KILLERS OF THE FLOWER MOON

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1 P1 INT. OSAGE LODGE MADE OF BARK CIRCA 1900 1 P1

We see eyes through cracks and openings of the bark. We see slices of faces peering in. We hear:

NON-HON-ZHIN-GA
(overlap)
Tomorrow we will bury this one. This Pipe Person.

NON-HON-ZHIN-GA
Kah-see(n) ta(n) theh-ksheh ah(n)-kee-xeh ta(n)-kah-txah(n). Nah(n)-nee-oh(n)-pah theh-ksheh nee-kah-shee-kah eh-koh(n).

CUT TO THE PIPE in his hand.

Old Osage men sit in a circle around a small fire in the center of the lodge. Osage women sit in an outer circle next to the walls of the lodge. The Non-hon-zhin-ga leads the meeting. He is holding the Pipe.

NON-HON-ZHIN-GA (CONT'D)
This one gave us courage. This one has been our messenger to Wah-kon-tah. It is time for us to bury this Pipe with dignity and to put away its teachings. Those children who are outside listening they will learn another language. They will be taught by white people. They will learn new ways and will not know our ways.

NON-HON-ZHIN-GA (CONT'D)
Nah(n)-nee-oh(n)-pah thek-sheh wah-zhee(n)-dah(n)-kah wah-kshee-theh nahn-peh. Theh-ksheh wah-kohn-dah wah-pah-zheen theh nahn-peh. Nah(n)-nee-oh(n)-pah ksheh wah-xeh ah-xoh-peh eh-txah(n) koh-eh ee-eh ee-tah ee-heh-ah(n)-theh tah ah-kxai. Zhee(n)-kah-zhee(n) ah-shee-dah nah(n)-zhee(n) pah ee-eh eh-zhee(n) pee-oh(n) tah ah-pah. Ee(n)-shdah-xee(n) nee-kah-shee-kah ah-pah wah-koh(n)-zeh tah ah-pai. Ohk'-ah(n) tseh-kah pee-oh(n) tah ah-pah kah-koh(n) tah(n) ohk'-ah(n) ah(n)-koh-dah-pee ee-pah-hoh(n) zhee tah ah-pah.

He stops - he wraps the Pipe. The WIFE OF THE PIPE KEEPER receives the Pipe bundle.

TIME CUT:

P2 The WIFE OF THE KEEPER OF THE PIPE holds the Pipe which is wrapped in a woven cover. She cradles it in her arms and close to her breasts and in her grief she rocks The Pipe as she would rock an infant. The woman and ANOTHER PIPE MOURNER wail a prayer song for one who has died. P2

NON-HON-ZHIN-GA (V.O.)
Tomorrow when Grandfather Sun is overhead we will bury this Sacred Pipe.

NON-HON-ZHIN-GA (V.O.)
Ga-see(n) tah(n) wee-tsee-koh mee(n) mah-shee tah hee thah-hah nah(n)-nee-oh(n)-pah wah-koh(n)-dah-kee ksheh ah(n)-kee-xeh tah(n)-kah-txah(n).

P3 EXT. OSAGE LODGE MADE OF BARK CIRCA 1900 P3

The Osage men and women exit the lodge followed by the children - they come toward us.

NON-HON-ZHIN-GA (V.O.)
We have agreed to do this...

NON-HON-ZHIN-GA (V.O.)
Eeh-ahn-kee-ohn ahn-nahn-shtahn ahn-kah-txahn...

P4 POV TRACKING SHOT OF THE LAND P4

NON-HON-ZHIN-GA (V.O.)
And it is hard to put aside things this sacred. Still, tomorrow we will bury this Pipe.

NON-HON-ZHIN-GA (V.O.)
Gah-thohn tah-tahn wah-xoh-peh ee-heh-theh wah-tseh-xee ah-kxai. Gah-seen tahn nahn-nee-ohn-pah ksheh ee-heh-ahn-theh shohn tahn-kah-txahn.

P5 CUT TO THE PIPE BEING BURIED P5

Wailing sound cuts to silence.

P6 SILENT “NEWSREEL” IN 1:33 ASPECT RATIO (TINTED? B/W?) P6

INTERTITLE
The chosen people of chance. (The anointed of oil and gas.)
The richest people per capita on earth...
The Osage Nation!

P7 CUT TO AN IMAGE.[DELEGATION WITH OFFICIALS] P7

INTERTITLE
Osage spending sprees delight the nation.

P8 CUT TO BEAUTIFULLY DRESSED OSAGE MEN AND WOMEN. P8

INTERTITLE
Expensive jewelry.

P9 CUT TO EXAMPLES OF JEWELRY. P9

INTERTITLE
More Pierce Arrows than any county in the U.S.A.

P10 CUT TO AN OSAGE COUPLE POSED BY A PIERCE ARROW P10

INTERTITLE (CONT'D)
And chauffeurs to do their bidding -

P11 CUT TO CHAUFFEUR opening the car door for a handsome Osage couple. P11

P12 CUT TO Car driving on a dirt road. P12

INTERTITLE (CONT'D)
Scores of prime beef cattle slaughtered for their barbeques.

P13 CUT TO A BAR-B-QUE. P13

INTERTITLE (CONT'D)
It’s not all play and games as many mixed-blood children attend the best private schools and colleges.

P14 CUT TO OSAGE COLLEGE STUDENTS. [Art Class?] P14

INTERTITLE (CONT'D)
Yet rodeos and parades brighten up the year.

P15 CUT TO IMAGES OF RODEOS and PARADES. P15

INTERTITLE (CONT'D)
Archery, anyone?

P16 CUT TO ARCHERY CONTEST. P16

INTERTITLE (CONT'D)
How about golf?

P17 CUT TO Osage playing golf. P17

INTERTITLE (CONT'D)
These fortunate daughters of chance.
These mixed-blood Osage girls have known only luxury and ease.

P18 CUT TO OSAGE PRINCESS CONTEST P18

INTERTITLE (CONT'D)
My people will be happy in this land. White man cannot put iron thing in ground here. White man will not come to this land...
Chief Wah-Ti-An-Kah

P19 CUT TO tinted romantic image of an actor playing CHIEF WAH TI AN KAH standing in a noble position. P19

INTERTITLE (CONT'D)
Chief Wah-Ti-An-Kah declared this way back in 1870...

but in 1896...

P20 CUT TO OIL BUBBLING OUT OF THE GROUND P20

INTERTITLE (CONT'D)
OIL!

A rumble from the ground is heard...

INTERTITLE (CONT'D)
Throughout the years, the problem with the Indian has been poverty.
With these Osage, the problem is now wealth.

CUT TO:

P21 AN OIL WELL EXPLODING (IN FULL COLOR AND 2:35 WIDESCREEN) P21

A geyser of oil shoots up. Osage - shirtless - are covered in oil as it rains down on them - baptized in the black gold.

P22 CAMERA SWEEPS OVER FIELD OF OIL DERRICKS P22

1 INT. TRAIN CAR - MOVING - SPRING, 1919 1

The train is crowded with travelers, WWI Soldiers (Osage and white), oil executives/engineers, Osage families, vagabonds and hustlers. We come upon ERNEST BURKHART (white, 30s) his uniform half off, half drunk, heading back home.

CUT TO:

2 EXT. TRAIN DEPOT/FAIRFAX - DAY 2

The train pulls into the station and the variety of passengers get off - into a mass of activity - hustlers, families reuniting, businessmen, shoppers -

Ernest steps onto the platform and takes it all in.

A well dressed little person hands Ernest a flier - he reads it: “Make it Rich”. As Ernest walks past the TAXI STAND he sees very well dressed well-to-do Osage greeting their families and getting into beautiful cars. We see four or five poor sketchy characters who are loitering around the station looking hungrily at the well-to-do Osage. Ernest reacts. Then a fight breaks out. Ernest skirts around it and through the fight a large man comes from behind him: HENRY ROAN (Osage, 30s) Very handsome, striking, well-dressed, hair in braids.

HENRY ROAN
Ernest? Ernest Burkhart?

ERNEST
...Yeah?...

HENRY ROAN
I’m Henry - Henry Roan.

ERNEST
Henry...

HENRY ROAN
I’m to take you to your Uncle Hale.

3 INT. FANCY CAR - DRIVING 3

Ernest and Henry Roan driving, seeing rows of derricks in wide open space...

ERNEST
Who’s land is this here? Henry?

HENRY ROAN
My land.

4 EXT. HALE'S RANCH - DAY 4

They drive under a sign that says, "HALE RANCH" and there are no derricks here. This is a cattle ranch.

UNCLE WILLIAM HALE, KING OF THE OSAGE (60s) comes out to meet Ernest with a warm greeting, accompanied by his wife MYRTLE "MYRTIE" HALE and daughter WILLIE. Hale mutters something to Henry Roan in broken Osage…

Hale just holds on tightly to Ernest, happy he's back alive.

5 INT. HALE'S RANCH - LIVING ROOM 5

Hale and Ernest, sitting together by the fire…

HALE
Times like this people put castles in the air, held aloft by hysteria, rush blind with greed, based on fear, unfounded fear. Fear running all over the place and screaming like animals.

This is a cattle ranch. There's no oil here. So I'm settled with no fear.

These Osage have had enough trouble, they're down to not too many of them left.

There's a way that nature moves and changes direction and that's happened upon them. Time will run out, this wealth will run dry drier than the seven years of famine that plagued the Pharaohs of old. They're sick people. Big hearted but sickly.

You saw bloodshed?

ERNEST
Well, some... I was a cook in Infantry.

HALE
Did you see Kelsie Morrison, he was over there.

ERNEST
I did. Otis Griggs and others. If you remember...

HALE
Soldiers have to eat. You fed the soldiers that won the war.

ERNEST
Saw more die from the flu.

Hale looks at him.

HALE
What happened to your stomach?

ERNEST
My gut burst.

HALE
You’re lucky to be alive.

ERNEST
They gave me a belt. Told me not to do heavy lifting.

HALE
You made a good choice coming back here. Texas got nothing. So much changed last years of what’s happened. Hard to recognize the place I can tell you that... Money is spent freely here now.

ERNEST
Yes, sir. The oil, sir.

HALE
There’s very much money.

ERNEST
I love money, sir.

HALE
You call me Uncle or King... remember?

ERNEST
King.

HALE
Did you pick up any disease?

ERNEST
No.

HALE
Keep that thing wrapped up over there?

ERNEST
Yes, sir.

HALE
You like women.

ERNEST
Yes, King, course I do, it's a weakness.

HALE
What kinds they have out there?

ERNEST
Just white that I saw.

HALE
You like red?

ERNEST
Red and white, I don't mind. I like all of 'em, I'm greedy. I like heavy ones, pretty ones, soft ones, ones that smell good.

Hale pours some Whiskey. In the b.g., through the front door enters: BYRON BURKHART, Ernest's brother, comes over to join them.

HALE
Taste that.

ERNEST
Good.

HALE
Don't get played out in the open with liquor or you'll cause trouble. That right, Byron?

BYRON
That's right, King.

Ernest looks from his brother Byron back to his Uncle.

HALE
There's only one deputy Sheriff I don't hold a commission under... I am officially a reserve deputy sheriff in Fairfax... but I don't want to bring unwanted eyes...

ERNEST
I will not find that trouble, I won't do stupid things.

HALE
Is your head on straight after being over there?

ERNEST
Yes of course. I'm not thick, sir, I'm strong -

HALE
I have a place to put you, driving. I'll put you there, that's for you. Cause you can't do much else 'cause of your gut. Most fellows out here are crooked, some do things well, most do bad, don't be simple.

ERNEST
No, sir, I won't.

HALE
Don't make small trouble about things... If you make trouble, make it big - get a big payoff from this, you see? You don't read do you?

ERNEST
I can read.

HALE
You smarten yourself up.

ERNEST
I read -

Hale reaches over and gets a book (shows Ernest who leafs through the pages) -

HALE
Osage are sharp. They don't talk much so that might make you run your mouth to fill the space. 'Specially if you've been drinkin'.
(MORE)

HALE (CONT'D)
But it’s better to be quiet if you don’t have something smart to say. Don’t get caught on that - it’s just what they call “blackbird talk” (imitating) “cheep cheep”. Just because they’re not talking doesn’t mean they don’t know things about everything. Osage are the finest and most beautiful people on God’s earth.

6 INT - BUNKHOUSE TYPE OF PLACE 6

Looking down on an OSAGE MAN writhing in agony - crying out. His body suffers severe convulsions.

Tighter on his BOOTS with a JUG lying on its side.

7 INT. PITTS BEATY’S BUSINESS - DAY 7

CU. MOLLIE.

She has come to her monthly check in with her guardian, PITTS BEATY (50s, white, grand wizard KKK). An embroidery framed behind him spelling “KIGY”. Pure formality:

PITTS BEATY
State your name.

MOLLIE
I am Mollie Kyle, incompetent.

PITTS BEATY
What is your allotment number?

MOLLIE
Two hundred and eighty five.

PITTS BEATY
You’ve asked for additional monies of $752.00 to pay the claim of the Shoun Brothers? A medical bill for an abcess.

MOLLIE
Yes, sir.

PITTS BEATY
Was the operation successful?

MOLLIE
Yes, sir.

PITTS BEATY
And the diabetes?

MOLLIE
I've a prescription now at Fairfax drugs, etc.

PITTS BEATY
You got to look out for that, you know.

MOLLIE
...

PITTS BEATY
Now Mollie... it's your mother - You know she's restricted, too, so we have to account for every penny. It says here she spent $319.05 on meat at the grocery! Don't you think that's an awful lot of meat for what she needs?

MOLLIE
Yes, Mr. Beaty...

PITTS BEATY
Well you look after that, won't you?

MOLLIE
... Yes.

CUT TO:

8 EXT. FAIRFAX STREETS - DAY 8

Traditional and "modern" dressed Osage gathered outside the bank (or same office building as Mollie) to deposit their quarterly annuity checks. A carnival atmosphere as a clerk directs Osage assembling.

CLERK
Line up for Allotment (annuity) payments! Unrestricted Only - this line... Restricted - take your guardian - he'll sign your check for you! Busy day - Stay in line.

Traditional Osage couple come forward. Clerk leads them inside.

CUT TO:

9 EXT. CAR SHOWROOM - LOOKING DOWN AT A MAN, SALESMAN, ON HIS KNEES. HE'S LOOKING UP AT SOMEONE, BEGGING. 9

SALESMAN
...You do this it'll make all the difference cause my wife's been feeling poorly. Doctor says it's her constitution but the boy has asthma and that just... you just got your check - you're unrestricted. Please!

We see THREE OSAGE with THE SALESMAN. The OSAGE look at him.

OSAGE MAN
(pointing to his blanket)
This color.

The SALESMAN SLAMS his hand against a black Pierce Arrow car. Overjoyed.

10 ERNEST WAITING ON THE STREET, AT HIS CAB. NEARBY HUSTLER PHOTOGRAPHERS LOOK TO TAKE ADVANTAGE OF THE OSAGE WITH FRESH FUNDS. HENRY ROAN IS THERE WITH A YOUNG WOMAN - ENJOYING THE PATTER. HENRY AND ERNEST SEE EACH OTHER. 10

PHOTOGRAPHER 1 [NEED LINES]
...$30 - get a photo taken for posterity -

PHOTOGRAPHER 2
C'mon! - Don't go by him, he doesn't know nothing - he's an amateur - Don't you want a nice picture to be remembered in a proper way for your family? Only $40...

11 INSERT: THREE POSED STUDIO PHOTOS OF OSAGE (USING ANTIQUE CAMERA): 11

Two men posing on a crescent moonprop, Osage relatives in a formal portrait (mix of traditional and “modern” clothing) and the four sisters - Mollie, Reta, Anna, Minnie.

PUNCH IN TO a C.U. of Mollie

12 MOLLIE EMERGES FROM BEATY’S OFFICE. ERNEST GOES TO HER: 12

ERNEST
Mollie... this way - lot of characters around here today - be careful.

He opens the door for her as an IMPROMPTU CAR RACE speeds by with 10-15 people including kids chasing and cheering after. Ernest rushes Mollie into the car. Two of the people rushing after are KELSIE MORRISON (white, 30s) local hustler, flamboyant dress and CATHERINE COLE, (OSAGE) his wife.

KELSIE
Hey Ernest!(to Catherine) We were at the front together in France.

ERNEST
Kelsie Morrison!

KELSIE
Great to see you. My wife Catherine Cole. (to Ernest sotto voce) Full blood.

ERNEST
Sky people - ?

Ernest looks over to Mollie to see if this is impressing her. Suddenly A HORSE is spooked by the cars.

KELSIE
Lots of money on this!

Kelsie races after the cars. Pitts Beaty looks down at Mollie.

13 EXT. CATHOLIC CHURCH/FAIRFAX STREET - DAY 13

Quiet exterior of the church. Ernest is waiting in his car. Then Mollie exits the church, says goodbye to the PRIEST.

The HOMINY FOOTBALL TEAM passes her as Ernest jumps out of the car and opens the door for her -- See Mollie and we hear:

HALE (V.O.)
You know who I mean when I say Mollie Kyle?

ERNEST (V.O.)
Yea

HALE (V.O.)
You know the one I mean, of the sisters.

14 INT. BILL HALE'S RANCH - LUNCHTIME 14

Sitting around a dining table HALE, ERNEST and BYRON:

ERNEST
I know which one, Mollie

HALE
Mollie is the one, she lives with the mother Lizzie...

ERNEST
mm I know, Uncle, which one, I know her. I've been drivin' her -

HALE
Drivin' her... well Matt Williams used to go with her for a time and she's not, they're not together in a way now - so that means you could have a proposition at that if that struck you -

ERNEST
you want me to see after Mollie? Why she's a regular customer of mine. (sotto voce) And I think she likes me...

HALE
that Mollie's easy to like and a full blood Estate at that, that's something a man could work with…

Ernest gets it, thinks, turns and looks at his brother Byron…who nods at him…as if Byron has already heard this idea and is encouraging Ernest…

HALE (CONT'D)
You got a good face - you can be the marrying kind?

ERNEST
how do you mean?

Ernest looks again to Byron…Byron looks back.

HALE
-- we mix these families together and that estate money flows the right direction, will come to us - That's a full blood estate, and she gets that money of her Mother Lizzie. That's good business that and legal. Not against a law, that's smart investment.

15 INT. ERNEST'S TAXI 15

Ernest and Mollie in the car.

ERNEST
I heard you went with Matt Williams for a time -

MOLLIE
…you talk too much.

ERNEST
no, not talk too much, I'm just asking about who I gotta beat in this horse race..he he

MOLLIE
So you race horses, do you?

ERNEST
I've been known to.

MOLLIE
... (scoffs) Huh!

He scoffs back.

