BILLY’S PARDON

A thesis submitted in partial fulfillment of the requirements
For the degree of Master of Arts in
Screenwriting

by

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DEDICATION

This thesis is dedicated to:

My family and friends who have supported my creativity and without them, I would not be where I am right now. Thank you!
ACKNOWLEDGMENT

I would like to thank my committee members who supported my efforts in writing this thesis.

To my chair, Professor Eric Edson,

Who literally gave me a playbook of notes to help me navigate the rough and wild waters of my thesis and helped me to keep on task till the end.

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Whose tough love made think more critically about my work and helped me to become a better writer.
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Billy’s Pardon ........................................................................................................l
Billy’s Pardon is a western drama about Billy, a young ranch hand who, after killing a local bully in self-defense wants to flee from the backlash and goes on the run to start a new life. But when convicted for the murder of the Sheriff, a crime he didn’t commit, he has to find a way to clear his name. This becomes impossible because Wallace, the governor hell bent on rising in power, is opposing Billy by doing everything he can to tarnish Billy’s name and make him a scapegoat to his own means. Billy now has to escape his own false reputation as Billy the Kid, the nefarious outlaw. He gets even more desperate as an old friend, Pat Garrett, who Wallace made into the new Sheriff, hunts him down. Billy will have to work hard to stay true and not fall into the persona of what society thinks of him. Will he be cleared or condemned for the murder and various other crimes he didn’t commit?
FADE IN:

EXT. MAXWELL HOUSE - NIGHT

TITLE: FORT SUMNER, NEW MEXICO 1881

A big two story, old white house with a slanted roof, and a huge balcony, surrounded by a crooked white fence. Desert brush surrounds it as it stands calm and silent in the night.

A GUNSHOT rings through the air and light flashes in a downstairs window.

DISSOLVE TO:

EXT. OLD MAXWELL HOUSE LOCATION - DAY

TITLE: FORT SUMNER, NEW MEXICO 2010

As night turns to day, the house fades away, leaving a barren empty desert. A PEDESTAL stands alone to mark where the house once stood.

A small TOUR GROUP walks by a STREET SIGN: BILLY THE KID ROAD. They follow a FEMALE TOUR GUIDE, 40s, homely with an overbearing smile, past a small museum. The tourists wear Billy the Kid T-shirts and carry cameras.

They stop next to the pedestal, on it is a plaque with an old PICTURE of the Maxwell House.

TOUR GUIDE
And this, ladies and gents, is where the old Maxwell House once stood.

The tourists take pictures next to the pedestal, as the tour guide continues.

TOUR GUIDE (CONT'D)
Like the rest of the fort, the house was sold and stripped for its timber. But, come right this way.

The group moves past the plaque a few feet. The tour guide stops and faces the group. She claps her hands together enthusiastically.

TOUR GUIDE (CONT'D)
Oh, this is exciting guys, right about here is the bedroom of Pete Maxwell. My dear friends, you are now standing at the exact site where Billy the Kid was gunned down by Sheriff Pat Garrett.
She giggles as the group animatedly takes pictures.

TOUR GUIDE (CONT'D)
I know, right? So exciting. Okay, guys, next on the agenda we will be visiting Billy's grave and then we will make our way back to the Billy the Kid Museum where you can stop by the gift shop for souvenirs.

The group follows the tour guide out of the area.

EXT. CITY HALL - DAY
A basic one story, rectangular building with a BANNER that reads: VILLAGE OF FORT SUMNER CITY HALL.

A CROWD of news reporters gather in the huge empty parking lot talking into cameras.

NEWS REPORTER
Here in New Mexico, Governor Richards, a life long fan of the wild wild west, meets inside City Hall today to consider a pardon for the infamous outlaw, Billy the Kid. The state promised the gun slinger a pardon more than 130 years ago when he testified in a 1879 murder trail.

A MALE CITIZEN being interviewed, talks into a camera.

MALE CITIZEN
If he was offered a pardon, then I think he should be pardoned.

A FEMALE CITIZEN talks into another camera.

FEMALE CITIZEN
I don't think you can reward bad behavior with good.

JOANNA LEVY, 28, bookworm with thick glasses, walks past the reporters.

She carries a battered old journal under her arm and a brief case. She struggles through crowd to get to the front door.

NEWS REPORTER (O.S.)
Across the state, who can't decide if their most famous gunman was a hero, or according to the descendants of the sheriff who put him down, a cold
Joanna reaches the front door, shows ID to the SECURITY GUARD, who grants her entrance.

INT. COMMITTEE ROOM - DAY

Joanna enters the room. She hesitates as she sees people impatiently seated around an oval table.

GOVERNOR RICHARDSON, 62, resembles a sweet grandfather, smiles at Joanna and gestures towards an empty chair.

GOVERNOR RICHARDSON
Now that everyone is here we can start.

Richardson smiles to the other occupants in the room. His secretary takes notes. Joanna settles in at the table.

GOVERNOR RICHARDSON (CONT'D)
As you are all aware, three years ago I decided to open a very old, and very cold case.

Joanna takes in the room. She sits besides the secretary.

GOVERNOR RICHARDSON (CONT'D)
In 1879, my predecessor, Governor Lew Wallace promised one William Henry McCarty a pardon if he agreed to testify in a trial. For reasons unknown, Governor Wallace went back on his word.

Across from him, Joanna studies MR. PRESTON, a CHUBBY MAN in his 60's, balding with a permanent frown on his face. Preston folds his hands on a neatly stack of documents.

Preston glances at Joanna with a look of disdain, then returns his attention back to Richardson. Joanna frowns and follows suit.

GOVERNOR RICHARDSON (CONT'D)
Now, I'm a big history buff, so even I know that the facts surrounding the Kid are fuzzy. That's why I've called the two of you here...

Richardson nods towards Joanna and Preston.

GOVERNOR RICHARDSON (CONT'D)
You're both respected in your field of historical research but share different views on the subject.

Preston nods and Joanna bashfully looks down to her hands. She brings up her briefcase and opens it.

GOVERNOR RICHARDSON (CONT'D)
The question I need answered is... does Billy the Kid deserve his pardon?

Preston clears his throat as he shuffles through his documents.

MR. PRESTON
Governor, if I may?

GOVERNOR RICHARDSON
Mr. Preston, we'll start with you.

MR. PRESTON
I've spent some time with the Garrett family, who have provided me with plenty of documentation proving that The Kid was nothing more than a common criminal, a cruel outlaw...

OLD TIME MOVIE MONTAGE (BLACK&WHITE):

EXT. OLD WESTERN TOWN- DAY

BILLY, a teenager wearing a Sombrero and a handkerchief to hide his face, rides into town.

MR. PRESTON (V.O.)
I agree with you, Governor, that the facts aren't all that clear. But we do know for sure that he was a petty thief. He thought crime was a game.

He rides over to a hitched horse, looks around. He unties the horse, steals it, and rides out of the town.

EXT. DESERTED ROAD- NIGHT

Billy laughs as he holds a traveling family at gunpoint, while his masked buddies steal their possessions.

MR. PRESTON (V.O.)
He was directly responsible for the murders of countless people.
EXT. BUSY STREET- DAY

Billy shoots a victim in a busy street of a town. Points the gun at the onlookers who back away.

INT. SALOON- DAY

He kills a drunk, then kicks him when he's down.

                MR. PRESTON (V.O.)
                People tried to bring him in to stand trial for his crimes, and they didn't even stand a chance.

EXT. ABANDONED RANCH HOUSE- NIGHT

Billy guns down a bounty hunter, and then chases his men away in fear. Billy's men hoot and holler.

INT. JAIL HOUSE- NIGHT

Billy in a jail house, steals a gun from the guard and shoots him.

                MR. PRESTON (V.O.)
                He escaped from his sentencing by killing the innocent guards just doing their job.

Billy shoots the second one and spits at him on the ground.

END MONTAGE

INT. COMMITTEE ROOM- DAY

Mr. Preston spreads his documents out and pushes them to Richardson.

                MR. PRESTON
                The evidence is all there. The Kid loved crime, he took pleasure in it. It's no wonder Wallace rejected the deal.

Richardson takes the documents and Joanna frowns at Mr. Preston. Preston gives a cocky smile in return.

                MR. PRESTON (CONT'D)
                The Kid emphatically does not deserve to be pardoned... ever.
Richardson nods.

GOVERNOR RICHARDSON
Thank you Mr. Preston. I will take that into account. Miss Levy?

Joanna jumps, knocking the journal to the floor. As she reaches to retrieve it, she knocks her briefcase down spilling papers everywhere.

She darts to the ground to scoop them up.

Preston chuckles. The secretary glances up from her notes with pity.

Joanna looks to Richardson in embarrassment. Richardson smiles patiently and gives her a wink of encouragement.

Joanna takes a deep breath.

JOANNA
(nervously)
The lack of evidence against The Kid, for the crimes he was accused of, is staggering.

MR. PRESTON
(impatient)
There is lots of evidence. The countless newspaper articles--

JOANNA
If your evidence is only based on what was written in the papers, then you're not a very thorough historian.

Preston begins to respond.

GOVERNOR RICHARDSON
Mr. Preston, Miss Levy was kind enough to let you have your say, please do the same.

Preston shuts his mouth, glaring daggers at Joanna.

GOVERNOR RICHARDSON (CONT'D)
Please, continue.

Joanna looks from Preston to Richardson. She slides the battered journal to the governor.

JOANNA
I have recently come across this journal that paints a very different picture of who Billy the Kid was. Not just the infamous name, but the person, the real William McCarty.

The governor looks curiously at the journal, on the cover are the letters: W.H.M., he flips through it and skims the pages.

Joanna watches him in anticipation, as the Governor frowns up at her.

GOVERNOR RICHARDSON
This is... but then that would mean...

Joanna smiles excitedly.

JOANNA
I know, if this could be authenticated, then it would tell what happened in his own words.

MR. PRESTON
Preposterous, it must be a fake.

Joanna spares him a glance. Richardson ignores his outburst as he rubs the cover of the journal, he stares at the letters.

In awe, Richardson opens it to the first page and reads.

JOURNAL PAGE: MY EARLIEST MEMORIES...

GOVERNOR RICHARDSON
My earliest memories are of my Papa.

DISSOLVE TO:

EXT. WOODED YARD - DAY

HENRY MCCARTY, 35, homely and with a smile, chops firewood behind their small house, surrounded by woods and nature.

A YOUNG BILLY, 6, watches him in awe off to the side. He flinches as Henry swings and chops the wood in half.

Henry smiles to Billy as he sets down a block of wood on the tree stump.

GOVERNOR RICHARDSON (V.O.)
He was a man of strong morals and good advice.

Henry nods for his son to come over to him. Billy does, and he hands him the axe.
Billy swings the axe missing the wood and knocking it over. He frowns at himself

**GOVERNOR RICHARDSON (V.O.)**

He was everything I strived to be.

Henry smiles and picks the piece of wood back up on the stump, steps behind his son, and helps to guide the axe.

**HENRY**

The whole world can be yours son, but it won't be handed to you on a silver platter. You got to make it happen. Go out and take it. Make a name that makes you proud.

Billy nods in concentration as his father guides the AXE he holds to successfully chop the wood.

**CUT TO:**

**EXT. DESERT ROAD - DAY**

**TITLE: ARIZONA TERRITORY, 1876**

A PERSON in the distance walks alone down a long desert road, lined with desert bushes and joshua trees.

**RICHARDSON FADE TO BILLY (V.O.)**

By the time I was seventeen, I was already trying to make it on my own. I was going to make a name for myself. One that Papa would be proud of.

**PULL TO:**

**BILLY MCCARTY, 17, small frame, charming smile full of excitement. His clothes, ragged and dirty. He hefts his large brown leather bag over his shoulder as he views a ranch in the distance.**

**EXT. RANCH HOUSE PORCH - DAY**

Billy walks up to the main house. He sets his bag down on the porch and takes a moment to compose himself. He closes his eyes and takes a deep breath.

**BILLY**

(to himself)

I'll make it happen, Papa.
BILLY opens his eyes with a smile. He turns away from the door to practice his introduction.

    BILLY (CONT'D)
    (to himself)
    The name's Bill, and I want you to give me work...
    No, no.

He thrust his hand out for a handshake.

    BILLY (CONT'D)
    (deep, formal voice)
    Nice to meet your acquaintance, I'm William Henry McCarty, and I need a job... real bad.

He frowns.

The door quietly opens behind him and MR. O'BRIEN, 50's, tired face full of wrinkles and slightly over-weight, leans against the door frame, crosses his arms.

    BILLY (CONT'D)
    You can do this. You need this.

Mr. O'Brien CLEARS HIS THROAT. Billy jumps startled. He recovers quickly.

    BILLY (CONT'D)
    I'm Billy, I'm here for a job.

Mr. O'Brien looks him up and down.

    MR. O'BRIEN
    Kind of young, aren't you?

Billy puts on a charming smile.

    BILLY
    I'm a hard worker, fast learner, and I give no trouble. You won't regret hiring a man like me.

    MR. O'BRIEN
    How old are you?

    BILLY
    Twenty-one, sir.

Mr. O'Brien cuts him a look.

    BILLY (CONT'D)
    Nineteen.
(beat)
Eighteen?
(beat)
Okay sir, I'm seventeen.

MR. O'BRIEN
You're wasting my time, kid.

Mr. O'Brien makes to close the door.

BILLY
Wait!

Billy blocks the door from closing.

BILLY (CONT'D)
Just give me a chance.

MR. O'BRIEN
Listen, you don't even have the muscle to handle
the jobs around here.

BILLY
Please sir, I've been having terrible luck so far. Alls
I need is for someone to cut me a break. I really
need this.

Mr. O'Brien thinks it over.

MR. O'BRIEN
Sorry, kid.

Mr. O'Brien slams the door in his face. Billy frowns at the door in disappointment and
picks his bag up.

He steps off the porch and looks to the side of the house and sees an AXE and a MESSY
PILE OF WOOD waiting to be chopped.

He grins and heads over to it.

EXT. WOODPILE

He sets his bag down, picks up a piece of wood and gets to chopping.

INT. RANCH HOUSE

Mr. O'Brien peaks out the window to watch Billy chop wood. He frowns in thought.
EXT. WOODPILE - LATER

Billy chops the last piece of wood. He stacks the pieces onto the very neat pile he made. He steps back and wipes the sweat off his face and admires his work.

EXT. RANCH HOUSE PORCH

Mr. O'Brien steps out the house. His face stoic.

    MR. O'BRIEN
    Come here, kid.

Billy walks around and up the porch with his stuff.

Mr. O'Brien grimaces and nods towards a big shack.

    MR. O'BRIEN (CONT'D)
    Put your stuff in the bunk house there, then head to the stables. Don't make me regret this, boy.

Billy cracks a smile in triumph.

    BILLY
    I promise I won't let you down!

Billy grabs his stuff and heads off. Mr. O'Brien curiously watches him for a moment, then closes his door.

EXT. STABLES - DAY

Sweaty and shirtless, Billy shovels hay as THREE RANCH HANDS pass him.

    TALL RANCH HAND
    Who's the kid?

Billy slips and falls.

    FAT RANCH HAND
    Must be a joke.

They both look to MACKIE, 40's, muscular build, chewing tobacco. He glances towards Billy who brushes himself off and waves over to them.

    BILLY
    Hey! First day --

Mackie glares, spits on the ground and walks away. The other two follow after him.
Billy smiles after them.

    BILLY (CONT'D)
    So I'll meet you guys later, then.

He continues to shovel.

INT. BUNK HOUSE - NIGHT

Billy rubs his sore shoulder as he walks in the bunk house. Several bunk beds line the walls and a long table is set up with a pot of stew.

The other ranch hands and workers eat and chat with each other. Billy goes up to the pot and serves himself a bowl of stew.

He looks around as suddenly the chatter stops. Everyone stares at him. The air uncomfortable, Billy smiles.

    BILLY
    Name's Billy, I'm new.

No one reacts to his introduction, instead they glance towards Mackie. Mackie stares intimidatingly at him as he chews his tobacco. Billy notices this and walks over to him to offer his hand.

    BILLY (CONT'D)
    Papa always said that a nice firm handshake earns a man a lot of respect when making introductions.

The others watch intensely for Mackie's reaction. Mackie spits.

    MACKIE
    (Scottish)
    Kid, there ain't nothing 'bout you I like.

The others LAUGH.

Billy LAUGHS along with them and takes a seat by himself. His laughter stops and his smile slowly fades as he eats his stew in silence.

INT. STABLES - DAY

Billy brushes a horse in the stables.

Mackie and his two lackeys walk by. Mackie whispers to the fat ranch hand who nods and walks over to Billy.
Billy goes to sit on the stool next to him and the ranch hand kicks it from under him. He lands on his butt.

Mackie and the ranch hands LAUGH as they pass him.

INT. BUNK HOUSE - NIGHT

Determined, Billy offers his hand to Mackie during the meal and he ignores it.

EXT. HORSE PEN - DAY

Out of breath Billy rounds up the last of the horses from the pen, back into the stables. He closes the stable door. He smiles as he wipes his hands.

As Billy walks away, Mackie opens the door and sends the horses running out into the pen again.

Billy frowns and chases after them.

INT. BUNK HOUSE - NIGHT

Billy offers his hand again at the next meal. Mackie just stares him down, annoyed.

INT. STABLES - DAY

Billy mucks out the stables with a shovel. He grimaces as he scoops the horse shit into a pile.

The tall ranch hand trips Billy and he lands in the pile.

INT. BUNK HOUSE - NIGHT

Billy clothes still covered in crap offers his hand again at the meal, Mackie covers his nose and sends him away as the others laugh. Mackie watches Billy's retreat in amusement, before he is absorbed into a conversation.

EXT. STABLES - DAY

Taking a break, Billy tries to join some of the other ranch hands in their conversation.

