg stuck out in the aisle forcing Lee and Cass to step over it as they make their way forward.

LEE

Hey oldtimer you need to be more considerate of others and keep your feet out of the aisle when people are trying to get by.

Lee and Cass continue by and take a seat right in front of the prospector, who continues to talk to them as they take a seat.

PROSPECTOR

(spoken with an elderly voice)

Thanks for the advice young fellar. I'll be sure and take it to heart. In fact, I'll make note of it.

(taking a pencil and paper out of his knapsack)

Let me see now...

(beat)

Yeah here we go... Rule # 1 - Be more considerate of others.

CLOSE ON THE SHOCKED FACES OF LEE AND CASS

FREEZE FRAME

FADE OUT:

THE END

As the credits roll, the following montage is displayed.

## MONTAGE - SLADE, WILD BILL, AND DOCTOR FAKING SLADE'S DEATH

- A) In a room upstairs over the Alamo Saloon, the doctor treating slade for his gun shot wound
- B) Slade sitting up in bed with the Doctor and Wild Bill standing beside the bed talking with him
- C) A casket being delivered to the room
- D) Slade and Wild Bill filling the casket with sand bags
- E) Slade sitting in front of the mirror putting on a disguise
- F) Slade leaving in disguise through a back door out into the alley

END MONTAGE