CUT TO:

16 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME 16

Ernest drops Mollie off at her home. Teasing smiles as he watches her head inside. And over her we begin to hear Ernest reading -

ERNEST (V.O.)
"When they first moved to Oklahoma territory, people put up signs…"

17 FLASH ON CAMERA: A SIGN THAT READS, "NO DOGS, NO INDIANS" 17

18 INT. BUNKHOUSE/HALE RANCH - DUSK 18

CU. Ernest, reading from a book at a 6th grade level about Osage culture and history. CU. flipping pages of the book. Continues reading -

ERNEST
Osage weren't ever part of the "five -

Byron Burkhart comes in and gathers up Ernest, who throws the book down:

BLACKIE THOMPSON (white, 30s)

BYRON
You remember Blackie Thompson?

They all jump into a car and head off into the night...

ERNEST (V.O.)
Osage weren't ever part of the "five civilized tribes," the Cherokee, Chickasaw, Choctow, Creek and Seminole...

19 EXT. DENOYA HOUSE - FAIRFAX - NIGHT 19

A well-dressed Osage couple: MR. AND MRS. FRED DENOYA get out of the car by their garage when THREE MASKED MEN (Ernest, Blackie, Byron) come up on them and take their Diamond Rings and Stickpin.

DENOYA
Just take my car, don't take my ring, my father gave me that -

BLACKIE
Don't want the car, just them jewels. Give me that (he pulls at his ring) You didn't do nothing to earn this.

They run off into the night.

20 INT. BASEMENT/FAIRFAX - NIGHT 20

Ernest betting stolen jewels on a table. He, Blackie and Byron in a poker game with OTHER GUYS.

ERNEST
I love money. I love money, turn those cards over -

Cards turned over. They lose.

21 EXT. POOL HALL/FAIRFAX - DAWN 21

Ernest and the rest leaving the pool hall at dawn, dejected, head in different directions. Ernest gets in his cab.

ERNEST (READING, V.O.)
"Dawn was always a sacred time for prayers…"

22 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - DAWN 22

LIZZIE Q., Traditional Osage, Mollie's mother, prays at dawn by a creek near the house.

ERNEST (V.O.)
"They call the sun 'grandfather.' The moon 'mother.' Fire, 'Father.'"

SEE: A SUN THROUGH THE CLOUDS. A CRESCENT MOON. A WILDFIRE BURNING THE PRAIRIE.

ERNEST (V.O.)
They call it the "flower moon" - when tiny flowers spread over the blackjack hills and prairies. There are so many, it's as if *a spring festival of the gods left confetti there.* (Matthews p.61)

We see tiny Spring flowers spread over the prairie.

23 EXT. BRUSH ARBOR/OSAGE VILLAGE - SUNRISE 23

The baby naming ceremony. Ernest stands by the car, watching Mollie and the ceremony from a distance. Mollie's extended family is here.

ERNEST (V.O.)
... given your Osage name - it's how you will be called to the next world - your Osage name can never be taken away from you.

24 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - ANOTHER DAY/AFTERNOON 24

Ernest pulls up to Mollie's Homestead. Servants. A few male ranch hands take care of the property. Ernest, carrying shopping bags, helps Mollie to her door. Mollie hands Ernest a box. He opens it. It's a hat.

MOLLIE
Here put this on.

Ernest tries on the hat...

MOLLIE (CONT'D)
Do you want dinner?

ERNEST
Yes.

25 INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - THAT MOMENT 25

As Ernest steps inside, he sees: LIZZIE Q, Mollie's mother. She stares at him, he nods to her. She is very old and in traditional Osage style rests on the floor... he tries a smile at her, she doesn't.

ERNEST (V.O.)
Wah-Kon-Tah, means God. The special ones who went ahead in the fog to new places are called, "Travelers in the Mist."

26 INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - DINING ROOM 26

Mollie and Ernest finishing their dinner... She offers him a CIGARELLO. Lizzie is asleep in the next room. They speak quietly:

ERNEST
Don't you want a bite of this?

MOLLIE
I got too much sugar.

ERNEST
You can never be too sweet now can you?

MOLLIE
It makes me sickly.

ERNEST
[He eats. Then] You live in this house just with your Mother?

MOLLIE
I take care for her. You live with your Uncle.

ERNEST
Yes. Do you know him?

MOLLIE
Since I can remember.

ERNEST
He's a nice man.

MOLLIE
Why did you come here?

ERNEST
...for what?

MOLLIE
To live here?

ERNEST
Yes. I live here.

MOLLIE
Why?

ERNEST
For my Uncle. I work with him.

MOLLIE
Your brother is Bryan.

ERNEST
Byron. That’s right.

MOLLIE
There’s more...

ERNEST
More brothers? Horace and Duke. Yes.

MOLLIE
Are you scared of him?

ERNEST
My brother... Who?

MOLLIE
...Your Uncle.

ERNEST
Well, no. He’s the King of the Osage Hills. He’s the nicest man in the world but I know if you cross him what he can do.

I’m my own man, I do my own work. I’m a businessman.

silence, then:

ERNEST (CONT'D)
My uncle doesn’t scare me... you have all those sisters?

MOLLIE
...What is your religion?

ERNEST
... I’m Catholic...

MOLLIE
You don’t come to church.

ERNEST
I’ve, yes, I’ve been away. How come you don’t have a husband?

MOLLIE
...

ERNEST
I'm a man and I want to know why a woman like you doesn't have a husband?

MOLLIE
...

ERNEST
You have nice color skin...

Mollie looks.

ERNEST (CONT'D)
What color would you say that is?

MOLLIE
... My color.

ERNEST
Well, I think it's pretty. You got nice color skin. You got a nice house. And I think you just pretend to be so severe. I bet you have a soft belly on the inside...

MOLLIE
psh, Trickster...

MOLLIE
Eh-sheh, sho-mee-kah-see...

ERNEST
Did you say Coyote?... Well, if I'm a coyote and you're a raven... we can help each other out.

MOLLIE
...Coyote wants money.

ERNEST
Well that money's real nice, especially if you're lazy like me... I want to sleep all day and make a party when it's dark…

RAIN starts to fall. We can hear it through an OPEN WINDOW.

MOLLIE
Do you like whiskey?

MOLLIE
Do you like *peh-tseh nee*?

ERNEST
I don't like whiskey, I love whiskey.

MOLLIE
I have good whiskey, not bad whiskey.

ERNEST
I think we should try some and find out...

Mollie gets up to get a bottle. We hear THUNDER. Wind is blowing the rain in. Ernest gets up to close the window.

MOLLIE
No. Don’t close it.

ERNEST
What?

MOLLIE
We need to be quiet for awhile. Sit down.

They go back and sit.

He looks at her. She looks at him. He looks over at Lizzie.

MOLLIE (CONT'D)
A storm is... well it’s powerful. So we need to be quiet now.

An awkward moment.

ERNEST
Well... it’s good for the cattle. That’s for sure...

MOLLIE
Just be still.

There’s a solemnity that comes over the two of them. A bond.

CUT TO:

27 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME. 27

Rain battering the exterior of the house.

CUT TO:

28 INT. CATHOLIC CHURCH - DAYS LATER 28

Ernest has joined Mollie for Sunday services. Mollie's sisters are here: ANNA (the wild one) RETA (sensible one) MINNIE (the weak one). And MINNIE'S HUSBAND, BILL SMITH (white, 30s).

PRIEST
Let us pray. (Ora pro nobis)

Ernest stands. Then - embarrassed - sees that everyone is kneeling. Bill Smith is doing it right. Gives Ernest a look. (Sizing each other up.)

29 EXT. CATHOLIC CHURCH - SAME DAY 29

A gathering, picnic after Church. Osage style with people eating on the ground. A SHINNY game being played nearby - Ernest watches with PAUL RED EAGLE.

Hale standing with a group of Osage men including Henry Roan watching an OSAGE ARTIST PAINTING THE SCENE. They're laughing together. He notices Bill Smith with Minnie who's sitting with her sisters eating. An OLDER OSAGE WOMAN leans over to give Minnie something and reveals a knife under her clothing. Hale looks over to Ernest - then to Mollie.

Ernest looks over to Mollie and her sisters.

30 ANGLE, MOLLIE AND HER SISTERS. 30

They're talking about Ernest…in OSAGE:

MOLLIE
He's not that smart but he's handsome.

MOLLIE
Sheh-theh kee-oh-pxah-zhee ahkxah, ah-zheen thah-leen ah-kxai.

RETA
He looks like a Snake.

RETA
Wets' ah ween ee-kohn-skah ah-kxah-ee.

MOLLIE
No, he looks like Coyote. Those Blue Eyes.

MOLLIE
Hahn-kah-zhee, shohn-meen-kah-see ween ee-kohn-skah doh-hoh theh.

ANNA
His brother is handsome, too. I like the brother more.

ANNA
Ee-son-kah ah-kxah thah-leen shkee ah-kxah-een. Eh ahn-oh-xtah xtsee.

MINNIE
That red haired rat?

MINNIE
Een-tsoh-dahn pah-xeen zhoo-tseh theh?

ANNA
Better than your possum, playing dead and lazing around the house.

ANNA
Eeh thah-leen, seen-shdah thee-dah ah-kxah, ts'eh thee-hee-tseh oh-thoots' ah-keh shkee oh-tsee-leh eh-tsee ah-kxah-ee.

MINNIE
He'a possum around you, he's like a rabbit to me...

MINNIE
Thee-eh ah-kee-xeh seen-shdah ween ah-kxah-ee, ahn-zhee wee-eh mahn-shtseen-kah ween eh-kohn ah-kxah-ee.

RETA
Be quiet. Coyote's watching.

RETA
Oh-nee theen-kah. Shohn-meen-kah-see dohn-peh ah-kxah-ee.

(They all look at him.)

MINNIE
He wants our money.

MINNIE
Mahn-zeh-skah ahn-koh-dah-pee kohn-thah ah-kxah-een

MOLLIE
Of course he wants money, but he wants to be settled. He's not restless...

MOLLIE
Mahn-zeh skah kohn-thah skah, ah-zheen meen-lahn-keh kohn-thah ah-kxah skah. Eh dah-eh-thah-leen ah-kxah-een.

MINNIE
With him you won't need Pitts Beaty to tell you what to do with your money.

MINNIE
Zo-thah-leh, Pitts Beaty dah-dah(n) thee-dah oh-thoh-wah-theh shkoh(n)-shdah ee(n)-kee dah(n).

RETA
His Uncle has money... it's not money he wants... he loves you.

RETA
Een tseh-kee ah-kxah mahn-zeh-skah ah-theen ah-kxah-een…
Mahn-zeh-skah een-kee ah-kxah-een…
Thee-oh-xdah-peh

CU. MOLLIE looks at Ernest.

CU. ERNEST looks at Mollie.

31 INT. CAR - DUSK 31

Ernest and Mollie parked out away from Mollie's house, like teenagers making out in the back of the car. She puts his hand on her stomach, looks down at it.

MOLLIE
Your hand looks on my skin...

ERNEST
You're going to marry me Mollie. I want you to be my wife.

Will you do that?

They kiss.

HALE (V.O.)
...Can you stand her?

ERNEST (V.O.)
She's easy to like.

32 SOMEWHERE 32

HALE
Will she be intimate with you when you need that? Whenever you desire that?

ERNEST
Yes. She's... she's not a nag... she's... I love this girl, Mollie, Uncle, I really do think she's a lady...

HALE
You found a wife.

33 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - DAY - SUMMER 1919 33

A GROUP OF YOUNG OSAGE RUN in a FOOTRACE toward a DECORATED CAR carrying Mollie dressed in full WEDDING REGALIA. A RUNNER reaches Mollie first and they all celebrate. CU MOLLIE.

CUT TO:

UNDER AN ARBOR, THE TRADITIONAL OSAGE LEADER BLESSES in OSAGE the newly married Mollie and Ernest. Witnessed by all of Gray Horse and Fairfax. An Osage style reception. Extended family and Kelsie Morrison and Catherine Cole. The BIGHEARTS: GRACE and JOHN (wearing his traditional roach) and BERTHA and JOE.

A JUSTICE OF THE PEACE holding a BIBLE stands with Bill Hale. TRADITIONAL OSAGE LEADER crossfades with Bill Hale's voice: his own blessing:

HALE
I've known Mollie and her sisters since they were little girls running around making trouble... I just want to say on behalf of my wife Myrtle and my daughter Willie, I'm just so glad a member of my family is mixin' with the great *Pah-soo-oh-leen*. Mollie's dear departed father, Nah-kah-e-se-y, was my beloved friend of the heart. He used to tell the white men to just call him Jimmy, but I called him by his proper name...

As Hale's voice continues, we see -

34 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - LATER 34

Mollie presiding over an Osage "giveaway". A HORSE decorated with blanket is presented to THE TRADITIONAL LEADER as a gift. Lizzie straightens up her daughters' wedding coats and An Osage woman takes a photo of wedding party with the LATEST CAMERA.

Band playing (white music) - people dancing - noticeably Kelsie.

Hale's POV. He goes through the crowd - glad handing like a politician - but focused on Minnie who looks weak and Bill. He reaches them ignores Bill Smith - there's tension:

HALE
What do you need for, Minnie?

MINNIE
No. Sir.

HALE
You're well taken care of? You have proper medicines?

MINNIE
Yes.

HALE
Because I want you to know that you have the best care if you need... I don't want you to be afraid.

MINNIE
(tearing up)

HALE
So many troubles. What we've brought on you... I'm sorry... *I hear it in the wind, it screams like a woman who has the evil spirit, that's what you Osage say...*

HALE
So many troubles. What we've brought on you... I'm sorry... *Tah-tseh kee eh ah-nahnk-'ohn, wahk'-oh ween nahn-xeh hohn-zhee ah-theen tseh eh pahn eh-kohn*, that's what you Osage say...

Hale invokes an Osage prayer for Minnie... All the while, freezing out Bill Smith... who looks away.

HALE (CONT'D)
Great Mystery
Remove the sickness from her
Remove the evil spirit from her
You bless those who are sick
I want you to bless Minnie
Amen

HALE (CONT'D)
Wah-kohn-dah
Hoo-heh-kah lah-theen hah theh wah-thah-kshee.
Nah-keh hohn-zhee lah theen hah theh wah-thah-kshee.
Hoo-heh-kah than-ka thee-thahk'-eh wah-thah-kshee.
Minnie, thahk-eh thahk-shee kohn-brah meen-ksheh
Kah-sheh-nahn

Hale's Prayer continues over the next scene.

CUT TO

35 B/W HOMES MOVIES OF OSAGE 35

FOOTBALL GAME featuring one OSAGE FOOTBALL PLAYER coming at us. Hale's Osage prayer fades away as we hear Mollie's voice.

CUT TO:

MOLLIE (V.O.)
JOHN WHITEHAIR.
Age 23. No investigation.

36 FOOTBALL PLAYER LAID OUT ON A BED DEAD. 36

37 NEWSREEL FOOTAGE BILL STEPSON FAMOUS OSAGE ROPER, DOING A ROPING TRICK. 37

CUT TO:

MOLLIE(V.O.)
BILL STEPSON.
Age 29, No investigation.

38 BILL STEPSON LAID OUT DEAD. 38

39 HOME MOVIES OF ANNA SANFORD, FULL BLOOD, AND HER FAMILY. 39

Family picnic, kid in stroller, OR other family activity

MOLLIE (V.O.)
ANNA SANFORD.
Age 41, No investigation.

40 ANNA SANFORD LAID OUT DEAD. 40

CUT TO:

41 HOME MOVIES OF ROSE LEWIS LAUGHING WITH FRIENDS. 41

MOLLIE (V.O.)
ROSE LEWIS: Age 25, No investigation.

42 ROSE LEWIS BODY FLOATING IN A MARSH. 42

43 SARA BUTLER, AGED 21, BEAUTIFUL AND PREGNANT IS SITTING ON HER FRONT LAWN, PLAYING WITH HER INFANT BABY. 43

MOLLIE (V.O.)
And Sara Butler... Age 21...

She is suddenly shot. WHITE MAN comes out of the house, walks over to her, places a GUN next to her as if it's a suicide and takes the infant baby inside.

MOLLIE (V.O.)
...suicide.

We see SARA BUTLER'S body on the ground.

44 INT. MINNIE'S HOUSE - BEDROOM - DAY - 1 YEAR LATER 44

MINNIE has died. It's a year later.

MOLLIE (V.O.)
MINNIE, my sister, Wasting illness.
(I can't understand.)

Mollie and her sisters mourning over Minnie who has recently died. Lizzie is close by in mourning.

TIME CUT:

45 INT. MINNIE'S HOUSE - 45

Minnie's wake. Her open casket sits in room off the livingroom. She is dressed in her finest Osage traditional clothing. A feather sits on her chest. LIZZIE touches her hands, her chest, her head, then her own heart and head.

In the living room, family and friends milling around the house. Ernest, his wardrobe completely transformed, dressed like a dandy. Bow tie, colorful wardrobe touches, is waiting in the living room.

Bill Smith comes from the kitchen.

Ernest and Bill Smith look at each other a little, odd, tense.

BILL SMITH
Ernest would you mind sitting outside?

ERNEST
Why's that?

BILL SMITH
Because that's just the way it's going.

There's people around... Ernest gets up and moves to the porch.

46 EXT. MINNIE'S HOUSE 46

Bill Hale is here with Anna. He slips her a FLASK. She walks away. Ernest sits with him.

HALE
It shows itself to you that Bill Smith didn't take the care of Minnie the way he could have? ... To have her sick and die to take her headrights and her land?

ERNEST
mm.

HALE
That should go to her sisters, your wife… by rights that should go to Mollie.
...With these women dying, with how Osage suffer from illness… you will make it the headrights come to you. That is sensible and safe, you see?

ERNEST
Yes.

HALE
How is Mollie feeling?

ERNEST
Alright. She takes care of the little one...

HALE
That's the Osage way. They'll tolerate anybody - even whites - for their children. That's their riches.

ERNEST
She's sick with diabetes most days, you know.

HALE
Yes of course she is. It's just waiting on this clock to stop... if she's lucky. If not...
(MORE)

HALE (CONT'D)
well suffering is a long, needless road... Like it said in Job, "*the days of affliction have taken hold upon her...* " This diabetes is a trial to bear... Don't have to be but it is.

CU. HALE looks at Ernest. Ernest looks back, then away…

HALE (CONT'D)
The Mother, Lizzie…

47 LIZZIE HELPED OUTSIDE BY HER DAUGHTERS TO GET AIR. 47

Mollie is carrying her first child ELIZABETH. They sit Lizzie down make her comfortable. Young Osage help their Elders get food, get comfortable.

HALE (V.O.)
Most Osage don't live past 50, she won't last.

48 BACK TO HALE - 48

After her... Reta... Anna...
Then of course, there's Mollie.

ERNEST
Well, Mollie - she's sick but she's strong, King.