    BILLY (V.O.)
    I had already been there a month and still didn't seem to fit in.
RANCH HAND
(to the others)
Hey, here comes the kid.

They walk away from him.

BILLY (V.O.)
I know the other ranch hands took their lead from Mackie. He didn't like me, so they didn't either.

Billy watches after them, hurt.

BILLY (V.O.)
If there's one thing I learned from papa, it's that determination will get you far in life...

Billy wipes the hurt look off his face and puts on a determined smile.

BILLY (V.O.)
... and I was determined to make a change.

EXT. RANCH HOUSE - EVENING

Billy carries a wooden fence post over his shoulder and a coil of barbed wire, as he passes by the ranch house.

He stops and sets down the wood post as he hears a CRASH and SHOUTS from the house.

MR. O'BRIEN (O.S.)
Shit!

Billy sneaks closer to the house and peaks through the window.

He sees Mr. O'Brien throwing pots around in the kitchen, and a middle aged woman in house clothes, MRS. O'BRIEN, trying to calm him down.

MRS. O'BRIEN
Would you stop destroying my kitchen!

She wrestles a pan from his hand and sets in down on the table. Mr. O'Brien slumps in a kitchen chair.

MR. O'BRIEN
That's it! We're finished! This ranch is losing more money than it's worth!

Billy frowns, keeping care to stay hidden and listen.
Mrs. O'Brien rubs his shoulders.

MRS. O'BRIEN
What should we do?

Mr. O'Brien SIGHs.

MR. O'BRIEN
I'm gonna have to let half of the hands go, maybe more. At this rate the ranch will be completely shut down in a month or two.

A HAND grabs Billy's shoulder, shocking him as he's pulled from the window.

MACKIE
What'cha doing, kid?

Wide-eyed, Billy scrambles for something to say.

BILLY
Nothing... I... um...

Mackie glares.

MACKIE
Go on, get!

Billy hesitates. Mackie nods his head in a different direction.

MACKIE (CONT'D)
Ya' hear me... I said scram!

He shoves Billy away. The front door opens, and Mr. O'Brien steps out and studies the man and boy.

MR. O'BRIEN
Mackie, can I see you?

Mackie nods and with one last glare at Billy, he walks over to the rancher.

Billy runs off.

EXT. BUNK HOUSE - NIGHT

Billy runs into the crowded, noisy bunk house. No one pays him any attention as he watches them chat happily with each other.

BILLY
The ranch is shuttin' down!

There is complete silence. Everyone's attention on Billy.

TALL RANCH HAND
What are you talking about, kid?

Billy catches his breath.

BILLY
I just overheard O'Brien talking just now. He doesn't think he can keep the ranch running.

FAT RANCH HAND.
You've gotta be joking, you musta heard it wrong.

A commotion of MUTTERING breaks out as the ranch hands talk over each other at once. Mackie steps inside and Billy takes a seat on his bed.

TALL RANCH HAND
Is the Kid right? The ranch closing?

Mackie sends a glare to Billy, before nodding towards the others.

MACKIE
He's gonna sell the land. Get a good price for it while he can.

FAT RANCH HAND
So we're done for.

More SPEAKING between the ranch hands. Billy frowns as it seems they have all given up hope.

MACKIE
We get two months of paid work to get the place in top selling shape, then we part ways.

Sad, depressed looks float around in the bunk house. Billy's frown deepens.

BILLY
So that's it? We just gonna give up?

Mackie rolls his eyes.

MACKIE
Yes kid, it's time to go home to ya' mammy and pappy. Let the grown folks face up to the real world.
Billy stands up to address the group.

**BILLY**

We can't just give in now. Papa told me that the world out there is a tough one, it's hard and it'll eat you up alive and spit you out if you let it...

Some of the ranch hands silently make fun of him as he speaks, smirking to each other. Mackie looks annoyed.

**TALL RANCH HAND**

(whispers to neighbor)

Oh his papa said it! So it must be alright, then.

They SNICKER, Billy ignores them and continues --

**BILLY**

... but if you have a will, the will to push through. You can make anything happen.

The SNICKERING turns to full out LAUGHTER. Mackie drops his look of annoyance and studies Billy, as if in new light.

Billy frowns at the laughter but continues on --

**BILLY (CONT'D)**

I believe we can save this ranch. We have to at least try.

The Fat Ranch Hand gets up and prances around.

**FAT RANCH HAND**

(mocking)

We have to try, guys. My daddy says anything is possible and the world is full of magic and miracles.

**TALL RANCH HAND**

Give it a rest, kid.

The LAUGHTER grows louder.

Billy bows his head and gets into his bunk and turns his back to them.

Mackie, still studies him.

INT. BUNK HOUSE - MORNING

Billy sleeps in his bunk. SNORES from the other ranch hands fill the Bunk house.
Mackie, the only one awake, walks over to Billy. He tosses a tool belt on him, waking him up. Then he tosses a pair of gloves, which hit Billy in the chest.

Billy picks up the items and looks confused at Mackie, who puts his work belt on and starts to pull on his own work gloves.

MACKIE
Get dressed. Believe we got a fence to fix that you never gotta round to fixin' yesterday.

Mackie walks out of the bunk house. Billy still looks confused.

MACKIE (CONT'D)
Get movin', Kid!

Billy gets up.

EXT. RANCH FENCE LINE - DAY

Mackie and Billy silently work together to restore the broken and worn down fence. Mackie glances at Billy, who wears a frown as he works.

MACKIE
What, no smile today?

Billy ignores him as he breaks off another piece of fence and drops it into a pile.

MACKIE (CONT'D)
I admit you got guts. You remind me a lot of someone...

Billy still says nothing, not even a look. Mackie smirks at him.

MACKIE (CONT'D)
Had a younger brother, didn't know the meanin' of no either, god rest his soul.

Billy frowns, but continues to work.

MACKIE (CONT'D)
Listen, Kid...

Billy keeps working. Mackie smiles wider.

MACKIE (CONT'D)
Kid?

Billy pauses, his frown deepens.
BILLY

It's Billy.

MACKIE

Huh?

Billy finally looks over to him.

BILLY

My name... it's Billy.

Mackie drops his smile and gives him a serious look. He nods.

MACKIE

Okay.

They get back to work.

BILLY (V.O.)

Something shifted between us that day...

INT. BARN - DAY

Mackie and Billy shovel hay in the barn.

BILLY (V.O.)

Afterwards, in the weeks that followed, we shared our duties.

Billy gets hit with hay, which knocks him over. He gets up with a frown.

BILLY

Hey!

Mackie gives him an innocent look. Billy looks mischievous. They throw hay at each other.

EXT. STABLES - DAY

Mackie demonstrates a fighting pose. Billy copies it. Mackie fixes his stance. He teaches him to fight correctly.

BILLY (V.O.)

He became a mentor for me, almost like a big brother, or uncle.
INT. BUNK HOUSE - DAY

Billy eats lunch next to Mackie, joining in the conversation with the others.

    BILLY (V.O.)
    Soon the other ranch hands took notice of Mackie's change in attitude and I finally seemed to fit in.

EXT. BUNK HOUSE - EVENING

Mackie and Billy sit outside the bunk house on wooden crates and watch the sun set.

    BILLY (V.O.)
    The days were soon winding down. We both knew eventually we would have to move on from the ranch and go our separate ways.

Mackie takes a flask out and takes a sip. He looks over at Billy.

    BILLY (V.O.)
    He never said it, but I think he worried for me, and what I might face after my life there.

Billy catches his glance and smiles. Mackie offers the flask and Billy shakes his head. Mackie smiles and takes another sip.

    MACKIE
    Here, I got something for you.

Billy looks curiously, as Mackie pulls out a pistol. Billy frowns.

    BILLY
    Thanks, but no thanks.

Mackie frowns at him.

    MACKIE
    Just take it, Kid.

    BILLY
    I don't want nothing like that.

    MACKIE
    It's for protection.

Billy seems to get more upset.

    BILLY
I don't need that for protection.

Mackie SIGHS in frustration.

MACKIE
You're very optimistic, at first it was more than a little annoying, but I admit it's somethin' I like about you.

Mackie shoves the gun into Billy's hand.

BILLY
The worlds already so violent, why add more to it. We should create peace --

MACKIE
Please stop spewing that crap. The world is violent and your daddy's peace ain't worth shit in it.

Billy looks down at the gun. Mackie calms down and glances at Billy, rubbing his head.

MACKIE (CONT'D)
Let me give some words to live by, kid. To survive this hell hole of a life, you need to learn to protect yerself, always.

EXT. RANCH FENCE LINE - DAY

Tin cans line the fence. A GUNSHOT echoes, taking out one of the cans.

Mackie lowers the gun, smiles, and gives it to Billy.

MACKIE
Just point, aim, then pull the trigger.

Billy tries and misses his target. Mackie smirks.

MACKIE (CONT'D)
It took me awhile to get the hang of it me self.

Billy says nothing as he frowns at the gun in his hands. Mackie studies him.

MACKIE (CONT'D)
What's with yer aversion to guns anyway? When I was your age, I was eager just to hold one.

Billy continues to stare at the gun.
BILLY
Guns ain't nothing nice.

Mackie frowns in confusion. Billy looks lost in thought.

MEMORY: A quick flash of a drunken MAN, 35, striking down a WOMAN, 40's, to the floor of a kitchen. A YOUNGER BILLY, 10, and another YOUNG BOY, 8, rushes over to her.

YOUNGER BILLY
MAMA!

The crying woman holds her two boys.

BILLY shakes his head at the memory and looks up to Mackie.

BILLY
Let's just say, I grew up with enough mean to last me a lifetime.

Mackie thinks that over for a moment.

MACKIE
Yer Pop? I thought he was some god you worshipped.

Billy shakes his head.

BILLY
My papa died when I was eight. My momma remarried a bastard who beat her around until the day her illness took her.

Mackie looks at him stunned.

MACKIE
Did he ever...

BILLY
No, he left me and my brother alone for the most part.

MACKIE
Your brother?

Billy looks away, uncomfortable. Mackie lets it drop. They sit in silence for a moment.

Mackie glances at the gun.
MACKIE (CONT'D)
When you aim for the can, imagine yer second pa's face.

Billy squints at him in confusion. Mackie nods towards the cans. Billy holds up the gun in concentration, and shoots.

He hits his target and the can flies away.

Mackie gives a HOWL. Billy smiles.

MACKIE (CONT'D)
The boy's a natural.

He pats Billy on the shoulder.

EXT. LOCAL TOWN - DAY

Billy, Mackie, and a few of the other ranch hands ride into the local old western town.

BILLY (V.O.)
Towards the end of our time at O'Brien's Ranch.
Mackie and some of the guys wanted to go into town on our day off, for a little fun.

EXT. SALOON - DAY

They tether their horses in front of a saloon.

BILLY
What are we doing here?

The others HOOT and HOLLER as they all head inside.Mackie smiles to Billy and ushers him to the doors.

INT. SALOON - CONTINUOUS

They step through the swinging doors into the small, crude saloon.

A few tables are squeezed together, where several PATRONS sit with their drinks in conversation.

Billy looks around and takes it all in, as the others go up to the bar. The walls have very few decorations, and everything looks dusty and dirty.

Mackie grins at Billy.
MACKIE
Come on, let's get you a drink.

Billy follows him to the bar. They sit down on stools. A BARTENDER, a little haggard, with yellowed crooked teeth, smiles at them.

BARTENDER
Pick ya poison!

Billy looks over to Mackie, who smiles.

MACKIE
Two whiskies.

The bartender eyes Billy.

MACKIE (CONT'D)
He's of age.

The bartender nods and gets them their drinks.

Billy takes a huge gulp, grimaces and COUGHS violently.

The others LAUGH at him. Mackie pats his back.

MACKIE (CONT'D)
Easy there, cowboy.

FOOTSTEPS echo outside on the porch. A PAIR OF BOOTS appear just under the swing doors.

The doors slam open with a BANG.

SILENCE spreads through the Saloon as a STRANGER steps through the establishment. A menacing looking man, 30's, stocky with wild, graying hair and a long beard.

Billy looks towards the commotion.

BILLY
(whispers)
Who's that?

BARTENDER
That there be trouble. Frank Cahill, they call him Windy Cahill cause he's definitely a force to be reckoned with.

Everyone's eyes stays glued to the man, as he takes everyone in.
Windy's beady eyes, hone in on a MEEKLY MAN. The stranger walks slowly towards him.

BARTENDER (CONT'D)
Wouldn't want to be that poor soul.

Everyone's attention shifts to the meekly one, who starts to shake nervously as he avoids eye contact with Windy.

Billy watches in concern.

Windy steps in front of the meekly man's table. He leans forward.

BARTENDER (CONT'D)
Windy, now I gotta ask you to not to...

Still leaning towards the meekly man, Windy turns his head and sends a death glare towards the bartender, who promptly shuts up.

Windy turns his attention back to the meekly man. He grabs his drink.

WINDY
Don't we have a debt to be settling.

MEEKLY MAN
(nervously)
Windy, come on... have a heart--

Windy punches the man in the face so fast it catches the meekly man off guard. He tries to speak, but Windy delivers another punch to his face, sending him to the ground.

Windy seems to be enjoying himself.

The other patrons back away. Mackie and the ranch hands LAUGH and ROOT.

Billy frowns at them all. He gets up.

BILLY
Stop it!

The room goes silent again. Windy stands over the meekly man holding the front of his shirt, his fist ready to send another punch. He freezes and looks over to Billy.

MACKIE
Shut the hell up, kid, and sit down!

BILLY
That make you feel all big and mighty to be pickin' on those weaker than you?
Mackie smacks his head. Windy shoves the meekly man away and turns to Billy.

    WINDY
    You want some of this, boy?

Billy pulls up his fist.

    BILLY
    If I have to.

The ranch hands CATCALL Billy, Mackie looks worried.

    WINDY
    (laughs)
    You think you can take me on?

    MACKIE
    Just back down kid, it ain't worth it.

Billy frowns, he shakes his head.

    BILLY
    You gotta stand up to bullies, and not let them step all over you.

    MACKIE
    Yer crazy, this guy's three times your size.

    BILLY
    Bullies like him only pick on those weaker out of fear, the minute you stand up to them and you don't back down is the minute they fear you.

Windy cracks his knuckles and heads over to the Billy.

    WINDY
    I'll be generous and give you first hit.

Windy spreads his arms out to Billy.

    MACKIE
    Don't do it.

Billy steps up and hits Windy hard in the face. He jumps back in pain and shakes his hand out.

    MACKIE (CONT'D)
    (to himself)
    He'll learn.
Windy smiles.

**WINDY**

My turn.

Windy punches Billy in the face, twice. Billy spits out blood.

Billy takes a swing, but misses and Windy punches him in the stomach. He keels over in pain.

Windy strikes him on the back sending him down to the floor. Windy pulls him up by the hair.

Mackie frowns.

**MACKIE**

That's enough, He be a stupid kid. That's all.

**WINDY**

I'll be decidin' when he's had enough. Stay out of it.

Windy drags him by the hair towards the doors. Billy moans. He's in bad shape.

Mackie nods over to the ranch hand who give a "no way" look. He glares. They concede and get up to help.

**EXT. SALOON- DAY**

Windy tosses Billy outside and kicks him in the gut. He continues to beat the crap out of him.

Mackie and the others exit the Saloon and try to grab Windy, but he beats them all down.

A CROWD starts to gather in the streets as passersby and patrons from the Saloon come out to watch the fight.

Mackie gives it another go, but Windy knocks him down and gets on top of him to repeatedly beat his face.

**BARTENDER**

Someone get the Sheriff. He's gonna kill him.

Some partons run away. Windy still beats in Mackie's face.

A GUNSHOT rings through the air and Windy looks down in surprise. BLOOD starts to seep through his shirt. He looks up to see a bloodied Billy, pointing the gun at him.

Windy slumps over, dead.
The crowd GASPS, but stay frozen where they stand, keeping their distance. Billy turns to the crowd, his gun shaky, they flinch away from the gun.

Billy lowers the gun and rushes over to Mackie.

BILLY
Mackie! You okay?

Mackie coughs, his eye swollen, blood gushes out of his nose and mouth.

MACKIE
What happened?

Billy trembles. Hands shaky as he glances to the unmoving Windy.

BILLY
I... I shot him. I think... I think he's dead.

Billy starts to panic. The shocked crowd starts to MUTTER as they stare at Billy. Mackie grabs his arm.

MACKIE
Go!

Billy looks confused.

BILLY
Huh?

Mackie grabs his shirt to pull him down.

MACKIE
Get the hell outta here. Take your horse and leave, Skip town.

BILLY (V.O.)
In that one moment, my life was forever changed.

Billy hesitates, but after a nod from Mackie he gets up and leaves.

BILLY (V.O.)
And I knew then, that nothing would ever be the same for me again.

Billy rushes through the crowd, who back away from him. He runs to his horse and bends over to get his breathing in check. He dry heaves, then sees the SHERIFF walking towards the saloon. He unties the horse, and rides out of town.

BILLY (V.O.)
From that point on, I was on the run.

EXT. DESERT ROAD - DAY

TITLE: NEW MEXICO TERRITORY

Billy gallops across the desert dirt road on horseback.

BILLY (V.O.)
I left the Arizona Territory and headed for New Mexico. I didn't dare stay in one area for too long.

EXT. RANDOM TOWN - DAY

Billy walks by a food market stand. He watches closely as the OWNER talks with a CUSTOMER. He quickly steals a couple of items and then walks away.

BILLY (V.O.)
I had to learn how to survive on my own. Find food,...

EXT. DESERT CAMPSITE - NIGHT

Billy stands by a camp fire, his horse tied to a joshua tree behind him. A small creek runs next to the camp site.

He wiggles his fingers over the side of his gun holster. He snatches his gun from the holster twirling it up and shooting at a cactus.

BILLY (V.O.)
... practice my gun slinging.

