

UNTITLED WESTERN

written by  
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FADE IN:

INT. MAY'S HOME - DUSK - 1899

LILY (18) lies awake in bed - her clear green eyes gaze lovingly at MAY (21) who sleeps beside her.

May's hand rests over a loaded Colt Army Model 1860.

The wintry winds WHISTLE against the homestead. The fireplace CRACKLES.

Lily hums a soft melody as she strokes her hand through May's thick black hair.

Lily kisses May on the forehead.

LILY

Goodnight.

Lily stretches her legs off the side of the bed and stands up.

EXT. MAY'S HOME - DUSK

Lily closes the front door of May's rustic homestead behind her. Paint chips off the door.

Lily grins at the sight of a rickety horse drawn carriage, overflowing with luggage, that gallops past the muddy road and toward the vast wilderness ahead.

Snowflakes fall in front of her. She stares at the small, wooden chapel directly across the road, then back up at the bleak, overcast sky.

EXT. BANNACK MONTANA - MAIN ROAD - NIGHT

Lily hurries through the pitiful, snow-covered mining town.

Lily's footsteps CRUNCH as they leave behind a trail of soot from the blending dust and snow.

Lily hides her face from the harsh gusts of wind. Her thin bones shiver in the cold as she clutches her olive green shawl.

A few MEN rush into the run down, wooden buildings that make up the road side.

Lily's pace quickens - she cups her hands and blows air into them for warmth.

INT. LILY'S HOME - BEDROOM - DAY

Lily focuses her daguerrotype camera on the corpse of ABE (30s-40s), placed on a bed surrounded by flowers. \*

SARAH (23) sits on a small chair in the corner. She stares ahead zoned in on the corpse.

LILY

Sarah?

Lily turns around to look at her. Sarah's eyes keep staring ahead blankly.

LILY (CONT'D)

Sarah.

Sarah slowly looks up at Lily.

LILY (CONT'D)

Anything else? I can prop him up on a chair or something, make him look alive?

Sarah scoffs and shakes her head.

INT. LILY'S HOME - DINING ROOM - LATER

Lily and Sarah sit on opposite sides of the long, rounded dinner table. Lily carefully slurps soup off of her spoon as Sarah just stirs hers around carelessly.

SARAH

Soot from the stove is starting to dirty the drapes. I need you to clean them after dinner.

Lily's leg shakes under the table.

LILY

I was going to go for a walk.

SARAH

You hate the cold.

Lily shrugs.

LILY

Just need to clear my head.

SARAH

Not until you're done. I don't want a  
mess building up in here.

Lily nods and stares up at the clock. She quickly scoops  
a big spoonful of soup and gulps it down. \*

SARAH (CONT'D)

It's still hot.

Lily drops the spoon back in the bowl and stands up from  
the table.

EXT. MAY'S HOME - NIGHT

Lily cautiously steps on the rotted wood porch that leads  
to May's home. Icicles guard the battered front door. \*  
\*

May stands with her back against the doorway and leaning  
one foot against it. She touches the tip of an icicle  
above the door, studying it.

MAY

These things could be really fucking  
dangerous if you wanted them to be.

Lily reaches the doorway and stares up at the icicle.

MAY (CONT'D)

Don't you think?

Lily shivers.

LILY

Should we go in?

MAY

I don't mind the cold.

Lily casts a glare. May rolls her eyes playfully as she  
takes Lily's arm. May opens the front door. \*

MAY (CONT'D)

Come on.

Lily smiles at May before staring back down at her feet.

INT. MAY'S HOME - BEDROOM - NIGHT

Lily lies unclothed under the covers of May's bed.

May stands at the side of the bed, finishing up getting dressed.

LILY  
I don't want to leave.

MAY  
Come on, get dressed. Your sister will be looking for you.

LILY  
She can wait.

May, now fully dressed, climbs onto the bed, next to Lily.

MAY  
And what, I can't?

May plays with the tips of Lily's warm brown hair.

LILY  
I don't want to leave Bannack... Leave the creek in the spring time... Leave you.

MAY  
You don't think Sarah will remarry?

Lily shakes her head.

MAY (CONT'D)  
We'll find a way. We always do.

LILY  
I'm not sure-

MAY  
I am.

\*  
\*  
\*  
\*

She kisses Lily on the forehead.

The sound of a door CREAKS open from the other room.  
Lily's eyes widen in fear.

MAY (CONT'D)  
Shhh. Get dressed, quietly.

May stands up and reaches under the pillow. She pulls out the Colt pistol and conceals it behind her.

\*

INT. MAY'S HOME - PARLOR

EARL (30s-40s) frantically searches between the crevices of the furniture. May stands in the doorframe of the bedroom - she slowly closes the door behind her.

EARL

May?

Earl tenses up and strides toward May.

MAY

What is it?

EARL

Can you explain to me why I can't find my gun?

May shrugs.

MAY

Why do you need it?

EARL

Don't answer me with a question.

Earl towers over May.

May doesn't flinch.

MAY

I'll answer yours if you answer mine.

Earl leans his hand on the doorframe in front of May.

EARL

Then I'll leave.

May reveals the gun.

MAY

Figured you'd be looking for it.

Earl takes the gun.

MAY (CONT'D)

You left it under the-

Earl smacks May across the face with the back of the pistol.

EARL

Don't hesitate with me again. People are talking.

(MORE)

EARL (CONT'D)

Found a man who said he knows I killed  
Abe. Don't worry - I'll take care of it.

\*  
\*

May glares as Earl runs his hand through her hair.

\*

INT. MAY'S HOME - BEDROOM

May steps inside to see Lily standing next to the open  
window. In her hand she is grasping an icicle.

MAY

What are you holding that thing for?

Lily stares somberly toward May.

LILY

You said it could be dangerous if I  
needed it to. He's gone?

May smiles and nods. She makes her way closer to Lily.

Lily eyes widen with concern as she strokes the fresh  
bruise on May's cheek.

\*  
\*

MAY

It's nothing.

\*  
\*

She gently lowers Lily's hand.

\*

MAY (CONT'D)

Did you hear anything he said?

Lily looks nervously at May before taking a deep breath.

LILY

No.

Lily tosses the icicle out the window and shivers as she  
closes it shut.

May embraces Lily lovingly. She rubs her hands over  
Lily's arms to warm her up.

MAY

That's okay. He was just looking for his  
gun.

LILY

You told me he wouldn't come back.

May frowns.

MAY

He wasn't supposed to.

May lets go of Lily and sits on the edge of the bed. She stares ahead somberly.

Lily leans against the wall and studies May. May runs her hands through her hair and sighs.

MAY (CONT'D)

It's too much, Lily.

May shakes her head. Lily walks over to the bed and sits beside her.

LILY

You were going to shoot him, weren't you?

May's harsh green eyes stare into Lily's gentle ones. She closes her eyes then slowly nods her head.

MAY

I was ready to. I couldn't help but think how much easier it'd be for us if he wasn't here.

LILY

And he's still the least of our problems.

Lily takes May's hand.

INT. LILY'S HOME - BEDROOM

\*

Lily looks into a mirror as she brushes her long warm brown hair. A KNOCK on her door.

LILY

Come in.

Sarah opens it and steps inside Lily's room.

SARAH

Hey.

LILY

Hey.

Sarah sits on the side of Lily's bed.

SARAH

How was your walk?



LILY

Fine.

SARAH

Are you going to the bakery anytime soon?

Lily nods.

SARAH (CONT'D)

Can you pick something up for me?

LILY

What is?

SARAH

I'm making mom's special recipe for Christmas.

Lily smiles.

LILY

Are you feeling any better? About...? Or not better, but... How are doing with it?

Sarah frowns at Lily.

SARAH

Just a mining accident. Job comes with a risk. Risk comes with a price.

Lily gulps and she stares down at the floor.

SARAH (CONT'D)

What?

LILY

I'm not sad about him... Are you?

Sarah stares at Lily.

LILY (CONT'D)

I'm sorry, I mean-

SARAH

No. I'm not sad about him at all.

Lily nods.

LILY

We have to leave, don't we?

Sarah kisses Lily on the forehead.

SARAH

Get some rest.

Sarah stands up and blows out the candles lighting Lily's room.

SARAH (CONT'D)

Goodnight, Lily.

Lily lies down in the darkness.

EXT. GRASSHOPPER CREEK - NIGHT

\*

The dim lantern lights of the Bannack town glisten in the distance.

\*

\*

WYATT (30s) smokes a thin cigar and huddles up on a tree stump in his fur coat. The thin Grasshopper Creek flows peacefully beside him.

\*

\*

Wyatt points a Colt Revolving Navy Pistol at JACKSON (20s-30s) who shivers on his knees in the snow. His hands are tied behind his back.

Earl snowshoes from the direction of the town.

WYATT

Here he comes.

Earl reaches the two men. He kneels down right in front of Jackson.

EARL

What's your name?

JACKSON

Jackson.

Earl takes a hold of Jackson's chin.

EARL

Jackson what?

JACKSON

Jackson Chamberlain.

Earl gently strokes the side of Jackson's chin before lowering his hand away.

EARL

Who'd you tell.

Jackson's teeth chatter as he stares at Earl's cold blue eyes. Earl takes off his empty holster belt.

\*

EARL (CONT'D)

\*

Look. I don't have gun. I'm not here to kill you.

\*

Jackson turns his head up at Wyatt who smiles as he twirls the Colt around in his hands.