HALE
I know she's strong now, but later... Think of our children. Our grandchildren...

CU. ERNEST listens to all this.

HALE (CONT'D)
Now Anna - Carries a gun in her purse for heaven's sake, did you know that?
(laughs)

49 INSERT: ANNA, DRUNK, IN TOWN, AT NIGHT, REACHES IN HER ALLIGATOR PURSE, PULLS OUT A GUN AND IS THREATENING A DRUNK WHITE MAN WHO GRABBED HER. SHE FIRES THE GUN ON THE GROUND IN FRONT OF HIM. 49

HALE
I love her but - she's gonna pick a fight with the wrong person one day, won't she?

50 HALE AND ERNEST LETTING THIS SETTLE 50

51 EXT. OIL FIELD 51

CHARLES WHITEHORN, (20s OSAGE) wearing distinctive clothing IS SHOT. He is dragged away and dumped.

52 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - DAWN 52

Mollie and daughter Elizabeth praying at dawn by a creek.

They walk back to their home... which is now over-run with Fancy Cars parked out front, painted various colors --

53 INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - QUIET SPOT - MORNING 53

Mollie is holding her new baby, JAMES "COWBOY" and blowing SMOKE in his ear to soothe an earache. Ernest is with Elizabeth. All sitting together. Mollie and Ernest are telling an Osage story.

MOLLIE/ERNEST
...Coyote said to Whirlwind, 'That's a beautiful name, I want to marry you.' And she said, 'No, I'm too young.' She said, "Well, you've got a funny face, you got some funny looking arms, your tail is kind of funny and I really don't want to marry you.' And Coyote said,'Oh but it would be damaging to our reputations if we don't get married.' And she said, 'Well, okay'.
(MORE)

MOLLIE/ERNEST (CONT'D)
Then Coyote tried to grab her and she took off and picked him up and carried him in the air and took him far away... and dropped him. “There,’ she said, ‘when I say something you will remember what I said.’ And she left, and Coyote ended up choking on that dust she left behind.

We see the four of them together as a family. Mollie’s voice carries over into the next scene.

54 EXT/INT. LIZZIE/MOLLIE’S GRAY HORSE HOME - SAME MORNING 54

Byron is asleep on the porch, he gets up - goes in the house. Horace comes out of the back bedroom with his two kids. From another room we see DUKE BURKHART come out. All getting ready for breakfast.

JAMES “COWBOY”, is carried to a high chair by MARTHA, the servant.

A visiting AUNT ANNIE and UNCLE JIM are there.

Lizzie, her eyes closed, is on the floor to the side.

CUT TO:

55 OWL DREAM (OWL IN THE EMPTY HOUSE?) 55

OWL in the house.

CU. LIZZIE - she opens her eyes. She’s looking at all these people in her house.

Mollie comes over to her, in Osage, subtitles:

LIZZIE
Did you see the Owl?

LIZZIE
Wah-poh-kah ee-thah-theh?

MOLLIE
No.

MOLLIE
hahn-kah-zhee.

LIZZIE
When you do it’s a sign that we are dying.

LIZZIE
Ee-thah-theh thah-hah oh-peh-nee eh ahn-xee-thah ahn-kah-kxah-een.

MOLLIE
We are dying.

MOLLIE
Ahnts'eh tah ah-pah.

LIZZIE
Because of you... You all marry white men. *Our blood is getting white.* Where's Anna? I want Anna.

LIZZIE
Thee-eh dahn … een shdah-xeen wah-shtsoo-xah-peh. Wah-peen ahn-koh-dah-pee ah-kxah skah ah-hee-peh. Hoh-wah-een-kee Anna? Anna konbrah meenk-sheh.

MOLLIE
I'm here.

MOLLIE
Sheh meen-ksheh.

LIZZIE
I don't want you, I want Anna.

LIZZIE
Thee-eh konbrah mah-zhee meenk-sheh, Anna konbrah meenk-sheh.

The AUNT ANNIE looks at Cowboy and the daughter Elizabeth:

AUNT ANNIE
... huh... This one's more white than that one... You'd hardly know this one's a half-breed would you?

56 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - LATER 56

An hour later and Anna pulls up in a cab, gets out and is clearly very drunk in the middle of the day...

Ernest, by a well, sees her wobble up to the house...

ANNA
Are you laughing?

ANNA
Ee-thah-xah?

ERNEST
Not yet... but...

ERNEST
Hahn -kah-zhee…ahn-zhee…

Mollie, from the window of the house, sees Anna and comes out... in OSAGE/ENGLISH MIX:

ANNA
I brought blankets for Momma.

ANNA
Hah-xeen toh-eh ee-nahn ah-breen ah-tsee-eh.

MOLLIE
You're drunk already?

MOLLIE
Ee-toh, thah-lohn-shtseen shtsee- shtahn?

ANNA
I'm still drunk from last night, you woke me up.

ANNA
Hahn tsee tah ah-lohn-breen shohn ah-theen-heh ahn-shchee-xeen peh.

MOLLIE
Stay outside a little, don't let Momma see you this way.

MOLLIE
Kah-txahn ah-shee tah wah-spah, ee-nahn theh-kohn ee-thee-thah theen-kah.

ANNA
I'm just lay with her, don't fuss on me, Mollie…

ANNA
Eh ah-zhahn meen-ksheh. Ahn-wahn-kee-ah theen-gah, wee-deh-zheen

57 INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - THAT MOMENT 57

They enter and all the Burkharts turn and see the hot-mess of Anna. She makes a straight line for Byron…

Ernest enters the house, watching uncomfortable the whole tense interaction that is a mix of Osage/English:

BYRON
Hello, Anna. You steady?

ANNA
I'm pickled. Do you have any whiskey?

BYRON
You drank it last night.

ANNA
My man can drink my whiskey --

BYRON
I'm not your man…

ANNA
You maybe don't have a choice...

BRYAN
Are you making threats? Keep yourself settled down in here, Anna, no one wants a mess.

BRYAN
Kee-dah-keh ee-eh shkah-xeh thah-een-sheh? Keep yourself settled down in here, Anna, *Oh'-ee-eh tseh peh kon-thah een-keh.*

ANNA
You'll do right.

ERNEST
You're making threats, Anna. Don't do that.

ANNA
(to Ernest)
You can't talk - you're no different...(to Byron) I'm telling you a secret that you don't know... You think I open my legs for any man?

ERNEST
You're making threats, Anna. *Eh-kee-ohn theen-kah.*

ANNA
(to Ernest)
Ee-eh shtsoo-ts'ah-keh thah-txahn-sheh - thee-eh kohn-zeh-kohn thah-txahn-sheh.(to Byron) I'm telling you a secret that you don't know... You think I open my legs for any man?

BYRON
I get that feeling.

She smacks him, he laughs a little. Ernest jumps in, Mollie comes over and ushers her away, it turns messy -

Aunt Annie watching the whole scene, shaking her head. Things settle.

Byron gets up and moves to get another drink from Martha, who's scared:

BYRON (CONT'D)
(whispering to her)
You're so pretty. You know me?

MARTHA
Yes.

BYRON
What do you know?

Anna comes over and starts throwing punches -- Ernest and Mollie attempting to calm things:

ANNA
Fuck yourself Byron Burkhart.
(to Martha)
You want I'll cut you, talking to my man?

BYRON
I'm not your man, I'll do as I please.

ANNA
If I see you with any woman I will kill that woman and then I will kill you.

BYRON
You'll have to kill me before I kill you.

Anna goes for the gun in her purse. Ernest stops her and pushes Byron out of the house --

MOLLIE
Don't scream in the house. Don't scream in front of the children.

MOLLIE
Tsee tah ho-tahn theen-kah. Zheen-kah-zheen ah-kee-xeh ho-tahn theen-kah.

ANNA
Stay away from these white women. Stay away from this prostitute.

ANNA
Stay away from these white women. Stay away from this Wa-co-no-ho(n).

CUT TO:

58 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - DAY 58

Byron and Ernest outside, quiet moment smoking a cigarette:

BYRON
Did you hear they found Charlie Whitehorn dead?

ERNEST
Ay. Who did that?

BYRON
I don't know.

ERNEST
...his wife?

BYRON
Most likely.

PAUSE, THEN, RE: ANNA.

BYRON (CONT'D)
Time for me to take her home now.

ERNEST
(nods)

59 INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - LIZZIE'S BEDROOM - LATER 59

Anna is sobering up, laying with her mother Lizzie.

In Osage, subtitles:

LIZZIE	LIZZIE
You're wild.	Dah-eh-thah-leen-zhee thah-een-sheh.

Anna smiles and then there's a BANG ON THE DOOR.

ERNEST (OC)	ERNEST (OC)
Anna. Time to leave.	Anna, mahn-theen eh-dxahn.

LIZZIE	LIZZIE
You're my best blessing.	Thahk'eh-ahn-kee-theh oh-tsee wee-dah neenk-sheh.

ANNA	ANNA
I'm your favorite?	Kee-oh-xtah ahn-shkah-xah-peh?

LIZZIE	LIZZIE
Yes. Stay with me here.	Ahn-hain. Theh-kah zhoh-ahn-leh wah-spah.

Ernest bangs again.

ANNA (IN ENGLISH)
STOP BANGING.

CUT TO:

60 INT./EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - UPSTAIRS - THAT MOMENT 60

Anna comes out and Ernest is there, she gets a little surly.

ANNA
Time for me to go, Ernest?

ERNEST
Yes.

ANNA
You don't want me here, do you? You want to get rid of me, snake. tsk tsk. You're afraid I'll say too much.

She wobbles down the steps... Mollie comes to her and they have a tender moment, speak Osage, subtitles:

MOLLIE
Please go home and sleep, don't go out. You're my wealth...

MOLLIE
Thah-leh zhahn thah-leen, eh-tsee tah mahn-theen theen-kah. Oh-thoh-xdah we-dah thae-sheh

ANNA
Don't worry little sister.

ANNA
Oak-ka shea-ga inka, wee-day-jee.

MOLLIE
(to Ernest)
Get her straight home.

61 EXT. BYRON'S CAR 61

Ernest helps Anna into Byron's car. Byron's at the wheel.

ANNA (TO BYRON)
Let's go find another drink...

CU. MOLLIE having come down the path - anxious -

ERNEST
(to Mollie) Byron's got her! He'll get her home.

Ernest and Mollie go inside. Car pulls away.

62 MOLLIE'S POV, WIDE SHOT 62

The car heads to Fairfax.

CHIEF BONNICASTLE (V.O.)
I want to present to the council the matter of two murders that have occurred within the last few days.

63 MONTAGE: DAY ANNA'S BODY FOUND: MOLLIE AT DAWN, PRAYING. 63

64 INT/EXT: TERRACE OF BON BON CAFE - DAY 64

Sheriff comes to find Mollie treating her kids to French pastry.

65 INSERT: MOLLIE IS DRIVEN TO THREE MILE CREEK. 65

CHIEF BONNICASTLE (V.O.)
The Osage are in terror. There is only fear.

66 EXT: THREE MILE CREEK - DAY 66

Ernest is here and half the town already.

CHIEF BONNICASTLE (V.O.)
I present this matter to the council for consideration -

MOLLIE'S POV - She walks towards the murder scene, all the faces look TOWARD CAMERA at her... She looks down and sees a Wooden Box being pulled up from the dry river bed.

CHIEF BONNICASTLE (V.O.)
- and for any action that they may see fit to take in the matter...

67 ERNEST HOLDING MOLLIE LOOKING. ANNA'S BODY ON A MAKESHIFT TABLE. 67

UNDERTAKER TURTON
Is that your sister Anna Brown?

Mollie identifies Anna's body.

68 TIME CUT: THEY WATCH THE MAKESHIFT AUTOPSY. HALE COMES OVER AND CONSOLES HER. 68

69 INSERT: CHARLIE WHITEHORN'S BODY IS FOUND BY SOME OIL WORKERS DAYS AFTER BEING SHOT. 69

CHIEF BONNICASTLE (V.O.)
These two members of the tribe, Anna Brown and Charles Whitehorn have been murdered and were found almost at the same time, although in different parts of the County.

CUT TO:

70 INT. ROUNDHOUSE - TRIBAL COUNCIL EMERGENCY MEETING - DAY 70

CHIEF BONNICASTLE (40s, Osage) leads the meeting…

CHIEF BONNICASTLE
The inquest showed that these two Indians had been killed days before they were found...

71 CUT TO MOLLIE, LISTENING. 71

CHIEF BONNICASTLE
In the case of Anna Brown funds is being raised by the family here on the West Side of about $2000 to $5000 reward for the arrest and conviction of the murderer. Mollie Burkart has hired a Private Investigator.

MOLLIE
Yes.

CHIEF BONNICASTLE
We will now hear from Paul Red Eagle...

PAUL RED EAGLE
The big amounts of money which the Osage receive have brought to the County a very undesirable class of citizens. They are a flock of buzzards who steal from us. Some of these have married our young women.

SEE: ERNEST, he looks around.

CHIEF BONNICASTLE
I employ some of them. But I don't know if they are really my friends. They say they are. Some don't even pretend to work. These people are bums - ish-tak-hi - white people - common vags.

72 INSERT: KELSIE MORRISON, BYRON BURKHART, BLACKIE THOMPSON POSING IN PORTRAIT STUDIO [LIKE THE REFERENCE PHOTO OF YOUNG HALE & HIS COWBOY BUDDIES]. 72

73 BACK TO TRIBAL COUNCIL MEETING - 73

PAUL RED EAGLE
We cannot depend on the county or state officials. We need your help. Each member of the tribe is to clean up their homes themselves.

BILL SMITH, Minnie's widower, sits down next to RETA, she comforts Bill.

CHIEF BONNICASTLE
Murder, we're being murdered by these ishtakhi. There are so many dead now....

BILL HALE rises and says:

BILL HALE
I'd like to add $1000 to that reward for any information about these murders. That means if you know something about this, you come and see me, you all know I'm easy to find -

CHIEF BONNICASTLE
Thank you, Mr. Hale. Your friendship has always been greatly appreciated... I move that we use tribal funds to send Mr McBride to Washington DC.

PAUL RED EAGLE
I second the motion.

CHIEF
Is Mr. Barney McBride here?…

BARNEY MCBRIDE
Yes, Chief, I'm here...

A man stands up: BARNEY McBRIDE (50s, white) (married to Osage) stands up.

CHIEF BONNICASTLE
Mr. McBride, good afternoon... Resolution 23. Barney McBride will travel to Washington D.C. and meet with the Indian Affairs Commission to ask for investigators and additional police in this matter of all this death. Do you accept this?

BARNEY MCBRIDE
Yes I do.

CUT TO:

Mollie and Ernest as the meeting breaks up.

ERNEST
That's going to cost more than your annuity payment. The tribe should take care of that not you. (love...)

MOLLIE
Most of it will go to Pitts Beaty's guardian payments otherwise... [BEAT] Ernest? You think I'm incompetent?

ERNEST
No. (love)

MOLLIE
We're going make you my guardian - that way it stays in the family.

74 EXT. FURNITURE STORE/UNDERTAKER - FAIRFAX - DAY 74

Ernest and Mollie waiting out front. Reta approaches with BILL SMITH on her arm.

ERNEST
Bill.

BILL SMITH
How are you, Ernest?

ERNEST
You're here now, huh?

BILL SMITH
Reta was a comfort to me when Minnie died.

75 INT. FURNITURE STORE/BACK ROOM UNDERTAKER - DAY 75

Mollie and Reta are with a CLOSED CASKET holding Anna's body.

Ernest in the front of the shop.

ERNEST
Hey, listen, leave the jewels be on this one.

UNDERTAKER TURTON
(hushed)
Oh I do it so nobody knows.

ERNEST
C'mon, Frank. Just leave it be this time.
(looking at the bill)
$10 for grave digger gloves, $25 hearse rental, you're charging Osage prices you think I'm thick?

UNDERTAKER TURTON
No. (It's same price for everyone.)

ERNEST
McAllister's entire funeral didn't cost more than $300. This is $2000.

UNDERTAKER TURTON
McAllister's girl was a youngster -

ERNEST
I'm gonna tell Hale you're charging me Osage prices.

UNDERTAKER TURTON
We can do a wooden box if you'd like -

ERNEST
I don't want a wooden box, you're charging Osage prices, tell me you're not.

UNDERTAKER TURTON
Your wife even wanted an open casket -

ERNEST
There's no face. Why would she want it open?
(reading)
$25 dollar emblame (sic) preparation - you're stealing our money.

UNDERTAKER TURTON
It's not your money - just get more money for the bill - doesn't hurt you. I work for my money like the good Lord said. Sow and reap, Ernest, Sow and reap. Did you ever see an Osage work?

ANGLE, OVER RETA AND MOLLIE, ONTO THE COFFIN HOLDING ANNA'S CORPSE.

CU. THE TWO SISTERS looking down.

76 INT. BIG HILL TRADING COMPANY - SCOTT MATHIS OFFICE - DAY 76

Mollie & Ernest and Reta & Bill are sitting with SCOTT MATHIS (white, 40s) executing Anna's will. He's showing them a ledger.

SCOTT MATHIS (V.O.)
Your sister Anna leaves an estate of approximately $100,000... This is willed to your mother Lizzie Q and you, Mollie, and you, Reta...

SCOTT MATHIS
This is Anna's last annuity. Out of respect, in the name of the Big Hill Trading Company, Bill Hale has waived our fee.

He hands checks to Bill and Ernest.

SCOTT MATHIS (CONT'D)
(to Ernest) Now that you're Mollie's guardian, best of luck with it, Ernest.
(to Mollie)
I heard Tall Chief hired The Emmett Miller Minstrel Show to come and play his birthday party. You all could do that with this gravy you've got here. Have a party for the whole town...

Scott continues to blather on...

MOLLIE's voice is heard:

MOLLIE (V.O.)
It doesn't do to talk to this man.

MOLLIE (V.O.)
Nee-kah theh oh-kee-eh oh-kah-keh-een-keh

77 EXT. FAIRFAX STREETS - TRAIN DEPOT - DAY 77

CU. MOLLIE, as she walks through the crowded streets with Ernest by her side. He guides her by the arm. CAMERA as her POV seeing a never ending collection of WHITE FACES. (note: the following voiceover from SUNDOWN by JJ Mathews)

MOLLIE (V.O.) IN OSAGE
Evil surrounds my heart. Many times I cry and this evil around my heart comes out of my eyes, and I say it is gone, this evil, but again it comes.

I close my heart and keep what is good there, but hate comes…

MOLLIE (V.O.)
Hohn-zhee thahn-tseh wee-dah ah-kee-xeh ah-kxah. Ah-xah-keh shee-nahn kah-thohn hohn-zhee theh thahn-tseh wee-dah ah-kee-xeh een-shdah wee-dah ee-dahn ah-hoo-eh, koh-eh eh theen-keh ep-sheh, hohn-zhee theh, ahn-zhee shee ah-hoo ah-pai.
Thahn-tseh wee-dah ah-pee-sahn meen-ksheh koh-eh eh-tsee dah-dahn thah-leen kee-tseh-theh meen-ksheh, ah-zheen ee-see ah-hoo...