EXT. DESERT CAMPSITE - DAY

A jack rabbit hops by in the surrounding desert. Billy crouches behind a boulder. His gun out, one eye closed he pulls the trigger.

BILLY (V.O.)
Sometimes doing both.

EXT. FOOD STAND - DAY

Billy stands at another food stand, he goes to steal some fruit but, quickly ducks behind the stand when a LAW ENFORCER walks by.
Billy (V.O.)
Was never sure, if I was wanted for the death of Windy Cahill, but I made sure to never run in with the law.

The food stand owner stares at him in suspicion. Billy smiles innocently and the owner shoos him a way from the stand.

Ext. Lincoln Main Street - Day

Title: Lincoln County, New Mexico 1877

Billy rides into a big town. A lot of people go around doing their business in the busy streets. The town looks cleaner, the people wear clean and more upscale clothes.

Billy (V.O.)
It wasn't until I came upon the town of Lincoln County that things for me would take a darker turn.

Some of the Town Folk take in Billy's dirty appearance and look at him with disdain.

Ext. Lincoln Shopping Street - Day

Billy walks on foot down a shopping street. He looks amazed through the windows of the stores that he passes by.

He sees a Woman getting measured in a tailor shop, in another window, a Man gets his haircut. Another Man get his shoes shined.

He stops at a store filled only with cheese. His stomach Growls as he looks in the window. He looks around, the store owner seems to be missing.

Int. Cheese Store - Continuous

Billy opens the door to hear a bell Chime. He looks to the door behind the counter.

Store Owner (O.S.)
Coming!

Billy frowns and quickly scans the cheeses on display around the room. He takes two, then heads for the front door.

The bell Dings as Billy smashes into a Man, late 20's, coming through the front door. His clothes are less up scale, and slightly dirty. He holds a small box under his arm.
Billy stares wide eyed at the man who frowns at the cheese in his hands as the STORE OWNER, 50's, walks in from the back room.

    STORE OWNER (CONT'D)
    How can I help you... Oh, Charlie, good you're here. Give me a moment to help this young man out.

    CHARLIE
    Yes, Uncle.

The man, CHARLIE, studies Billy's appearance, the dirty dingy clothes, and guilty look as Billy slowly turns around, thinking what to say.

    STORE OWNER
    Those are both excellent selections. That would be a dollar.

    BILLY
    Um... I don't--

Billy's stomach GRUMBLIES again.

Charlie looks at him with pity.

    CHARLIE
    Actually, Uncle, this is my friend from the cattle ranch. I was gonna pay for his cheese.

Charlie steps forward to pay. Billy looks at Charlie in surprise. His uncle nods and waves his money away.

    STORE OWNER
    In that case... um...

The store owner looks to Billy.

    CHARLIE
    Oh it's...

Billy snaps out of his surprise.

    BILLY
    It's William, um William...

Billy struggles to think.

    BILLY (CONT'D)
    Bonney.
For some reason the only name that popped into my head was the last name of a man that kept my momma company for awhile after papa died.

The store owner nods, smiling widely.

STORE OWNER
It's on me. Any friend of Charlie's...
(to Charlie)
Come set that box in the back. Thank you for bringing it.

Charlie nods.

CHARLIE
(to Billy)
Stay here.

Charlie waits, staring at Billy for confirmation. Billy hesitantly nods.

Charlie disappears behind the counter. Billy eyes the door and edges towards it, but then looks up to see the store owner studying him.

STORE OWNER
Charlie's a nice lad. Loyal, extremely helpful, and a good friend.

Billy smiles awkwardly, giving him a nod.

STORE OWNER (CONT'D)
Take my advice son. This isn't the town to be stealing in. The Sheriff here ain't too forgivin'.

Billy frowns.

BILLY
I... umm...

The store owner holds up a hand.

STORE OWNER
I may be old, but I'm not foolish, Mr. (pause)
Bonney.

Billy snaps his mouth shut.
BILLY
I'm sorry, sir.

The store owner smiles.

STORE OWNER
My nephew, he has a good judge of character. He must of seen something good in you, if he wants to help. I'd stick with him if I were you.

Billy nods. Charlie steps back in.

CHARLIE
Alright uncle, anything else I can do for you?

The store owner still gazing at Billy shakes his head with a smile. Charlie looks to Billy and nods his head towards the door. They walk out.

EXT. LINCOLN SHOPPING STREET - CONTINUOUS

The walk out unto the street. Billy looks to Charlie awkwardly.

BILLY
Um... Thanks... for in there.

Charlie faces him and holds out his hand.

CHARLIE
William Bonney, I'm Charlie Bowde

Billy shifts one of the cheeses to his other arm and shakes his hand.

BILLY
Just call me Billy.

Charlie smiles.

CHARLIE
You got a place to stay?

Billy shakes his head.

CHARLIE (CONT'D)
My boss is looking for some cattle guards. The pay's good, and you'd have shelter.

Billy nods. Charlie gives him a nod and leads him down the street.
EXT. DIRT ROAD - EVENING

Charlie and Billy ride their horses down a road talking to each other animatedly.

    BILLY (V.O.)
    Charlie was nice enough.

EXT. RANCH FIELD - DAY

Charlie and Billy sit on a fence, fencing in a field, over looking dozens of CATTLE.

    BILLY(V.O.)
    He got me work for some Englishman named John Tunstall.

EXT. BARN - DAY

A freshly painted and nice looking barn stands behind JOHN TUNSTALL, 30s, hair neatly trimmed and combed, wearing a nice white buttoned up shirt with the sleeves rolled up, nice dress pants, and polished shoes.

    BILLY (V.O.)
    He had recently moved to this country looking to break into the cattle trade.

He stands before Billy, Charlie, and his other employees as he talks to them with enthusiasm.

    BILLY (V.O.)
    He was really ambitious and had all these visions and plans for the future.

Billy smiles at his new boss and looks around at the other smiling employees as they listen to him.

INT. PAT'S SALOON - DAY

Billy, Charlie, and Tunstall step into the Lincoln County Saloon. It's big, clean and decorated nicely, with plenty tables and space for its patrons.

    BILLY (V.O.)
    I had been there a couple of months and unlike O'Brien's ranch, Tunstall and his men took me in like family right away. And Charlie, he became like a brother.
Charlie pats Billy on the back and leads him up to the bar.

Billy nods towards the bartender, PAT GARRETT, 30's, tall and thin, with dark hair nicely combed, and a handle bar mustache that slightly curls up.

PAT
What will it be, gents?

BILLY
Hey, Mr. Garrett. The usual.

PAT
Coming right up, and for the last time Billy, call me Pat.

Charlie smiles at them and messes Billy's hair.

CHARLIE
Oh, Pat, you know our Billy...
(mockingly)
Papa always says, good manners makes the man.

Tunstall and Pat laugh at Billy's expense as he frowns at them and gives Charlie a shove.

Pat sets the drinks down in front of them. Billy faces Pat.

BILLY
You can't fault me for showing a booming businessman like yourself some respect.

Charlie rolls his eyes.

PAT
And I thank you, Billy. It's nice to be respected.

They give each other a nod. Pat cleans some glasses. Charlie and Tunstall turn to chat with each other.

BILLY
Hey, Mr. Garrett?

Pat gives him a stern look.

BILLY (CONT'D)
Okay, Pat!

PAT
Yeah?
Billy
You always know you wanted to run a Saloon.

Pat sets the glass down he's cleaning with a frown. He looks around and then leans closer to Billy. Billy leans towards him.

Pat
Honestly?

Billy nods.

Pat (Cont'd)
I have, well had dreams of becoming someone big, someone history'll always remember. You get me?

Billy nods in agreement.

Billy
I can relate.

Pat smiles, then it slowly drops.

Pat
Well, then reality set in. One can only dream so big. This here Saloon fell in my lap, and though it's not the path I would've taken, it's the one I'm on.

Billy looks to him with sympathy. Pat smiles at him.

Pat (Cont'd)
My name might not be making the history books, but as you said it's respectable.

Billy nods.

A man enters the saloon, James Dolan, 40s, red hair wearing a bowler hat and nice clothes. Two muscled men follow him inside, like bodyguards as he sets his eyes on Tunstall.

Billy glances at them. Dolan smirks and heads towards Tunstall.

Charlie notices Billy's glance and drops his smile and nods Tunstall into Dolan's direction.

Tunstall, still seated, turns away from the bar as Dolan and his men stop in front of him.

Pat (Cont'd)
Can I get you men anything?
Dolan doesn't take his eyes off Tunstall.

    DOLAN
    (Irish accent)
    Water.

Pat nods, and sets off to get his drink. Tunstall studies Dolan.

    TUNSTALL
    (English accent)
    Dolan.

Dolan's smirk widens.

    DOLAN
    Tunstall, I wonder... Have you considered my more than generous offer?

Charlie glares at Dolan, Billy eyes the men that flank Dolan. Tunstall downs his drink. He gives Dolan a smug smile.

    TUNSTALL
    I have.

Dolan looks excited.

    DOLAN
    The cattle trade business is tough, especially for one as yourself, so far away from home. Accept the offer and everyone's happy. I'd only be saving you the trouble of having to go back to your homeland, a complete failure.

Charlie makes a start for Dolan, but Tunstall lifts a hand up to stop him.

    TUNSTALL
    I have decided not to take your... more than generous offer. You see, I do not see my business failing, I have big plans and you, my friend, will have a lot of competition.

Dolan's smile drops. He looks upset at Tunstall.

    DOLAN
    It's a pity you won't be smart 'bout this. It must be a flaw of your... people. I really shouldn't hold it against you.
TUNSTALL
You know it's funny. All I see in front of me is fear. You're so frightened that little ole' me will ruin your monopoly...

Dolan glares at Tunstall.

DOLAN
I ain't scared of nothing.

Tunstall lets out a BARK of laughter.

TUNSTALL
Let's see, first you try to scare me away from the business, then you try to use the law against me, violations and what not, when that didn't work you try to frame me with a gunfight. And now this offer to buy me out?

Dolan looks around at the crowd frowning, places an embarrassed smile on his face as he shakes his head in denial.

Billy and Charlie glare at him. Tunstall still smiles.

TUNSTALL (CONT'D)
You can't even face me yourself, you bring your hooligans to make me feel threatened. You, good sir, are nothing but a bully. And let me tell you something...

Tunstall stands up and steps into Dolan's space.

TUNSTALL (CONT'D)
A wise man once said a bully picks on those weaker out of fear, the minute you stand up to them and you don't back down is the minute they fear you. Did I get that right Billy?

Tunstall looks behind him to a smirking Billy.

BILLY
Every word.

Tunstall grins back to face Dolan.

TUNSTALL
So, Mr. Dolan, please feel free to fear me and my business, because I am not backing down. You can count on that.

Tunstall wipes his hands on Dolan's jacket, then gives it a pat. He turns around and takes his seat. Charlie pats his back and Billy wiggles his eyebrows at the men.

Dolan glares at Tunstall's back in anger.

DOLAN
You goddamn, filthy... English...

Pat slams a glass down on the bar. Charlie looks ready to fight and Billy looks offended. Tunstall keeps his back turned, still smiling.

PAT
I won't have any of that nonsense in my Saloon.
Please excuse yourselves and leave.

Dolan looks taken aback by Pat's outburst. He gets control of himself. He takes his hat off and gives a quick bow.

DOLAN
I do apologize.
(to his men)
Let's leave this...

He eyes the place in disgust.

DOLAN (CONT'D)
(sarcastic)
Fine establishment.

Pat crosses his arms. Tunstall goes on as if nothing happened.

GOVERNOR RICHARDSON (V.O.)
I will always wonder if things would have turned out different if Mr. Tunstall did take up Mr. Dolan's offer.

Billy, Pat, and Charlie watch the men leave the Saloon.

INT. SHERIFF STATION - EVENING

SHERIFF BRADY, 40s, hard man, permanent grimace on his face, dozes off at his desk in the one room station. His boot covered feet resting on the desk, arms crossed, and hat tipped over his face.
The room contains a holding cell and the walls are littered with wanted posters. On his desk sits a half empty bottle of WHISKEY.

Dolan enters the room and scowls at the man seated before him.

He CLEARs his throat. The sheriff doesn't respond. Dolan rolls his eyes and nudges his feet. He gets a deep SNORE in response.

Dolan eyes the WHISKEY he goes to pick it up. The sound of a gun CLICKS, Dolan lifts his hands up as the sheriff, now awake, points his gun at Dolan's chest.

SHERIFF BRADY
Is there something I can help you with, Mr. Dolan?

Dolan lifts his hands higher in a show of surrender as he eyes the gun pointed at him. The sheriff smirks, holsters the gun as he places his feet on the floor, and sits up more in his seat.

DOLAN
I gotta a job for you. I would like for us to enter into a sort of... partnership.

Brady gives him a funny look.

SHERIFF BRADY
And what the hell makes you think I'm for hire?

Dolan gives a loud WHISTLE. TOM, 30's, walks in with two medium sized SACKS. Dolan nods him towards the sheriff.

Tom drops the sacks off on the sheriff's desk. Curious, the sheriff opens the sack to see it filled with money.

Dolan studies the sheriff carefully as Brady's eyes widen. The sheriff looks back over to Dolan.

SHERIFF BRADY (CONT'D)
How can I be of service?

Dolan gives an evil smile to the sheriff.

EXT. FIELD - NIGHT

Tunstall rides his horse around the field, alone. He heads towards another horse grazing the field and gets off. An extra LEAD in his hand, he walks over to the horse.

TUNSTALL
Where were you hiding? You're not going to win me anymore awards if you're lost, now.

He pats the horse and puts the LEAD over the neck of the horse and starts to walk both horses away.

Tunstall frowns as a POSSE of men on horses gallop toward him.

He stops as Sheriff Brady and his posse catch up to him. Tunstall takes in the men in front of him, his eyes wander back to the sheriff who seems to study him.

TUNSTALL (CONT'D)
Is there a problem Sheriff?

SHERIFF BRADY
Mr. Tunstall I'm placing you under arrest.

Tunstall frowns in confusion.

TUNSTALL
Under arrest? For what--

In the blink of an eye, Brady draws his gun and shoots Tunstall. He falls to the ground.

The Sheriff's face shows no emotion.

SHERIFF BRADY
(to his men)
Kill his horses. Fire his gun and place it in his hand.

Brady stares down at Tunstall's body as three more GUNSHOTS ring through the air.

INT. BUNK HOUSE - NIGHT

Billy sits at a round table playing cards with Charlie and some of the other cattle guard and ranch hands.

Everyone seems to be having a good time.

Billy laughs at Charlie who glances to him and smiles.

The door flies open. A disgruntled RANCH HAND comes running in.

Everyone stops to look at the ranch hand.

RANCH HAND
It's Tunstall -- sons a bitches murdered him.
Murmurs erupt, Billy frowns in confusion.

Billy
What do ya mean murdered, he can't be--

RANCH HAND
Something bout resisting arrest.

The men look shocked as they all race to get properly dressed and follow the ranch hand out the door.

Billy, still seated, looks solemnly to Charlie.

Billy
This ain't right.

Charlie
It got Dolan written all over it.

Charlie nods his head for the door. They exit.

EXT. DIRT ROAD - DAY

Two huge groups of angry men on horseback, shoot back and forth at each other.

Billy (V.O.)
In the days that followed, fights broke out between Tunstall's men and whoever they thought was responsible for his death.

EXT. LINCOLN TOWN CENTER - DAY

Billy, Charlie, and a few men with guns hide behind barrels and walls as they men across from them shoot at them in the open.

Billy (V.O.)
It wasn't hard to figure out those responsible. The sheriff didn't do much to keep his involvement quiet.

Billy watches as the Sheriff boldly walks out in the open while his men fire around him. His hand on the gun in his holster.

A MAN on Billy's side jumps up to take a shot. The Sheriff quickly takes him out with one shot and holsters his gun as he his continues to lead his men toward their hiding spots.
Billy's hand wiggles at his own holster. Charlie watches the Sheriff get closer.

CHARLIE
Now! Open fire!

Chaos ensues, as Tunstall's men jump out to shoot. GUNSHOTS are fired and the Sheriff and his men dive for cover.

Brady takes out a couple of people. Charlie gets up, runs, and ducks for cover behind a wagon and shoots at random.

Billy weaves and ducks between people. He shoots at people's hands making them drop their weapons.

The MEN on his side smile at him as he takes out a few more weapons.

The Sheriff walks over to the wagon and smiles. He aims the gun at Charlie, who is too slow to react.

Billy runs over and shoots the gun out of Brady's hand. They glare each other down. The sheriff goes for his back up.

Billy points the gun at his chest.

BILLY
I wouldn't if I were you, Sheriff.

Brady frowns, more GUNSHOTS are fired by other men, causing them both to duck for cover in different directions.

Billy squats next to Charlie. He's getting his breath under control and nods to him.

Outnumbered, Tunstall's men, including Billy and Charlie, are run off from the town square. Dolan's men CHEER. Sheriff Brady watches Billy with a scowl on his face.

INT. PAT'S SALOON - LATER

A SERIES OF SHOTS

Patrons sit excitedly talking at the bar. Pat smiles as he listens in.

BILLY (V.O.)
And against my best effort to remain hidden from the law. Rumors of "The Kid" and his fast gun-slinging abilities was spreading throughout the town.

CHUBBY PATRON
They say a kid bested the Sheriff.

DRUNKEN PATRON
He took out over thirty of Brady's men, he did. With his eyes closed.

BEARDED PARTON
Heard he can out shoot Brady with his left hand, even though he's right handed.

TOM
So this kid everyone keeps talking about, you know him?

Pat smirks as he cleans the counter. He looks up at Tom seated at the bar.

PAT
Who Billy? One of my regulars. Good kid, that boy.

Tom studies Pat.

TOM
So the stories true then?

Pat lets out a sarcastic laugh. Tom continues to watch him without humor. Pat smiles, mockingly.