EARL (CONT'D)

(to Jackson)

Does he make you uncomfortable? Look at me.

Jackson turns his head cautiously.

EARL (CONT'D)

Does he make you uncomfortable?

Jackson trembles as he nods.

EARL (CONT'D)

(to Wyatt)

Throw that thing in the creek.

Wyatt's gross smile fades off his face.

WYATT

You're joshin' me.

EARL

Go on. I'll pay for a new model.

WYATT

You'd better.

Wyatt chucks his gun into the creek.

EARL

(to Jackson)

There. No one's here to kill you. But the longer you wait to tell me who else knows, the longer you're out in this cold. Then... Then it won't be looking as promising for you anymore. You follow?

Jackson nods.

EARL (CONT'D)

Who did you tell?

Nothing. Earl rolls his eyes.

\*

EARL (CONT'D)

I'd say you've got five more minutes till  
you freeze to death. Better get fucking  
started if you want to survive the walk  
back to town.

\*  
\*  
\*

JACKSON

Hank, my brother. And Wyatt heard me do  
it, so he knows. That's all.

EARL

You're sure?

Jackson nods.

EARL (CONT'D)

You plan on telling anyone else?

Jackson shakes his head.

EARL (CONT'D)

You're sure?

Jackson whimpers as he nods frantically.

\*

EARL (CONT'D)

Shhhh.

\*  
\*

Earl runs his hand through Jackson's thick blonde hair.

\*

EARL (CONT'D)

Who's your brother had a chance to tell?

\*  
\*

JACKSON

Please don't hurt him.

\*  
\*

EARL

When did I ever say anything about  
hurting him?

\*  
\*  
\*

Earl strokes Jackson's hair.

\*

JACKSON

I just told him tonight. At the saloon.

\*  
\*

EARL

Is there anything else that's necessary  
to tell me about this matter?

\*  
\*  
\*

Jackson shakes his head - a tear rolls down his face.

\*

Earl smiles.

\*

EARL (CONT'D)

Thank you for all your fine cooperation.

Earl grasps Jackson's hair and drags him down toward the edge of the creek. Jackson's legs squirm.

Earl takes a large stone from the creek and smashes it multiple times into Jackson's face until it caves in.

Earl drops Jackson's limp body into the creek. It falls with a splash. Blood is swept away into the stream.

Wyatt, unfazed, wanders over to Earl. He hands Earl the cigar. Earl takes it and inhales it. He breathes it out, calmly, then flicks the cigar into the creek.

WYATT

No gun - I thought you'd let him go. Or at least let him freeze.

Earl shrugs.

EARL

Thought you knew me well enough by now.

Wyatt smirks.

Earl reaches into his jacket.

EARL (CONT'D)

I appreciate you looking out for me with this.

Earl reaches his hand up toward his chest.

WYATT

Shall we pay a visit to his brother?

Earl shakes his head.

EARL

I'll take care of that.

Earl grasps his Colt Army Model 1860 from a hidden shoulder holster.

EARL (CONT'D)

Can't have any witnesses.

Earl slides out the gun and holds his arm out firmly, pointing it at Wyatt.

He cocks it.

Wyatt reaches for his own holster - empty. \*

Earl fires a shot into Wyatt's chest, and a second into his cheek. Wyatt collapses dead into the snow. \*

EXT. BANNACK MONTANA - VALLEY - DAY \*

Lily peers through the lens of her daguerrotype camera at the upside down beautiful snow-capped mountains in the distance. \*

May stands behind Lily - she smiles as she observes the looks of excitement on Lily's face. \*

Lily raises her head away from the camera and turns to face May. \*

LILY \*

Hey. \*

MAY \*

Done already? \*

Lily shrugs. \*

LILY \*

They're not going anywhere. \*

They stare ahead at the mountains. \*

MAY \*

Unlike this fucking town. Can I keep the photograph when it's ready? \*

Lily shuffles her feet on the ground of the snow covered field. \*

MAY (CONT'D)

What's wrong?

LILY

I lied to you. Last night, I just... You needed to know. But I heard what Earl said-

May stops and shrugs.

MAY

I know.

Lily looks at May with confusion.

MAY (CONT'D)

Do you want to talk about it?

Lily shakes her head.

MAY (CONT'D)

That's okay.

Lily sighs and brings her attention back to the mountains.

LILY

Ever hiked further out than we did that time?

MAY

Earl and I went a few miles in the summer. That was probably longer.

Lily rolls her eyes playfully.

LILY

I'm jealous.

May takes Lily's hand.

Lily scans her surroundings quickly.

MAY

Well, we'll just have to go out even further next time won't we?

Lily kisses May.

They hold each other.

Alone.

Clouds float by the mountains behind them.

LILY

I'll miss this place.

MAY

Of course you will.

LILY

If I have to take pictures of a desert Sarah's going to get it.

MAY

She wouldn't do that to you, would she?

LILY \*  
Who knows. \*

May laughs. \*

MAY \*  
At least it won't be cold. \*

Lily giggles - she nods her head toward the camera. \*

LILY \*  
Let me take one of you? \*

May rolls her eyes. \*

LILY (CONT'D) \*  
Before I have to leave? \*

MAY \*  
Not today. \*

May turns to walk away. \*

LILY \*  
What's keeping you? \*

Lily follows her. \*

MAY \*  
Having to stand still for thirty minutes. \*

LILY \*  
Thirty seconds. \*

Lily looks back at the camera then back towards May,  
ahead of her, continuing towards the fringes of the  
Bannack town. \*

LILY (CONT'D) \*  
Wait for me? \*

MAY \*  
Don't want anyone to see us. \*

Lily watches May advance closer to the town, then sighs  
as she turns and walks toward the camera. \*

EXT. BANNACK MONTANA - LATER

Lily walks underneath the overhang of the town buildings.  
Harsh gusts of wind blow flurries of snow around her as  
she carries her bundled up camera equipment. \*



TOWNSPEOPLE hurry through the Bannack streets, some on horseback, some walking arm and arm, and some carrying mining tools.

\*  
\*  
\*

Earl walks up behind Lily. He tips his tattered stetson hat.

EARL

Can I lend you a hand with that?

\*

Lily turns around, startled to see Earl.

LILY

Oh, sorry - good afternoon, Earl. I... I think I'm okay.

\*  
\*

Earl scoffs.

\*

EARL

Suit yourself.

\*  
\*

Earl follows beside her.

\*

EARL (CONT'D)

Ever bothered with learning the new ones?

\*  
\*

Lily grows visibly uncomfortable.

\*

LILY

What?

\*  
\*

Earl gestures to the equipment.

\*

EARL

It's only a matter of time before that one goes away and a new one comes in.

\*  
\*  
\*

LILY

Don't have to worry about that in a town this small.

\*  
\*  
\*

EARL

And when you leave it?

\*  
\*

Lily stops in her tracks and glares at Earl.

\*

LILY

Who said I'd leave it?

\*  
\*

Earl smiles creepily.

\*

EARL

Everyone said it after they heard what happened to Abe. Sarah doing alright?

\*  
\*  
\*

LILY  
Thanks for caring.

Lily turns and quickly returns to her swift pace as she continues down the road.

Earl stands and stares at her suspiciously.

INT. LILY'S HOME - DINING ROOM - EVENING

Lily stumbles inside, hands still full with the equipment.

Sarah writes at the dining room table.

SARAH  
You couldn't have asked a fine gentleman in town to help you with that?

LILY  
You always told me not to talk to strangers.

SARAH  
There aren't many strangers in Bannack.

Lily lowers the equipment down on the table.

LILY  
Still doesn't mean there aren't people to be weary of.

SARAH  
I suppose I have to agree with you on that.

Lily nods toward the paper Sarah writes on.

LILY  
What's that?

SARAH  
Just figuring out our future.

LILY  
How's it looking?

SARAH  
Exactly how you'd expect.

Sarah drops her pen on the table.

LILY \*  
That bad? \*

SARAH \*  
I mean it could be worse. \*

LILY \*  
Really? \*

Sarah shrugs. \*

SARAH \*  
We still have each other. \*

Lily smiles at Sarah. \*

INT. BAKERY - DAY \*

May stands at the counter and looks up at the ticking clock on the wall. She takes a bag from the BAKER (40s).

MAY \*  
Thank you. \*

The door to the bakery creeps open. May turns her head, and smiles at the sight of Lily walking through the door. \*

Lily walks toward the counter, blushing as she passes May who exits. \*

INT. MAY'S HOME - BEDROOM - LATER

Lily and May lie beside each other on the bed. May takes a strand of Lily's warm brown hair and shifts it away from her eyes, gently placing it behind her ear.

MAY  
Sarah's smart. I can tell she's on to people. I wouldn't be surprised if she's on to me. Yet she has no idea about you.

May's bright red lips touch Lily's soft pale ones. Lily recoils a bit.

MAY (CONT'D)  
It's okay. Trust me when I say you're good at hiding it.

Lily breathes heavily. May strokes the back of Lily's long hair, and Lily's tense body relaxes. Lily leans in toward May and kisses her gently on her lips. \*

MAY (CONT'D)

How would you like to leave this place?  
Start a new life. Be free.

LILY

Free of what?

MAY

Free of people like Earl. Like Sarah.  
People who we can't trust. People who  
would cast us out if they knew.

Lily scoffs.

LILY

It'd be impossible, but...

MAY

But?

LILY

It'd be perfect.

Lily relaxes under the blankets.