Mollie watching for someone, all the Speculators, Vagabonds, Hustlers jumping off the arriving train.

Ernest amongst them, looking for someone…

MOLLIE (V.O.)
My heart is cold and I say I ought to kill these white men who killed my family.

MOLLIE (V.O.)
Thahn-tseh wee-dah nee-tseh ah-kxai kah-thohn een-shdah-xeen ah-pah tsee-leh wee-dah ts'eh-thah-peh, eh ts'eh-ah-theh thah-leen ehp-sheh.

One of the men getting off the train: PRIVATE DETECTIVE WILLIAM J. BURNS with mustache walks up:

WILLIAM J BURNS
Mrs. Burkhart?

MOLLIE
Yes.

WILLIAM J BURNS
Bill Burns. I solve crimes. This is my card.

He hands over his card.

CU. CARD, lists all these cities:

WILLIAM J BURNS (CONT'D)
My address is New York, London, Paris, Montreal, Chicago, Los Angels, Cairo, Berlin, Boston and wherever else a law-abiding citizen may find need of men who flush out criminals that prey upon those who walk straight.

78 INT. - CAFE 78

William J Burns talking to Mollie, Ernest is sitting here, listening:

WILLIAM J BURNS
Funny it's been two weeks and still no one from the Sheriff's department has been to Anna's place to corroborate Byron's story. I stopped by - found her alligator purse there, though. Which means Byron's not lying - he brought her home.

ERNEST
My brother's not a liar.

WILLIAM J BURNS
...your youngest sister Minnie, who died of wasting illness two years ago was married to Bill Smith...

MOLLIE
Yes.

WILLIAM J BURNS
And that is the same Bill Smith that is currently married to your sister... Reta?

MOLLIE
Yes.

WILLIAM J BURNS
Same Bill Smith?

Same Bill Smith, two sisters?

79 EXT. FAIRFAX TOWN - FLASHBACK DAY 79

BILL and RETA SMITH exiting Sheriff Freas' office.

WILLIAM J BURNS (V.O.)
He's busy with his own investigation into Anna's death...

80 BILL AND RETA TALKING TO THE CAB DRIVER THAT DROVE ANNA THE DAY OF THE MURDER... 80

CAB DRIVER
We didn't go straight there -

BILL SMITH
Where'd you go?

CAB DRIVER
Graveyard out past Florers. She wanted to look at her land then she wanted to visit her Father.

81 INT. CAB - DAY - FLASHBACK 81

The cab has pulled over at GRAY HORSE CEMETERY, Anna in the backseat. She takes a last drink from the flask Hale gave her.

ANNA
I can’t see my Daddy with my hair flying…

She fixes her hair, leans in and says:

ANNA (CONT'D)
Did you know I was going to have a little baby?

BOB
Oh my goodness, no.

ANNA
It’s true.

CUT TO:

82 EXT. GRAY HORSE CEMETERY - FLASHBACK 82

Anna stumbles across the graves. She arrives at her FATHER’S HEADSTONE, places some flowers down.

83 INT. CAFE - CONTINUED 83

Back to Mollie, Ernest and William J Burns:

WILLIAM J BURNS
Did you know she was pregnant?

Mollie doesn’t answer.

84 INT. POOL HALL - DAY 84

Flashforward: Ernest plays double agent for Hale.

ERNEST
Anna was pregnant...

CU. HALE - Hale considers this.

HALE
He say Byron? Me? [beat] You make sure we steer clear of that.

85 EXT REX MOVIE THEATER 85

Bill and Reta visit with the theater manager asking questions. People are on line.

WILLIAM J BURNS (V.O.)
Smith's a busy boy talking around town…he says he has a pretty good idea who killed your sister... says he'll tell all when he has the true facts...

CU. BYRON BURKHART watching Bill Smith's investigation from inside a shop window.

86 INT. CAFE - CONTINUED 86

Back to Ernest and Mollie:

ERNEST
What's he found out?

WILLIAM J BURNS
Well I just don't know that part.

87 INT. POOL HALL - DAY 87

Hale and Ernest talk quietly in the half empty pool hall/barber shop.

HALE
What's he found out?

ERNEST
Nothing. I'll go see Blackie...

HALE
...on that what we talked about...

ERNEST
About it, yes.

HALE
To see what he may say on that…

88 EXT. GRAY HORSE CEMETERY - NIGHT 88

AN EXPLOSION. Blackie and another figure behind a gravestone run.

89 OMITTED 89

A90 EXT. OSAGE CAVES - DAY A90

Ernest RIDES A HORSE to a CAVE AREA and asks A GROUP OF OUTLAWS (6 or 7) where Blackie is.

CUT TO:

INT. A CRIMINAL HANGOUT AMIDST CAVES, a spot to stash stolen goods and hang out. Ernest and Blackie drink whiskey.

Ernest is touching the jewels -

ERNEST
Disgusting these Osage graves - lot of trouble and it's dirty. You want something to pay big? Can't keep doing work with these trouble boys. You've gotta use your head, Blackie, think. Hale was thinking we could be partners. Bill Smith - he going around talking a lot. (Quieter) I mean if someone were to knock off Bill Smith and Reta, too, all that Estate would go to my mother-in-law Lizzie Q... and she wills it to my children. That's a good deal, that.

BLACKIE THOMPSON
For you.

ERNEST
For all. Smith and her gone a lot from home and you just go down and plant a stand in the house and when they come in - get them, they've got, Reta's got three or four diamonds and some ear screws and Bill Smith he's got rocks. He always carries two or three hundred in his pocket and you could get that...

(MORE)

ERNEST (CONT'D)
you can keep that, and I know this for sure, Hale would pay you a thousand for the job.

Does that sound like a good one to you, Blackie?

BLACKIE
...

ERNEST
Now, I been thinking... you know my little Buick Roadster - that little red one you've got your eye on? How 'bout I throw in you take my Buick Roadster, it's insured more than it's worth - I get the insurance you get the Buick. But that's just a favor. That's just between us. That's generous.

BLACKIE THOMPSON
God damn you're a greedy Jew.

ERNEST
I just love money! It's true. It's true. I damn near love it as much as I love my wife! I can't help myself once I get thinking on things -

90 EXT./INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - NIGHT 90

CAMERA follows the silhouette of BLACKIE THOMPSON running across the front yard of Mollie's homestead --

ERNEST, at the bedroom window, looks down on the Buick Roadster he's left in the yard, sees Blackie jump in and start it up, drive off -

91 MOLLIE WAKES UP AT THE SOUND. 91

Cowboy is sleeping beside her.

MOLLIE
What is it?

ERNEST
Lay still. Just some noise. Raccoon... Are you feeling better than this morning?

MOLLIE
Little.

ERNEST
(comforting her) You just need sleep, I tell you. You can’t do anything without good sleep. That’s the first thing.

MOLLIE
I don’t sleep anymore...

ERNEST
Now. Rest, love...

MOLLIE
Where are you?

ERNEST
I’m right here.

MOLLIE
Are you?... I don’t even know if you love me anymore...

ERNEST
C’mon now, what do you mean?

MOLLIE
You haven’t been here. I need you here.

ERNEST
I’m right here, Mollie.

(kissing her)

ERNEST (CONT'D)
Wioxda. (I love you.)

MOLLIE
Piwithe. (I love you.)

Ernest caresses Mollie.

92 EXT. HIGHWAY - DAY 92

Ernest's car and a police car stopped on the side of the highway. Blackie is making a run for it in the prairie. Police chase him.

DAVID SHOUN (V.O.)
They're calling it 'insulin.'.

A93 INSERT: FAMILY PORTRAIT #1 A93

Mollie, Ernest, Elizabeth and Baby Cowboy posed for a Family Portrait.

CUT TO:

93 EXT. TRAIN DEPOT - DAY 93

CAMERA is close on a small wooden box, unloaded from the train, amidst all the other big ticket items like people, cattle, large heavy boxes of construction supplies being unloaded, CAMERA follows this small wooden shipping box carried by a YOUNG WHITE MAN.

DAVID SHOUN (V.O.)
It's from Toronto and cost dearly. There isn't more than five people that can afford it. It isn't officially for sale yet. But Bill Hale has seen to it for you. It's from a cow's pancreas....

94 ...HE BRINGS THE BOX INTO FAIRFAX. HE BRINGS THE BOX UP THE STAIRS INSIDE THE BANK TO THE SECOND FLOOR, PAST THE MASONIC HALL AND INTO THE SHOUN BROTHERS DOCTORS OFFICE. 94

95 INT. SHOUN'S OFFICE - DAY 95

Doctors DAVID and JAMES SHOUN (white, 40s). James Shoun is handling a BOTTLE OF INSULIN from the small wooden box. Ernest is standing next to him, impressed.

DAVID SHOUN (O.C.)
It will come down to us once a week…

ERNEST
That's it, huh?

Shoun sinking a needle into the bottle.

JAMES SHOUN
Diabetes can be...

96 MOLLIE, LOOKING HEAVIER/SICK, THEIR DAUGHTER ELIZABETH ON THE FLOOR PLAYING. 96

JAMES SHOUN (O.C.)
Have you eaten in the last hour?

MOLLIE
No.

DAVID SHOUN
Lift your blouse, please.

JAMES SHOUN
Have you had anything to drink?

MOLLIE
Goat's Milk. Hotcakes.

ERNEST
(in Osage)
...And bacon.

ELIZABETH
And taffy!

ERNEST
(in Osage)
…wah-shee shkee

ELIZABETH
Zah-Nee Skee!

JAMES SHOUN
If you don't stop eating sweets, this won't matter. You will lose your feet or worse if you eat like a white...

He gives her the shot. Ernest helps Mollie get her shirt and blanket back on.

JAMES SHOUN (CONT'D)
That should help you some.

DAVID SHOUN
If you'd like we can come to you twice weekly for a small fee...

Ernest helps Mollie.

97 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - DAY 97

BILL HALE has come unannounced to the house. He honks over and over. Ernest looks out the door, Cowboy behind him - interrupted their play on the floor. Ernest comes running out... notices a mood on Hale... Ernest just gets in the car. They drive off.

98 EXT. FAIRFAX - MASONIC HALL/BANK - DAY 98

They park the car and get out, Ernest follows Hale… [everyday streetlife around them]

99 INT. MASONIC HALL - BACK ROOM - DAY 99

Hale and Ernest enter a back room. Byron Burkhart is here, waiting for them.

ERNEST
Byron...

BYRON
Brother...

Hale takes Ernest by the ear and forces him to kneel.

HALE
On your knees.

Ernest kneeling.

HALE (CONT'D)
Did you make a deal with Blackie to steal your Red Roadster and cash insurance?

ERNEST
...did I... um? Yes, Uncle, I did.

HALE
Well Blackie has been arrested for stealing your car... What were you supposed to do?

ERNEST
To feel them out on Bill and Reta.

HALE
And you got big ideas?

ERNEST
Yes.

HALE
Now who takes care of Bill Smith and his blanket?

ERNEST
I don’t know.

HALE
Bring it to me, please, Byron.

Byron walks as directed and gets a paddle hanging on the wall. (Masonic type ritual paddle) Byron gives to Hale.

BYRON
Hands and knees, brother.

HALE
I’m a 32nd degree Mason... I’m imbued with confidence, trust and responsibility. You don’t have what it takes to even walk into this hallowed hall. ... You remember when you were a child. You behave like a child now - you get treated like a child.

Ernest gets paddled by Hale. The first knocks him forward into chairs. Byron pulls him back up. Then he gives him four good smacks, Hale grabs Ernest by the hair of his head.

HALE (CONT'D)
Why are you so thick? Follow like your brother and learn. Get up and sit there.

They sit, settle, then:

HALE (CONT'D)
You’re to take control of your home. Do you understand what I mean?

ERNEST
Yes I do, King.

HALE
Are you challenged to lead your house?

ERNEST
...

HALE
She’s hired a private investigator who noses and brings unwanted eyes.

She got the Tribal Council to pay for Barney McBride’s trip to Washington.

She’s a very hard headed woman and she’s making things hard on you.

ERNEST
I’m sorry... you know she is just stubborn.

HALE
Ernest, Handsome son. The Celestial. We ARE nothing. We’re a speck of dust in the universe - not even that. What’s going to happen to these people. I love them but in the turning of the earth they will go. Their time is over. It’s Destiny. No one has more of a right than me. I’ve been here a long time. Way before the oil came. Now all of a sudden, these people? These hustlers, these vags? It’s gonna go to them? They get it? Not the Osage? Not us?!! They’re taking advantage of our rights. Osage have their oil rights. We have our rights. I own this land. It belongs to us. Ernest, there will not be no lightning strike and it stops happening. It’s going to happen. These headrights got to go to Mollie. Not to the Mother. Not her sister, Reta. Not Bill Smith. Now take back control of your house.

100 NEWSREEL: TULSA MASSACRE 100

INTERTITLE
Tulsa in Flames!

We see Hale, Myrtle and Willie looking at the newsreel. Tighter on Hale.

101 INT. SHOUN BROTHERS' OFFICE - DAY 101

HENRY ROAN is being examined by the two DR SHOUNS.

JAMES SHOUN
How you feeling, Henry?

HENRY ROAN
Good. Sometimes I feel sad.

JAMES SHOUN
That's not a health issue for us.

HALE
He's fit as a fiddle.

DAVID SHOUN
That he is, Bill. So what are you going to do... kill this Indian?

HALE
Yes I am. No, no, of course not. He needs to be insured. It's just a formality.

HENRY ROAN
What do I do about my melancholy?

JAMES SHOUN
A little whiskey can help that.

While Henry Roan dresses, SHOUN talks to HALE.

JAMES SHOUN (CONT'D)
I don't know, Bill, this may not look very good. It's hard to justify this one, Bill.

HALE
He owes me a lot of money.

102 INT. HALLWAY OUTSIDE SHOUN BROTHERS' OFFICE 102

At the foot of the stairs is a young woman PEARL - a friend of Henry's - waiting.

HENRY ROAN
Bill, my guardian won't give me what's mine.

HALE
What do you need?

HENRY ROAN
I want to buy some moonshine.

PEARL
C'mon, Henry, let's get going.

They ignore her.

HALE
No, Henry. Henry, you don't need that. It's hurting you.

HENRY ROAN
Even the doctor just said I should use some.

HALE
Don't mind him, he doesn't know what he's talking about.

HENRY ROAN
Uncle, my wife is on Roy Bunch.

HALE
Women are all over you, Henry. Be at peace with what you got and don't do anything stupid...

HENRY ROAN
I want to hurt myself.

HALE
No, no, no - you're not gonna hurt yourself again - that's not a man's way out -

HENRY ROAN
A man gets what's his. They won't give that to me. A wife's to give respect. I don't want to be here anymore on this place. I'm ashamed... I'm ashamed to be an Indian. Get me some moonshine or get me a gun.

HALE
Now Henry you go and enjoy yourself with Pearl and don't do anything stupid.

Henry storms off.

HALE (CONT'D)
(calling after Roan)
I need you, my friend.

103 INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - MOLLIE'S BEDROOM - DAY 103

CU. MOLLIE, listening to something…

She is in her back room where she gets her medical treatments. She's alone. We hear something outside the room, moving feet, shuffling. The door opens and Ernest brings the Shoun Brothers in.

We see this through Mollie's eyes. Her steadiness, paranoia, watching each move of everyone in the room.

It's a silent scene. They get the needle prepared, the insulin. Mollie in English/Osage, to Ernest:

MOLLIE
Not today now. Turn them away.

MOLLIE
Hahn-pah theh, eh-kee-mahn kohn-brah theen-keh. Toh-wah-kxah mahn-theen tseh-ah.

ERNEST
What?

ERNEST
Dah-dahn?

MOLLIE
I don't want it today.

MOLLIE
Eh kohn-bra mahn-zhee hahn-pa theh.

ERNEST
...but they're Doctors.

ERNEST
… wah-kahn-dah-kee eh ah-kxah..

MOLLIE
Not today now.

MOLLIE
Hahn-pah theh, hahn-kah-zhee

ERNEST
It's the Shouns, they're the doctors.

ERNEST
Shouns eh ah-kxah, wah-kahn-dah-kee eh ah-kxah.

MOLLIE
Turn them away.

MOLLIE
Toh-wah-kxah mahn-theen tseh-ah.

CU. ERNEST hesitates, thinks, then:

ERNEST
Fellas, can you stand outside for me please while I speak to my wife?

They leave. Mollie to Ernest:

MOLLIE
I don't like them. I don't believe them.

MOLLIE
Weh-ah-see eh, weh-ah-nahn-he-mahn-zhee meen-ksheh.

ERNEST
You can't be the Doctor. We need the shots and insulin. What then, Mollie?

ERNEST
Thee-eh wah-kahn-dah-kee nee-eh shtsoots'-ah-keh. Insulin oh-weh-peh-tseh ahn-kohn-thah ah-kxah-een. Kah-thohn hee-ah-nahn, Mollie?

MOLLIE
I'll take it from you. I don't want it from them, turn them away.

MOLLIE
Shtseh-ahn-thah-theh ah-kshee-theh tseh. Kah-tseh wah-kohn-bra mahn-zhee, doh-wah-kxah mahn-theen tseh-ah.

104 ERNEST, THINKS, GOES OUTSIDE, FINDS THEM ON THE PORCH. THE KIDS HAVE FOLLOWED HIM OUTSIDE. 104

ERNEST
So fellas, give me that. I'll do it.

JAMES SHOUN
You're administering the shot?

ERNEST
Yes.

DAVID SHOUN
Oh Ernest, Bill Hale has entrusted us with this care -

ERNEST
(interrupting) - I know. I know. Just give me that and get going!

DAVID SHOUN
We're still going to have to charge you for this visit.

JAMES SHOUN
We made the trip out here. Gas, time.

ERNEST
You're going to charge me for this robbery? Oh, J Grover Cripes just give me that -

He grabs the INSULIN (BOX), heads back inside the house - the kids follow him.

105 INSIDE: ERNEST SAYS TO MOLLIE… 105

ERNEST
You made me send the doctors away. The doctors! Are you a doctor? Am I a doctor? ...Stupid stubborn bitch let those men do their work.

MOLLIE
Give it to me.

MOLLIE
Ahnk'oo-eh.

Ernest settles and sits down, gets the shot and the insulin ready. She lifts her blouse and he gives her the insulin shot.

MOLLIE (CONT'D)
We don't need them.

MOLLIE (CONT'D)
Eh ahn-wah-kohn-thah-pah-zhee

ERNEST
So I'm the doctor - and the nurse - and God knows what all!