PAT
I'd say everyone of them. The sharpest shooter this side of town. If Brady doesn't watch himself, He could lose that reputation of his.

TOM
Is that so?

Tom stares off in contemplation.

EXT. PARK - NIGHT

A carnival in full swing. Different stands set up with different games fill the park as well as a stage for entertainment.
LEW WALLACE, 50's, stands on stage in a lieutenant uniform decked with war medals. He has a long beard and a comb-over. He greets the citizens.

    WALLACE
    As the new governor, I promise to bring peace back to this town and stop those who threaten to break it. So enjoy yourself and rest easy. This war of Lincoln County will be put to an end.

The gathered crowd CHEERS.

At a booth, Sheriff Brady, aims a BB gun at one stand and takes out each target. He smiles and blows the top of the gun. He shakes his head at the prize and walks away a little wobbly.

Tom walks up to him with a smile. He pats him on the back

    TOM
    Even when drunk, you still have it.

Brady frowns at Tom.

    SHERIFF BRADY
    (slurs)
    I am not drunk, Dammit.

He BELCHES and stumbles. Tom catches him.

    TOM
    Whoa there, sheriff, do you want me to take you home.

Brady pushes Tom away with force.

    SHERIFF BRADY
    I don't need your help, sonna a bitch. I can make it home me self.

Tom only smiles at him and nods.

    TOM
    Alright, go on and sleep it off.

Brady waves him away, with an annoyed look.

INT. LINCOLN MAIN STREET - DAY
Brady wobbly walks alone down the deserted street. He stumbles every now and then and whistles to himself.

UNKNOWN P.O.V.

Watches Brady from behind.

A GUN aims at him and shoots Brady in the leg. He SCREAMS in pain.

Brady grabs his gun and another shot is fired hitting his hand. He grabs it and looks up to his assailant.

His EYES WIDEN.

SHERIFF BRADY

You piece of--

A third GUNSHOT echoes hitting Brady in the chest. He slumps down dead.

INT. WALLACE'S OFFICE - DAY

Wallace paces back and forth. He glances on his desk to see many scattered documents. He seems stressed. A KNOCK sounds at the door.

WALLACE

Come in.

His assistant enters.

ASSISTANT

Sir, It's confirmed Sheriff Brady was shot and killed last night.

Wallace bites a nail.

WALLACE

This... This can not happen. How is this to look for me. The very week I arrive to put an end to this stupid dispute, the Sheriff dies.

He glares and swipes the documents off his desk.

WALLACE (CONT'D)

If I am to gain more power and move myself up the ranks, I need to be seen making an effort to bring justice.

He looks to the assistant.
WALLACE (CONT'D)
And throwing together little carnivals isn't going to cut it.

The door SLAMS open and Tom steps through in anger.

TOM
I know who did it!

Wallace smirks.

INT. PAT'S SALOON - DAY
Billy and Charlie walk into the Saloon.
When the patrons notice Billy, everyone goes silent and stares at him.
Billy frowns to Charlie.

BILLY
Why are they looking at me like that?

Charlie shrugs. They slowly make their way to the bar and have a seat on the stool.
Charlie pounds on the bar to gain the Pat's attention.

CHARLIE
Hey Pat, can we get some beer here.

Pat turns around and gives Billy a frown.

BILLY
What's up Pat?

PAT
Look son, you're a nice lad and all, but I want no trouble here.

Billy looks confused.

BILLY
What you talking 'bout?

PAT
Is it true, You know, last night... was it you?

BILLY
Me? What the hell is going on?
The doors SLAM open and Tom and TWO MEN step through. They look towards Billy and Tom smiles.

**TOM**
On the order of Governor Lee Wallace, I have been deputized and given the authority to bring "The Kid" in for the murder of Sheriff Brady.

Billy laughs and then frowns, realizing it's not a joke.

**BILLY**
Wait, no... I didn't--

**TOM**
Take him in boys.

They grab a confused Billy by the arms. He struggles.

**BILLY**
Now wait a damn minute... I didn't... Charlie!

He looks over at Charlie who studies the smirking Tom.

**CHARLIE**
He couldn't have.

Tom shrugs.

**BILLY**
There's been a mistake!

They lead him outside, followed by Tom. Charlie frowns and tails after them.

EXT. PAT'S SALOON - DAY

Billy continues to struggle in the men's arms. Charlie forcefully grabs Tom.

**CHARLIE**
Now, wait a second!

The men holding Billy pause. Tom's smirk turns into a glare.

**TOM**
Remove your hands from my person.

Charlie ignores him.

**CHARLIE**
I said he couldn't have. He was with me the whole night.

Tom frowns, then smiles.

**TOM**

That makes you an accomplice. Mr. Dolan will be very happy.

Charlie hesitates, then punches Tom in the face. Tom looks shocked before Charlie punches him again, then head butts him, knocking Tom out.

One of the men holding Billy, lets him go to take on Charlie.

As they fight, Billy takes the opportunity to elbow the remaining man in the gut then decks him.

He draws out two guns.

**BILLY**

On the ground!

The guy fighting Charlie obeys. The man he knocked down, looks like he wants to go for his gun.

**BILLY (CONT'D)**

Don't even try!

The man stops. Billy has the guns pointed at both men, he suddenly seems a little lost at what to do. He eyes Charlie, who looks just as lost.

**BILLY (CONT'D)**

Take their guns.

Charlie hesitates before doing as Billy says.

**BILLY (CONT'D)**

Um.. Just stay down. Close your eyes... Count backwards from a hundred.

The men comply and start to COUNT. Billy looks back at Charlie and nods for them to leave.

**CHARLIE**

I should probably take their guns.

Billy nods. Good idea. Charlie grabs the guns.
Louder, I can't hear you!

They COUNT LOUDER. Billy and Charlie run off.

EXT. ALLEY- NIGHT

O'FOLLIARD, a fellow ranch hand, heads towards an empty dark ally. He carries a bundle of food and supplies.

He lets out a WHISTLE. He HEARS another one returned. He looks around, before he quickly heading behind some abandoned crates.

Billy and Charlie crouch behind the crates. O'Folliard hands over the food and supplies. Billy tears into the food.

CHARLIE
Any word?

O'Folliard shakes his head.

O'FOLLIARD
Ain't no one talking, It'll be a cold day in hell before anyone steps forward for the sheriff's murder.

Billy frowns, his shoulders sag, Charlie pats his shoulder.

CHARLIE
Don't worry, we'll clear your name.

BILLY
You should leave me be, I don't want you gettin' in any more trouble on my account.

CHARLIE
I ain't going nowhere, so hush.

Billy's frown turns into a smile. O'Folliard looks Billy over.

O'FOLLIARD
You sure it wasn't you? The boys back at the ranch be singin' yer praises.

Billy looks uncomfortable. He rubs his eyes.

MEMORY FLASH: Billy shoots Windy Cahill outside the saloon, the crowd surrounding them backs away from him, giving him looks of fear.
BILLY shake his head clear of the memory.

BILLY
I'm no killer.

CHARLIE
Of course, you aren't.

Charlie glares at the ranch hand.

Billy looks at them in frustration.

BILLY
Maybe I should--

CHARLIE
What?

BILLY
Maybe I should just turn myself in.

CHARLIE
Are ya crazy!

BILLY
But, if I can just appeal to the governor, I can explain--

CHARLIE
The only thing, you'd be doing is talkin' yourself into an early grave.

BILLY
You don't know that.

O'FOLLIARD
I heard a little something 'bout our new governor. Looking for the quickest way to the top.

CHARLIE
He'd have you hung up for sure. No, we need another plan.

Charlie looks to O'Folliard.

CHARLIE (CONT'D)
Thanks. We'll stay in touch.

O'FOLLIARD
(to Billy)
Take care of yourself, Kid.

Billy nods as the ranch hand leaves them.

INT. WALLACE'S OFFICE - DAY

Wallace sits behind his desk in frustration. His assistant walks in, nervous.

ASSISTANT
Sir, you have a visitor.

WALLACE
I'm busy.

ASSISTANT
(whispers)
It's one of the president's men.

Wallace finches, then recovers.

WALLACE
Send him in.

The assistant exits. Wallace fixes himself up. Stands as the door opens.

KINGSLEY, 50's, enters. A man dressed for high importance, his long hair tied back with a bow, and a look of utter boredom.

Wallace greets him with a fake smile and a firm handshake.

WALLACE (CONT'D)
Mr. Kingsley, to what do I owe this pleasure?

Kingsley rolls his eyes.

KINGSLEY
The president would like to know your progress in this County.

Wallace smiles uncomfortably.

WALLACE
Well, progress is slow, but on-going.

KINGSLEY
You were brought here to restore order in this god forsaken county and all you have is a dead sheriff
on your watch. There is talk that you might not be up to it.

WALLACE
I assure you, that I am on top of things. Yes, I've hit a small setback, but I'm doing everything in my power to--

KINGSLEY
I take it you've brought the killer to justice... Hmm No?

WALLACE
Well, I... well, that is to say that I have a lead.

KINGSLEY
And who might that be?

WALLACE
A local boy, but... he escaped capture.

Kingsley gives him a look of disbelief.

KINGSLEY
And I'm guessing you have no clue what started the war in this county?

Wallace shakes his head. Kingsley smiles.

KINGSLEY (CONT'D)
Maybe this is truly not the right fit.
(beat)
Time is running out, governor.

Wallace nods. Kingsley smiles condescendingly.

KINGSLEY (CONT'D)
Good day.

Kingsley exits the office.

Wallace falls back into his chair in a stupor. His assistant comes in, hesitating.

WALLACE
Why is this taking so damn long? We need some convictions.

ASSISTANT
Sir, no one will speak out.

WALLACE
Amusing, that a county thrown into such opposing disorder, would call truce upon silence.

Wallace smirks.

WALLACE (CONT'D)
I just need to find a way to break the silence. And I want that boy found.

The assistant bows and exits the room.

EXT. CLIFFS - DAY

Billy and Charlie ride side by side on a dirt trail past some rocky cliffs. Billy looks back and sees Lincoln County below, and in the distance.

BILLY
How long do we have to stay away?

CHARLIE
Unless you got enough gold to bribe a governor, never.

Billy takes a moment to think. He frowns uncomfortably.

BILLY
I got a idea.

CHARLIE
What ?

BILLY
The last ranch I worked, I knew a man...

Charlie nods for him to continue.

BILLY (CONT'D)
Talked about maybe becomin' a rustler. Ya' know horses and cattle.

Charlie frowns.

CHARLIE
It ain't an honest living --
BILLY
He said it's the quickest way to make a lot of money fast.

A long beat as they ride.

CHARLIE
You know where he at?

Billy nods.

BILLY
I know where to find him.

CHARLIE
Hell, they hang rustlers.

BILLY
They hang murderers, too.

A SCREAM echoes out. Billy and Charlie's heads snap in that direction.

BILLY (CONT'D)
That's close.

CHARLIE
These cliffs be filled with bandits. Best we keep to ourselves.

Billy nods. Another SCREAM echoes.

GIRL (O.S.)
Please, help!

Billy gallops off towards the cry for help.

CHARLIE
Billy, wait!

Charlie takes off after him.

EXT. DESERT ROAD - DAY

Billy spots a stage coach and slows his horse. A pretty GIRL, 16, nice dress, hair coming loose from a fancy bun, struggles against a BRUTE MAN.

The brute man's face is covered with a handkerchief, LAUGHS, as he throws her on the ground.
GIRL

Pete!

As Charlie catches up, Billy looks over to see, PETE, 30's, nicely dressed, his hands up in the air as another BANDIT, also handkerchiefed, points a gun at him.

PETE
Take what you want, please, just don't hurt her.

The Brute Man gets on top of the girl and rubs the back of his hand on her face.

BRUTE MAN
And be missin' out on dis lovely thing?

The girl WHIMPERS. And the Bandit LAUGHS at Pete's distress.

Charlie and Billy exchange looks before nodding in agreement. Billy takes out his two pistols and Charlie takes out his.

They ride closer, Billy disarms the bandit with a quick shot, then aims for the Brute Man over the girl. Charlie keeps aim on the bandit.

BILLY
I think you boys are done here.

BRUTE MAN
This be our hit, can't just be stealin' it from us.

Billy cocks his gun.

BILLY
I said leave.

The Bandit's eyes widen, holding his bleeding hand.

BANDIT
(to brute man)
Come on, let's git!

The brute man glares at Billy but listens to his buddy and they both run off. Billy and Charlie put their guns away.

Pete looks at them in suspicion. Billy gets off his horse, he bends down to the girl and holds his hand out with a charming smile.

PETE
Don't --

Pete rushes forward, Charlie holds an arm up to stop him.
CHARLIE
Easy there, We're here to help.

Billy picks a satchel up from the ground, and gives it to Pete. Pete takes it, still a little wary.

BILLY
(to girl)
Name's Billy.

The girl stares at him in wonder for a bit, before she takes his hand.

GIRL
Thank you.

Billy helps her to stand. She dusts off her dress. They stare at each other awkwardly, giving each other smiles.

BILLY
You okay, miss?

GIRL
Oh, um yes I think so... Paulita.

BILLY
Huh?

GIRL
My name is Paulita.

BILLY
Pretty name.

PAULITA blushes as they continue to stare. Charlie rolls his eyes, and Pete CLEARS HIS THROAT, snapping the teens out of their trance.

PAULITA
Oh, this here is my brother, Pete.

Billy nods in Pete's direction.

BILLY
That's my friend, Charlie.

Paulita smiles towards Charlie, as Pete makes his way to his sister to look her over. Billy and Paulita continue to make glances at each other.

PETE
Thanks for your help. I'm indebted to you two.
BILLY
Where ya'll headed?

PETE
To Lincoln on some business.

CHARLIE
Well, we won't hold you up. We got some business of our own to take care of.

Pete and Charlie give each other a nod. Paulita frowns at Pete. Pete glares at her, but then his glare softens.

PETE
(to Billy and Charlie)
If ya'll ever up in Fort Sumner, look us up, would like to thank you properly.

Billy smiles.

BILLY
Will do!
(to Paulita)
A pleasure miss.

PAULITA
You too, kind sir.

Pete helps Paulita into the coach and they set off. Billy watches as they disappear around the bend. Charlie slaps him on the side of his head.

BILLY
What was that for?

Charlie ignores the question, and gets on his horse.

CHARLIE
Let's get going!

Billy rubs his head and mounts his horse, and follows.

MONTAGE:
EXT. MACKIE'S HOUSE - NIGHT

TITLE: LAS VEGAS, NEW MEXICO

Charlie and Billy ride up to a shack of a house that's in desperate need of repair. They get off their horses and approach.

Mackie exits the front door. He has a smile on his face as he watches Billy walk closer.

They all shake hands and Mackie gives Billy a pat on the back.

Mackie invites them all inside.

EXT. SOLDIER CAMP - NIGHT

Billy and Charlie sneak into a campsite in the desert. SOLDIERS sleep beside a camp fire. Horses tied to cactuses.

They each untie a horse and silently lead it off with them.

EXT. OPEN FIELD - NIGHT

A cattle guard dozes off next to a tree as cattle graze the area. Billy rides his horse on the edge of the field. Charlie, by foot. They both carry rope.

On his horse Billy spins his rope and catches the closest cow. He drags it out of sight without waking the guard. Charlie walks up to a sleeping calf ties it up and carries it away.

EXT. LOCAL TOWN - DAY

Billy rides into a small town and over to some hitched horses. He looks around before untiring one and riding off with it in tow. The OWNER YELLS out and chases him, but can't catch up.

EXT. DESERTED RANCH - NIGHT

THREE SUSPICIOUS MEN look over a horse pen filled with stolen horses and cattle. Billy, Charlie, and Mackie watch them closely.

They point to a few and give Mackie some cash. Mackie then splits the cash with Billy and Charlie.

END MONTAGE
EXT. CAMP SITE - NIGHT

Billy and Charlie sleep peacefully next to a fire. Leftovers from a recent dinner sit next to the fire. Several cattle graze in the background.

A TEENAGE BOY, dirty face and filthy clothes sneaks on site. He spots the food on the other side of Billy's body. Watching Billy's face he crouches and reaches over him towards the food.

Just as he's about to grab it, he's roughly tossed aside by Mackie. The boy SCREAMS, waking up Charlie and Billy.

Mackie cocks his gun on the stunned boy who looks at him in fear.

MACKIE
Teach you to try to steal--

Billy quickly gets up and steps in between them.

BILLY
Wait!

Mackie frowns in disapproval.

MACKIE
What do you mean wait? He's a no good thieving--

BILLY
(to the boy)
Ya hungry?

Mackie makes a face at Billy and throws his hands up in frustration. He walks off.

The boy slowly nods. Billy walks over to the food and hands it over.

The boy hesitates before quickly snatching the food and digging in.

BILLY (CONT'D)
What's your name?

The boy looks to Charlie and then back to Billy.

TEENAGE BOY
William.

CHARLIE
Christ, another one!

Billy gives Charlie a look, before smiling at the boy. He points to himself.
BILLY
Same name, Billy. You got a last name?

TEENAGE BOY
Barlow.

BILLY
Got family somewhere, Barlow?

Barlow looks down ashamed and shakes his head. Billy stares at him for a moment.

BILLY (CONT'D)
Why don't you stick with us?

Charlie CLEARS HIS THROAT.

CHARLIE
Ah, can I speak with you a minute?

Billy heads over to Charlie to talk in private. They watch as Barlow continues to eat.

BILLY
What's up?

CHARLIE
We know nothing bout this kid?

BILLY
Wasn't too long ago, you helped out a poor, starving kid.

CHARLIE
That was different.

BILLY
I'm not gonna leave him out here to be tramped on.

Charlie SIGHS.

CHARLIE
Just be careful, Billy.

Billy smiles to Charlie as he heads back to Barlow.

BILLY
Aren't I always.