MAY

I thought so too... About it being  
perfect. I wouldn't say it's impossible  
though.

LILY

What are you trying to say?

MAY

Earl and I found a cabin when we went  
further out in the mountains that time. I  
thought about it after you asked  
yesterday.

LILY

What's that got to do with anything?

MAY

He has a plan for it. He told me the  
other day about a robbery he's cooking  
up. It's a lot of money, so what if we...  
Interfered...?

Lily shakes her head as she sits up.

LILY

Why?

\*  
\*  
\*  
\*  
  
\*  
\*  
  
\*

MAY

He knows word's spreading about Abe's  
murder, we can't stay-

\*  
\*

LILY

No why would you... Think about something  
like that?

MAY

How could I not? You know that's what  
we've always done. And after the screw up  
with Abe, of course Bannack's not going  
to last.

\*  
\*  
\*  
\*

LILY

Earl would ruin us.

May sits up to meet Lily.

MAY

Who's saying we'd keep him alive to let  
him get the chance to?

LILY

We?

MAY

I mean of course we'd have to stage it as  
an accident or suicide. Disappearing  
after would be risky, but we can work out  
a-

LILY

May, we can't-

MAY

We would be free, we-

LILY

We can't!

MAY

Why not?

LILY

I can't leave Sarah. She has nothing.

May rubs her hand on Lily's arm.

MAY

All she's done is hold you back.

LILY

All anyone has ever done is hold me back.

MAY

So leave with me, and never see any of them again.

Lily shoves May's hand off of her.

LILY

You can't be serious.

May shrugs.

MAY

No. I was just thinking "what if." You really think I'd go that far?

LILY

You did think about killing him.

MAY

Guns were built to kill people, and he was the one in front of me. Naturally the thought crossed my mind.

Lily reaches under the pillow and takes the Colt. She looks at it, then at May, then shrugs.

LILY

Thought's not crossing my mind.

MAY

Must mean you like me too much.

Lily rolls her eyes.

LILY

Oh, of course.

May takes the gun out of Lily's hands and tucks it back beneath the pillow.

MAY

Remember the first time you came here?

Lily nods.

LILY

How could I ever forget it.

May smiles.

MAY

Remember what I told you?

LILY

That I never have to act fake around you.

MAY

Everyone thinks. Just part of life.  
Haven't we all thought when crossing the  
bridge over Grasshopper Creek "what if I  
just jumped?" All I'm doing is admitting  
my thoughts.

LILY

What if we killed Earl?

MAY

And left for the wilderness. Pity the  
world deems it strange to have an honest  
conversation.

Lily sighs.

LILY

I should go.

May looks up at the clock.

MAY

We have at least ten more minutes.

LILY

Sarah's expecting me before dark.

\*

Lily stands up.

INT. LILY'S HOME - PARLOR - LATER

Lily puts a small jar filled with white powder down on  
the coffee table, beside a copper daguerreotype plate, a  
small wooden block, a cloth, and a saucer plate.

Lily starts to hum, softly to herself, as she pours the  
white powder onto the saucer, then dabs it with the damp  
cloth. She rubs it onto the daguerreotype plate.

Sarah enters the living room.

SARAH

That girl May, who lives across from the  
bakery - how close are you with her?

\*

\*

Lily bites her lip.

\*

LILY

Why do you ask?

\*

\*

SARAH

I know you've spoken of her before, gone  
so far as to call her a friend.

LILY

We're friendly.

Sarah nods.

SARAH

Do you know her husband?

Lily shakes her head.

LILY

Not on a personal level.

SARAH

Need help with anything?

Lily sets down the daguerreotype plate on the table and  
picks up a small slab of wood.

LILY

Um, no I think I'm okay.

Sarah watches as Lily's clear green eyes scan the coffee  
table and living room.

SARAH

You sure?

LILY

I'm just looking for the rouge.

Lily puts down the wood.

LILY (CONT'D)

It's a little red powder. It's probably  
in my room.

Lily starts her way out of the living room.

SARAH

Here, let me get it for you. Just a red  
powder you said?

Lily stops in her tracks and nods her head.

LILY

Yeah, it's in a little jar.



As Sarah leaves the room, Lily sits down on the couch and exhales. She stares out the window at the beautiful view of the snowcapped mountains and wilderness. She sighs.

Sarah returns - she's holding a jar and a small photograph.

SARAH

Here-

She holds out the jar.

SARAH (CONT'D)

This it?

Lily nods and takes the jar from Sarah.

Lily meticulously sprinkles the rouge onto the slab of wood, then polishes the daguerreotype plate with it. Sarah studies the photograph of a beautiful woman.

SARAH (CONT'D)

Why do you still have this?

LILY

Still have what?

SARAH

This.

LILY

Hold on, I can't look at it right now.

Lily finishes polishing the plate and pulls her thick hair back as she sits up. Lily's face turns a slight red as she notices the photograph Sarah holds up.

LILY (CONT'D)

I- I just found it the other day going through an old drawer.

Sarah turns the photograph back around so she can see it. Lily laughs nervously.

LILY (CONT'D)

False hope for a new mother at the time?

Sarah shakes her head.

SARAH

This must have been the twentieth woman he brought home, and there were twenty more in a matter of a month after.

LILY

But this was the first one who I  
photographed.

SARAH

She didn't keep it?

LILY

She didn't like it.

SARAH

Hmm. Just stay away from Earl.

Lily nods.

LILY

Why?

SARAH

People are saying Abe's death was no  
accident. Two more men have disappeared  
since, and people are saying they were  
witnesses to the murder.

LILY

What would Earl have against Abe?

SARAH

I don't know. But they're both the kind  
of men who'd be up to no good.

Sarah tosses the photograph down on the side table and  
exits the living room.

Lily stares solemnly at her reflection from the polished  
camera lens.

EXT. BANNACK MONTANA - MORNING

Lily makes her way through the snowy streets - as busy as  
a failing mining town gets with TOWNSPEOPLE.

Whispers of gossip and outside conversations make Lily  
cringe. She stops at the small corner of an alley way.

Lily looks further ahead to see May down the road. She  
runs to catch up to her.

LILY

May!

Lily reaches May. She takes her shoulder and spins her  
around to see a new harsh bruise beneath one of her eyes.

Lily reaches for it immediately.

\*

LILY (CONT'D)

Who did this to you?

May's eye flinches.

MAY

Who do you think?

May takes a firm hold of Lily's trembling arm and lowers it.

LILY

May-

MAY

You can't be seen with me in public like this.

\*  
\*

May starts to walk away. Lily follows.

LILY

People talk, there's nothing strange about us-

May stops.

MAY

You'd be surprised how smart people can be. What kind of rumors they pick up. I'd hate to see you wake up with a noose around your neck.

LILY

You're overreacting.

MAY

I'm just being careful.

A TOWNSPERSON bumps into Lily. Lily is caught off guard and rubs her shoulder. She turns to see May is gone.

Lily's eyes catch the sight of Earl, across the road, staring directly at her.

Lily gulps and starts to walk the other direction.

She peeks behind her.

Earl follows.

Lily quickens her pace.

EARL

Lily?

Lily stops and turns around to see a drunken Earl  
stumbling toward her.

LILY

Good afternoon.

EARL

Where are you going?

Lily shrugs.

LILY

Home .

EARL

Mine or yours?

LILY

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

EARL

Word travels fast around this place. How much has she told you?

Earl lights a cigar.

LILY

Who?

EARL

My wife. How much about herself has she told you? I know you're friends.

LILY

We're friendly.

EARL

You seemed pretty upset to see her face beat up for just "friendly".

LILY

I'd be upset to see anyone's face in that condition.

EARL

Perhaps.

Earl takes another puff of his cigar

EARL (CONT'D)

And perhaps someday you'll learn to  
answer my questions.

\*  
\*  
\*

Earl wanders down the road. Lily clutches her shawl as  
she stares at the view of the valley outside the town.

\*

INT. LILY'S HOME - PARLOR - NIGHT

\*

Sarah tears open a large box and pulls out old picture  
frames.

Lily sits and watches as Sarah empties the box.

LILY

Anything?

Sarah shakes her head.

Lily frowns and takes a necklace off her neck. She holds  
it out to Sarah.

LILY (CONT'D)

Here.

SARAH

No, put that away.

LILY

We need money.

SARAH

And we'll find another way.

Lily gestures toward the mess of family relics on the  
floor.

LILY

Clearly we aren't.

Sarah sighs.

SARAH

Thanks.

She takes the necklace from Lily.

LILY

You really think leaving here's the best  
option for us?

\*

SARAH

I don't know what the best option is.

LILY

It's just that May's been saying a few things lately that have been making me think-

SARAH

I thought I told you to stay away from her.

\*  
\*  
\*

LILY

You told me to stay away from her husband.

\*  
\*  
\*

Sarah glares.

SARAH

What few things.

LILY

Nothing serious, just-

SARAH

I want to know.

LILY

Things could be better for us financially if we left Bannack.

SARAH

For you and her?

LILY

No, for her, and for you and me. Obviously.

SARAH

Why'd you bring that up?

LILY

She did.

SARAH

But why?

LILY

Just a thought. Nothing serious.

Lily stands up.

SARAH

Where are you going?

LILY

For a walk.

SARAH

If you want to wait a few minutes I can go with you.

LILY

It's okay.

Lily slides her boots on.

EXT. BANNACK MONTANA - EVENING

Lily stressfully nudges her way past dozens of TOWNSPEOPLE.