MOLLIE
It's not helping... it's not good.

ERNEST
(holding the vial)
It's new. King Hale is gifting you with this! Only five people in the whole world are getting this. Give it a chance. Maybe it's got to get worse before it gets better. Think you know everything with your Indian ways. You think someone's going to hurt you?

MOLLIE
...

ERNEST
You don't say something to that?
(caressing her)
I'm to take care of you, no one will hurt you when I'm in front.

106 INT. ROY BUNCH BUTCHER SHOP - DAY 106

Roan attacking ROY BUNCH (white, grinding sausage) with a club across the back of his head.

HENRY ROAN
Get off my wife!

MARY ROAN, Henry's wife, comes in and separates them.

ROY BUNCH
I've done nothing to you!

107 INT. BANK/FAIRFAX - DAY 107

Bank doors open and BANK MANAGER let's in Bill & Ernest - Pearl is right there with the Bank Manager.

BANK MANAGER
There he is - right over there...

Pearl follows Hale and Ernest.

HENRY ROAN (O.C.)
I'm tired of asking friends for things when I can pay my own way.

Henry is standing shouting at a BANK EMPLOYEE.

HENRY ROAN (CONT'D)
Who tells you how to spend your money? I'm tired of coming in here begging. (cursing) Oh-shkee-kah thah-ee(n)-sheh!

Hale gets him.

HALE
Ee-aahh, Henry! *Thi-shdan*, Henry! I told you not to do anything stupid! You went and hit Roy Bunch!

HENRY ROAN
I knocked him down, Reverend Hale, I knocked him.

HALE
Calm down, thoo-shtaka. Come on, *kyu. On-ga-the-tse.* Let's get out of here.

Hale and Ernest help an almost collapsing Roan - Hale hands Roan to Ernest and Pearl who take him toward the door. Hale turns and admonishes everyone in the bank -

HALE (CONT'D)
WHO IS LETTING THIS MAN DOWN IN A TIME OF NEED? ‘LEST WE LOOK THE OTHER WAY FROM A MAN IN DESPERATE TIMES??? SHAME ON US.

108 INT. HALE RANCH/LIVING ROOM - MOMENTS LATER 108

Hale and Ernest lay Roan on the floor.

ERNEST
Why do you take care of him?

HALE
He’s a melancholic. Do you know he tried to do away with himself last year?

They lay him out on the floor, catch their breath.

ERNEST
(nods, yes)

HALE
I take care of that man because he’s my best friend and my neighbor. And that’s $25,000 dollars lying there. I’ve got an insurance policy on him against what he owes me. If he succeeds in demising himself before the end of the year I forfeit. He needs to stay alive at least one more year... And I might even have a chance at his headrights...

CUT TO:

109 ERNEST & HALE SITTING IN THE NEXT ROOM. HAVING A DRINK. 109

HALE
Something you should know... Mollie’s first husband is that man right there on the floor. She didn’t tell you?

ERNEST
No.

HALE
Osage don't divorce.

ERNEST
So she's still married to him?

HALE
No. No. Traditional. They were fifteen. But it's all passed now.

ERNEST
She lied to me?

HALE
How does she treat you?

ERNEST
She's a good one.

HALE
So it doesn't matter what happened before...

ERNEST
She can't be lying to me.

HALE
Let her have her secrets. That way you can have yours.

110 INT. SUMMER HOUSE - LIZZIE/MOLLIE'S GRAY HORSE HOME - DAY 110

Mollie is sitting with her mother, Lizzie, who has had a bed set up on the floor of the summer house. Mollie is COMBING her hair as she gets closer to death... Reta comes in... Elizabeth and Cowboy are there, too. At a distance the Shouns are lurking putting away their medical things (figures turning away).

Lizzie dies. Eyes open, still. Mollie/Reta watching her.

CUT TO:

111 INT. SUMMER HOUSE - WITH ANCESTORS 111

Empty except for LIZZIE'S ANCESTORS: WARRIOR, MOTHER, FATHER: the Committee that has come to take her to the heavens. Lizzie gets up and walks away with them. She glances back.

BACK TO Summer House in the Present. Hale and Ernest comfort Mollie and the children.

A112 EXT. LIZZIE/MOLLIE'S GRAY HORSE HOME - EARLY MORNING A112

Mollie, Reta and WAILING RELATIVE wail for Lizzie on the porch.

112 EXT. GRAY HORSE CEMETERY - DAY 112

Lizzie Q's Burial. A large crowd gathered at the gravesite. PRIEST stands aside as the TRADITIONAL OSAGE LEADER makes a blessing.

TRADITIONAL LEADER (IN OSAGE)
It is mid-day, when the sun, our Grandfather has reached its highest place in the sky, the gates of heaven have opened for the soul to pass through. The gateway to the next world. As the sun moves west, the path we travel is cleared for our journey. Food is a blessing. Now let us go to gather and partake in that blessing as Lizzie enters the next world and joins those that are waiting for her.

TRADITIONAL LEADER
Meen thoh-dahn kah-txahn he thah-hah we-tsee-koh meen ah-kxah mahn-xeh kshee-dah oo-stseh-tseh he ah-kxah, kah-kohn nahn-xeh theh-tseh mahn-xeh mah-she dah ah-theh dah-tseh. Meen thahn mahn-hah kshee-dah-hah mahn-theen ah-ha oh-zhan-keh ahn-koh-dah-pee kah-shdah da pee. Oh-nohn-breh tseh weh-thoo-thah-gtheen tseh ahn-thah-tseh ahn-kah-theh dye. Eh-dahn Lizzie ah-pah nahn mahn-zhahn ee-mahn-tseh kshee-dah-hah mahn-theen ah-hah mohn-psheh ah-pah ah-thee-zahn-ha dah- ah-pah.

TRADITIONAL LEADER ends his blessing and walks over to the family. He helps Elizabeth WALK ACROSS LIZZIE'S CASKET. ERNEST, HALE, BYRON among mourners. A BOX OF FOOD is placed at the head of the casket and it's lowered.

A113 INT. MASONIC HALL LODGE - NIGHT A113

Hale and SIX OF HIS FREEMASON BROTHERS at a Scottish Rite ritual of EXTINGUISHING THE TAPERS. The seven men, dressed in black suits, are standing behind TALL CANDLE HOLDERS with CANDLES WITH FLAMES AT CHEST HEIGHT. There is no other light in the room. The candles are in a “V” formation, with the “V” pointing to the East Side of the room. Two candles are already out.

TREASURER (PITTS BEATY)
His pure and lofty lessons were intended to insure the happiness of mankind; but those whom he would fain have served knew him not, and put him to death.

TREASURER takes his finger and extinguishes the third light.

113 EXT. LIZZIE/MOLLIE’S GRAY HORSE HOME - DUSK 113

Mollie and daughter Elizabeth, praying. Praying for lost loved ones. Mollie slips Lizzie’s BROKEN COMB into the moving, shiny water of the stream.

A114 BACK TO MASONIC HALL. A114

Six candles are out. Only one light remains.

WISE MASTER (HALE)
Guest of one day, and shelterless the next! Your Friend is dead; your Benefactor is no more! Mourn, lament, and cry “WOE UNTO US”! For falshood triumphs, Truth disappears and ignorance extinguishes the light of Philosophy!

He takes his finger and extinguishes the last light.

114 EXT: LIZZIE/MOLLIE’S GRAY HORSE HOME 114

Mollie & Elizabeth walk back to the house.

115 GRAMMER'S' WALL OF MEMORABILIA - DAY 115

CU. Blue Ribbons, Trophies, Pictures and Memorabilia from a great Cowboy's career in roping, bull riding, etc. This is for HENRY GRAMMER - a movie-star in this world also runs a distillery, main booze supplier to Osage County.

HALE (V.O.)
Look at all this blue! It's like looking at the sea. Or the ocean. Is that gold?

HENRY GRAMMER (V.O.)
That's better than gold.

116 EXT. GRAMMER'S DISTILLERY 116

Working Distillery. Hale and Ernest pay a vist to Grammer. Ernest having to watch Hale treat Grammer like a son and a rock star.

HENRY GRAMMER
...That's recognition.

HALE (TO ERNEST)
This man knows what it's like to be the best at what you do.

Time cut - they're all drinking at a table nearby.

HALE (CONT'D)
Henry what I want is someone who can do a job, who can take a proposition to do an old man and his blanket. Now I just don't want any man because this has to be done right, I need them both to go at the same time. So it's not going to be poison whiskey but something else that is fool proof.

Grammer calls JOHN RAMSEY (50s, ranchhand, white, skinny). Grammer hands him a bottle.

HENRY GRAMMER
John! Go stash this in the house and don't let Maggie see you.

Ramsey takes the bottle.

RAMSEY
Oh now - she's got eyes, Henry. She caught me last time and I -

HENRY GRAMMER
Give it to me!

Ramsey goes back to the distillery.

HENRY GRAMMER (CONT'D)
What good is it to have a man who can't do what I tell him. (pause)

He turns to Hale.

HENRY GRAMMER (CONT'D)
Why don't you talk to Blackie Thompson?

ERNEST
He's in penitentiary right now -

HALE
(interrupting) - because you made a stupid move and had him nabbed for Insurance Money on his car -

HENRY GRAMMER
That's bad luck. What about Kelsie Morrison?

HALE
Kelsie's gone soft on me right now...

ERNEST
He's down in Mexico, last I heard... There's Dick Gregg.

HENRY GRAMMER
No - he's wanted in Arkansas, he's wanted in Kansas - he's so hid *he* can't find himself -- you need a yegg man, someone if you want explosives that can make it sure you get them both - soup under the house, nitro or dynamite to blow 'em up -

I think that's Acie Kirby …

...Hey John, where's Acie Kirby these days?

RAMSEY
I don't rightly know where he is, he's hiding in his hole.

FLASH ON:

117 INT. BANK - SOMEPLACE IN OKLAHOMA - DAY 117

Meet: ASA, "ACIE" KIRBY, sets explosives, runs from a bank vault, jumps over counter and takes cover. The Vault blows up and money is raining down, some of it on fire……

HENRY GRAMMER (V.O.)
That's your man.

118 RANCH - DINNER TABLE - NIGHT 118

Hale, Myrtle, Willie and Ernest, Mollie at the table.

MOLLIE
Pitts Beaty is trying to get his Klan to find the killers who killed Anna - he said they're helping to take the lazy men away from town.

HALE
mmmhmm. Well, Pitts and his Klan are trying to have authority here, and they have none. They need to let the Police Force do their work - I am very disapproving of the Ku Klux Klan, Mollie, they're very hungry for a power --

MOLLIE
But is there anyone? We tried with Barney McBride.

A119 INT. ELK'S CLUB - EVENING A119

Barney McBride receives a TELEGRAM and reads it.

XCU: TELEGRAM "BE REAL CAREFUL. STOP."

McBride looks around surreptitiously, puts his hat on and heads out of the Club.

119 INSERT: EXT. WASHINGTON D.C. ELK'S CLUB - EVENING 119

Barney McBride exits and somebody suddenly seizes him and ties a sack over his head...

120 INT. HALE'S RANCH - DINNER TABLE - CONTINUED 120

CU. Of Mollie.

MOLLIE
I hired a private investigator -

121 INSERT: INT. FAIRFAX ROOMING HOUSE - NIGHT 121

WILLIAM J BURNS, Private Investigator, is walking to his room on the second floor… BYRON BURKHART and ANOTHER GUY are waiting in the hallway. As Burns opens his door, they push him inside where a THIRD MAN is waiting and beats him unconscious... Out of the shadows steps ERNEST who rifles through Burns' pockets and removes money from his wallet.

CU. his business cards from wallet go flying, "Cairo" "Los Angeles" "New York" "Berlin".

122 INT. HALE'S RANCH - DINNER TABLE - CONTINUED 122

HALE
You paid him?

MOLLIE
Yes.

HALE
Well he's run off, hasn't he? Ernest? He's run off?

ERNEST
Seems that way, King.

HALE
You should be more careful how you're spending that money of Mollie's, Ernest... and you buying a farm... Consult with me before you buy another farm.

ERNEST
I will, King.

HALE
(to Mollie) There's something different about you tonight, Mollie... what is it?

ERNEST
Mollie's pregnant.

BEAT, HOLD, THEN:

ERNEST (CONT'D)
We have news that Mollie is going to have a baby, King.

HALE
...is that so?

MOLLIE
Yes.

CU. HALE: Looks to Ernest, back to Mollie.

HALE
Well, blessings. Blessings on this house.

Myrtle and Willie jump for joy and come for hugs and kisses... Ernest looks to Hale.

123 INSERT: EXT. D.C. ELK'S CLUB ALLEY - MORNING 123

Barney McBride, bag over his head is stabbed twenty times and his skull is beaten in.

CUT TO:

124 INT. HALE'S RANCH - NIGHT - CONTINUED 124

Behind them, in the house, has stepped: HENRY ROAN.

MYRTIE
Henry! Oh Henry, come in here, we just got some wonderful news, Mollie is pregnant again!

HENRY ROAN looks troubled, he approaches Mollie and congratulates her.

Hale comes to Henry Roan.

HALE
What is it, Henry?

HENRY ROAN
Sorry to bother you, Uncle, I just need to have some words with you, please.

HALE
Of course, just wait for me, take a seat over here and wait for me.

CU. ERNEST watching Mollie and Henry...

125 INT. HALE'S RANCH - LIBRARY - LATER 125

Hale and Ernest by the fire…

HALE
You've been loving with her in this sickness? Maybe that's a preversion of yours. Well, horseshit. Sentimental horseshit.

ERNEST
Yes.

HALE
God Bless You and the Child…… Well, she'll get the care she needs...

CU. ERNEST watching Henry Roan

ERNEST
First husband, huh?... You think he has a claim on the family?... Claim on Mollie's headrights?...

HALE
Only if the law believes he's still married to her... but I don't take chances...I'm seeing to it... I'm seeing to it.

ERNEST sees the threat.

126 EXT. GRAMMER'S DISTILLERY - MORNING - WINTER 126

Ernest with Ramsey.

ERNEST
Ramsey, I know you're in bad way in this life, you have very hard circumstances, you've got lots of kids, seven or eight I heard...?

JOHN RAMSEY
Yah, I got a passel of 'em.

ERNEST
I've got a job to get you out of the bind you're in. King Bill Hale wants to know if you'd like a job getting someone done?

JOHN RAMSEY
That's not what I do. I can't do that.

ERNEST
It's an Indian.

JOHN RAMSEY
...that's different.

ERNEST
You know Henry Roan?

JOHN RAMSEY
I don't know him.

ERNEST
...what do you think?

LONG PAUSE.

ERNEST (CONT'D)
I'm going to take you right now and buy you a Roadster so you can drive around and do this for him. There won't be no rumble over this killing. The Injun's a melancholic - Hale's going around saying he tried twice already, so he wants you make it like he did it himself... in the front of the head. Understand?

127 EXT. OLD LADY RALL'S CAFÉ - FAIRFAX - DAY 127

Parade. Gray Horse War Mothers, Baseball team, lots of kids in the street.

Pick up Ernest and John Ramsey crossing the street through a parading local KKK group with Pitts Beaty proudly leading in black gown and hood.

ERNEST
Hey Pitts! (Lookin' good!)

PITTS BEATY
Hey Ernest!

We see Ernest and Ramsey go into the cafe.

RAMSEY (V.O.)
So Ernest had me meet this Indian at a restaurant in Fairfax and he sat down beside me and I smelled whiskey on his breath.

Through the front window we see Ramsey be introduced to Henry Roan. (Sit at counter and have a meal.) THROUGH THE WINDOW we see them at the counter.

CUT TO:

128 EXT. OIL RIG - 128

A blank, open sky. The profile of an OIL WORKER covered in oil - then ANOTHER OIL WORKER similarly covered in oil - looking into the distance.

CUT TO:

129 EXT. PRAIRIE 129

Ramsey's car stopped in the distance. Ramsey and Roan finding a jug down a disused oil well.

RAMSEY (V.O.)
I told him I could sell him some. I told him to meet me out on the road running through Sol Smith's pasture about 10 o'clock and I would meet him and have the whiskey for him.

BACK TO:

130 OIL WORKERS - A GROUP NOW ALL LOOKING INTO THE DISTANCE WATCHING RAMSEY AND ROAN WHO ARE NOW SITTING ON THE RUNNING BOARD, DRINKING. THE OIL WORKERS TURN OMINOUSLY AWAY. 130

CUT TO:

131 INT. MRS MACKIE'S SPEAKEASY 131

Roan and Ramsey drinking with Mrs. Mackie and A HOOKER. Roan has his arm around her. She is cutting cocaine from a giant rock of coke (not partaking of cocaine).

RAMSEY (V.O.)
A few times after that I met this Indian. And we got to like one another - what with his troubles being respected and all... Sometimes we go to Mrs Mackie's Place.

MRS. MACKIE
So he took it! Imagine that! What kind of sheriff goes around selling cocaine? You tell me that.

RAMSEY (V.O.)
...This went on for awhile. I was trying to rib up a little more courage and one day I decided to pull the job everything being favorable. So I told this Indian we get a jug and some girls and meet me on the road running through Smith's pasture.

They drink.

132 EXT. FIELD - DAY 132

Roan and Ramsey at a secret stash spot in Sol Smith's pasture. Roan stays in the car, behind the wheel. Ramsey gets the booze, walks it back and hands it to Roan...

Ramsey gets the nerve, walks around the front of the car... then walks around the back of the car, gets up on the standing board, and SHOOTS HENRY ROAN IN THE BACK OF THE HEAD AS HE'S DRINKING.

John Ramsey walks back to his car…

133 INT. FAIRFAX POOL HALL - DAY 133

John Ramsey comes into the pool hall, shaky and glassy eyed, finds Ernest who has Cowboy with him... Ernest follows Ramsey to the telephone booth -

134 INT. POOL HALL TELEPHONE BOOTH - THAT MOMENT 134

JOHN RAMSEY
Where's Hale?

ERNEST
I don't know. Pawhuska.

JOHN RAMSEY
Tell him it's done -

ERNEST
You did it where?

JOHN RAMSEY
It's done out at the road off Sol Smith's pasture and that's it... I'm gonna give you the gun...

John Ramsey hands Ernest the gun and walks off.

135 INSERT PHOTO: IMAGE FROM HENRY ROAN AND MOLLIE'S TRADITIONAL OSAGE WEDDING AS TEENAGERS, C.1902. WE HEAR ERNEST SAY - 135

ERNEST
(overlap)
Henry Roan is dead.

136 INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - DAY 136

Mollie, visibly pregnant comes into the house.

CU. MOLLIE'S REACTION.

Ernest watching her closely to see her reaction, scrutinizing.

MOLLIE
Did he kill himself?