Charlie shakes his head. He watches Billy start up an unheard conversation with the boy.
EXT. MACKIE'S HOUSE - DAY

Mackie stands in front as Charlie and Billy saddle up their horses. Barlow sits on his horse.

    BILLY (V.O.)
    A few weeks later, we figured we had enough money for the bribe and we parted ways from Mackie.

Billy walks up to Mackie, shakes his hand. Mackie brings him in for an awkward hug full of stiff back pats.

    BILLY (V.O.)
    We were finally headed back to Lincoln.

Billy smiles and mounts his horse and the three ride off.

EXT. DESERT ROAD - DAY

Billy and Barlow follow side by side behind Charlie on horse. They all ride in comfortable silence. The sun on the horizon on its way down.

Barlow turns his gaze from the road over to Billy.

Billy looks over.

    BILLY
    What?

    BARLOW
    It's just... I... um, thanks.

    BILLY
    Aw hush.

    BARLOW
    Nah really, you, ah, show me a great kindness. I ain't deserve it.

Billy's smile turns to a frown.

    BILLY
    Why you say that?

    BARLOW
I had a family... I did somethin' terrible. I shamed them and I left.

   BILLY
They're family. You'll go back some day.

Barlow shakes his head.

   BARLOW
Nah, I can't show my face there again.

Billy stares at him a moment as Barlow looks down, ashamed.

   BILLY
After we do my business, we'll go fix things you.

Barlow avoids Billy's eyes. He nods and they continue on.

EXT. CAMPSITE - MORNING

Slumbering next to the fire, Billy gets jerked awake by Charlie's CURSING.

   CHARLIE
Fuckin' hell!

Charlie paces in frustration. Billy looks at him confused rubbing the sleep from his eyes.

   BILLY
What's wrong?

Charlie glares at him.

   CHARLIE
Didn't I tell you to be careful of him?

   BILLY
What 'cha talkin bout?

Charlie points to the dirt behind him. Billy reads the message dug into the ground. PLEASE FORGIVE ME.

Billy looks saddened.

   CHARLIE
He didn't just leave. He took everything!

Billy's eyes widen.
BILLY
He couldn't have, he wouldn't do that--

Charlie stomps down to the creek beside their camp and washes up. Billy looks defeated.

INT. WALLACE'S OFFICE- DAY
Wallace's assistant takes notes as he excitedly paces around his office.

WALLACE
I've received dozens of reports of outlaws on the outskirts of this county.

He pauses and looks to his assistant.

WALLACE (CONT'D)
Here's what we do. I want all the local newspapers reporting any crimes in the area being caused by this kid, what's his name?

ASSISTANT
William, Sir.

He sits on his desk.

WALLACE
Yes, "Billy the Kid strikes again". Has a nice ring, doesn't it?

ASSISTANT
Sir,... how will this solve the outlaw problem?

Wallace gives him a smirk.

WALLACE
We can't catch 50 bandits, but damn it to hell... we can catch and hang one!

The assistant catches on, smiles.

EXT. MAIN STREET- SILVER CITY - DAY

TITLE: GRANT COUNTY, NEW MEXICO - SILVER CITY

A small mining town dusted with black soot. MINERS dirty from work, walk through the town. BEGGARS at corners.
Billy gallops into town at high speed. Charlie, following behind, catches up to him.

Charlie gazes at a skimpy PROSTITUTE, who winks at them as she walks past them.

    BILLY
    Home, sweet home.

    CHARLIE
    Why all of a sudden do you wanna see your step daddy?

    BILLY
    He owes me.

Billy rides ahead. Charlie stares at him before catching up.

INT. PAT'S SALOON - DAY

Pat reads a newspaper behind the bar. He overhears several of his usual partons talking animatedly with each other.

    BEARDED PARTON
    I always knew that boy was up to no good.

    CHUBBY PATRON
    Rotten as they come, he is.

    DRUNKEN PATRON
    Someone needs to bring that kid in for justice, yes sir!

    CHUBBY PATRON
    Hear they're having trouble replacing Sheriff.

    BEARDED PARTON
    Who would want it after what the kid did to Brady.

    DRUNK/EN PATRON
    We need somebody honest for a change.

The other two partons LAUGH at his words.

    BEARDED PARTON
    An honest lawman, in this county? That'll be the day.

Pat frowns as he turn his attention back to the NEWSPAPER.
NEWSPAPER HEADLINE: BILLY THE KID- OUTLAW KILLS AGAIN

Pat looks troubled.

EXT. ANTRIM HOUSE - DAY


The door opens and there stands MR. ANTRIM, 40's, short, balding hair, thick bushy moustache, his nice clothes disheveled. This is the same violent man from Billy's memory.

Mr. Antrim takes in Billy's appearance through half-lidded eyes. Billy looks at him with disgust but tries to put on a neutral expression.

        MR. ANTRIM
        Wha' you want?

        BILLY
        We need to talk.

        MR. ANTRIM
        Which one are you again?

Billy pushes his way inside. Charlie gives Mr. Antrim a look before following Billy inside. Mr. Antrim closes the door.

INT. ANTRIM LIVING ROOM - NIGHT

Mr. Antrim sits on his couch. Charlie on the arm of a chair. Billy stands with his back to them by the fire place and look at a small portrait of his mother.

        MR. ANTRIM
        You want me to go out of my way and bother my friends to help you out of some damn mess?

        BILLY
        You gamble with lawyers and politicians. You know people in power.

        MR. ANTRIM
        What makes you think I would ever help some criminal like you?

Billy turns to face him.
CHARLIE
Mr. Antrim, Billy ain't no criminal.

MR. ANTRIM
What promise!

BILLY
(upset)
You told her on her dying day, you'd look out for us. Then you split us up and sold us off to work to pay your own debts.

MR. ANTRIM
That woman was crazy if she thought I was gonna spend the rest of my life taking care of someone else's kids.

Billy locks his jaw to get his temper under control.

BILLY
Me and my brother helped you out of your mess and now it's time to repay the favor.

Mr. Antrim picks up a NEWSPAPER from the coffee table in front of him and tosses it at his feet.

MR. ANTRIM
I will not tarnish my own name for an outlaw.

Billy picks up the paper, reads it. His eyes widen in shock. Charlie frowns and walks over to Billy

BILLY
But this... I never did any of this.

Charlie takes the paper reading it. He gives Billy a wary look.

MR. ANTRIM
You're nothing but a thief, a killer, and a liar.

Billy goes for Antrim. Charlie holds him back and guides him to the door.
MR. ANTRIM (CONT'D)
I knew you was a bad seed when I first laid eyes on ya. Now you git outta my house and never come back!

Charlie pushes Billy through the door and it slams shut. Mr. Antrim stares, fuming at the door and then averts his eyes to the portrait of his late wife. He frowns.

EXT. ANTRIM HOUSE- DAY
Billy stomps away from the house. He SCREAMS out his frustration, and Charlie gives him a bit of distance. Billy turns to him.

BILLY
That asshole is the reason I lost my brother, I wouldn't even know where to look for him.

CHARLIE
Listen, it's not over yet, we'll figure this out.

Billy nods dejectedly as they make their way to their horses.

BILLY
Maybe we should head to Fort Sumner.

Charlie frowns.

CHARLIE
For that girl? Billy, I don't know if now's the best time--

BILLY
Her brother said he owes us, They seemed important enough. Maybe they can help.

Charlie hesitates a moment, then nods. They saddle up.

EXT. LINCOLN TOWN CENTER - DAY
Governor Wallace stands in the middle of the town center in front of a gathered CROWD.

WALLACE
I know this county has been thrown into disorder. I promised peace, and peace I shall bring.

The citizens look on with doubtful stares.
WALLACE (CONT'D)
Now, in order to establish security in this fair county I will need the help of you fine people. I know you keep your silence for fear of punishment. But I am a man of a forgiving nature.

The people look on curiously.

WALLACE (CONT'D)
I am willing to grant anyone who participated in this war a full pardon with any information that would help bring those responsible to justice.

Wallace smirks as the crowd BUZZES. O'Folliard looks determined and sets off away from the crowd.

EXT. MAXWELL HOUSE - NIGHT

TITLE: FORT SUMNER, NEW MEXICO

Billy and Charlie ride up the Maxwell house. They look up at the house for a moment.

CHARLIE
You sure this is it?

BILLY
We asked around enough times.

They head up to the house. Pete answers the door. He looks around and lets them in.

INT. PETE'S STUDY - NIGHT

Pete sits at his desk. He seems deep in thought. Billy sits in a chair in front of his desk. Charlie gazes out the window.

PETE
That's one hell of a story, gentlemen. I know that the papers tend to over embellish here or there.

BILLY
So you believe I'm innocent?

PETE
You saved me and my sister, so whether you're innocent or not, I do owe you.

He studies Billy in front of him. He SIGHS.
PETE (CONT'D)
You don't look like no dangerous outlaw. You don't
need to convince me of that.

Billy starts to smile.

BILLY
So you can help?

PETE
I can't do much but provide you a place to stay
while you regroup and figure out what to do next.
I'm sorry.

Billy sighs in disappointment.

CHARLIE
No, that will do.

A KNOCK makes them all turn to the door before it opens and Paulita enters.

PAULITA
Pete, Do we have company? I hear voices.

She takes a look at Charlie, trying place where she remembers him from, then looks over
to Billy.

PETE
Paulita, you remember our guests?

PAULITA
Yes, Billy, wasn't it?

They can't keep their eyes off each other.

BILLY
Yes, Miss.

PETE
Well these men will be staying with us for a time.
Could you show them to the spare rooms.

She nods.

PAULITA
Right this way.

They follow her out.
EXT. MAXWELL HOUSE - BACK PORCH - NIGHT

Billy sits in a chair his feet up on the banister, writing a letter. Next to him sits an oil lamp on small side table.

    BILLY (V.O.)
    As the days went on, the Maxwell's became comfortable companions. Pete tried to help us in anyway he could.

The MUFFLED SOUNDS of arguing voices could be heard, making Billy pause his writing. The back door is thrown open and Paulita steps out flustered.

She jumps in surprise at Billy's presence.

    PAULITA
    My apologies. Didn't think anyone was out here.

She sees the letter.

    PAULITA (CONT'D)
    What are you writing?

    BILLY
    Charlie got word that the Governor is offering pardons for information on what started the war down in Lincoln County. I'm writing the Governor for a deal.

    PAULITA
    Will that work?

    BILLY
    Need to do something soon or else I may wear out my welcome.

Billy smiles. Paulita attempts a smile but looks back to the door behind her and frowns as a voice interrupts them.

    PETE (V.O.)
    Paulie!

Paulita shakes her head. Pete comes outside. He frowns at Billy's presence but continues to talk to Paulita.

    PETE
    Will you listen to reason.
PAULITA
I said leave me be, Pete. I can't stand the sight of you at the moment.

Pete SIGHS in frustration, turns back inside and SLAMS the door shut. Paulita upset takes off for the huge gardens on the grounds.

EXT. MAXWELL HOUSE - GARDENS - CONTINUOUS

Billy follows Paulita onto the grounds. She storms along a path with large bushes of wild flowers growing on either side. Billy quickens his pace to catch up.

BILLY
You okay?

Paulita snaps out of her thoughts, she gives him a smile and nods but frowns again. They walk side by side further away from the main house, deeper into the large gardens.

PAULITA
I envy your life.

Billy frowns in confusion.

BILLY
My life ain't nothing special. It's a mess if you haven't noticed.

PAULITA
What I mean is, I envy your freedom, your ability to choose for yourself.

BILLY
Something my papa always told me is that grass always seems much fresher on the other side of the fence.

Paulita pauses and gives him a confused stare. Billy smiles while wiggling his eyebrows and she GIGGLES.

PAULITA
I do say, you sure know how to make a girl smile.

BILLY
It's a talent.

They continue on.

PAULITA
Every faction of my life has been planned out for me.

BILLY
It could be worse. At least you're not running from the law, being accused for something you didn't do?

She grabs his hand.

PAULITA
I'd gladly trade lives with you if it meant not having your only family force you to marry a stranger. Treating marriage like some business deal.

Billy stares at Paulita, and she stares back.

PAULITA (CONT'D)
I'd love to fall in love, like the girls in those dime novels, after their hero saves them from peril.

She places a hand on his cheek. He places his arms around her waist.

BILLY
I gotta say this fellow you have to marry is one lucky bastard.

(beat)
Excuse my language. If I could I'd take you away from here.

He blushes and she grins. They lean close to each other and kiss. The kiss grows more passionate and they fall into the bed of flowers.

Paulita on top of Billy, they continue kissing. Billy rolls them over and leans back. Paulita runs her hand through his hair.

PAULITA
I think I...I--

BILLY
Shh!

Billy presses a kiss on her lips and Paulita wraps her arms around him to keep him there. They continue wrapped up in each others arms, the moon above them their only light.

INT. MAXWELL HOUSE - DAY
Charlie runs excitedly though the door. He looks up in the entrance hall and shouts upstairs.

CHARLIE
Billy! Where are ya? Get yourself down here.

Paulita comes into the entrance hall from the kitchen with concern. Pete comes from the bedroom curious.

PETE
What's going on?

Billy bounds down the stairs. He takes in Charlie's appearance. Charlie raises letter in his hand.

CHARLIE
The governor accepted. He'll grant you a deal.

Billy jumps in excitement, Paulita hugs him in congratulations. Billy spins her around. They gaze happily at each other after they separate.

Pete frowns but stays silent about it.

PETE
I'm glad it worked out. So that means you're leaving, right?

BILLY
Yeah we need to get back to Lincoln as soon as possible.

Paulita's smile drops.

PAULITA
You have to go so soon?

Billy seems disappointed, he nods and looks over to Pete. He shakes his hand.

BILLY
Thank you for your hospitality.

Pete nods with a smile. As Charlie goes to say his thanks to Pete, Billy gives Paulita another hug.

BILLY (CONT'D)
I'll write. I promise...
   (whispers)
I'll come back for you.
Paulita's eyes widen and she looks toward Pete who is busy shaking Charlie's hand. She smiles back to Billy and nods.

Charlie catches Billy's eyes and nods for them to get going. They head upstairs.

**DISSOLVE TO:**

**INT. WALLACE'S OFFICE - DAY**

Billy walks into the office alone. Wallace looks up from his desk. He studies the boy in front of him.

**WALLACE**
Can I help you with something, son?

Billy takes the man in.

**BILLY (V.O.)**
I was never more nervous and excited. This was it... a chance to finally clear my name.

**WALLACE**
We got a deal.

Wallace smirks and nods towards the empty chair. Billy takes a seat.

**BILLY (V.O.)**
Of course there were a few conditions I had to do to earn my pardon.

They continue to discuss things.

**INT. JAILHOUSE - NIGHT**

Billy is escorted to a cell and locked inside. He makes himself comfortable on the bed.

**BILLY (V.O.)**
I had to agree to what he called a token arrest and stay a time in the jailhouse until the trial. Upon which I would be released with a full pardon.

Billy smiles as he stares up at the ceiling, arms behind his head.

**INT. COURT HOUSE - DAY**
In a circular room, Billy sits in front of a JUDGE and JURY, as he animatedly talks. Dolan and a couple of his men glare daggers from where they sit.

BILLY (V.O.)
I testified to the events that started the Lincoln County war, which put Mr. Dolan in a light he would have rather kept hidden.

Billy stares down Dolan as he is handcuffed and taken away. The CROWD shocked and the judge banging his gavel for order.

BILLY (V.O.)
I had a feeling MR. Dolan would be put away for a very long time.

Billy looks over to see Wallace proudly shaking hands with Mr. Kingsley. They catch each others eyes. Billy frowns at the malice in the gaze he gives him.

EXT. JAILHOUSE - DAY

Billy gets tossed back into his cell by a GUARD. He looks upset and confused.

BILLY
What's going on? I'm 'posed to be released.

GUARD
Shut the hell up. No one's releasing you. You have a murder trial coming up.

BILLY
But that wasn't me!

GUARD
Save it, kid. If you ask me, you'll hang for sure.

Billy GROWLS in frustration and kicks his bed. He then slumps down against the wall in defeat.

INT. JAILHOUSE - LATER

Wallace walks into the jail house. The guard on duty nods to him. Wallace smiles as he takes in Billy, sitting on the ground with his legs drawn up to his body and his head in his arms.

Wallace gives the guard a glance.

WALLACE
(to guard)
  Why don't you take a break?

Billy looks up in surprise, but hopeful.

The guard does as told.

Billy walks to the bars.

  BILLY
  So, when do get my pardon?

Wallace smiles then paints on a look of fake sympathy that Billy can see right through.

  WALLACE
  I fear its not quite as simple as I'd hoped. You see
  the district attorney feels it's downright
  irresponsible to set a known murder and outlaw
  loose.

  BILLY
  I'm innocent!

  WALLACE
  I'm very sure you are, but the district attorney is
  hard to convince. You did just help lock up a very
  good friend of his.

  BILLY
  But we had a deal!

  WALLACE
  It would seem my hands are tied.

  BILLY
  You asshole. You never had any intention of letting
  me go.

Wallace enjoys this. Gives Billy a fake look of hurt. He then smirks.

  WALLACE
  Nothing personal, son. Just know with your capture
  under my watch and your help solving this war, I'll
  have a straight path to presidency. Could have never
  done it without you. Your country thanks you.

Wallace's smirk deepens as he exits the Jailhouse, Billy shaking the bars behind him.
EXT. JAILHOUSE - NIGHT

The Jail house sits on the edge of town. Across the road stands a lone outhouse, surrounded by bush and nothing behind it bur seemingly endless desert.

Charlie and O'Folliard crouch low in the bushes, sneaking closer to the privy.

    O'FOLLIARD
How'll he know?

    CHARLIE
Just gotta send the signal.

O'Folliard nods.

INT. JAILHOUSE - NIGHT

Billy lays in his bed. His guard plays with a deck of cards. Billy hears a BIRD CALL through the open window. He goes to the cell door.