She looks up at their faces - some stare at her.

She quickly gazes at the ground below her feet, avoiding eye contact.

Lily cuts through the crowds up toward the overhang of the shops and buildings.

EXT. SALOON - EVENING

Lily walks past the tattered, withering saloon.

WHISPERING catches her attention.

PATRON (O.S.)

He saw Earl kill him with his own eyes.

Lily stops and looks at the sign for the saloon. She peaks inside over the tall double swing doors.

Lily stares at the PATRON (40s) and MARCUS (30s) who sit with their backs to the entrance, bundled up in fur coats.

MARCUS

And the same night my brother told me about it, he disappeared.

PATRON

Why hasn't he come after you then, if you know.

MARCUS

My brother wouldn't squeal on me.  
Besides, word travels fast around here.  
He'd have to kill the whole town to get it to stop.

PATRON

You've got to feel sorry for that  
manager's wife. Her and her sister - dead  
broke by now I'll bet.

MARCUS

Sorry? No way in hell. Because here's  
where things get interesting: Lily's in  
bed with Earl's wife.

Lily backs away from the doors, her view of the men gone.  
Her shoulders sink as she shuts her eyes.

MARCUS (O.S.) (CONT'D)

You didn't know? Everyone's talking about  
it. Fuck them. They had this shit coming  
for them. Why'd Jackson have to bare the  
brunt of all this though? That's what  
I've been asking God everyday since.

Lily opens her eyes, takes deep breaths, and walks away  
from the saloon entrance.

INT. MAY'S HOME - VESTIBULE - EVENING

A KNOCK at the door. May enters the vestibule and walks  
toward the front door. She opens it to see Lily shivering  
at the entrance.

LILY

Where's Earl?

MAY

Out for the night.

LILY

Can I come in?

May nods. She leads Lily inside and closes the door  
behind her.

INT. MAY'S HOME - PARLOR - NIGHT

May has her arm around Lily as they recline on the older,  
torn up couch.

LILY

I always used to be so swept away in  
others' lives. Fantasy lives, the lives  
of people I cared about. Sarah, my  
mother, they were the only people that  
mattered to me. Not myself.

(MORE)



LILY (CONT'D)

I mean I'm still like that in a lot of ways but... When I finally stopped and tried caring about myself, that's when I noticed something was there. I knew it deep down all along I suppose, but it didn't dawn on me until then what it would mean. What the consequences of it would be.

MAY

And I assume this was when your father started bringing home different women every night?

Lily nods.

LILY

I was scared someone would find out. And honestly, I fear that now more than ever.

Lily stares into May's eyes.

LILY (CONT'D)

I think you were right. We should do it.

May smirks.

MAY

For someone who works so closely with the dead, I knew it really didn't bother you that much.

LILY

We don't have to kill him, we just have to leave.

MAY

How else will we make it?

May smiles.

MAY (CONT'D)

It'll be everything you've ever wanted. Wake up beside me every morning. Take pictures of the mountains. We'd be free from this madness.

Lily rests her head on May's lap. May strokes her head.

LILY

Just us and the nature.

Lily cuddles her head up comfortably and closes her eyes.

INT. LILY'S HOME - BEDROOM - NIGHT

\*

Lily puts on her coat as she looks at herself in the mirror.

A KNOCK on her door.

LILY

Come in.

Sarah opens the door.

SARAH

Where are you going?

LILY

For a walk.

SARAH

It's late.

Lily sits down on the bedside.

LILY

Sorry.

Sarah walks toward her.

SARAH

When will you be back?

LILY

I don't know.

Sarah sits beside Lily.

SARAH

I was thinking about what you said to me the other day.

LILY

What's that?

SARAH

About leaving. What do you have to gain?

LILY

You know what I'd want to do.

SARAH

You can take pictures here. The mountains are beautiful.

LILY

I always need something else though.

Sarah smiles and rolls her eyes.

SARAH

I know. You were always the little dreamer, weren't you.

\*  
\*

Lily smiles.

SARAH (CONT'D)

I just... Really thought you didn't want to leave. I was surprised to hear you bring it up is all.

\*  
\*  
\*

LILY

I guess it would just depend upon the circumstances.

\*  
\*  
\*

SARAH

Like what?

\*  
\*

LILY

I mean I'd miss people here-

\*  
\*

SARAH

Like who?

\*  
\*

Lily shrugs.

\*

LILY

I don't know... Just whatever you do, don't take me to the desert.

\*  
\*  
\*

Sarah casts a quick smile before standing up. She walks toward the bedroom door.

SARAH

Don't stay out too late.

\*

Sarah closes the door.

Lily stands up and walks back toward her mirror. She picks up a brush and hums softly to herself. She brushes her hair.

INT. LILY'S HOME - VESTIBULE - LATER

Sarah watches out the window as Lily makes her way through the dimly lit Bannack road.

Sarah takes her coat and walks toward the door.

EXT. BANNACK MONTANA - NIGHT

Sarah follows Lily's fresh tracks in the snow. She squints and barley makes out her shape a ways ahead.

Sarah slows her pace as she watches Lily stop in front of May's home.

Sarah stops and stares as she sees May kiss Lily and let her inside.

Sarah slowly backs away. Her slow breaths fog up in the cold air. Her eyes stare ahead blankly.

INT. MAY'S HOME - BEDROOM - NIGHT

May lies on her stomach with her feet up. Lily sits up beside her, resting her back against the bedside. May holds a pen and paper.

MAY

Christmas Eve is when he's planning it for. He knows the whole town will be at a church sermon, so it would be dead quiet and easy to get away with. There's a cabin about three miles from town - he will stop there to grab the rest of his shit. That's where we'll surprise him.

LILY

I don't like it.

MAY

Why not?

May drops the pen and sits up.

LILY

Some one will find the cabin.

\*

MAY

There is one road out of this town. People will only search that. They won't bother looking off trail.

Lily stares at the floor.

LILY

They'll see the tracks.

MAY

The snow will cover it up.

LILY

What if it's not snowing?

MAY

It's always snowing.

LILY

How long do we stay there for?

\*

May shrugs.

MAY

I don't know.

LILY

So what do we need the money for?

MAY

It's enough for us to have if we need it.  
Which we will.

LILY

For what?

May crosses her legs.

MAY

Wherever we decide to go needs to be  
close enough to a town so we can buy  
supplies once a week or so. We could even  
build ourselves a cabin somewhere else.

Lily sighs.

LILY

But at least a night at the one here.

MAY

At most a night. Because eventually  
they'll check. Just not right away.

LILY

So we would have to kill him.

Lily casts a look of disgust toward May.

MAY

Or else he could run back to town and  
tell everyone about us, the money, and  
cabin.

Lily shakes her head.

LILY

Okay.

MAY

What?

LILY

It's necessary. But it's still not an easy thought.

(beat)

What's it like...?

\*

MAY

What's what like?

\*

\*

Lily stares back at the floor.

LILY

Killing someone.

\*

MAY

What makes you think I have?

LILY

I'm not saying you have. But you just don't seem disturbed by the idea. And with all the shit you and Earl have pulled off for years-

\*

\*

\*

MAY

Doesn't mean I was ever the one to pull the trigger.

\*

\*

\*

LILY

So you've never?

\*

\*

MAY

No. I haven't.

Lily scoffs.

LILY

How can you be so calm about it?

MAY

Some people deserve death. Some people don't. We both know which category Earl falls under.

Lily nods slowly and exhales a bit.

LILY

You have to do it though. Not me.

MAY

Naturally.

May takes Lily's hand.

EXT. BANNACK MONTANA - NIGHT

Lily hurries down the dark Bannack road - only a few  
candles light the windows of homesteads along the way.

FOOTSTEPS follow behind Lily.

She stops.

Another step behind her - silence.

Lily peers behind herself. The gusts of wind blow her  
hair around as she rubs her arms for warmth.

Lily continues walking.

FOOTSTEPS repeat. She stops and stares behind her.

LILY

May?

EARL (O.S.)

So quick to give away where you're coming  
from.

Earl emerges from the shadowy overhang of buildings.

EARL (CONT'D)

Just friends you say?

Lily backs away as Earl approaches her.

EARL (CONT'D)

Still sure about that?

LILY

What's so suspicious about a simple  
visit?

Lily bumps into a building wall.

Earl eases his way right up in her face.

EARL

I hate to be the barer of bad news, Lily.  
But it seems that the same sack of shit  
who talked the rumors of me and Abe to  
death is telling the town all about you  
and May.

Lily cringes at the scent of Earl's breath.

LILY

You're drunk.

Earl slides out his colt.

EARL

I won't be forgetting this under the  
pillow anymore. Would hate for you to use  
it on me if I ever found you two.

He strokes the barrel of the gun against Lily's face.

EARL (CONT'D)

I can't fucking take this shit anymore. I  
should've killed him when I had the  
chance.

Lily winces.

EARL (CONT'D)

Looks like I'll have to deal with you two  
another time. In the mean time, I'll do  
us both a favor.

Earl sticks the gun back in his holster and backs away  
from Lily.

He tips his hat to her.

EARL (CONT'D)

You're welcome.

Lily glares at Earl as he vanishes in the cold night.

INT. LILY'S HOME - SARAH'S ROOM - LATER

Sarah lies tensely on her bed. She stares at the doorway.

The sound of the front door CREAKS open as FOOTSTEPS make  
their way into the house.

Sarah slowly rises up. She runs her hands through her  
hair.