ERNEST
Don't know.

MOLLIE
He was always sad. Always.

ERNEST
You know him well?

MOLLIE
Since we were children.

His wife is not true to him I don't think.

Does your Uncle know? They were friends.

ERNEST
Yes.

MOLLIE
He wasn't murdered was he?

ERNEST
No.

MOLLIE
He tried to kill himself last year. Did you know that?

ERNEST
(nods, yes)

MOLLIE
Was he murdered? Or did he kill himself? Do you know?

ERNEST
Roy Bunch made a lot of noise about wanting to kill him. He was on his wife. So you don't have to look too far. Maybe he killed himself, like you say... I don't know.

Mollie looks. Then walks into her room and closes the door.

137 EXT. HALE'S RANCH - DUSK 137

Ernest waiting in his car outside Hale's Ranch. Hale bursts out of his house, angry, heads to the car --

HALE
I told you to do it in the front of the head.

ERNEST
I don't know why he didn't.

HALE
Why did he do that?

ERNEST
I don't know. I told him. I told him.

138 EXT. FAIRFAX/ERNEST'S CAR - DRIVING - NIGHT 138

Ernest and Hale, driving, arguing:

HALE
And you told him proper? How do I know you told him right?

ERNEST
I'll get him right now and put him in front of you to tell you what I told him - I didn't do this wrong. He did it wrong. He's a coward, couldn't do it in the face like you said. I promise you. I swear on my children.

HALE
Don't do that. Settle down. Settle. There's no problem that can't be fixed. Now it's too much murder. Don't swear on your children, that makes you look foolish.

ERNEST
I'm not foolish because I did it right. John Ramsey is your man and he's a shuckle head and he didn't have the nerve to do it in his face. I'll find him and make him tell you.

HALE
You settle down, settle down, settle yourself, son...

As they approach downtown Fairfax at dusk, they see something:

ERNEST
What is....

139 FAIRFAX RESIDENTIAL NEIGHBORHOOD IS LIT UP BY STRINGS OF WHITE LIGHTS. LIGHTS EVERYWHERE… ”FRAID LIGHTS” [MMWDYSLN] 139

ERNEST
What is this?

HALE
(Has seen it already)
They’re putting up lights to keep the murder away -

We see AN OSAGE FAMILY packing up their car to leave town, and have a reflexive reaction as they see the car go by (paranoia).

Hale and Ernest continue to drive around, looking for something or someone, looking, looking...

HALE (CONT'D)
There he is... slow up the car, here...

140 ANGLE, ON MAIN STREET: ERNEST PULLS THE CAR OVER, ROY BUNCH IS SITTING ON A BENCH WITH FRIENDS. 140

HALE
Roy...

ROY BUNCH
Bill.

HALE
This isn’t the place for you to be. And I have a line that says you should leave town because Sheriff’s office is looking to charge you in this killing - they know you were on shooting terms -

ROY BUNCH
If I run, I’m guilty and I’ve got nothing to be guilty about.

HALE
If you don’t run, you’re going to go to prison for this, you did it or not - this is my friendly word.

ROY BUNCH
Thank you, Bill.

HALE
...you should run.

ROY BUNCH
Thank you, Bill but no, I don't think I will. And you're not my friend. I'll take my chances right here in Fairfax.

Ernest drives off...

141 EXT. BILL & RETA SMITH'S FAIRFAX HOME - NIGHT 141

Bill Smith's GUN. Smith's coming through his front door. It's dark. He moves forward slowly to look around, then looks down. Sees a dead dog.

A142 INSERT: FAMILY PORTRAIT #2 A142

Mollie, Ernest, Elizabeth, Cowboy, and Baby Anna posed for a Family Portrait

142 EXT. BRUSH ARBOR - GRAY HORSE INDIAN VILLAGE - SUNRISE 142

It's months later. Mollie and Ernest with their baby, "Anna." Noticeably fewer Osage than the previous baby naming event. Elizabeth and Cowboy are with them. Hale is here, Bill Smith and Reta. Burkhart Bros. Bigheart relatives. BABY NAMER (TRADITIONAL OSAGE) gives Little Anna her Osage name and presents her to gathering.

TIME CUT:

Bertha Bigheart presents A BLANKET to the Baby Namer and puts it on him. As Mollie watches she sees all the faces that surround her.... Whites and Osage now... Over Mollie we hear -

RETA (V.O.)
What is this wasting illness, Mollie? Minnie died from it...Mom died from it, too. Anna was shot. This blanket is a target on our backs.

143 INT. BILL & RETA SMITH'S FAIRFAX HOME - NIGHT 143

There's a young, white servant named NETTIE BERKSHIRE (20s) serving them and cleaning up after dinner.

RETA
(confidentially) I'm gonna protect you. I changed my will.

MOLLIE
You can't outrun what's coming, Reta. If they want to get us...

RETA
Yes, I know, but why are you helping them?

MOLLIE
Who?

RETA
Who it is that's doing these killings. Sometimes I think someone's put medicine on you... How are you being taken care of, Mollie?

MOLLIE
I have Ernest and my children. Ernest takes good care of me.

RETA
I don't want to be scared. Why don't we just leave? Go to Colorado Springs. Why are we staying here?

MOLLIE
This is home.

Reta looks to the other room and Ernest and Bill, looks back to Mollie. Ernest looks back and sees Reta's eyes for a flash.

BILL SMITH
So you and Mollie stayin' in town now, too, huh?

ERNEST
…yea. Pretty much. We're here now. [Beat] You made yourself a nice place here.

BILL SMITH
Yeah, the Shoun brothers gave us a sweet deal. Left us some nice things here, too. [Beat] Not as nice as you've been buying, but it's enough for us.

ERNEST
Mollie likes nice things.

BILL SMITH
Not as much as you...

Ernest stares at him.

BILL SMITH (CONT'D)
...you need a drink?

ERNEST
You have some?

BILL SMITH
No.

ERNEST
Then why you asking?

BILL SMITH
You seem nervous.

ERNEST
I got no nerves. I don't really like talking to you, Bill. That's mostly it.

BILL SMITH
Am I doing something to bother you, Ernest?

ERNEST
Just the way you are bothers me.

BILL SMITH
Nothin' I can do about that.

ERNEST
No there isn't.

BILL SMITH
Lest you kill me. Maybe that's your brother's job.

ERNEST
Maybe you stick around long enough I'll get a chance at you, Bill...

BILL SMITH
You do your own work?

144 EXT./INT. HALE'S RANCH - DUSK 144

We see somebody in the house through the window.

145 INT. SHOUN'S OFFICE - SAME MOMENT 145

Myrtle Hale is on the phone with James Shoun at his desk.

JAMES SHOUN
Myrtle?

MYRTLE
Get your best furniture out of the house.

JAMES SHOUN
Okay.

146 EXT. MOLLIE'S FAIRFAX HOME - DAY 146

Ernest is playing in the front yard with Cowboy... Other neighborhood kids playing in their yards/street. Ernest hears a HORN HONKING in the front... over and over...

He comes around and sees: BILL HALE in the car, with HENRY GRAMMER.

ERNEST
Alright?

BILL HALE
I'm to Fort Worth for the Stock Show, so I want you to find Acie Kirby and tell him it's time on the Smith job.

ERNEST
...

BILL HALE
You hear me?

ERNEST
I don't know him. I don't know where to find Acie Kirby, where does he stay?

BILL HALE
(TO GRAMMER)
Where's he find Acie?

HENRY GRAMMER
Find John Ramsey... he'll know.

BILL HALE
Got that? Find John Ramsey... tell Ramsey to tell Acie that it's time.

I'm to Fort Worth……

Ernest stares…

BILL HALE (CONT'D)
Look at me like this makes sense.

ERNEST
I am. I understand. I'll find Ramsey and tell him.

Hale drives off. CU. ERNEST.

AAA147 EXT. FAIRFAX STREET AAA147

Ernest finds John Ramsey.

ERNEST
Hale wants you to find Acie Kirby and tell him to take care of Bill and Reta.

JOHN RAMSEY
Well, I can't go right now, my wife's sick.

ERNEST
My wife's sick too! Just tell her you gotta go out to Grammer's for some whiskey and then find Acie and tell him it's time for Bill and Reta…

JOHN RAMSEY
Why aren't you doing this? Why are you always getting someone else to do your work?

ERNEST
I don't know Acie Kirby. I don't even know what he looks like. I would do it, but I can't do it because I don't know what he looks like. I'm sorry.

JOHN RAMSEY
Alright, I'll get to it later...

ERNEST
So you know, it's something should be done straight away, not to wait on it for Hale, you see? It has to be done straight away.

JOHN RAMSEY
You're pushy, Ernest. I'll do it, I'll do it. I gotta get back to work...

They walk off their different directions…

AA147 INT. ROOMING HOUSE AA147

John Ramsey walks right by the clerk and finds a certain door. He knocks on the door.

JOHN RAMSEY
Acie? Acie?

ACIE KIRBY
Yah?

JOHN RAMSEY
It's John. Don't shoot.

ACIE KIRBY
Come in.

John Ramsey goes inside.

ACIE KIRBY (CONT'D)
Hello, John.

RAMSEY
You got your soup with you? - 'cause it's time for that job.

A147 INT. MOLLIE'S FAIRFAX HOME - EVENING / NIGHT A147

Ernest looking down from the top of the stairs and seeing Mollie who has just come in from outdoors. (Osage/English mix)

ERNEST
Where you been (sweetheart)? You were supposed to be home.

MOLLIE
I was at Reta's. Cowboy had an earache.

ERNEST
Again?

MOLLIE
Bill ain't too kind to her when I'm not there.

ERNEST
That's her problem not yours.

MOLLIE
You know you're talking like your uncle again.

ERNEST
Now listen, Mollie, I don't want you going out so much right now. With all that's going on.

MOLLIE
I know, I know, but I was just at my sisters.

ERNEST
You and the kids stay in the house.

ERNEST
Zhin-ka-zhin thishki tsi da waspa

MOLLIE
Elizabeth still has school. I still have family to see.

ERNEST
I just don't want you to go out unless you have to.

TIME CUT:

147 Mollie asleep in bed. Ernest is next to her half asleep. 147

AN EXPLOSION. A bomb has gone off that rattles the whole town awake, shaking houses and sending a shockwave...

Mollie moves to the window, Ernest follows.

MOLLIE
I think it's Perry King's house.

Ernest puts on his pants and moves downstairs... Mollie slowly behind moves towards the kids...

Elizabeth, the eldest, sees her mother struggle down the stairs… (Vera, alarmed, goes to help Mollie.)

MOLLIE (CONT'D)
Go to Anna.

MOLLIE (CONT'D)
Anna tah mahn-theen.

(Vera) gathers baby Anna, Elizabeth and Cowboy. Mollie arrives at the bottom of the steps and collects all the children…

148 IN THE STREET 148

Ernest walking towards the blast. People are awake, screaming, heading towards the blast...

PEOPLE
That's Bill Smith's house! That's Bill and Reta's! etc etc etc

CU. ERNEST as he arrives at the bomb sight. Bill and Reta's house is a hole in the ground. Men try and salvage, dig around under the mess… Ernest wanders through the area stunned -

ERNEST
Some fire...

They find Bill Smith, still alive, screaming, moaning.

BILL SMITH
SHOOT ME. SHOOT ME.

They find Reta's sleeping body, the side of her head falls off as they lift her...

PEOPLE
Nettie's in there. Nettie Berkshire stays in the back room that way -

They dig around looking for Nettie...

A RIVAL AMBULANCE arrives and Undertaker Turton rushes up to them and pushes them back into the ambulance.

TURTON
Big Hill Company's got this. Move back! Push it out.

Bill Smith being carried on a stretcher accompanied by the Shoun brothers. They pass Ernest standing stunned -

BILL SMITH
I know who did this. I know who did this.

Ernest and the Shouns exchange looks.

ERNEST
(stunned) Some fire... some fire... some fire...

CU. ERNEST turns and walks away...

149 HE COMES BACK INTO THE HOUSE... SOUND DROPS OUT, AS WE SEE MOLLIE AND THE CHILDREN WAIT FOR ERNEST... A REPRISE OF HER VOICE OVER: 149

MOLLIE (V.O.)
I close my heart and keep what is good there, but hate comes…
My heart is cold and I say I ought to kill these white men who killed my family.

CU. MOLLIE as Ernest comes back to tell her it's Reta's house.

CUT TO:

150 EXT. STOCK SHOW - FT. WORTH, TX - THAT MOMENT 150

At this moment, in Fort Worth, at a STOCK SHOW OF CATTLE, BULLS, RODEO RIDING: HALE and HENRY GRAMMER.

They have an alibi. We see Henry Grammer sign some autographs and snap a picture with adoring fans. Bill Hale squeezes into the side of the picture...

CUT TO:

151 EXT. FAIRFAX - DAY 151

DRONE CAMERA OVER THE HOLE IN THE GROUND THAT WAS BILL AND RETA'S HOME.

152 DEBRIS EVERYWHERE. PEOPLE CLEANING UP, KIDS PLAYING IN THE RUBBLE, ANGRY NEIGHBORS AND TOWNSPEOPLE. 152

BILL HALE AND HENRY GRAMMER drive back into town.

HENRY GRAMMER
Too much dynamite.

Hale gets out, looks at the damage. Pitts Beaty there.

PITTS BEATY
You know, you're pronouncing yourself too much, Bill.

Hale moves forward kicks up by accident part of an arm.

PITTS BEATY (CONT'D)
Nettie... they're finding pieces of her.

Hale looks at him.

153 INT. PITTS BEATY OFFICE - DAY 153

Pitts Beaty and Mollie.

MOLLIE
Mollie Burkhart, Incompetent. Allotment number 285.

PITTS BEATY
You want $300 to go to Washington, D.C.?

MOLLIE
Yes.

PITTS BEATY
That's a hard trip for an ailing woman, Mollie. It didn't go so well with Ernest as your guardian, did it?... I am now reinstated as your guardian and I can't let you have this money or make this trip, Mollie, that would do a disservice to you and your children.

MOLLIE
I want to go now because I will not be alive much longer.

MOLLIE
Theh-kohn-tsee breh kohn-brah tahn thoh-hah ahts'eh dah meen-ksheh.

154 EXT. TRAIN PLATFORM - FAIRFAX - MORNING 154

The Osage Delegation is leaving to head to Washington D.C.

Ernest helps Mollie towards the steps of the train. Another member of the Delegation helps her up into the train. She waves goodbye to Ernest and the children...

MOLLIE (V.O.)
This evil surrounds my heart... (more?)

MOLLIE (V.O.)
Hohn-zhee thahn-tseh wee-dah ah-kee-xeh ah-kxah. (more?)

155 EXT. WASHINGTON D.C., GOVERNMENT BUILDING - DAY 155

It's a photo op for PRESIDENT COOLIDGE and the Osage Tribe. Mollie standing next to the President.

The photograph is taken and President Coolidge moves away, Mollie and the Tribe's INTERPRETER grab his attention:

MOLLIE
Mr. President, please send someone to help us. There is murder in Osage and the police do nothing about this. I lost my sisters and mother and we have Osage killed for the oil money.

He nods and nods and nods and then is ushered away.

156 INT. SHOUN'S OFFICE - DAY 156

Ernest, Hale and Byron with the Shoun Brothers. The Shoun brothers are preparing Mollie's Insulin.

DAVID SHOUN
Give her some of this (indicating the vial)... and this (indicating a different vial). That's this whole vial. Make sure the balance is right.

JAMES SHOUN
Now you keep the shots regular.

Ernest reacts. Doctors occupy themselves (organizing vials for Ernest to take home?) As Hale talks to Ernest privately.

HALE
It’s just to slow her down... (repeats?: It’s just to slow her down...) It’s not going to hurt her.

Ernest looks.

HALE (CONT'D)
She’s gone to Washington - you know what that means for us?... For you?... We don’t have a choice, son.

Ernest still resisting.

HALE (CONT'D)
You believe in the Bible? The miracles of old?

ERNEST
Yeah.. yeah..

HALE
You expecting a miracle to make all this go away? They don’t happen anymore. *We* make the miracles... You’re not going anywhere, Ernest.

CUT TO:

A157 CU. ERNEST IN THE LIVING ROOM. A157

He’s <u>preparing the Insulin mixture.</u>

He loads the needle.

He walks down the hallway toward Mollie’s room with the needle...

157 INT. CATHOLIC CHURCH FAIRFAX - DAY 157

We see Mollie seated. There has been a major change in her health. She speaks to the priest. Vera in the back with Anna.

MOLLIE
I’m afraid.

PRIEST
What are you afraid of?

MOLLIE
I’m afraid to eat in my house.

PRIEST
Why are you afraid to eat?

MOLLIE
...

PRIEST
Do you drink whiskey?

MOLLIE
Sometimes.

PRIEST
Don’t drink anymore whiskey. There’s so many people that have been given bad whiskey... poisoned. There are so many deaths.

MOLLIE
I won’t drink any whiskey, Father.

PRIEST
Do you have any thought to who might want to hurt you?

MOLLIE
...

PRIEST
You’re looking poorly Mollie, very poorly. Are you being well cared for?

CUT TO:

158 INT. MOLLIE’S FAIRFAX HOME - DAY 158

A family meeting. Mollie sits in a chair in the living room. Ernest is here, Elizabeth and Cowboy and Baby Anna. The Housekeeper, Vera. English/Osage mix.

MOLLIE
I am sick. We will not have visitors. We will eat food only made by Vera, we will not have anyone to work here near us. Tell Mr. Blasingame he does not need to finish painting the garage, I want him to leave. I want to bring the upstairs bed, down, into the back room. Cowboy you cannot play inside the house anymore you must go outside. Inside you have to be quiet. Elizabeth you only go to school when your father takes you. No one else can take you to school, just your father. Ernest, you will pick up my insulin from the train. You alone. Do not take it from the Shoun Brothers.

MOLLIE
ahn-who-heck-ah meen(n)-kshey. Ee-kee-mahn-thee(n) wah-thee(n)-key dah-xhai. eh-nan(n) dah-dah(n) oh-ho bee-thahn ahn-daht-sey dahn-kaht-kah, *we will not have anyone to work here near us. Tell Mr. Blasingame he does not need to finish painting the garage, I want him to leave. I want to bring the upstairs bed, down, into the back room.* Cowboy, ah-shee dah thah-sh-kaht-sey eh-nah(n). Tsee dah dai-ee-shee ah-hah oh-knee theen-kah thee. *Elizabeth you only go to school when your father takes you.* Thee-thaht-sey eh-nah(n) thee-eh dah-poh-skah-tsee ah-theen-ah-they dah-kxai. *Ernest, you will pick up my insulin from the train. You alone. Do not take it from the Shoun Brothers.*

ERNEST
...(he nods)

MOLLIE
Baby Anna is sick with whooping cough and she needs care. I cannot nurse her,because of my illness. She might make you both sick if she stays here.
I want her to live with brother and sister Bigheart. This will make her better and cure her cough.
Ernest, will you please make these things happen for me?