    BILLY
I need the privy.

The guards glances at him annoyed and continues his game.

    BILLY (CONT'D)
I'm 'bout to burst and let me tell you it ain't gonna smell pretty...

The guard SIGHS and gets his keys. He unlocks the cell and cuffs him.

    GUARD
Make it quick.

Billy nods and the guard walks him outside.

EXT. JAILHOUSE

The guard escorts Billy to the outhouse. Billy makes out Charlie in the bushes.

The guard opens the door for Billy as he steps inside. He turns his back to the outhouse.

After a few moments he hears Billy's MOANS and FART SOUNDS and he grimaces and steps a few feet away to give him more privacy while still keeping a look out with his gun.
INT. OUTHOUSE

Billy sits on the wooden ledge with the hole for the toilet right beside him, not being used. He gives another fake MOAN and blows a RASPBERRY into the crook of his arm.

He hears another BIRD CALL and he immediately gets up.

He kneels down facing the ledge angles the cuffs on the edge and with swift movement he bangs them down with a COUGH and unlocks them.

He reaches down into the hole and gets his pistol stashed in the toilet. He hides it down the front of his pants.

EXT. OUTHOUSE

The guard gets impatient and walks back over to the outhouse. He listens for a second and satisfied that Billy must be done, he KNOCKS on the door.

INT. OUTHOUSE

Billy gently claps the cuffs back on to make it look like they're still locked.

       BILLY
          All finished.

The door opens and Billy steps out.

EXT. OUTHOUSE

As Billy steps out, Charlie and O'Folliard rush over.

       CHARLIE
          Billy!

The guard pushes Billy behind him and draws his gun out at the men.

       GUARD
          Hold it right there. That's close enough.

They look at each other and take out their own guns. The guard, shocked, goes to shoot.

Billy uncuffs himself, pulls his gun out, and knocks him in the back of the head with his gun. The guard drops unconscious.

Billy nudges him with his foot. He looks up at Charlie.
BILLY
You got the horses?

Charlie nods.

CHARLIE
Come on, let's get you out of here.

They run off.

EXT. JAILHOUSE - DAY

Pat walks up to the jailhouse. He steps inside but finds it empty and comes back out confused.

He looks towards the outhouse and notices the guard on the ground. He rushes over to him and shakes him.

PAT
Hey!

The guard MOANS on the ground. He sits up.

GUARD
He escaped!

The guard rubs his head. Pat looks around.

PAT
How about you let me take care of it.

Pat helps him up.

INT. WALLACE'S OFFICE - DAY

Pat follows Wallace's assistant into his office. Wallace, still in a good mood, looks up at Pat.

PAT
Sir, pleasure to meet you.

Wallace frowns.

WALLACE
What can I do for you, Mr....

PAT
Garrett, Pat Garrett.

WALLACE
What's this all about?

Pat walks closer. The assistant stands by the door.

PAT
I've just come from the Jailhouse, to visit a friend --

Wallace rolls his eyes and interrupts.

WALLACE
I told the boy that there's nothing I can do about his pardon.

Pat looks confused.

PAT
Pardon?

Wallace frowns.

WALLACE
Aren't you here to plead for him?

PAT
I'm here to tell you he escaped.

Wallace snaps his pen in half. He then looks at Pat in suspicion.

WALLACE
I see. And why are you telling me this?

PAT
(confused)
Sir?

WALLACE
Did you not just say he's your friend?

PAT
I believe everyone needs to live up to the law. Even my friends.

Pat clears his throat, nervously.

PAT (CONT'D)
I have come to apply for the Sheriff's position, I hear you've been having a hard time finding Brady's replacement.

Wallace looks at him thoughtful. He motions for his assistant to come closer. He keeps his eyes trained on Pat as he speaks to his assistant.

    WALLACE
    (to assistant)
    I want you to put out a $500 bounty on the Kid's head. Dead or alive.

Wallace smiles to Pat.

    WALLACE (CONT'D)
    Show our new Sheriff out.

Pat smiles with mixed emotions.

INT. HALLWAY - CONTINUOUS

Walking away, Pat let's out a deep breath. The assistant leads him on.

    ASSISTANT
    Interesting twist. The new Sheriff, old friends with the Kid, now has to bring him down.

Pat frowns.

    PAT
    I'm doing this to help him, he's diggin' a bigger hole for himself so I gotta talk some sense into him.

    ASSISTANT
    You can't talk sense into a bad egg.

    PAT
    This all just doesn't seem right. Somehow, I'm gonna find a way to fix it.

Pat walks determinedly ahead. The assistant frowns after him.

EXT. DESERT ROAD - DAY

Charlie rides next to a sullen Billy, while O'Folliard follows slightly behind.

    CHARLIE
So, I'll just say it. That was unfortunate... but I say we aim higher.

BILLY
Forget it.

CHARLIE
No, just listen, since the governor refuses to help we'll have to find a way to bring him down.

O'Folliard catches up on the other side of Billy.

CHARLIE (CONT'D)
We just need to expose him.

BILLY (angry)
I said no!

Charlie and O'Folliard stop talking and frown slightly to each other.

CHARLIE
Billy we can't just let Wallace get away with this.

BILLY
And what exactly should I do? I'm tired of fighting.

Charlie gives him a worried look. They come across STRANDED MAN with a broken wagon. He unsuccessfully tries to fix the wheel.

Billy pulls to a stop and jumps off the horse. He studies the stranger and his cargo. Charlie CLEARS HIS THROAT to get the stranger's attention

CHARLIE
You need a hand?

The stranger sits up and looks hopeful at them.

STRANDED MAN
Yes! Thank you, gentlemen!

Billy looks at the stranger with a cold smirk.

The man gets uncomfortable under Billy's stare.

STRANDED MAN (CONT'D)
(to Charlie)
Something the matter with him?
Charlie eyes Billy.

CHARLIE

Bad day.

Billy raises his gun to the stranger. The man puts his hands up scared.

O'Folliard steps forward and Billy whips out his second gun and points it at him, stopping O'Folliard, who puts his hands up too.

CHARLIE (CONT'D)

Billy, wha... what you doing?

Billy keeps his eyes trained on the man. Charlie studies him with a frown.

BILLY

Committing a robbery, what's it look like?

CHARLIE

I see that, but why?

BILLY

I told you, I'm tired. The world wants Billy the Kid, I'll give it to them.

The man GASPS.

MALE VICTIM

You're the kid?

Billy smirks at the man and steps closer. The man flinches and closes his eyes in terror.

Billy frowns. He grabs the sacks off the horse, and notices the man still has his eyes closed and holding his breath.

Billy shoots his gun in the air making the man fall to the ground and pat himself.

Billy LAUGHS and the man stares up at him, Billy winks.

BILLY

Go on, git!

The man jumps up, struggles on his horse and gallops away. Billy shoots the air making the man ride faster.

Billy holsters his guns, still LAUGHING. O'Folliard lets out the breath he was holding and puts his arms down, he lets out a scared hesitant LAUGH.

Charlie glares at Billy as he turns to him. Billy's smirk drops and he SIGHS.
BILLY (CONT'D)

What?

CHARLIE
What was that? I can't believe --

BILLY
Don't like it, you can leave.

O'FOLLIARD
So are we bandits now?

Charlie gives him a look.

CHARLIE
No!

BILLY
Looks that way.

CHARLIE
You know how many times I've stuck my neck out for you?

BILLY
No one asked ya to.

CHARLIE
Billy, This ain't you. You're better than this.

BILLY
I guess you're the only one stupid enough to believe that.

Charlie angrily opens his mouth to retort but then closes it. Instead he punches Billy in the face.

Billy, shocked, glares then leaps at him. O'Folliard looks at them confused not sure what to do.

They tussle around in the dirt before Billy gets on top and punches him back. Charlie holds his cheek and roughly pushes Billy off of him.

CHARLIE
I'm done. I'm out. You made your bed, go on and lie in it.

Charlie nods to O'Folliard. Billy watches as they mount their horses and leave him.
BILLY
Go on, leave. I don't need you. I don't need nobody but me.

Billy watches after them in regret.

INT. SHERIFF STATION - DAY

Pat studies himself in a mirror behind Brady's old desk. He smiles proudly, patting his gun.

PAT
On the right path now aren't ya.

The stranded man comes rushing into the station, interrupting him from his thoughts.

MALE VICTIM
You the sheriff?

Pat CLEARS HIS THROAT. He takes his seat, very stiffly, behind his desk.

PAT
Sheriff Pat Garrett, How can I be of service?

The man seems overly stressed.

INT. SHERIFF STATION - LATER

Pat sits behind his desk deep in thought.

MEMORY FLASH: Billy smiles up to Pat during one of their conversations in his Saloon.

PAT frowns. He grabs paper and a pen and begins to write.

PAT (V.O.)
James, How are you old friend? I write to you because I need a bounty hunter of your caliber to bring someone in. I trust that only you can do this without any blood shed.

Pat continues writing.

EXT. CLIFFS - DAY

Billy holds up a RICH MAN next to his stage coach.
BILLY (V.O.)
Those weeks were my darkest. I ain't proud of it.

He steals the man's money and an expensive looking pocket watch.

BILLY (V.O.)
I knew papa would hate what I was becoming, but I couldn't bring myself to care anymore.

He heads to the stage coach, gun still pointed at the man.

BILLY (V.O.)
That was until a revelation...

He opens it, to see a frightened GIRL quivering.

She throws her upper body down on the seat covering her face. Billy seems taken aback by her presence.

RICH MAN
Please, take what you got and go. Leave my daughter be.

Billy continues to stare at the girl, lost in a trance.

BILLY
I'm... sorry...

Billy turns to the rich man. Tosses his stuff at his feet.

The rich man looks confused but rushes to his daughter. They watch Billy mount his horse and gallop off.

EXT. DESERT ROAD - DAY
Billy determinedly rides through the desert.

BILLY (V.O.)
I knew then, that Charlie was right. We would need to take down the governor. But first I needed to find my best friend.

Billy continues his ride, the sun setting in the distance.

INT. SALOON - NIGHT
TITLE: FORT SUMNER, NEW MEXICO
Billy walks tiredly into the small but comfortable saloon and over to the bar. He collapses himself into a stool.

A few seats down, Barlow notices him and does a double take. He keeps his head down, as to not draw attention to himself as he watches Billy order a drink.

Barlow SIGHS and then takes a deep breath before heading over to Billy.

BARLOW
(Nervously)
N-never thought I'd see you again.

Billy turns to Barlow. He smiles excitedly but then it drops into a frown. He nods.

BILLY
Barlow.

Billy takes a swig from his drink. Barlow looks towards the stool next to him. Billy motions for him to take a seat.

They sit awkwardly for a few moments. Barlow trying to find something to say.

He looks towards the SLOPPY DRUNK on the other side of him who BURPS in his face making Barlow grimace and turn away from him.

Billy takes another drink and then turns to Barlow.

BILLY (CONT'D)
You get things fixed with your family?

Guilt crosses Barlow's face, he nods.

BARLOW
I still ain't welcome, but my conscience is clean.

Billy nods.

BARLOW (CONT'D)
Look, I'm --

BILLY
There's no need.

BARLOW
I just --

BILLY
Did what you had to.
We all do things we regret.
BARLOW
I promise you with my life, I'll find someway to repay you.

Billy gives a small smile. Barlow returns it.

BARLOW (CONT'D)
So what you doing here?

BILLY
Looking for Charlie, we got separated awhiles back. Got some things that need fixin'.

Barlow looks excited.

BARLOW
Thought I seen him over at the Greathouse's ranch. Kept my distance, of course, but if he's still in town, he’d be there.

BILLY
Thanks.

Barlow frowns.

BARLOW
I'd figure you'd be far 'way by now. Got a proper bounty an' everything.

Barlow slides over a worn out folded piece of paper. Billy opens it to see a wanted poster of himself.

He dishearteningly stares at it, then shrugs as he refolds it.

BILLY
Still gotta prove my innocence. Can't just run away.

BARLOW
Well I'd be extra careful. The whole state's out to get Billy the Kid.

The sloppy drunk, JOE, perks up at the name.

JOE
(loudly)
I'd show that kid a thing or too. Nasty scum.

Barlow frowns at the interruption. Billy looks amused.
BILLY
Yeah and what's that?

He pulls his revolver, and pats it on top of the bar. It has a white handle nicely detailed with a vine like design.

JOE
They say he's fast, bet I'm faster... er. He's lucky... hasn't crossed my path. Shoot him dead and collect my reward.

Billy smirks. The bartender nearby rolls his eyes.

BILLY
You don't say. That there's a nice gun, can I take a closer look.

Joe lights up. He shows him the handle up close.

JOE
Handle made of pure ivory. Beauty ain't she.

Billy feigns deep interest. Barlow looks at him confused.

JOE (CONT'D)
Go on, take a look.

Joe hands him the gun. Billy studies it in his hands.

BILLY
Nice weight to it.

Joe turns to take an another drink. Billy quickly opens the cylinder and rotates it to an empty slot and closes it as Joe turns back to him.

JOE
That gun ain't never failed me yet. The Kid better hopes I never meet him.

Billy gives the gun back to Joe and gives a wink to Barlow.

BILLY
Well good luck on your bounty.

Joe nods and Billy and Barlow get up to leave. Billy looks down at the folded paper he's holding.

BILLY (CONT'D)
I think you dropped something.
He hands the man the folded paper and leaves, Barlow following him out. Joe looks confused at the paper, HICCUPS, then unfolds the paper.

He stares at it a moment, trying to focus on what he's looking at. Realization hits him

JOE
Wait...

He looks to the swinging doors of the saloon.

Joe leaps clumsily out of his seat. He stumbles but catches himself.

JOE (CONT'D)
The Kid!

The bartender SIGHES

BARTENDER
Yes, we know you're gonna show him no mercy.
We get it. Why don't you pipe down.

Joe lets out a frustrated sigh. He recovers takes his revolver from the bar and heads out the saloon.

A MYSTERIOUS MAN at a corner table looks away from his GROUP he's seated with and studies the drunk leaving. He leans over to whisper something to one of his men.

EXT. SALOON - NIGHT

Barlow follows Billy out the saloon, heading towards the tethered horses.

BARLOW
Why'd you go an' do that for?

Billy smiles and shrugs.

BILLY
Man's all talk, and pissed off his boots. He won't remember nothing come daylight. You see the look on his face?

Billy LAUGHS and Barlow grins slightly, still concerned.

Joe rushes out of the saloon and spots Billy and Barlow a few feet away readying their horse to leave. He staggers over to them his gun pointed out in front of him.

JOE
Hey! You no good bastard. Get back here.
Billy looks up in annoyance as Barlow looks worried.

    BILLY
    And you're a sloppy drunk, but you don't see me callin' you any names.

Joe growls as he sways and steps up to Billy.

    JOE
    You face me like a man, you will.

Billy turns his back to Joe, unconcerned.

    JOE (CONT'D)
    Turn around, Dammit!

Billy SIGHS he turns around and raises a calm eyebrow. Joe smiles and presses the trigger. His revolver CLICKS and Barlow finches.


    BILLY
    This the only warning I'm gonna give you. Stay out of things not concernin' you.

Joe seethes, gritting his teeth. His hands up.

    JOE
    Nothing but a thug you are.

Joe grits his teeth and turns around to walk away. Billy watches him and holsters his weapon. He turns around and pats his horse.

Joe glares, opens his revolver spins the cylinder and closes it. He smirks.

SLOW MOTION - Joe turns, his gun aimed at Billy's back. Barlow sees Joe and YELLS at Billy, who whips his gun out and shoots Joe in the face. Joe flies backwards to the ground.

Billy stares at the fallen man in shock. He drops to his knees. Barlow pulls at him to get him up.

    BARLOW
    We need to go!

Barlow snaps Billy out of his trance and they mount their horses.
As Billy rides past the Saloon his eyes lock with the Mysterious man who comes out of the saloon at that moment.

The Mysterious man and his group watch the boys gallop away from the Saloon doors. His main LACKKEY leans over to him.

    LACKKEY
    We should take him down now.

JAMES shakes his head.

    JAMES
    Patience, all in good time. Mount up!

The Lackey nods, his men head out. James continues to watch after Billy who turns a corner and disappears.

EXT. SALOON - DAY

Pat rides to a stop in front of the same saloon. Some DEPUTIES stand at the crime scene talking to CITIZENS.

Pat gets off his horse and heads over to a free LANKY DEPUTY.

    PAT

The deputy nods.

    PAT (CONT'D)
    So there's a rumored slaying by the kid here.

    LANKY DEPUTY
    Got a lot of eye witnesses.

The Lanky Deputy gives him the folded wanted poster. Pat frowns down at the picture.

    PAT
    And he murdered a man?

    LANKY DEPUTY
    Shot him in cold blood, the witnesses say.

Pat glances, troubled, at the poster.

EXT. SHERIFF STATION - DAY
Pat gets off his horses and heads inside the station.

INT. SHERIFF STATION

Pat takes off his holster and tosses it on his desk. He faces the wall full of wanted posters. He eyes the one of Billy. He rubs at his face.

Wallace enters the station.

Pat turns to him.

WALLACE
(annoyed)
How hard is it to capture, a simple minded brat?

PAT
I got a bounty hunter on it. If anyone can find him. I'm sure it's him.

Wallace frowns in agitation.

WALLACE
You pray your friend comes through. Unless you wanna go back to serving drinks, you better have that boy locked up, soon.

Pat looks again at the wanted poster of Billy.

PAT
It'll be sorted.

EXT. GREATHOUSE RANCH HOUSE - NIGHT

Billy and Barlow ride up to the ranch house. Billy takes in the comfortable looking house. He walks up to the house followed by Barlow.

INT. MR. GREATHOUSE'S STUDY - NIGHT

Billy sits in a study waiting nervously in front of fireplace made of rock. Barlow leans on the desk. He sends Billy a supporting smile.