INT. LILY'S HOME - VESTIBULE

Lily kneels down to untie her snowy boots. She slides them off.

The sound of a door OPENS. Lily sits up and watches Sarah come out of her room.

LILY

Hey.

SARAH

Where were you?

LILY

I told you, I went for a walk.

Lily shifts her messy hair out of her face. She crosses her arms and leans against the wall.

SARAH

You sure that's all?

LILY

Yeah, I'm sure.

Lily tries to cover the concern on her face with a soft smile.

Sarah shrugs.

SARAH

Okay. Where are you going tomorrow?

Lily shrugs.

SARAH (CONT'D)

Any more walks? Errands? I mean why don't I come with you-

LILY

What, oh no, you don't have to. It's okay, I'll-

SARAH

Or just do them for you?

Lily's shoulders tense up as she holds her arm tightly.

LILY

What makes you suggest that?

Lily gulps.

\*  
\*  
\*  
  
\*  
\*  
\*  
  
\*  
\*

Sarah shrugs.

SARAH  
Who knows. Maybe I'll run into a  
stranger.

LILY  
There aren't many strangers in Bannack.

Lily scratches her arm.

Sarah gestures toward Lily.

SARAH  
What are you tense about?

LILY  
I'm not tense.

SARAH  
That's not the only lie you've told me  
tonight.

Lily picks up her boots and saunters toward her room.

SARAH (CONT'D)  
Good night.

Lily jumps at the sound of Sarah's door SLAMMING.

INT. LILY'S HOME - BEDROOM

Lily closes the door behind her and runs her hands over her nightstand. She takes up a key and locks her bedroom door.

Lily shoves her feet back into her boots.

She tip toes across her floor and stops at her windowsill.

She carefully slides her window open, silently. She slides her foot over it.

EXT. MAY'S HOME - LATER

Lily hurries toward the window to May's room. She taps on it repeatedly.

May finally slides the window open and sticks her head out.

MAY  
(harsh whisper)  
You can't fucking be here.

LILY  
I'm sorry, I-

MAY  
You're fucking insane, Earl's just in the  
other room-

LILY  
Earl knows! Sarah knows. I don't know how  
she does, but I know she knows. I had to  
tell you, I didn't know when else I could-

\*

MAY  
Go!

LILY  
I can't, I need help, I-

MAY  
I can't, Lily, you have to go!

\*

May shuts the window.

Lily stares at the frost covered window. Her shoulders  
sink as she starts to shiver.

She sits down against the side of the house and curls  
herself up, hugging her legs with her arms. She struggles  
not to cry.

INT. BAKERY - DAY

May stands at the counter and looks up at the ticking  
clock on the wall. She takes a bag from the BAKER (40s).

MAY  
Thanks.

The door to the bakery creaks open. May turns her head,  
smiling, but it disappears off her face when she notices  
Sarah at the door.

\*

The two lock eye contact, standing still as they study  
one another.

BAKER  
Can I help you, Miss?

Sarah snaps out of it.

SARAH

Hi, yes.

Sarah walks to the counter.

May leans against the wall and continues studying Sarah.

SARAH (CONT'D)

Just a bag of flour and a loaf of bread.

BAKER

That's all?

SARAH

Yes. Thank you.

Sarah turns her head back to look at May.

MAY

This about Earl?

\*

Sarah shakes her head.

SARAH

Abe had a way of worming himself into  
sticky situations. Only a matter of time  
before it went wrong.

\*

\*

\*

MAY

So what's this about?

\*

\*

SARAH

Lily.

\*

\*

May struggles to keep her composure.

MAY

She speaks very highly of you.

Sarah scoffs.

SARAH

Does she?

The Baker returns with a bag that he hands to Sarah.

BAKER

Here you are, Miss.

SARAH

Thank you, you have a lovely day.

May cringes.

\*

MAY

Shall we take a little walk?

SARAH

I don't think that'll be necessary.

Sarah walks toward the door.

May follows.

MAY

We're going the same way.

SARAH

Not for long.

May blocks the door in front of Sarah.

MAY

I'm surprised it took you this long to figure it out.

SARAH

Please step aside.

MAY

I have one thing to say to you. It needs to be said outside anyway.

May moves over. Sarah opens the door and exits the bakery as May follows close behind.

EXT. BAKERY

May takes Sarah's arm and brings her aside on the small wooden porch.

MAY

Who have you told?

SARAH

No one.

May looks around cautiously, then focuses back on Sarah.

MAY

Who will you tell?

May leans and whispers into Sarah's ear.

\*

MAY (CONT'D)

Look at me and hate me. I'm the girl who fucks your sister.

(MORE)

MAY (CONT'D)

Go ahead and despise me for it. But just know I truly believe you won't tell anyone, not for my sake, because you WANT me to suffer. I see it in your eyes.

May's long finger nails dig into Sarah's skin. Sarah winces.

MAY (CONT'D)

But for hers. You know what'll happen to her. And you KNOW what'll happen to your reputation.

May lets go of Sarah and smiles at her.

MAY (CONT'D)

Thank you, have a lovely day.

\*

Sarah glares at May as she strolls off the porch and down the Bannack road.

Sarah looks down at her arm - red from May's grip.

INT. GUN SHOP - DAY

\*

Lily approaches the SALESMAN (60s) at the splintered up counter which hardly displays any guns.

\*

\*

SALESMAN

\*

Can I help you, miss?

\*

LILY

\*

Cheapest one you have, something small to carry for protection.

\*

\*

The Salesman nods and leans down, picking up a rusted revolver. He places it on the counter.

\*

\*

SALESMAN

\*

This one here is \$15.

\*

LILY

\*

That's too much.

\*

The Salesman shrugs.

\*

SALESMAN

\*

I don't know what else I can do for you, miss.

\*

\*

LILY

\*

I was told you sold a model for \$6.

\*

Lily picks up the revolver and stares at it with disgust. \*

SALESMAN \*

Funny you say that, I sold the last one  
the other day. Matter of fact she was- \*

LILY \*

Thanks for your time. \*

Lily places the gun back down on the counter and turns  
around to leave. \*

INT. SALOON - DAY \*

Marcus sits beside the patron at their table, centered in  
the empty, rundown saloon. \*

The BARTENDER (50s) taps his fingers on the counter with  
boredom. \*

A PIANIST (60s) plays Christmas music softly. \*

PATRON \*

Can't imagine a bleaker holiday. Merry  
Christmas: the mines are empty. \*

Marcus, ignoring the patron, glares at Earl who stumbles  
into the saloon. \*

Earl tips his hat to Marcus before taking a seat across  
the room. \*

The bartender notices the two staring. He sweats. He  
reaches under the counter toward his concealed shotgun. \*

MARCUS \*

Mother fucker. \*

Marcus stands up and marches toward Earl. \*

Earl takes off his hat and lays it flat on the table. \*

Marcus sits across from Earl. \*

MARCUS (CONT'D) \*

You've got a lot of nerve coming in here  
you son of a bitch. \*

Earl slides his gun out from waist holster, concealing it  
under the table. \*

MARCUS (CONT'D) \*

Where the fuck is Jackson? \*

Earl FIRES a shot into Marcus's stomach. \*

Marcus falls onto the table, clutching his bloody wound  
as he screams. \*

The bartender aims his shotgun at Earl. \*

BARTENDER  
Drop it. Now! \*

Earl drops his colt and slowly raises his arms in the  
air. \*

The bartender nods his head toward the patron. \*

BARTENDER (CONT'D)  
Go get the sheriff. \*

The patron sits, shaking in his chair. \*

BARTENDER (CONT'D)  
Hey! Hurry. \*

The patron stands and inches his way out of the saloon.  
He stares at the blood pouring out of a dying Marcus. \*

EXT. SALOON - DAY \*

The patron leans against a railing. \*

He vomits. \*

He trembles, wipes his mouth, and continues down the  
road. \*

EXT. MAY'S HOME - LATER

Lily and May stand side by side, leaning against the back  
of the walls of the house.

MAY  
Try not to worry about Earl. He pulls  
that shit on me every night. He'll be  
gone soon enough. \*

They stare at the mountain range in the horizon.

LILY  
Sarah expects me home for dinner.

MAY  
Why?



Lily shrugs.

MAY (CONT'D)  
She can't stand being alone.

Lily sighs.

LILY  
Can I tell you something?

MAY  
Always.

LILY  
I still don't think I'm ready to leave  
her.

May scoffs.

MAY  
She just wants you to feel sorry for her.

LILY  
Maybe, but...

MAY  
What?

LILY  
I've just been thinking about our lives.  
The memories we shared together. And I  
just think I can't let that go.

May nods.

MAY  
I understand.

LILY  
I'm sorry.

MAY  
Don't be.

LILY  
It would have to be goodbye forever,  
wouldn't it?

May bites her lip.

MAY

I can't see her reacting well to it.  
Giving her the chance to see you again  
would only give her the chance to see me  
hanged.

LILY

She wouldn't want that.

MAY

You'd be surprised what angry people see  
as entertainment.

Lily sits on the ground and sticks her legs up on a  
snowbank.

LILY

She wouldn't want that. I know she wants  
what's best for me, but...

May looks down at her.

MAY

It's either her or me. Here-

May stares ahead towards the mountains.

MAY (CONT'D)

-Or there.

LILY

I know what I need. All I'm saying is  
that it won't be easy.

Lily bites her nails.

LILY (CONT'D)

I'm sorry about last night.