MOLLIE
Baby Anna is sick with whooping cough and she needs care. Oh-kah-shey broots-ah-key. Ah(n) who-heck-ah mee(n)kshey kah-kah(n) bah-zey ee(n) broots-ah-key. Thahn-tsey who-heck-ah thee-kshee-they dah-kxai.
I want her to live with brother and sister Bigheart. This will make her better and cure her cough.
Ernest, Dah-dah(n) shkee ahn-thah-kshee-theh dah nee(n)-ksheh?

ERNEST
Yes, Mollie.

CUT TO:

159 INT. MOLLIE'S FAIRFAX HOME - LATER 159

The Bighearts come and take the baby. Mollie hands over Baby Anna. Ernest watching, Cowboy and Elizabeth say 'good-bye' to their little sister.

Mollie closes herself off in the back room, like a tomb.

CUT TO:

160 INT. MOLLIE'S FAIRFAX HOME - AFTERNOON 160

CU. MOLLIE in the bed downstairs now, half asleep. She hears a strange sound. She looks over. An OWL walks into her room.

She looks back, Ernest is standing there with an insulin needle. He walks in.

Ernest looks at her, she looks at him, loving eyes and he gives her the shot.

161 OMITTED 161

162 CONTINUOUS - 162

CU. MOLLIE - half dreaming -

MOLLIE
... I can hear Inlonshka... I hear the dances.

ERNEST
... It's not that time of year, darlin'.

MOLLIE
(TO ERNEST)
My mother came for me, to dance with her. I told her I can't dance anymore...

ERNEST
That's just a dream, honey.

MOLLIE
She said I was dying. She wasn't going to let me die alone.

ERNEST
Dream's are like dying... but just for awhile... only you come back...

MOLLIE
She said the man is here.

ERNEST
What man?

MOLLIE
The man in the hat. I want to talk to the man in the hat.

163 THERE'S A KNOCKING ON THE SCREEN DOOR. ERNEST COMES OUT INTO THE HALLWAY…TO SEE OUTSIDE, THROUGH THE SCREEN DOOR: 163

A MAN IN A HAT. This is TOM WHITE, FBI.

ERNEST
Who's that?

TOM WHITE
Mr. Burkhart?

ERNEST
Who is that?

TOM WHITE
My name is Tom White, I'm with the Bureau of Investigation.

ERNEST
What's that?

TOM WHITE
- Sent down from Washington, D.C. to see about these murders.

Ernest comes to the door... he sees, standing back by their car are two more agents: JOHN BURGER and FRANK SMITH (white, 40s)

ERNEST
...see what about it?

TOM WHITE
See who's doing it.

ERNEST
...are you a Pinkerton?

TOM WHITE
Well, no, I was a Texas Ranger. I'm now with the Federal Government, called the Bureau of Investigation.

ERNEST
If you've got questions go see the Sheriff.

TOM WHITE
Yes I have talked with him, but I'm here for Mollie Burkhart whose sisters and mother are dead.

ERNEST
I'm Ernest Burkhart, her husband and she's not well right now, but you can call on her another time.

TOM WHITE
Tomorrow?

ERNEST
Tomorrow's too soon. Come back on Friday.

TOM WHITE
Is she home right now?

ERNEST
She has diabetes.

TOM WHITE
Does she?

ERNEST
She's resting and I'm caring for her - so come back on Friday.

TOM WHITE
I'll do that.

164 TWO OR THREE WHITE GUYS TAKING TURNS FIRING AT A BELL. 164

165 EXT./INT. TENT/TOWN DANCE OR PARTY OR PICNIC - DUSK 165

The whole town has gathered for a dance/party/picnic. Osage and whites and everyone.

A band is playing - through the band we see an OLDER OSAGE COUPLE moving through the dancers with JOHN WREN (part-Ute) bringing him to meet a few Osage Council Members who are chatting with Mollie's Catholic Priest. At first cautious, Wren then receives a warm welcome.

OSAGE COUPLE
This here's John Wren. Friend of cousin Mary. He's come looking for family.

COUNCIL MEMBER
Welcome. [Asks a Question]

JOHN WREN
I've been told I have Osage relations in Hominy. Mary was kind enough to take me in.

COUNCIL MEMBER
Where are you from, [MORE] etc.

Ernest rushes through them as they're speaking acting frantic and skittish to report news of Tom White. Hale has just finished dancing, out of breath, taking a seat. Ernest grabs Bill Hale tries to take him to the side.

Hale agitated sees his manner and tells him to stop and settle himself.

Things get heated. Hale loses his cool and grabs him by the back of the neck like a child and squeezes, pushes him down, pushes his face into his own knees. This is noticed by some people. The couple with John Wren and the Council member(s) witness it. It's over as soon as it started, Hale hoping to make it all go away.

Ernest settles down, says a few words more but is cut off by Hale walking away, getting back on the dance floor and finding Myrtie. He seems concerned. Ernest leaves.

CUT TO:

166 EXT. HALE'S RANCH - DAY 166

Hale looking over his cattle. He seems pre-occupied, seems to be selling off some large piece of his empire…

He is introduced to CJ ROBINSON (white, 30s). They shake hands and begin negotiating on a sale...

HALE
Where you up from?

CJ ROBINSON
Kendrick.... How's the rain been?

HALE
Can't complain.

CJ ROBINSON
We could use a little more down my way.... Right...

HALE
Well, let's make a price on this…

CJ ROBINSON
I'd like to take a look first -

HALE
Good let's make this quick.

CUT TO:

167 INT. FAIRFAX CAFÉ - DAY 167

Tom White has come to meet with the Tribal Council.

CHIEF BONNICASTLE
Have you seen the lights burning in our streets?

TOM WHITE
I have.

CHIEF BONNICASTLE
Why are you here now?

TOM WHITE
I've only just been asked to come.

PAUL RED EAGLE
Is that because McBride was killed... a white man?... Or that we paid the Government $20,000?

TOM WHITE
I don't think it's too late to find out who's doing this...

PAUL RED EAGLE
It isn't just who... it's how many dead. We've lost count.

CHIEF BONNICASTLE
In the old days we would fight these people. Twenty years ago I fought overseas in The Boxer Rebellion. I was one of the first to climb over that Great Wall. I knew who my enemy was and I knew who I had to kill. If we could find these people we would fight them. But now this invisible enemy we cannot see. We can't trust any of the local officials. We can't trust the state government. We can't trust the Bureau of Affairs officials. We can't trust our neighbor. We can't trust the local pastor. We can't trust the morgue, the morticians, funeral homes. We can't trust you. We can't trust anybody. We don't see any stop. [Beat] Try to make it stop.

CUT TO:

168 INT. INSURANCE OFFICE - DAY 168

We're in the middle of HALE losing his temper with an INSURANCE MAN named JOE JONES and his PARTNER.

HALE
No, no, no, it's $25,000 come due on Henry Roan - he's been dead months! I want my Henry Roan money.

JOE JONES
You'll have to argue that out with Denver. They're contesting the payment.

HALE
Who are you??

JOE JONES
I'm J.T. Jones, I'm from the Denver office.

HALE
This is not a Denver problem, this is a Fairfax problem.

JOE JONES
I'm just telling you if we wire Denver, (that's how we can settle this) -

HALE
Don't say Denver, it's not Denver, it's Fairfax. Give me my Henry Roan Money. Write that note.

Silence. Hale storms out. Bumps into John Wren coming in with two Osage men. John Wren gives him a shady look.

CUT TO:

169 INT. MOLLIE'S FAIRFAX HOME - 169

Mollie's in bed somewhat delirious. Ernest is giving her a shot.

MOLLIE
... she has no face...she has no face...

ERNEST
What?

MOLLIE
Anna... She can't rest... We didn't smoke her to the sky. Wakonda doesn't know her.

Ernest putting away the needle. Getting scared.

ERNEST
No Mollie. But you smoked the house. Remember?

He looks and stops - sees that Mollie's head has nodded back. Lost in another world. Ernest gets up to put away the medicine.

170 INT. SHOUN BROTHERS OFFICE - DAY 170

Agents Frank Smith and John Burger in the Shoun Brothers office.

JAMES SHOUN
I think you need to see the Justice of the Peace, he has the inquest records about Anna Brown's death.

JOHN BURGER
-- Those records have gone missing from his desk -

JAMES SHOUN
So then you need the Undertaker Turton, he's all the details you might need, he kept the skull -

JOHN BURGER
Seen him too and that's what brings us to you - possible you lost the bullet that killed her?

JAMES SHOUN
Well no, because we never found it.

FRANK SMITH
That's why you were tearing up the brain, looking for the bullet?

JAMES SHOUN
Yes that's right. The condition of the corpse was so bad because she had been dead for five or six days. Then we exhumed her.

FRANK SMITH
Why did you cut the body up into small pieces and cleave the flesh from the limbs with a meat ax?

DAVID SHOUN
We were looking for the bullet.

FRANK SMITH
Ah huh.

DAVID SHOUN
You know, this is really a matter for the Indian Tribal Council, you should see Chief Bonnicastle.

FRANK SMITH
What's he going to tell me?

DAVID SHOUN
This is Indian country, they have their own ways.

FRANK SMITH
...

CUT TO:

171 INT. FAIRFAX POOL HALL/BARBER SHOP - DAY 171

Hale is in the barber chair. The BARBER at work. TOM WHITE looms over Hale...

HALE
What took you so long to get here?

TOM WHITE
I've only just been assigned to come down here a week ago, Mr Hale.

HALE
Assigned by who? The President?

TOM WHITE
No, sir. By J. Edgar Hoover.

HALE
Well, I don't know him.

TOM WHITE
I heard you're the King of the Osage Hills - so you might be the man to talk to.

HALE
mm... seems to me... this murder in the air is at the hand of most likely a band of men from outside these parts. Possibly negroes. (You saw what happened in Tulsa.) No proof - just my hunch.

Then there's just bad luck - Anna Brown - nasty mouth. Henry Roan? Melancholic you know. Charlie Whitehorn? Now he was a great man....

TOM WHITE
What about the other dead Osage? Joe Grayhorse? Joe Bates... 25, 30 we keep counting... Seems like you've got one hell of an epidemic here... Anna Sanford? Bill...

HALE
(interrupting him)
Stepson. Bill Stepson. Yeah. [beat]
Seems like you need to speak with
our Justice of the Peace.

TOM WHITE
wasn't very helpful.

HALE
The Principal Chief?

TOM WHITE
I saw him too.

HALE
Well we want to put a finish to
this death business, but I don't
like speaking while I'm in the
chair, this is a quiet place but
I'd be happy to meet you when you
have questions.

172 INT. MOVIE THEATER - 172

An AL JENNINGS WESTERN is playing. We see BLACKIE watching it. We hear Hale who is seated behind him -

HALE (QUIET)
Blackie?... Government men have
come around.

BLACKIE
...

HALE
Stirring.

BLACKIE
(still looking at the
screen)
I've done my time.

HALE
No use staying around someplace
when there's trouble. I owe you for
what you did for my nephew and
stood pat... on that roadster dee-
bacle. Just spend time down
someplace else - that place in
Drumright - negro janitor opens at
sunrise.

BLACKIE
Drumright...

CUT TO:

173 EXT. DRUMRIGHT BANK - 173

WE ARE IN THE MIDDLE OF A BANK ROBBERY/VIOLENT SHOOT-OUT WITH BLACKIE THOMPSON who is robbing the bank with three other men and his Wife…

Blackie shoots the police officer, dead... It all ends with Blackie and all of them handcuffed, arrested. We hear -

CUT TO:

174 INT. BALLET SCHOOL/FAIRFAX - DAY 174

Mostly Osage girls doing exercises at a ballet barre.

BOB MOUNT (V.O.)
Thank you, Bill, for your support of this town and this beautiful dance school. Bill Hale, our sponsor...

175 EXT. FAIRFAX STREET - DAY - SAME MOMENT 175

Outside, Bill Hale is giving away PONIES to the girls. An Osage and white crowd has gathered. Hale presents a pony to one of the girls.

Nearby John Wren is helping an Osage family find something near an alley -(with a dousing-type tool)

Hale takes BOB MOUNT (white, 50s) aside with his granddaughters.

HALE
Did your girls get a pony?

BOB MOUNT
Yes they did, thank you Bill.

HALE
I'd like you to keep a watchful eye on your business tonight.
(MORE)

HALE (CONT'D)
I have heard that your store is set-up for a robbery at 11pm. Might have heard about them gems you stashed. It’s two whites and a negro.

BOB MOUNT
Thank you, brother.

CUT TO:

176 INT. BOARDING HOUSE - NIGHT 176

Hale has come to see Acie Kirby and pays him $500.

HALE
Here’s the rest I owe you with great appreciation.

ACIE
You aware there’s Federal Agents around?

HALE
Ah.

ACIE
They looking into the blast.

HALE
…This isn’t Federal land, this is Indian land, so there’s no trouble that can come... good time to take a trip, there’s a nice opportunity if you can let me tell you of something?

ACIE
Sure.

CUT TO:

177 EXT. ANOTHER TOWN - SHOP SIGN: “R MOUNT - GROCERY” 177

BOB MOUNT, WAITING AND READY WITH HIS SHOTGUN.

Acie and two ASSOCIATES (one white, one black) break into Bob Mount's store when Mount fires his shotgun at Acie - shooting him through the glass door.… Acie is dead on the street.

CUT TO:

178 EXT. HENRY GRAMMER'S RANCH/DISTILLERY - DAY 178

AGENTS TOM WHITE, JOHN BURGER, AND FRANK SMITH stand at Henry Grammer's hideout which has been quickly deserted. The Distillery Equipment has been knocked over, but fires still burn and stove's are still hot. They comes across a lone OLD TIMER who doesn't move...

AGENT JOHN BURGER
Where can we find Henry Grammer?

OLD TIMER
Angel came down and done spread her
big ole wings inside his chest...
he's down there with the snakes...

CUT TO:

179 EXT. ROAD - NIGHT 179

Henry Grammer with a strange look on his face is driving. We pan along with the car until it smashes violently into a tree. Henry Grammer is dead.

CUT TO:

180 EXT. HENRY GRAMMER'S RANCH/DISTILLERY 180

AGENT JOHN BURGER
When'd this happen?

OLD TIMER
Yesterday.

181 EXT. FAIRFAX POOL HALL - DAY 181

Through the window we see Ernest playing pool with John Wren. Feeling the pressure he sneaks a swig from a flask. Byron Burkhart arrives.

BYRON
Brother. Put that away.

They exit.

CUT TO:

182 EXT. BACK ALLEY WAY - DAY 182

Byron leads Ernest out and into a car. Hale is in the car.

HALE
If you're charged - if anything happens - you can beat it.

ERNEST
What are you talking about? What, I'm... what are they going to charge me with?

HALE
Ernest, I have many friends. That means I've got the best lawyers. They protect me. *I* protect you. Nobody's getting near you, son. Argh...

ERNEST
What is it?

HALE
My stomach's all torn up, Myrtie's a mess, Willie's hysterical - you need to sign this here now - Something happens to you, the headrights got to stay in the family - ... sign that.

ERNEST
What happens if something happens - if something happens to me what? What would happen to me?

HALE
Nothing's gonna happen to you. It's just a formality. No matter what. No one's going to touch me. But they could come after you. And that could stop everything. This way for sure the money stays in the family.

Ernest looks to Byron:

ERNEST
Did you sign a paper?

HALE
Oh yeah, he signed it.

BYRON
My wife's not sick.

Ernest hesitates. Hale gets out of the car, signals for Ernest to follow him…

CU. TOM WHITE across the street, hidden from their view, watching them...

ANGLE, ERNEST AND HALE

HALE
You're scared.

ERNEST
No.

HALE
You're giving her the shots? All of it?

ERNEST
Yes.

HALE
Now Ernest, I know you love Mollie, I know. I love her, too. But she's gonna go. It's not in our hands, it's in God's hands. He's waiting on her now. We can't stop the diabetes... but the children - they're your children. We don't want that illness around them, they don't need to see her suffer and lose her legs. So you need to stay by her side now, and give her that medicine to ease her pain. You'll never regret spending this time with her before she returns to the eternal... You're strong enough now... ? You need to stay by her side, you need to give her that medicine, and you need to sign this.

Ernest looks.

HALE (CONT'D)
Sign the paper... sign it.

Ernest signs the paper.

CU. TOM WHITE watching.

CUT TO:

183 EXT FIELD WITH DERRICKS IN THE DISTANCE - NIGHT 183

Joe Jones, CJ Robinson and John Wren getting out of their cars. Headlights illuminate a group of men waiting for them. They all shake hands.

184 EXT. FIELD - MOMENTS LATER 184

Tom White in a huddle.

TOM WHITE
I was out in Ralston - met an old timer Alvin Reynolds last night.

185 EXT. RALSTON HOTEL - DUSK 185

ALVIN REYNOLDS (84) on the porch of an old hotel.

ALVIN
I knew every Indian that was murdered... That bunch that did it even give dogs poison liquor to see what will happen to them.

We see Tom White sitting with him, listening.

ALVIN (CONT'D)
They even kill coyotes. Now I don’t like coyotes but you shouldn’t poison a coyote. It’s not right - coyotes gonna die natural... My son-in-law told me not to talk for that bunch may bump me off but I’ve run out of time anyways...I’ll tell you who did it... I sat in this spot and I saw...

Alvin points to the road in front of him, Tom looks.

186 ALVIN REYNOLDS' POV: 186

BYRON BURKHART DRIVING ANNA BROWN INTO TOWN

ALVIN (V.O.)
I saw Byron Burkhart drive Anna Brown down this street... with Kelsie Morrison and his wife in the back seat...

CU. KELSIE MORRISON in the back seat.

BYRON BURKHART PULLS THE CAR OVER.

ALVIN
They took her and got her juiced up. I seen them coming through town - they were all together. Kelsie and Byron and Anna...

WE SEE: ANNA gets out of the car, very drunk and flirty with Byron... Kelsie follows. And as we see Kelsie -

BURGER (V.O.)
Kelsie Morrison runs dope and whiskey from Fort Worth to New Orleans to Dallas..

CUT TO:

187 EXT. OIL FIELDS - NIGHT 187

John Burger - Federal Agent - is reporting to Tom White, Frank Smith, CJ Robinson, Joe Jones, John Wren.

BURGER
... Bill Stepson died of corn whiskey. There was no investigation. Bill's wife was Tillie Stepson... Kelsie dropped Catherine and married Tillie two weeks after Bill died.

188 INT. HOSPITAL - DAY 188

Tillie dead in the hospital. Bedside, Kelsie is there with TILLIE'S TWO KIDS.

