



Producti on

Produc

And just as the
thT 12 0 0 12 130 761 Tmi

begins to

His wife, _____, falls to the ground beside
him, wailing in grief.

*

109

109

_____ of _____, a
, having taken the

Silence before.

DUTCH

That there is Running Hawk! Led the
Fetterman fight, '69. Was him put Lon

Eli pauses, a little affirmative nod.

Confused, Cam looks behind him then lo

ELI WHIPP
(a little keen)
Nebraska?

CAM MCEWAN
Wyoming. Caine County or

We to:

The between the
assigning a land-width to the
breadth of sixty miles ceded from the Nations
to the Sover

Prod

CORNELIA LOCKE

*

Why?... Do you?... Have to drive... So
bloody fa

The view makes Cornel i

on Cornelia

RICHARD M. WATT

t

I HIP P

Why did you? ELI WHIPP

SEBOLD CUS

(MORE)

SEBOLD CH

clever thou

t end up

(he rec

unki

ound

t

g as he

WHI PP

ow a thing's going to turn
es.

ndhans.

SEBOLD CUSK (CONT'D)

And you Pawnee sure know all about that.

Sebold Cusk lifts the lid on the gun box at their feet
revealing a .

Eli picks it up. A . This will be the
rifle he uses for the

The horse now wavers between stepping forward and stepping back.

ELI WHIPP

You're on horseback, I'm up here. Odds sit with me.

LEAD HORSEMAN

Comes to bets, boy, it's three to one.

ELI WHIPP

I'll take it.

Whipp just stares at the Lead Horseman.

Silence until - the Lead Horseman cocks his rifle as -

His horse steps back as -

SEBOLD CUSK

Oh, Hell!

Sebold Cusk pulls his string.

The Lead Man and his horse both go down as -

Eli Whipp begins shooting the Winchester.

One man as -

The other before -

Will be. SEBOLD CUSK

ELI

RICHARD M. WATTS

*
*
*

You don't feel even a ti nsy-wi nsy bi t
fucki ng stupi d?

CORNELIA LOCKE

*
*
*
*

No.

(shaking her head before
looking up at him)

Just a ngy? Tnj /BT 10 0 021262567665011 0f842) Eij B

RICHARD M. WATTS

*

Y

(MORE)

RICHARD M. WATTS (CONT'D)

Certainly that's how I learnt get so

RICHARD M.

CORNELIA LOCKE
(with a sudden level eye)
Then fuck a horse.

RICHARD M. WATTS
Useful thought - what with the nights
drawing in.

Watts then leans forward and lifts the two
from their respective plates with a theatrical flourish.

RICHARD M. WATTS (CONT'D)
Prairie oysters.

Raw, peeled calf lie on the plates before them
but Cornelia keeps her eyes fixed on his.

CORNELIA LOCKE
I'm going to kill you.

RICHARD M. WATTS
They really are very good.

CORNELIA LOCKE
(simply)
Not now. Not then. But I will.

RICHARD M. WATTS
(popping one testicle into
his mouth)
You'll have to return from the dead to do
it.

CORNELIA LOCKE
(again cool)
I will.

RICHARD M

Cornelia then leans forward and lets the mess of
her mouth and back onto the plate before she ra

ELI WHIPP
Where's the other one?

*
*

CORNELIA LOCKE
(coming round)

*

We now see that the other end of the looped rope is
attached to a _____ whose bridle Cornelia is
standing beside and holding.

*

Eli is now crouched down to be level with the man's face.

ELI WHIPP
My bag.

*

DREW
Wh... What?

*

*

ELI WHIPP
Where is it?

*

She begins to the horse as we - *

Watch as t

ELI WHIPP
(di smi ssi vel y sh

ELI WHIPP (CONT' D)
(singing)
Now you won't make

CORNELIA LOCKE

What about thi

ELI WHIPP

In two weeks

CORNELIA LOCKE

Dau