MAY

No, I am.

LILY

It won't happen again.

MAY

I know. It's okay.

May smiles at Lily. Lily forges one back quickly before  
it fades away.

INT. LILY'S HOME - DINING ROOM - LATER

Lily scrapes the bottom of her empty bowl and slurps her last bite of soup into her mouth.

Sarah stares at her as Lily twirls her spoon around her bowl carelessly.

Sarah smiles playfully.

SARAH

Not hungry?

Lily shrugs and keeps her same frown.

LILY

Didn't want it to get cold.

Sarah sighs and folds up her napkin.

SARAH

You know you're not going anywhere tonight.

Lily rolls her eyes.

LILY

You're not my mother.

Sarah tosses the napkin on the table.

SARAH

Doesn't mean I can't protect you.

Lily's eyes narrow.

LILY

Protect me from what?

SARAH

Everything.

Lily drops her spoon in her dish.

LILY

What are you talking about?

SARAH

If I can figure it out myself, I'm sure its only a matter of time before the rest of this town does.

(MORE)

SARAH (CONT'D)

I've suspected for a while, but somehow you managed to tell that little monster of yours I found everything else before I paid her a visit this morning.

LILY

Why are you doing this?

SARAH

Why am I doing this?

LILY

Why now? Why-

SARAH

Because I know what you want.

LILY

Then tell me.

SARAH

I know why you've been trying to leave this place.

Lily's eyes blink constantly.

LILY

Its just-

SARAH

Just?

LILY

About my photography, I-

Sarah's glare is locked onto Lily.

SARAH

It's not about the photography.

LILY

This is about-

SARAH

Don't even bother trying to hide it from me anymore. You'd leave me alone here without a second thought, wouldn't you?

LILY

You're the only reason I haven't yet.

SARAH

So I'm holding you back?

LILY

No, but I-

Lily sinks into her chair.

SARAH

Say it.

LILY

I felt like I couldn't tell you. I felt like-

SARAH

How long have you known.

LILY

Four years.

SARAH

Then you should've told me four years ago.

Lily tries to stop the tears rolling from her eyes.

LILY

You'd hate me.

SARAH

I don't-

LILY

I knew you'd hate me for it.

SARAH

If I hated you I'd let you go there tonight. You have no idea what'd happen if this got out. I can't risk that happening to you.

LILY

You're lying.

SARAH

How?

Lily wipes her face and stares into Sarah's eyes.

LILY

You just want me to stay here and care for you. Exist for the purpose of something for you to, to-

SARAH

To?

LILY

To stick your fucking claws into. This isn't even about me, is it? Its about yourself. Its about your reputation if they find out your sister's like me.

SARAH

She taught you to think that way. I've seen the look in her eyes as if she's staring at a villain. That's what you've made me out to be to her.

LILY

If that's all you can think to say right now then you've only proved my point.

SARAH

She's the one sticking her claws into people. Not me. You're not leaving with her.

LILY

What can you do to stop me?

SARAH

You and I are leaving Bannack. Christmas Day. It's all planned out. We are going back to Boston.

LILY

What if I leave before then?

SARAH

I know you don't have it in you.

LILY

You don't know me anymore.

SARAH

Maybe I don't. But that's a risk I'm willing to take.

Sarah drops her spoon in her bowl and takes up her plates. She leaves Lily alone at the table.

Lily sniffles as she wipes her face again.

INT. LILY'S HOME - BEDROOM - LATER

Lily curls herself up into a ball on her bed. She shivers as she lies restlessly.

A TAP on her window.

Lily turns over to see May standing outside. She rushes to the window.

Lily opens the window and May leans inside.

LILY  
You're breaking your own rule.

MAY  
Fuck it.

Lily laughs a bit, calming her leftover tears.

May frowns.

LILY  
What's wrong?

MAY  
Something's come up.

LILY  
What is it?

MAY  
Earl shot a man at the saloon. Sheriff took him in, and he has no plans on letting him out anytime soon. Three days till Christmas...

LILY  
We lost our plan.

\*  
\*  
\*

Lily walks over to her bed, and sits on the side of it - hopeless.

INT. LILY'S HOME - DINING ROOM - MORNING

Sarah sits alone at the end of the table - she sips on a cup of tea.

Lily slowly walks into the dining room.

SARAH  
Hey.

Lily ignores Sarah and makes her way toward the tea pot.

SARAH (CONT'D)  
I... I just wanted-

LILY  
Don't say anything.

Lily picks up a cloth and grasps the tea pot handle.

Sarah gulps.

SARAH

Lily, I'm sorry-

LILY

Don't.

Lily puts down the tea pot and glares at Sarah.

Lily walks toward the vestibule.

SARAH

Where are you going?

LILY

Earl got arrested.

SARAH

For... For what?

Lily stops at the dining room entrance.

LILY

So if he's out of that house for good, I  
assume you can guess where I'll be  
spending my last two days here.

Sarah sinks in her chair as the SLAM of the front door  
rings in the silent room.

INT. MAY'S HOME - BEDROOM - LATER

Lily lies beside May.

LILY

Just follow us. You don't need Earl  
anymore.

MAY

It's not that simple.

LILY

Marcus is dead. They'll also blame the  
three other murders on Earl: he'll hang.

MAY

You know what you're going back to in  
Boston, don't you?



LILY

I know-

MAY

If you think it's hard being a secret here try it there. See how many days we get before they catch on.

Lily sighs.

MAY (CONT'D)

We weren't just escaping Earl, Lily. We were leaving to be alone. Just us. In the middle of God knows where.

LILY

Yeah, well Earl's gone. So how do we get that now? We don't.

MAY

You're missing the point.

LILY

What point?

MAY

We never needed Earl. If anything he made this harder. Now you don't have to worry about killing him. And his whole plan is all laid out just for us now.

LILY

May...

MAY

We do it ourselves.

LILY

I can't.

MAY

I told you. It's easier.

LILY

I don't know.

MAY

Still stuck between me and Sarah, aren't you? Two full days with one then a lifetime with the other.

LILY

Please don't say that.

MAY

I'm just stating the obvious.

May leans closer to Lily.

MAY (CONT'D)

I've gone through so many towns - with Earl, by myself... And I noticed that they were all the same: just meaningless. The law, the standards, the gossip. They're all just ideas. I know you yearn for a life beyond that - that's why you take the pictures of nature, isn't it?

LILY

It's why I need to be with you.

MAY

Because out there, none of those false ideas exist.

LILY

And you get that... You get it even more than I do.

Lily smiles.

LILY (CONT'D)

No one's ever inspired me like you have, May. No one has ever... Seen me for who I am. Or loved me for who I am. Except for you.

MAY

Promise me one thing.

LILY

What's that?

MAY

If you go to Boston, or anywhere I'm not, that's fine. Just don't ever let go of what your time here meant for you. Even if you lose it... Just don't forget about it. Everyone else's judgment for how we feel about each other is meaningless. We're no sin, we are nothing wrong, they just don't understand us. And that's their own fault for living in their own box, full of nothing but meaningless ideas which they create to make themselves seem better than they are.

LILY

I promise.

May kisses Lily on the forehead.

LILY (CONT'D)

And you don't have to worry about me forgetting. I'm not going. I'm not going anywhere unless it's with you.

MAY

Then what are you doing here? Go spend your last two days with your sister.

LILY

I'll come back tonight to go over our plan then?

May stands and nods.

MAY

That's fine.

Lily smiles.

INT. LILY'S HOME - VESTIBULE - LATER

Lily takes her boots off and shuts the front door behind her.

LILY

Sarah?

Lily looks down at the vestibule floor - her boots are the only ones there.

EXT. BANNACK MONTANA - LATER

Sarah makes her way through the town, even quieter.

A horse drawn carriage, full of luggage, soars past her and towards the vast valley beyond the town.

EXT. MAY'S HOME

Sarah makes her way up to the front door - she knocks twice.

May answers the door.

MAY  
Sarah?

SARAH  
Expecting my sister?

May shakes her head.

SARAH (CONT'D)  
Is she here?

MAY  
No. She just went home. Do you... Want to  
come in?

Sarah shrugs.

SARAH  
I suppose.

May leads Sarah inside.

INT. MAY'S HOME - VESTIBULE

Sarah kneels to take her boots off.

MAY  
You don't have to do that.

Sarah stands - she studies May's run down home. She peers  
out the vestibule and looks at her bedroom.

May leans against the wall.

MAY (CONT'D)  
Well?

SARAH  
What do I do?

MAY  
Why are you asking me?

Sarah scoffs.

SARAH  
I don't know... I don't know anything  
anymore.

MAY  
Do you love Lily?

SARAH  
She's my sister. I would die for her.

MAY  
That makes two of us.

Sarah looks at her feet. May stares her down.

SARAH  
Is there any way... We can forget about everything else, and just remember that one thing we have in common.

May shrugs.

MAY  
That's not up to me. That's up to you.

May motions to the door.

MAY (CONT'D)  
She's waiting for you.

Sarah opens the front door and closes it gently behind her.

May bites her nails.

INT. JAIL - LATER

Earl paces around his cell, clutching a thin, tattered blanket.

SHERIFF (50s) sits in a chair, staring down Earl.

EARL  
It's cold.

The Sheriff twirls his pistol in his fingers.

SHERIFF  
No shit.

Earl stares at the keys sitting on the Sheriff's desk.

EARL  
Another blanket?

SHERIFF  
Ain't one enough?

Earl shakes his head.