The door opens and MR. GREATHOUSE, an aging working man, wavy hair pepper with white, leads Charlie into the room.

Billy sits up with a hopeful smile.
Charlie crosses his arms avoiding his eyes, standing just inside the door. His frown deepens when he notices Barlow in the room also. The room filled with awkward tension.

Mr. Greathouse smiles at them, he pats Charlie on the shoulder.

**MR. GREATHOUSE**
I'll see to some refreshments for your friends here.

Mr. Greathouse leaves the room, closing the door behind him. Billy stares at Charlie, not knowing how to start. He looks down.

**BILLY**
This place is nice.

Charlie nods, he glances at Barlow.

**CHARLIE**
I see you're keeping pleasant company.

Barlow frowns. Billy looks to Barlow.

**BILLY**
Give us a moment?


**BARLOW**
I ain't proud of my actions. I hope you can forgive.

Charlie gives him a distrustful look and Barlow walks out.

Billy stares at Charlie and Charlie returns his stare.

Charlie SIGHS.

**CHARLIE**
We'll work it out.

Billy smiles.

**INT. DINNING ROOM - LATER**

Billy, Barlow, Charlie, O'Folliard, and Mr. Greathouse sit at a dinning room table, eating dinner.

**MR. GREATHOUSE**
So, Charlie here's been telling all about your troubles in Lincoln. For what it's worth I believe in your innocence.

BILLY
Thank you, for your words and hospitality.

A male SERVANT walks swiftly to Greathouse and whispers in his ear. Greathouse nods and dismisses the servant. The others look to him curiously.

MR. GREATHOUSE
It would seem we have visitors.

Billy looks concerned.

EXT. GREATHOUSE RANCH HOUSE - NIGHT
James surveys the house with interest. He turns to his group of five, awaiting their orders.

JAMES
Surround the house, cover any exits.

Three of the men take off, leaving two of them standing in front of the house with James. His main lackey fidgety, looking around as if someone will pop out at him any moment.

The front door opens to reveal Mr. Greathouse, who steps out onto to the patio. O'Folliard and Charlie follow slightly behind him.

MR. GREATHOUSE
Is there something I can do for you gentlemen?

JAMES
We know you're harboring a wanted felon.

Mr. Greathouse looks to Charlie.

CHARLIE
You got a warrant?

JAMES
Do we look like we need a warrant?

Charlie looks at him suspicious.

CHARLIE
Who sent you? The governor?

James shakes his head.
JAMES
I'm happy to answer any and all questions if I can get a chance to speak to Mr. Bonney himself.

James takes a step closer and instantly Charlie and O'Folliard's guns go up. James' men also pull their guns up. James puts his hands up.

JAMES (CONT'D)
Whoa there, everything's good.

James takes the gun from his holster and drops it on the ground. He nods to the men, they lower their weapons.

JAMES (CONT'D)
See, I'm unarmed. I just wanna talk.

Charlie nervously thinks, quickly. He finally nods.

CHARLIE
Fine but you come inside, alone.

JAMES
That's fine. As long as you leave one of your men with mine... for my safety of course.

Charlie frowns. Mr. Greathouse nods.

MR. GREATHOUSE
I'll stay, go on.

James smiles and turns back to his men. He whispers to his main Lackey.

JAMES
You're in charge. Get everyone back together. If anything happens to me inside charge the house and take them all out.

LACKEY
(nervously)
Yes sir.

James turns back and walks up to the front door as Mr. Greathouse walks past towards James' men.

Charlie leads James inside the house.

INT. SITTING ROOM - NIGHT
James stands in front of Billy and everyone, who all sit around on chairs and sofas in the nicely decorated room.

Everyone armed with guns except Billy who stares up curiously at James.

James peeks out the large curtained windows to see all his men gathered out front.

**BILLY**
So if the governor didn't send you, who did?

James turns around with a smile.

**JAMES**
A good friend of both of us, apparently.

Billy looks at him confused.

**JAMES (CONT'D)**
Pat? Excuse me, Sheriff Garrett now.

Billy and Charlie look surprised at each other.

**CHARLIE**
Old Patty's the Sheriff now?

Billy smiles.

**BILLY**
Good for him.
(to Charlie)
Maybe he can help?

**JAMES**
I believe that's all he wants. He requested I take you in peacefully, so no one gets hurt.

Charlie frowns.

**CHARLIE**
I don't know bout this Billy. For all we know, Wallace might have him wrapped round his finger.

Billy looks deep in thought.

**BILLY**
He's right. I can't just surrender.

James' drops his smile.
JAMES
I can't leave until you agree to come with me.

CHARLIE
It would seem that we have ourselves a stand off.

EXT. GREATHOUSE RANCH HOUSE - NIGHT

Mr. Greathouse waits patiently with James' men. The Lackey in charge seems to get more and more antsy. He gives a glance at the house then looks over to Mr. Greathouse, who gives him a smile.

MR. GREATHOUSE
Nice night!

The Lackey GROWLS. The men watch him as he paces back and forth with his pistol in hand.

LACKEY
What's taking so long? Something ain't right.

MR. GREATHOUSE
I wouldn't jump to conclusions, I think we would all know if something happened.

LACKEY
No! We need to do some th --

The Lackey trips over a rock and falls.

INT. SITTING ROOM

James rubs his forehead in frustration, shaking his head as Billy speaks.

BILLY
What if I write to Pat, that way --

A GUNSHOT rings through the air making everyone jump up.

BILLY (CONT'D)
What the hell was that?

CHARLIE
Jim!

James looks panicked. He puts his hands up and backs towards the windows.
EXT. GREATHOUSE RANCH HOUSE

The lackey looks up from the ground, his smoking gun in hand. The men LAUGH. Mr. Greathouse shakes his head helping the man up.

Suddenly a figure smashes through the window. Taking all the men by surprise.

    LACKEY
    Shoot him.

Mr. Greathouse ducks for cover as the men open fire on the figure, who drops dead.

The men stop firing and the Lackey looks down at the man they just killed.

    LACKEY (CONT'D)
    Oh no!

The men see their mistake. The Main Lackey visibly shaken. He drops his gun and runs. The rest of the men, confused and without a leader, scatter.

Mr. Greathouse gets up from his cover, he walks over to see the body of James.

INT. SITTING ROOM

The sitting room looks destroyed from stray bullets as the group peek out from their hiding places.

Mr. Greathouse runs in. Charlie looks at him relieved.

    MR. GREATHOUSE
    It seems they killed their leader. They've left.

Charlie frowns.

    BILLY
    We should go.

    CHARLIE
    I agree, let's pack up and git.

Barlow and O'Folliard get up quickly and they all get going.

EXT. MORGUE - DAY

Pat walks into a bland stone room, with a table in the middle. On top of it sits an open wooden coffin. James lies inside of it, his Lackey standing sorrowful over him.
Pat takes a second before he CLEARS HIS THROAT, announcing his presence.

The lackey jumps, startled and looks to Pat. Pat walks over to James' body.

    PAT
    How did this happen?

The lackey looks up at him nervous.

    LACKEY
    We cornered the Kid, he went in to negotiate his surrender... and, and... we didn't know... He just...

Pat frowns, keeping his eyes on James.

    PAT
    He killed him.

The Lackey looks confused at him. Pat misses the look, staring intently at his dead friend.

    LACKEY
    Y-yes, it was the kid's fault.

He looks up to the ceiling holding back emotions.

    PAT
    This is my fault and I intend to make it right.

Pat turns to the Lackey, his frown turns to angered determination.

    PAT (CONT'D)
    You're a tracker right?

The man nods

    PAT (CONT'D)
    Get your men together. We got ourselves a hunt.

Pat seethes.

EXT. CAMP SITE - NIGHT

Billy wakes, startled, from his place by the fire. He looks over to see Barlow and Charlie still asleep.

He hears FOOTSTEPS, hand on his gun, he turns to see O'Folliard emerging from a tree, fixing his pants. Billy takes a calming breath.
O'FOLLIARD

You 'kay?

Billy nods.

BILLY

Bad dream.

O'Folliard nods then frowns as they hear horses GALLOPING.

O'FOLLIARD

You hear that.

Before Billy can nod a GUNSHOT echoes and O'Folliard is caught in the chest.

The other two get up quickly. Guns in hands shooting as the get what they can of their belongings.

Billy whips out his gun and starts shooting at the MEN on horses emerging from behind trees.

Billy gives one last look at his fallen friend then turns to go. They manage to get to their horses, exchanging gun fire with the approaching men.

Billy looks to a scared looking Barlow. Charlie shooting at the men. Taking one down.

BILLY

We need to separate. Head to the Maxwell house.
We'll meet up there.

BARLOW

But -

They mount their horse for their escape.

BILLY

Just go!

They head in different directions Billy gallops towards the men, taking a shot then making a sharp turn to make them follow him.

Billy falters when he sees that Pat in front of him. Pat aims his gun sparring Billy into action as he rides in a different direction.

Charlie circles around to help. He rides towards Billy, shooting at the men behind Billy.

Billy's followed by Pat and three men. Billy does his best to out ride them, dodging bullets.
Pat takes a shot and Billy's horse goes down. He rolls off and keeps running. Charlie rides up and scoops him up. Then rides through the trees, losing Pat and his men.

E/I. ABANDONED STONE BUILDING - NIGHT

Charlie rides them up to a small emptied out stone structure, no door in the doorway and no glass in the windows. They head inside the one room building.

They listen and watch out the windows for a few moments.

   BILLY
   That... that was Pat.

Charlie nods.

   CHARLIE
   Safe to assume he's tangled up with the governor.
   Billy, Pat's the enemy now.

Billy doesn't say anything, he stares out the window in shock.

   CHARLIE (CONT'D)
   Billy, you hear me?

Billy nods. They both sit against the wall staring in silence.

I/E. ABANDONED STONE BUILDING - DAY

Charlie wakes up. The morning light pouring into the empty stone room. He yawns and stretches out.

He looks over to Billy still asleep, sitting against the wall with his arms crossed over his chest.

Charlie steps through the door. He heads to his horse and pats it. He gets some oats out of a pouch on his belt and feeds the horse.

A GUNSHOT wakes Billy from his sleep.

   BILLY
   Charlie?

He rushes outside and sees Charlie on the ground struggling to breathe.

   BILLY (CONT'D)
   No! No! No!
Billy sweeps down and cradles Charlie's body as he dies. With one arm around Charlie he points his gun at Pat and the two men who walk with him.

    PAT
    It's over. Time to give it up.

    BILLY
    (distraught)
    Go to hell!

Billy repeatedly points the gun at all three of the men in turn.

    PAT
    Drop the gun, son.

Billy stares at Pat with hatred in his eyes. Seeing that he's outnumbered and there's no where to go. He drops the gun. Pat cuffs him.

EXT. DIRT ROAD - DAY

Pat on horseback, pulls Billy on foot with chains. Billy walks head down as Pat studies him. The other two men ride slowly behind them.

EXT. COURT HOUSE - DAY

TITLE: MESILLA, NEW MEXICO

Billy, escorted by TWO GUARDS in shackles, dejectedly looks up to see Wallace standing at the bottom of the stairs leading to the entrance.

With a smirk, Wallace walks up to him as the guards pause to let the governor speak to the boy.

    WALLACE
    I couldn't have asked for a better outcome. It was only a matter of time.

Billy says nothing. Wallace whispers in his ear.

    WALLACE (CONT'D)
    Turning you into the most feared outlaw in this state, my greatest work yet.

Billy's eyes widen but looks down again. Wallace's smirk deepens. He lets him go and talks louder as the guards continue to escort him up the stairs into the building.

    WALLACE (CONT'D)
I promise you will be punished to the full extent of
the law. There's no chance of escape.

INT. COURT HOUSE - DAY

Billy sits in chains as the judge prepares to read the verdict. The jury send glares his way, but Billy avoids all eyes cast his way.

JUDGE
The jury has found the defendant, William Bonney, better know as Billy the Kid, guilty for the murder of Sheriff Brady and Bounty Hunter, James Carlyl, as well as for the theft of personal property from countless victims across the state.

Billy attempts to stay strong.

JUDGE (CONT'D)
The defendant is sentenced to death by hanging in the morning.

The judge clicks his gavel and the CITIZENS behind Billy CHEER. Billy looks down defeated, all hope lost.

EXT. COURT HOUSE - DAY

TITLE: LINCOLN COUNTY, NEW MEXICO

Billy, pushed roughly by his TWO GUARDS, stumbles in front of the court house. His feet and wrist are manacled in chains.

A set of stairs on the outside lead up to the second floor. He looks up confused at the building. The more stocky guard, BELL, smirks to him.

BELL
It won't be the jailhouse for you. Sheriff Garrett made it quite clear how slippery you can be. Gotta room upstairs set up nice and cozy just for you.

OLLINGER, the skinnier guard, SIGHS.

OLLINGER
I still don't see what all the fuss is about over one little thing like him. Does he really need two guards?
Ollinger punches Billy in the gut, making him double over. Bell LAUGHS.

BELL
Not so tough are you?

Billy stays silent. Bell frowns.

BELL (CONT'D)
What you too good to speak, boy?

OLLINGER
I think he needs to be taught a lesson.

Bell cracks his knuckles.

INT. COURT HOUSE HOLDING ROOM - DAY

The guards drag Billy's beaten body into the room, and toss him onto the bed. They attach long chains, attached to the floor, by the bed, onto his manacles.

BELL
Try escaping that.

Bell takes a seat at the desk across the room in front of the window. He takes a swig from his flask and looks out the window.

Billy MOANS and curls into himself, facing the wall. Ollinger walks over to a gun rack. He picks up a shaved off shotgun.

OLLINGER
Try anything funny and I'll blast you with this. Made it me self. Filled it with pennies. Cut holes through ya something nasty, that will.

Bell watches outside as he sees a stagecoach stop across the street. Wallace steps out and heads inside the building across from them.

BELL
Looks like the governor just arrived to town. Just saw him head into the hotel across the street.

OLLINGER
 Came down personally to see you hang. Must make you feel real special.

Billy glares.

LATER
Bell walks over to a snoozing Ollinger on a chair. He hits his shoulder, waking him up with a SNORT.

OLLINGER (CONT'D)
Hmm?

BELL
Bathroom break.

OLLINGER
Don't gotta go.

BELL
Not you stupid, the kid.

He nods over to Billy, his back still turned curled into himself.

OLLINGER
You take 'im. I was nappin'

Bell shakes his head.

BELL
Bob, get your lazy ass up and get me some smokes at least. You used up my last one.

Ollinger SIGHS, gets up, MUTTERS something unintelligible and leaves the room.

Bell unlocks the floor chains from Billy's manacles.

BELL (CONT'D)
Come on, you.

EXT. COURT HOUSE - NIGHT

Bell stands next to the outhouse by the courthouse. He bangs on the door and Billy exits. He roughly pushes him towards the stairs of the courthouse.

Billy eyes the empty street. Bells kicks at his leg, bringing him down to his knees, then pulls him back up by his shirt.

BELL
Stop stallin' and get up them steps. I don't got all day.

Billy walks slowly up the steps. Bell walks behind him, shoving him harshly. Billy unlatches his unlocked manacles and swings them, hitting Bell in the head. He grabs Bell's gun, and shoots him.
Bell rolls down the stairs. He gets up and stumbles into the street where he falls dead.

Billy runs up the steps into the holding room.

INT. HOLDING ROOM - CONTINUOUS

Billy rushes through the room, and grabs the shaved off shotgun off the rack. He slams the butt of the shotgun onto the manacles on his ankles a few times, popping them open.

He looks out the window to see Bell's body laying in the street. He opens the window, just as Ollinger rushes over to Bell's body, his gun drawn.

    BILLY
    Hey, Bob!

Ollinger looks up at the window.

    BILLY (CONT'D)
    Nice gun!

Ollinger brings up his gun, but Billy shoots first, sending pennies through Ollinger's torso. He collapses on top of Bell.

INT. WALLACE'S ROOM

Wallace jumps out of his bed and squints through the window.

    WALLACE
    What the hell is going on out there?

INT. HOLDING ROOM

Billy drops the shot gun. A WOMAN SCREAMS out of her open window across the street.

Billy looks up to the hotel and locks eyes with a wide-eyed Wallace, watching through his window.

Billy checks the rounds left in Bell's gun and sets out of the room.

EXT. WALLACE'S ROOM

Wallace hurriedly gets dressed. He goes to open the door to find a gun pointed in his face. His arms go up and he backs away slowly. Billy walks in.
Billy, face contorted in rage, cocks the gun.

    WALLACE
    Just wait, wait a minute.

    BILLY
    All I asked of you was a pardon for a crime I didn't commit. All this... this mess is yer fault.

Wallace backs up to the window.

    WALLACE
    This can't end well for you. You killed two deputies back there.

    BILLY
    And how many bodies are on your conscience. Two of my friends are dead, two good men, all so you can climb your precious ladder. Their deaths are on you.

    WALLACE
    I only wanted...

    BILLY
    Shut it!

Wallace eyes the gun trained on him.

    WALLACE
    I-is it a pardon you want? It's yours!

    BILLY
    I don't want your pardon. I want you to pay. I should make you pay.

Wallace shakes in fear. He starts to sob.

    WALLACE
    I'm... I'm sorry. I beg you. Don't kill me. Please!

    BILLY
    Too late.

Wallace closes his eyes. Billy takes aim. His finger on the trigger.

    CHARLIE (V.O.)
    Billy, This ain't you.
A SERIES OF QUICK SHOTS:

- MEMORY FLASH: Billy's dad smiles to a younger Billy as they chop wood.
- Billy's gun starts to shake.
- MEMORY FLASH: Billy's step dad slaps his mom to the floor.
- Billy's gun shakes even more. He closes his eyes.
- MEMORY FLASH: Billy meets Paulita, helping her off the ground.
- MEMORY FLASH: Their first kiss.