The Sheriff stands and walks in front of the cell.

SHERIFF (CONT'D)

Why would I give another blanket to a no good grifter who's murdered four people in this town, and God knows how many more in others. Ask again and you lose the one you got. Freeze for all I fucking care.

The Sheriff spits into the cell at Earl's feet, then returns to his chair.

INT. LILY'S HOME - DINING ROOM - EVENING

Lily sits alone at the end of the table - she clutches a cup of tea for warmth.

The sound of the front door CREAKS open.

Lily takes a sip of the tea. Sarah enters.

LILY

Where were you?

Sarah grins.

SARAH

On a walk.

Lily smiles. She bites her lip, holding back tears.

Sarah approaches Lily.

SARAH (CONT'D)

You're leaving with her, aren't you?

Sarah embraces her.

Lily cries in Sarah's arms.

LILY

I'm sorry.

Sarah strokes the top of Lily's head.

SARAH

Where are you going?

LILY

I can't tell you.

SARAH

When do you leave?

LILY  
Tomorrow night.

Lily wipes tears off her face as she leans her head away from Sarah.

LILY (CONT'D)  
Will you be here to say goodbye.

SARAH  
I'll be at church...

LILY  
Don't.

Sarah nods.

LILY (CONT'D)  
I have to see you.

SARAH  
Then I'll make sure you do.

LILY  
You're not going to stop me?

SARAH  
I'm more patient than you think.  
(beat)  
But in all honesty, what could I do to  
stop you at this point?

Sarah and Lily stare into each other's somber eyes.

INT. MAY'S HOME - NIGHT

Lily gazes outside the window. Her eyes focus on the flurries of snow.

MAY  
Lily!

Lily looks at May, focused on a paper with sketches scribbled on it.

LILY  
Sorry.

MAY  
What's wrong?

LILY

I don't know. Were you nervous your first time?

MAY

Not really. What's the worst thing that could happen?

May embraces Lily.

LILY

One of us dies.

MAY

They're not going to shoot to kill two women in a town this small.

Lily stares out the window again.

LILY

I've been thinking about it a lot lately.

MAY

About what?

LILY

About what happens.

MAY

When what?

LILY

When we die... What do you think?

MAY

Who knows... I sometimes think we'll just be nowhere. Nothing. Like the nights we sleep but don't dream.

LILY

I'd like to think there's more.

MAY

I wouldn't. Life's too fucked. I just hope it's something peaceful.

May gestures back down to her paper.

MAY (CONT'D)

Do you have anything to break the lock with?

Lily shakes her head.



MAY (CONT'D)

I'll see what I can come up with. Once we're inside-

LILY

How can you be so sure the banker will be at the church?

MAY

Everyone's at the church Christmas Eve.

May rolls her eyes.

MAY (CONT'D)

I'll bring Earl's gun incase there's an issue.

LILY

The Sheriff let you keep that?

MAY

They gave me all of his belongings.

Lily scoffs.

LILY

Idiots.

May holds out an olive green bandana.

MAY

Here.

Lily takes it.

MAY (CONT'D)

Cover your face with this. Do you have a hat?

Lily nods.

MAY (CONT'D)

Good. Once we're inside it'll be pretty self explanatory-

LILY

Take whatever's there-

MAY

And get out. Through the back. Then right to the cabin.

LILY

How will we carry it all?

MAY

Give anything you want to take to the cabin to me now. I'll make a morning trip out there and return in time for nightfall.

LILY

Don't let anyone see you.

MAY

You really think I would?

May takes Lily's hand.

MAY (CONT'D)

You don't have to worry. Trust me, I've done my fair share of heists with Earl and this is simpler than any of those ever were. It's too easy.

LILY

That's what worries me.

MAY

It's okay.

Lily nods, her face somber.

INT. LILY'S HOME - BEDROOM - NIGHT

Lily lies in her bed, eyes wide open.

INT. LILY'S HOME - BEDROOM - MORNING

Lily still lies, restless, eyes open.

INT. LILY'S HOME - BEDROOM - LATER

Lily paces around her bedroom.

INT. LILY'S HOME - BEDROOM - LATER

Lily stares out her window.

INT. LILY'S HOME - BEDROOM - NIGHT

Lily watches the darkness consume the town. Candle lights illuminate a few of the windows.

Lily watches people stroll down the Bannack road, towards the Chapel.

EXT. BANK - NIGHT

May waits in the corner behind a building which overlooks the bank. She slides Earl's colt in the back of her pants. She raises her scarlet red bandana to cover her face.

INT. JAIL - NIGHT

Earl sits on the floor of the cell.

The Sheriff reads at his desk.

EARL  
Ain't you going to church?

SHERIFF  
Not as long as you're here.

EARL  
I suppose your family won't take any offense to that.

Earl shivers.

EARL (CONT'D)  
Sheriff...

The Sheriff rolls his eyes and slams the book on the desk.

SHERIFF  
What?

Earl looks over at the keys still sitting on the Sheriff's desk.

EARL  
Please... One more blanket.

The Sheriff stands and stomps his way toward the cell.

SHERIFF  
Hand it over.

Earl shakes his head furiously.

EARL  
Please!

The Sheriff leans his head closer to the bars of the cell.

SHERIFF

Or do you want me to come in and get it from you?

Earl slowly stands up and walks toward the end of the cell.

He holds out his blanket - rolling it up into a long, thick rag.

He holds it out.

The Sheriff reaches for the blanket.

Earl quickly rings out the blanket over the bars of the cell and grasps the other end. He pulls.

The blanket catches the Sheriff's neck.

Earl pulls harder.

The Sheriff is strangled by the blanket against the metal bar of the cell.

Earl tightens his grip on the blanket.

EXT. CHAPEL - NIGHT

The last few TOWNSPEOPLE make their way into the peaceful, candlelit chapel.

The chapel doors close behind them.

EXT. LILY'S HOME - NIGHT

Sarah walks outside the front door of the house. She draws her shawl, as if concealing something, and continues down the road.

INT. JAIL - NIGHT

Earl rips the shirt off of the Sheriff's corpse. He ties it to the end of the blanket.

He holds one end of the blanket then tosses the other end outside the cell bars toward the key on the desk.

EXT. BANK - NIGHT

Lily hurries, meeting May beside the building.

MAY

You're late.

Lily covers her face with the olive green bandana - she lowers her olive green hat to cast a shadow over her eyes.

LILY

Sorry.

May grasps a crowbar in her other hand.

MAY

You ready?

Lily nods.

May sneaks beside the wall of the bank.

She leans up against the bank. Lily follows behind her.

May slams the crowbar into the lock.

Nothing.

May pries at the lock with the crowbar.

MAY (CONT'D)

Come on...

Nothing.

LILY

Let me try.

May nods and hands Lily the crowbar.

Lily pries at the lock - nothing. She slams at it to break it - nothing.

Lily kneels down in front of the lock - she takes off her hat and pulls a pin out of her tied up hair. She places it in the keyhole.

May scans the surroundings.

Lily picks the lock.

May's eyes light up.

INT. BANK

May kicks the door open.

Her and Lily rush inside the pitch black room.

MAY

Move quickly.

LILY

I can't see.

May slides the colt back in her pants. She fumbles into her pocket. She draws a match and strikes it against the bank counter.

May spots a candle on the counter - she lights it.

LILY (CONT'D)

Thanks.

MAY

Always come prepared.

Lily pulls piles of money out from under the counter - she starts to fill up a bag.

MAY (CONT'D)

I'm gonna go check the back.

Lily nods.

INT. BANK - BACKROOM

May hurries into the back of the bank - she spills boxes of money out into bags.

May stops - she stares at the back doorway - wide open.

May's eyes widen.

A HAND reaches for May's colt.

May spins around to see Earl, colt in hand, and he pins May against the wall.

MAY

I was just going to get you.

EARL

I see. And you're doing this part alone?

MAY  
Help from a friend.

EARL  
Just a friend?

May struggles to free herself from Earl's grip.

INT. BANK

Lily fills her bag up to the top with money.

FOOTSTEPS enter the dark room.

Lily stands with the bag.

LILY  
May, it's done-

She turns to Earl holding May at gun point, her hands tied behind her back.

EARL  
What was that?

Earl cocks the pistol, aimed at May's head.

EARL (CONT'D)  
Can you explain to me what's going on here, Lily?

Lily stares at Earl in shock.

MAY  
Lily, don't-

LILY  
Stop pointing that thing at her.

Earl rolls his eyes.

EARL  
I thought I warned you about not answering my questions.

Earl aims the gun at Lily.

Earl FIRES a shot into the side of Lily's lower stomach.

MAY  
Lily!

Lily clutches her wound.

MAY (CONT'D)

Fuck!

(holding back tears)

Why did you- you-

Earl points the gun back at a horrified May.

Lily collapses to the floor.

EARL

You're helping me finish this job. When  
you're done-

Lily coughs up blood, staring at May.

EARL (CONT'D)

-you can go see your friend again.

Earl fires another shot into Lily. She recoils back and  
lies motionless on the floor.

MAY

No!

May struggles to break through her tears.

MAY (CONT'D)

I'll fucking kill you!

EARL

Will you? Tell me how.

May gives Earl the death stare.

EARL (CONT'D)

Go on. Tell me how. I want to know how  
you would plan on doing that?

May stares back down at Lily's motionless body.

EARL (CONT'D)

Just what I fucking thought.

Earl points the gun at May and motions to the door.

EARL (CONT'D)

Take me back to the house.

May stumbles toward the door at gun point.

MAY

I'll fucking kill you...

Earl slams the door behind them.



The room falls silent.

The sounds of the wintry winds blow harsh gusts against the thin walls.

Lily's hand twitches.

Her fingers clutch the crevices between the wooden floorboards.

She coughs up more blood.

Lily yanks her bandana off her neck and covers her stomach wound with it. She winces in pain.

She slowly claws her way toward the door.

INT. MAY'S HOME - VESTIBULE

The door swings open.

MAY

What the fuck do you even need from here?

Earl slams the door shut behind him.

EARL

You tell me. What else is here that I need? You and your friend cooked up a plan and I know you're not done here.

MAY

We were going right to the cabin-

EARL

Bullshit.

May stares out the window, her eyes begin to zone out.

MAY

You killed her...

EARL

What are you hiding here?

MAY

You fucking killed her-

Earl slams the back of his pistol into May's face. She falls.

EARL

No. You killed her. Look at me!

May slowly raises her head up.

EARL (CONT'D)

You killed her. It's your own fault. You knew how dangerous it was to wrap her into this, into your fucking life!

MAY

Stop-

EARL

She was too close to Abe.

MAY

Lily hated his guts.

EARL

That piece of shit never gave me what he promised - I should've known. He couldn't even keep a hold of his own house.

MAY

It's only about the fucking money for you.

EARL

Funny you'd say such a thing. Because it's just like that for you, too. I know you used her-

MAY

No-

EARL

You lied to her and promised her you loved her just so you could use her. Just like you did to me.

MAY

She was the only person I fucking cared about!

EARL

I don't believe you.

MAY

She was! I have nothing to lose anymore. You're wasting your fucking time! Just kill me already.

Earl leans over May.

EARL

Church goes on for another half hour.

Earl runs the barrel of the pistol over May's face.

EARL (CONT'D)

I've got all the time I want to make you  
suffer you backstabbing whore.

A KNOCK at the door.

EARL (CONT'D)

Who's coming.

MAY

No one.

EARL

So you are still lying to me.

MAY

I'm not expecting anyone.

EARL

Let me guess, you wrapped her sister in  
on this too. "Earl killed your husband,  
your source of income... Here's your  
fucking chance for revenge."

MAY

You could never understand me.

Earl stands and holds his pistol up beside him, leaning  
his back against the wall toward the door.

The KNOCK repeats.

EARL

I suppose you can say goodbye to another  
one of your friends then.

Earl opens the door.

Before he even has time to aim his gun, Lily plunges an  
icicle down through his eye and digs it into his face.

Lily lets her grip off of the icicle and slides the Colt  
out from Earl's loose grip. She cocks it and points it at  
his impaled body.

Earl weightlessly collapses to the floor. He hits the  
ground with a thud as small shards of the icicle break  
off and fly onto the floor, glistening like glass inside.

May stares at Lily.

Lily still points the gun down at Earl's corpse. She is nearly hyperventilating.

MAY

Lily...

May's gaze of love and relief quickly turns to concern at the sight of Lily's bleeding gun wounds.

Lily wipes the nervous sweat off her face as she stares what she realizes to be Earl's lifeless corpse.

MAY (CONT'D)

Lily!

Lily gulps and tenses up more before finally lowering the gun.

Lily stumbles down to her knees, clutching her stomach wound.

Lily unties May's hands. May immediately throws her arms around Lily, near tears.

MAY (CONT'D)

You're going to be okay! You'll be fine... I love you.

Lily's pale face trembles as she stares at her stomach wound.

MAY (CONT'D)

Wait here. I need to get something to take the bullet out.

May lets go of Lily and stands.

May, still on edge, walks over to the open door - she scans the empty Bannack streets.

SINGING of SILENT NIGHT grows softly from the chapel directly across the road.

May shuts the door.

MAY (CONT'D)

I'll be right back.

May kneels and kisses Lily on the forehead. She hugs her again.

May takes Earl's gun out of Lily's firm grip.

Lily tries to move.

MAY (CONT'D)  
Don't! Wait here.

May stands again and hurries toward her bedroom.

INT. MAY'S HOME - BEDROOM - TRACKING

May enters the pitch black room.

She fumbles at her waist - she pulls out another match.

She goes to strike it - no luck.

She strikes it again - the flame lights.

May lowers the flame to a candle on her side table.

The flame goes out.

MAY  
Shit.

May pulls out another match.

She strikes it - it catches.

She lowers the flame to the candle.

The candle casts a dim light in the room - May rises, and looks at the mirror on her wall.

May's eyes widen through the mirror as she notices Sarah standing behind her, a gun pointed at her leg.

Sarah FIRES a shot - it hits the wall beside May's leg.

May spins, her back against the wall, and aims her gun at Sarah as her back slides down the wall.

May FIRES a shot.

The reflection of the mirror shows the bullet soar into the top of Sarah's head.

Blood SPLATTERS onto May.

May reaches the floor.

May sits motionless... For a long time...

Paralyzed.

SILENCE fills the room.

Even the faint choir SINGING Silent Night from the chapel starts to ring its soft sound through the quiet room.

The sound of FOOTSTEPS slowly make their way toward May's bedroom.

May doesn't flinch - her widened eyes stare fixed in front of her.

FOOTSTEPS inch their way closer.

LILY (O.S.)

May?

May finally begins to breathe. Slowly, deeply. She trembles slightly.

LILY (O.S.) (CONT'D)

May, what was that?

May turns her head to stare at Lily's feet which limp into the room. She can't bare to look at her face.

MAY

Get her... Get her to stand up. She'll listen to you.

May's eyes return to stare directly in front of her.

May winces at the sound of Lily's sobbing, which grows harsher and harsher.

May can't move - she simply stares ahead in shock at what she has done.

INT. CABIN - NIGHT - 1900

May wraps herself up in a blanket beside the fireplace of the desolate, wooden cabin.

The flickering of the flames reflects off her wary eyes.

INT. CABIN - MORNING

May lies alone on the floor, wrapped in her blanket, shivering beside the dead fire.

She sits up and cups her hands, blowing into them for warmth.

EXT. WILDERNESS - DAY

May treks through the thick snow on snowshoes, a rifle slung over her back.

The snow on the trees glistens.

May stops in her tracks - she stares ahead at a small rabbit, eating off a plant.

May kneels and aims her rifle through a tree branch toward the rabbit.

The rabbit eats, oblivious.

May bites her lip. She cocks the rifle.

The rabbit stares back at May.

May exhales and lowers the gun.

EXT. RIVERBANK - DAY

May leans beside the river - the sound of the water FLOWS peacefully.

May holds the photograph Lily took of the mountains in her trembling hands.

May lets the photograph fall out of her hand and into the stream.

EXT. CABIN - EVENING

May walks up to the small but practical wooden log cabin.

She stares at the outside of it before taking a breath, then walking up the porch stairs that lead to the front balcony.

May walks across the balcony and opens up the cabin front door.

INT. CABIN - NIGHT

May lights the fireplace again, and curls up in a blanket beside it.

She shuts her eyes.

EXT. WILDERNESS - DAY

May snowshoes - her posture slouched, her pace dragging slowly through the snow.

EXT. CABIN

May approaches the cabin - she stops in her tracks.

May's eyes sink in sadness at the sight of Lily standing on the balcony - her arms crossed, posture straight, staring down at May.

MAY

Lily...

Lily walks down the steps of the porch.

LILY

Hi May.

Lily walks up to May - they stare at each other for a while... Into each other's eyes.

LILY (CONT'D)

I was hoping you'd still be here. Hoping but not expecting. Why'd you stay?

MAY

At first I honestly figured... Let them catch me. After all I did. But no one ever came, so I figured I might as well stay. I hoped that if I stayed, you'd find me... Hoped but didn't expect.

May gestures to where Lily's wounds were.

MAY (CONT'D)

You're... You're okay.

LILY

The doctor said I should still rest for another few weeks.

MAY

You should be taking care of yourself.

Lily shrugs.

LILY

I'm fine. Besides, I don't want to wait any longer than I have to... To get out of Bannack.



MAY

Will you be okay?

LILY

I know I will. And I think... For your sake, you deserve to know why I believe that.

Lily shuffles her feet in the snow.

LILY (CONT'D)

It's because of you. You brought out everything in me. And then you broke me. But I promised you I wouldn't forget how you changed me if something ever happened. What you meant to me. So I kept that promise. I still wish so much that I... We...

Lily struggles to look up at May.

MAY

Where will you go?

LILY

I don't know... Somewhere but... Not here. I just know I had to come to say goodbye-

Lily steps closer to May.

MAY

To bring me in for what I did. How much is the reward for me?

Lily looks at her feet and shakes her head.

LILY

No. I told them it was all Earl. That you ran. As far as they know you've frozen to death, rotting in the snow somewhere deep in the mountains. They gave up looking for your body three days ago.

May stares into Lily's eyes.

LILY (CONT'D)

Just what you wanted, isn't it? To disappear from society. Dead to them. And living alone out here where you can just... Be.

May frowns and shakes her head.

MAY

Not alone.

May holds back tears.

MAY (CONT'D)

Please, Lily?

Lily stares into May's face - inches away from hers.

Lily backs away - her posture sinks.

Lily shakes her head, turns around, and walks through the wilderness... She doesn't look back.

May watches every step Lily takes further and further away from her.

FADE TO BLACK.