      CHARLIE (V.O.)
      You're better than this.

- MEMORY FLASH: Charlie and Billy making up at the Greathouse ranch.
- Different moments of them riding together
- Sitting on the fence together watching their cattle.

      CHARLIE (V.O.)
      This ain't you.

Billy snaps his eyes open to see the shaking governor, eyes squeezed shut, waiting to be killed.

EXT. COURT HOUSE

Pat rides in and jumps off his horse to rush over to the bodies.

      PAT
      Ah, no!

He looks up to the holding room to see an open window and door. He looks around the empty streets and then glances up at the hotel to see the governor with his arms up.

He races inside.

INT. WALLACE'S ROOM

Billy lowers his gun.

      BILLY
      You ain't worth the bullet.
Wallace peeks his eye open, he lowers his arms. He let's out a breath.

BILLY (CONT'D)
I spared your life, so now I want you to come clean. Tell everyone the truth.

WALLACE
I...

The door bursts open and Pat comes in with gun drawn. Billy raises his gun.

PAT
Governor!

Wallace rushes to Pat's side. Pat and Billy stare each other down.

WALLACE
Quick, shoot him, he's trying to kill me!

BILLY
No, Pat, wait--

Pat aims his gun.

Billy shoots the gun out of Pat's hand, then shoots above them to make them duck to the floor. He then crashes through the window.

Pat picks his gun up and runs towards the window. He looks out to see Billy on his back on top of a tarp. Billy quickly gets up as Pat takes aim and shoots. He misses and Billy runs off.

INT. SHERIFF STATION - DAY

Pat sits warily at his desk as the governor paces back and forth.

WALLACE
He's to be shot on sight. No more mistakes. We lost two good deputies to the menace, the sooner he's dealt with the better.

PAT
Something bothers me, governor.

Wallace glares.

WALLACE
What is it?
PAT
The condition he was in, He looked like he was beaten.

WALLACE
And?

PAT
Those men you supplied to guard him. The were examined and their hands... They mistreated the boy.

Wallace walks to the desk and leans over to face Pat eye to eye.

WALLACE
He tried to murder me! And you sit there talking about his mistreatment!

PAT
What was the truth he wanted you to tell.

Wallace's face falters.

WALLACE
What?

PAT
I overheard.

Wallace stands up straight. He eyes Pat calmly.

WALLACE
You listen here, you son of a bitch. I gave you power, I gave you your name. When I say jump, you jump. No questions asked.

Pat narrows his eyes.

WALLACE (CONT'D)
Now, I want that boy dead. No matter what truths you seek in that no brain head of yours. Clear?

Pat stares at him.

PAT
As rain.

Wallace's walks towards the door.
WALLACE
If you don't deliver that boy's head on a platter, I promise you it will be yours.

Pat nods. Wallace leaves the station.

Pats looks up at the wanted poster in the wall.

EXT. MAXWELL HOUSE - DAY

Billy falls off his horse, in front of the fence line. He limps towards the house, holding his stomach. Barlow rushes from the house.

BARLOW
Billy!

Billy smiles, he sees Paulita come out the house with a hand on her swollen belly. Tears in her eyes, she makes her way toward him.

Billy collapse on the ground as Barlow gets to him. Paulita rushes to help him. Pete stands at the doorway with a frown.

INT. SPARE BEDROOM - DAY

Barlow helps Billy to the bed. Pete just watches from the door. Paulita glares at Pete as she passes by with a bowl and a rag. She starts to clean him up.

Billy stares at Paulita's stomach. Pete crosses his arms.

PETE
You know he can't stay here.

BARLOW
What do you mean?

PAULITA
He has no where else to go, Pete. Of course he can stay.

PETE
He's a fugitive. I can't have him in this house. He has crimes that he must answer to.

Billy frowns. Barlow makes to stand up, but Paulita stops him with a hand.

PAULITA
Would you get me some bandages?
Barlow nods, shoots Pete a glare as he steps past him and out the room.

PAULITA (CONT'D)
He was a wanted man, last time we gave him shelter. Nothing has changed.

Pete looks at Paulita's stomach.

PETE
Everything has changed, now.

Paulita frowns with a hand on her stomach.

PAULITA
He stays!

Pete SIGHS defeat.

BILLY
You're pregnant!

They both look to Billy. Paulita nods.

BILLY (CONT'D)
Your suitor?

Paulita avoids her eyes.

PETE
No, Thanks to that... abomination...

Pete points at her stomach.

PETE (CONT'D)
I had to come up with excuse after excuse to delay the arrangement.

BILLY
(to Paulita)
You mean you haven't met your rich man.

Paulita shakes her head.

BILLY (CONT'D)
So, then I...

Paulita nods.

Billy leans back into bed.
PETE
I hope you're happy. You've destroyed her life.

BILLY
Believe me when I tell you, that I never wanted to destroy anything. I care deeply for your sister and I still value your friendship, greatly.

Pete shakes his head and walks out the room. Paulita has a big smile on her face.

PAULITA
I'm sorry bout him. Give him time.

BILLY
I don't blame him.

PAULITA
He's more angry at me then you. I've been less than agreeable. I'll talk to him. He'll come around.

Billy stares off.

BILLY
A baby.

INT. PETE'S STUDY - NIGHT
Pete furiously writes at his desk. He looks it over. Thinks for a moment, then folds it and seals in with red wax with the Maxwell crest.

INT. SHERIFF STATION - DAY
Pat studies the sealed letter in his hand. He opens it to read it.

PAT
Fort Sumner.

Pat grabs his hat and rushes out the station.

INT. MAXWELL DEN - NIGHT
Pete walks into the den to see Billy and Paulita snuggled up on the couch, their backs toward him. He pauses and listens into their conversation.

BILLY
I'm just sayin' that even though this baby couldn't have come at a worse time. I'm happy. And I want to do everything in my power to make sure the two of you are taken care of.

PAULITA
Just having you here means everything to me Billy. I just wish my brother could see how happy you make me.

BILLY
He's just being protective of his baby sister. I wouldn't be the first choice for --

PAULITA
You're the only choice.

They kiss. Billy smiles and Paulita leans her head on his shoulder, contentedly.

Pete looks regretful, he turns to see Barlow studying him, and he walks away.

EXT. MAXWELL HOUSE - NIGHT
Pat and TWO MEN ride up to the Maxwell house. He takes in the house.

INT. PETE'S STUDY
Pete looks out the window to notice men outside the fence line studying the house. He rushes from the room.

INT. HALLWAY
Pete strides through the hallway.

PETE
Billy, get your ass down here quick.

He makes it to the stairs. Paulita comes out of a door, behind him confused.

PAULITA
What's going on Pete?

Billy and Barlow rush down the stairs.

PETE
You need to leave, now!
Paulita grabs at Pete's arm.

    PAULITA
    No!

    PETE
    Listen. There's men outside. I think they're here for you.

Barlow rushes back upstairs.

    BILLY
    Who is it?

    PETE
    I think it's your sheriff.

    BILLY
    Pat? But how did he--

    PETE
    There's no time! Go through the back.

Barlow comes down with two sacks. Billy takes one.

The four of them rush through the hallway, into the den.

INT. MAXWELL DEN

He looks to Paulita in sorrow. She wipes the tears from her eyes.

They hug each other. Billy looks up to Pete. Pete avoids his eyes.

    PETE
    Look I--

There is a loud KNOCK on the door.

    BARLOW
    We gotta git outta here Billy!

Billy nods and he turns to Pete.

    BILLY
    Thanks.

They shake hands and then Billy and Barlow exit through the back door. The front door KNOCKS again.
Pete takes a deep breath and Paulita gives him a suspicious look. He avoids her gaze and heads to the hallway. Paulita follows.

EXT. MAXWELL HOUSE

Pat impatiently bangs on the door. The door opens and Pete appears behind it.

    PETE
    Can I help you?

    PAT
    Mr. Maxwell.

Pat pushes his way in, his men follow him.

INT. MAXWELL HOUSE

Pete takes a step back in the entrance way as the men barge into the house.

    PAT
    (to his men)
    Search the house.

    PETE
    Wait just a minute!

Pete looks put off as, one man heads up the stairs, the other down the hallway. Pat studies Pete. Paulita looks between them.

    PAT
    I take it you sent me this?

Pat holds up the letter. Pete looks guilty, Paulita's eyes widen.

    PAT (CONT'D)
    So where he at? You said he's hiding here.

Paulita steps up to Pete.

    PAULITA
    I can't believe you. How could you--

    PETE
    Paulie--

SLAP. Pete rubs his sore cheek as he stares, sorrowfully, at Paulita.
Pat studies the scene in front of him with interest. The men come back shaking their heads to Pat.

PAT
I know he's here. I would appreciate your cooperation.

PAULITA
He isn't here.

Pat glares. He stares at her stomach, Paulita covers it with her hand.

PAT
He'll be back. Tie her up.

PETE
What? No!

Pat's men advance on her.

PAULITA
Get your hands off of me... Pete!

Pat stands in front of Pete, The men grab her.

PAT
Take her into that bedroom in there, put her on the bed. Let's see if we can't draw him out.

The men take her into Pete's bedroom. Paulita struggling against them. Pete looks defeated.

EXT. MAXWELL HOUSE

Billy and Barlow sneak around to the front, hunched over they hurry to the road. Billy turns towards the house. Barlow looks back impatiently.

BARLOW
Come on.

BILLY
Something's wrong.

BARLOW
What?

BILLY
We need to go back.
BARLOW

Billy, no!

Billy starts walking back towards the house.

BILLY

I'm going back.

Barlow panics.

BARLOW

Wait, just wait.

He grabs Billy's arm. Billy shakes him off and keeps walking. Barlow snatches him again.

BILLY

What?! You can't talk me out of it.

BARLOW

Okay, okay...

They stop, Barlow stepping in between him and the house.

BARLOW (CONT'D)

Just let me check things out. Stay out here. I'll make sure she's okay. Then we leave.

Billy thinks this over.

BARLOW (CONT'D)

Please! Let me do this.

Billy nods.

Barlow smiles and heads towards the house. Billy heads to a tree to take cover.

INT. PETE'S BEDROOM

Paulita sits ties to the bed and gagged. She struggles as Pat watches her. The men hold Pete back.

PETE

You bastards, she's pregnant let her go.

PAT

I have no intention of hurting her. Don't worry.

(to his men)
Take him to the study and watch him.

The men escort Pete out the room.

    PETE
    Paulie, I'm sorry...

Paulita cries.

INT. FRONT DOOR

Barlow opens the door slowly with a CREAK.

INT. PETE'S BEDROOM

Pat snaps his head towards the door. He turns the light off.

INT. HALLWAY

Barlow heads into the hallway, his footsteps sound loud in the quiet house.

EXT. MAXWELL HOUSE

Billy watches the silent house from behind the tree.

INT. PETE'S BEDROOM

Pat looks back towards Paulita puts a finger to his lips. He hides behind the closet door. Stepping on a loose floorboard, it GROANS.

INT. HALLWAY

Barlow hears the floorboard and stops in front of Pete's door, open slightly. He pulls out his gun and a knife. He pushes it open and steps inside.

    BARLOW
    (whispering)
    Who's there?... Who's there?

Looks to the bed to see Paulita shaking her head to him. He quickly cuts the rope to one of her arms. Paulita points over his shoulder he turns towards the closet.

Pat jumps out and fires at Barlow.
EXT. MAXWELL HOUSE

Billy sees a second flash through the window.

          BILLY

          No!

He rushes towards the house.

INT. PETE'S BEDROOM

Barlow stares shocked at surprised Pat. Paulita SCREAMS through her gag. Barlow drops the knife and the gun. He drops to his knees and then to the floor dead.

Pat stares wide eyed.

Billy rushes into the room, he shakes Barlow's body.

          BILLY

          No!

Paulita works to untie herself with her free hand. Billy looks up to Pat.

          BILLY (CONT'D)

          You killed him! You killed him!

Pat snaps out of it and takes aim at Billy. Paulita unties herself completely and throws herself on Billy.

          PAT

          Move aside, girl.

          PAULITA

          No! You'll have to kill me first.

          PAT

          I said move.

Billy gets his gun. Pat eyes it. Billy drops the gun on the floor. Billy, then pulls Paulita to the side and he gets up with his arms spread out in surrender.

          BILLY

          No more! You want to kill me. Here I am.

Pat takes aim. Paulita steps in front.

          BILLY (CONT'D)

          No, Paulita!
PAT
You would give your life for a killer.

PAULITA
He's only what people like you and that rotten governor made him. I believe in his innocence, I give my life to what is the truth.

Pat seems taken aback.

BILLY
Pat! We were friends once. You know me.

PAT
No... can't just ignore the things you've done. I wish I could kid, but I can't.

BILLY
The governor made most of that stuff up. Some where deep down you have to know that man is off.

Pat falters as he struggles with his emotions.

Billy turns Paulita around gives her a look and gently pushes her towards the bed. Paulita looks scared but obeys.

Billy turns to Pat, his arms spread again.

BILLY (CONT'D)
Look me in the eye. If evil is all you see. If you believe what Wallace made me out to be. Shoot me, kill me now. I'll die knowing the truth.

Pat shakes. His gun trained on Billy.

BILLY (CONT'D)
I won't blame you and just know that I forgive you.

Billy closes his eyes. Pat's finger on the trigger. Paulita prays silently to herself tears trailing down her face.

Pat lowers his gun.

PAT
Go!

Billy opens his eyes in confusion. Paulita lets out a SIGH and jumps up to hug him.

BILLY
What?

PAT
You heard me.

BILLY
Thank you.

PAT
But you leave this state and never look back.

He looks down at Barlow's body. He takes a sheet from the bed and places it over the body.

PAT (CONT'D)
As far as anyone is concerned. Billy the Kid is dead.

BILLY
But how--

PAT
Let me worry bout that. Excuse me, I need to talk to my men. You need to be gone before I return.

Billy nods. Pat walks past him. He pauses and looks toward Paulita

PAT (CONT'D)
You have five minutes.

Pat walks out the room.

PAULITA
Take me with you.

Billy frowns. He steps aside and pushes her away.

BILLY
I can't let you.

PAULITA
It's not your choice.

BILLY
I want to give you everything. I wish I could give you and our baby the world but I can't.

Paulita looks down. Billy nudges her chin up to look at him.

BILLY (CONT'D)

125
What I can do is ensure you two have a better life
then what I can provide. Marry, your rich suitor. Let
him take care of you and raise our baby right.

Billy kisses her.

BILLY (CONT'D)
Promise me you'll do that for me.

PAULITA
I can't--

BILLY
Promise!

She nods. Billy smiles through tears.

BILLY (CONT'D)
I have to go. I'll always be thinking of you.

Paulita SOBS and grabs him into a tight hug. They part and Billy leaves.

Paulita sinks to the floor. Pete rushes in. He sees the covered body on the floor and takes
Paulita into his arms. She grabs him as she breaks down completely.

BILLY (V.O.)
I would never lay eyes on her again. The love of my
life. And the child I would never know.

EXT. DESERT ROAD - SUNRISE

Billy walks alone on the empty road. He carries his satchel. He walks, deep in thought.

BILLY (V.O.)
I didn't know where I was heading. Because of the
sacrifices of my good friends. I was finally free to
be anything I wanted. My papa's words echo
through my mind as I walked away from the
nightmare that was Billy the Kid.

He stops and takes in the sunrise.

HENRY (V.O.)
The whole world can be yours son, but it won't be
handed to you on a silver platter. You got to make it
happen. Go out and take it. Make a name that makes
you proud.
Billy heads off down the road.

INT. COMMUNITY ROOM - DAY

Joanna, Mr. Preston, and the secretary sit engrossed as the Governor finishes the journal.

    GOVERNOR RICHARDSON
    (reading)
    So that's what I did. I lived a life that my papa
    would be proud of. For him, for O'Folliard, for
    Barlow, and for Charlie.

Richardson closes the journal. They sit around in silence taking everything in.

    GOVERNOR RICHARDSON (CONT'D)
    So, Barlow ended up keeping his promise in the
    end. He promised his life he would repay him and
    that's just what he did.

    JOANNA
    That does explain why, in the records, Pat Garrett
    refused to let anyone look at the body. The kid was
    buried fast and without the normal procedure.

Mr. Preston rubs his balding head.

    MR. PRESTON
    You mean to tell me that right now in that grave,
    they're just a bunch of nobodies.

    JOANNA
    Not just nobodies.

    CUT TO:

EXT. GRAVEYARD

A single gravestone stands encased by bars. A tour group stands around taking pictures of it.

    JOANNA (V.O.)
    They were important people in Billy's life. His true
    friends.

    CUT TO:
INT. COMMUNITY ROOM

Richardson looks deep in thought. Mr. Preston turns his gaze from Joanna to the governor.

MR. PRESTON
So what of this pardon?

JOANNA
If he truly was innocent, I think it should be known.

MR. PRESTON
Even so, this town thrives off of the legend. What will happen when that's taken away.

Richardson gives out a SIGH.

GOVERNOR RICHARDSON
I've decided... not to pardon Billy the Kid.

Mr. Preston smiles.

JOANNA
But, sir?

Richardson holds a hand up.

GOVERNOR RICHARDSON
Billy the Kid is just a name created

CUT TO:

EXT. GRAVEYARD

We slowly push through the tourist, closing in to the HEADSTONE.

GOVERNOR RICHARDSON (V.O.)
by Wallace as a means to a goal. That name is still used today to achieve a different goal. But that's all it is, a name. A myth.

The HEADSTONE up close reads: PALS with the names of WILLIAM BONNEY, CHARLIE BOWDE, and TOM O'FOLLIARD.

GOVERNOR RICHARDSON (V.O.)
The real person, William Henry McCarty, was already pardoned a long time ago by his friend, Sheriff Pat Garrett.
FADE TO BLACK:

THE END