BURGER (V.O.)
Two months later, Tillie died from poison.

TIGHTER TO TILLIE'S KIDS.

BURGER (V.O.)
Kelsie ran off with her kids down to Mexico but he came right back because...

CUT TO:

189 INT. LAWYER'S OFFICE - DAY 189

Kelsie is talking to a LAWYER.

KELSIE
So, my dead wife has two kids, and they have my name. So if I adopted them proper, if these two kids were to die, would I inherit their estates? They're Osage. One's half Osage, but they have headrights.

LAWYER
Kelsie, you realize that this indicates to me that you're planning on adopting and killing these children?

KELSIE
No, not if it's not legal and I don't get the money. Then I'm not gonna do it.

CUT TO:

190 EXT. POST OFFICE BOX - FT. WORTH, TX. 190

Kelsie is coming to his post office and he's surrounded by officers and John Burger.

BURGER
Kelsie Morrison?

KELSIE
Who? No, my name's Lloyd Miller.

They take him.

CUT TO:

191 EXT. OIL FIELD - BACK TO SCENE 191

BURGER
I always admired Kelsie's ambition. Told him so and he thanked me. Ask him point blank about Byron and Ernest and the murders. He said -

BACK TO:

192 EXT - POST OFFICE 192

KELSIE
....well maybe we can help each other out here.

CUT TO:

193 EXT. OIL FIELD - BACK TO SCENE 193

JOHN WREN
I'm in real close with them now and they tell me things. I'm a trusted friend to Father Albert, too.

CUT TO:

194 EXT. OSAGE GOLF COURSE - FLASHBACK - DAY 194

John Wren, undercover, with Mollie's Priest who's playing golf at a new Osage golf course hosting a COMMUNITY EVENT.

THE PRIEST
I am very concerned about a parishioner of mine.

JOHN WREN
Tell me what you know…

THE PRIEST
... She fears her life may be in danger…

195 EXT. OIL FIELDS 195

Tom taking all this in.

JOHN WREN
...You got a better chance convicting a guy for kicking a dog than killing an Indian ... You know there's more to this than what we're on to. Hale's not tied to the Charlie Whitehorn murder. Or Sara Butler or Bill Stepson... (alts: Or Rose Lewis - Or John Whitehair)... there's more...

TOM WHITE
We're on Bill Hale, we're on Ernest Burkhart - that's what we're working on now.

CUT TO:

196 EXT. OIL FIELDS - CONTINUED 196

Off in the distance, there is something happening. Faintly we can see that it is a fire... The Agents stand and watch...

JOHN WREN
That's Bill Hale's ranch.

JOE JONES
I sold him a $30,000 fire policy last month.

JOHN WREN
(smiles) Well, "Insurance Man" looks like you've got some work in the morning.

CUT TO:

197 EXT. HALE RANCH - NIGHT 197

Bill Hale's ranch is on fire. It's acreage around the house set fire for insurance purposes. Ranch hands walk around the fire, making sure this 'accident' is contained to a certain area.

CUT TO:

198 EXT. MOLLIE'S FAIRFAX HOME - NIGHT 198

CU. ERNEST watching unusual light on the horizon.

THE FIRE. Silhouettes, moving around, like Demons.

TOM WHITE (V.O.)
Ernest Burkhart is skittish, he is afraid. He drinks and displays a nervous temper. It is in my opinion that he could be made to tell the truth...

Ernest turns into his house…

A199 INT. CELLAR MOLLIE'S FAIRFAX HOME A199

Ernest mixes up something with the vials (and whiskey?) in the cellar and drinks it.

CUT TO:

199 INT. MOLLIE'S FAIRFAX HOME - NIGHT 199

Mollie sees the flicker of fire on the ceiling of her sick room. She closes her eyes.

Ernest is drunk and out of it. He shoots her up - injecting her... with two bottles.

Ernest takes a vial and adds it to a whiskey (or drinks it from the vial). He sees flames like demons on the wall. He walks toward the flames...

Mollie flickers her eyes open for a moment. Sees him, doesn't see him.

MOLLIE (TO ERNEST)
You're next.

Ernest backs out of the room…

200 CU. TOM WHITE - ON CAMERA 200

TOM WHITE
It is my view that he is the weak sister.

CUT TO:

201 INT. FAIRFAX POOL HALL - FAIRFAX - DAY 201

Ernest hanging out at his pool hall when suddenly: Tom White, Frank Smith and John Burger come in to arrest him - they have brought the local OSAGE COUNTY SHERIFF as The Bureau can't arrest anyone or carry guns at this time…

ERNEST
Here we go, then... you got this all wrong. I have to go home, I have to go home and see my wife... she's sick and I have to take care of her...

Ernest tries some side-steps around pool tables and pretends they're not even there, until they are upon him and handcuff him...

CUT TO:

202 INT. THE FEDERAL BUILDING, CIVIL SERVICE ROOM - NIGHT 202

Tom White and Frank Smith look across from Ernest.

ERNEST
Can I sit down?

FRANK SMITH
Standing is good.

TOM WHITE
We want to talk to you about the murder of Reta and Bill Smith and Anna Brown.

ERNEST
...

HOLD ON ERNEST'S FACE. They say nothing. LONG PAUSE, THEN:

TIME CUT:

203 CU. ERNEST IT'S MANY HOURS LATER, IT'S NIGHT. HE'S STILL STANDING IN THE SAME SPOT, HE LOOKS EXHAUSTED. SILENCE, THEN: 203

ERNEST
I need to sit down.

TOM WHITE
Yes you do but you're standing.

ERNEST
I need some sleep.

TOM WHITE
Were you alone when you put the explosives under the house? Was Blackie Thompson with you?

ERNEST
He was no where around me, because I don't even know him so much - just from around.

TOM WHITE
You didn't rob a bank in Oilton with him did you?

ERNEST
I never did that.

TOM WHITE
You didn't have a bunkhouse with stolen cars where men could stay? Cook stove? Place to eat? Beds?

ERNEST
Not that I know of.

TOM WHITE
You did help Blackie Thompson steal your own Buick car in 1921 for the purpose of collecting insurance on it, didn't you?

ERNEST
I told him he could take the car.

TOM WHITE
For the purpose of using it?

ERNEST
I don’t know what he wanted it for.

TOM WHITE
You loaned it to him.

ERNEST
...what, what, what is all this? I loaned him my car, that’s not against the law.

204 INT. CIVIL SERVICE ROOM - CONTINUED 204

The door opens and in steps Blackie Thompson.

BLACKIE
How you doing, Ernest?

CU. ERNEST: Silence, then...

ERNEST
May I speak to this man? Alone?

TOM WHITE
You want to speak to him alone?

ERNEST
Yes.

They all leave the room.

BLACKIE THOMPSON
They got you turned around?

ERNEST
No. What did you tell them?

BLACKIE THOMPSON
I told them when I came back from prison to see you to make things right, you gave me $1.50 and you told me, “Well, we all knew the chances we were taking...”

ERNEST
We did. But I gave you a twenty.

BLACKIE THOMPSON
No you didn't. You gave me a dollar fifty.

ERNEST
I gave you a twenty. I meant to give you a twenty. What did you tell them?

BLACKIE THOMPSON
All of it. I told them you and your Uncle are too much Jew. I'm doing life for killing that Drumright cop and I'm telling you now, Ernest - I know you can't do time in prison. So tell them what you know for your pleasure...

CUT TO:

205 INT. MOLLIE'S FAIRFAX HOME - NIGHT 205

Bill Hale steps into Mollie's house. He's dressed up fancy. Mollie is near death. In Bed. Hale comes into the room. She is delirious; he speaks in Osage…

HALE
Settle down, Mollie. You're strong.

HALE
Mollie, thoo-shtah-kah. Wah-thee-skahn tahn-kah.

MOLLIE
Are you real?

MOLLIE
Thee-eh eh-kohn xtsee ah?

HALE
(in English)
I could be real.

206 INT. CIVIL SERVICE ROOM - LATER 206

Tom White holds up his hand... motioning Ernest to stop talking:

TOM WHITE
...Acie Kirby... Henry Grammer ... [we might see images of them] they're both dead. There's nobody alive in your story who did this.

ERNEST
...well, yeah, they're dead.

TOM WHITE
You're a good man, Ernest and you love your wife and children. You served your country in Infantry and I don't think this is how your life was meant to turn out - I see your family is more of a blessing than your King Bill Hale. He's done nothing but taken advantage of your human nature and forced you into doing bad things.

ERNEST
I want to go back home to my wife, so tell me what I can do.

TOM WHITE
Well then who killed Henry Roan? Do you know about that?

Ernest about to speak...

CUT TO:

207 EXT. JOHN RAMSEY'S PLACE - RIPLEY 207

John Ramsey, living in poverty with six kids on the edges of Fairfax. He steps out of his house, to pick up something from the yard and before he knows anything... JOHN WREN is beside him...

JOHN WREN
Don't run. I'm to take you in.

John Ramsey holds still. His wife and kids look. As Wren deals with Ramsey we hear -

TOM WHITE (V.O.)
Bill Hale and Ernest Burkhart have taken advantage of you because you're a poor man, had a wife and six children, are in bad circumstances.

CUT TO:

208 INT. CIVIL SERVICE ROOM - NIGHT 208

Ramsey and Tom White:

TOM WHITE
What do you know about the murder of Henry Roan?

JOHN RAMSEY
Why I don’t know anything about it.

TOM WHITE
I have a man who is your friend who states that you do know about it.

JOHN RAMSEY
Who is he?

Tom White opens the door and Ernest is brought in... Ernest looks at John Ramsey. HOLD the looks, then:

JOHN RAMSEY (CONT'D)
So is this on my neck?

TOM WHITE
Yes.

JOHN RAMSEY
...get your pencils.

CUT TO:

209 INT. MOLLIE’S FAIRFAX HOME - MORNING 209

CAMERA PUSHES DOWN THE HALLWAY TOWARDS MOLLIE’S SICK ROOM.

FBI AGENTS JOHN WREN and CJ ROBINSON enter the back sick room and see Mollie near death. Vera following them in...

JOHN WREN
Does she have a doctor?

VERA
No, she won’t see one.

MOLLIE (GARBLED, OSAGE)
...where’s my husband?

MOLLIE
Nee-kah we-da ho-wae-ke theh.

Mollie sees John Wren.

MOLLIE (CONT'D)
Are you real? Grandfather? Is it time now?

They begin to rush Mollie out of the house and into a car.

210 INT. FEDERAL COURT BUILDING - HALLWAY 210

Tom White and Frank Smith accompany Ernest.

ERNEST
I suppose we all need to tell the truth?

TOM WHITE
Yes.

ERNEST
It’s time for all the true facts to come out…

TOM WHITE
Do you want protection?

ERNEST
Yes.

TOM WHITE
From?

ERNEST
My Uncle.

211 INT. FAIRFAX SHERIFF’S OFFICE 211

SHERIFF FREAS at his desk ...The door opens, and William Hale enters, dressed immaculately.

WILLIAM HALE
I understand I’m wanted. I’m here to turn myself in -- no need put you fellows out...

SHERIFF
What you supposed to have done?

WILLIAM HALE
Killed somebody, if you can believe it.

SHERIFF
Oh now Bill I wouldn’t go that far. That can’t be.

WILLIAM HALE
(hands out to be cuffed)
Arrest me, son.

SHERIFF
No need for that.

He leads Hale toward the back.

212 EXT. GUTHRIE FEDERAL BUILDING - DAY 212

HALE IS UNDER ARREST NOW. U.S. Marshalls have now brought Hale to the Federal Building. A REPORTER rushes over:

REPORTER 1
Have you a statement to make?

HALE
Who are you?

REPORTER 1
A newspaper man.

HALE
I'll not try my case in the newspapers, but in the courts of this country.

REPORTER 2
You are pretty well known aren't you?

HALE
I think so.

REPORTER 2
It's a long trip from Pawhuska, isn't it?

HALE
Yes, but we've had a car with curtains up.

REPORTER 2
Just a statement? Just "I'm innocent"?

CUT TO:

213 INT. WITNESS INTERVIEW ROOM - DAY 213

Blackie Thompson with his lawyer is being interviewed by PROSECUTOR PETER LEAWARD.

PROSECUTOR LEAWARD
Where are you currently residing?

BLACKIE THOMPSON
The Penetentiary.

PROSECUTOR LEAWARD
How long are your serving?

BLACKIE THOMPSON
Life.

PROSECUTOR LEAWARD
For the Drumright job, right?

BLACKIE THOMPSON
Yes.

PROSECUTOR LEAWARD
It was William Hale who arranged that, right?

BLACKIE THOMPSON
That he did, funny ain't it?

PROSECUTOR LEAWARD
Now who asked you to kill Bill and Reta Smith?

BLACKIE THOMPSON
William Hale and Ernest Burkhart.

PROSECUTOR LEAWARD
Have you had recent contact with Mr. Hale?

BLACKIE THOMPSON
As a matter of fact, he just got a note to me - asked me to kill his nephew...

PROSECUTOR LEAWARD
... Now when you testify for the United States, you have one job and one job only... to tell the truth -

214 INT. BLACKIE'S JAIL CELL - NIGHT 214

Blackie on his bunk in his cell, a JAIL GUARD slips A NOTE through the bars of the cell.

BLACKIE THOMPSON (V.O.)
- Yes... He said he could help me escape and then if I could, take Ernest to old Mexico and kill him. I sent a note back saying I wouldn't testify if he got me out.

215 INT. WITNESS INTERVIEW ROOM - DAY 215

PROSECUTOR LEAWARD
And how did that work out for you?

BLACKIE THOMPSON
How did what?

PROSECUTOR LEAWARD
Mr. Hale’s promise of a grand escape.

BLACKIE THOMPSON
I’m sitting here talking to you, ain’t I?

216 INT. HOSPITAL - PAWHUSKA - DAY 216

Mollie is brought into her hospital room with the help of John Wren and CJ Robinson.

There is a team of Doctors and Nurses around here in a flash.

HALE (V.O.)
Take a letter:
JUDGE NOT! By William K. Hale.
Judge Not! the clouds of seeming guilt may dim thy brother’s fame;

217 OMITTED 217

218 INT. HALE’S JAIL CELL - GUTHRIE - DAY 218

Hale with a SECRETARY...

HALE
For fate may throw suspicion's
shade upon the brightest name!

CUT TO:

219 EXT. FEDERAL PRISON - MORNING 219

Ernest, witness for the prosecution, is under the guard of Tom White, Joe Jones and John Wren and some U.S. MARSHALLS.

ERNEST
I want to see my wife. You said if I testified I could see my wife.

TOM WHITE
She's in hospital in Pawhuska.

ERNEST
Is she alright?

TOM WHITE
Doesn't seem it.

ERNEST
When can I see her?

TOM WHITE
I don't know.

ERNEST
I need to get a letter to her.

A group of reporters is there.

REPORTER 2
Where are they taking you, Mr. Burkhart?

ERNEST
I'm going the other way for a while now.

Ernest gets in the backseat of the car. Tom White shuts the door.

TIME CUT:

Tom White OPENS the backseat door on the other side, starts to get in beside Ernest.

TOM WHITE
We're not charging you with anything 'cause you're gonna testify… but it's best I shepherd you out of the state for awhile. Keep Hale and his wolves away from you. Now I know you wanna get back to Mollie and the kids but this is protection.

Ernest listens. The car drives away from the municipal building.

CUT TO:

220 INT. HOSPITAL - PAWHUSKA 220

A GUARD with a RIFLE monitors the hospital room. Mollie, feeling better, in bed, eating something.

HALE (V.O.)
Thou canst not tell what hidden chain of circumstances may have wrought the sad results that takes an honest name away…

221 INT. HALE'S JAIL CELL - GUTHRIE - DAY 221

HALE
Judge Not! The vilest criminal may rightfully demand a chance to prove his innocence by jury of his land; Judge Not!!!

Hale finishes his poem:

HALE (CONT'D)
Get this in the Pawhuska Daily Journal, Fairfax Chief, Hominy Journal and the Osage County News -

CUT TO:

222 INT. HOSPITAL - PAWHUSKA 222

GUARD with a RIFLE monitors the room. Mollie helped around the room. Elizabeth and Cowboy are visting her. We hear Ernest's letter:

ERNEST (V.O.)
LETTER TO MOLLIE concludes with a repeat “It’s time for all the true facts to come out…”

223 INT. FEDERAL COURTROOM - ENTRY DOOR TO COURTROOM 223

A beat of quiet at the door to the courtroom. Tom White looks at Ernest who seems very shaky and sweaty.

TOM WHITE
Hold steady, son.

224 INT. FEDERAL COURTROOM - CONTINUOUS 224

Ernest is brought into the courtroom.

Ernest sees Hale at the defendant’s table with his lawyers. Hale looks at Ernest.

Tom White and John Wren take a seat and look at the all white jury. He sees the Judge, HONORABLE JOHN C. POLLOCK.

Ernest takes the stand, everyone falls quiet for one second and then, suddenly:

W.S. HAMILTON (Hale’s Lawyer) stands up and stops all this before it starts by screaming out:

W.S. HAMILTON
I demand to confer privately with Mr. Burkhart. He is my client.

Loud objections, minor chaos, then, Ernest looks baffled, everyone does:

W.S. HAMILTON (CONT'D)
ERNEST BURKHART IS MY CLIENT AND I DEMAND AN OPPORTUNITY TO SPEAK WITH HIM! HE HAS BEEN MISSING FOR TWO MONTHS AND I HAVE NOT HAD THE CHANCE TO COMMUNICATE WITH HIM BEFORE HE TESTIFIES!

JUDGE POLLOCK
Is this man really your attorney?

ERNEST
I don't know...? I don't have a contract with him but I'm willing to talk to him.

More objections from prosecution, Tom White and Wren look on as the courtroom goes nuts.

W.S. Hamilton and Hale's team of lawyers get Ernest into a back room.

JUDGE POLLOCK
Court is adjourned until tomorrow at 10.

Tom White and John Wren look.

CUT TO:

225 EXT. WIDE OPEN SPACE - DUSK 225

A chauffeured limousine and another car. Both parked in the middle of the empty highway.

A couple hundred yards back... Tom White and another in their car... They make no effort not to be seen, just keep back and watch.

Ernest steps out of the car... Mollie steps out of the other car, driven by Byron... and they come to each other...

CU. MOLLIE and ERNEST they look at each other and don't say anything... Ernest is seeing Mollie, healthy for the first time in a long time... something dawns on him:

ERNEST
I'm sorry.

MOLLIE
For what?

ERNEST
All troubles.

MOLLIE
I'll take you home now.

ERNEST
Yes, ma'am.

MOLLIE
Ah-we-breen-ah-leh theh-kohn-tsee-eh.

ERNEST
Hoh-weh.

Ernest and Mollie walk together and get in the car...

BYRON
Brother.

ERNEST
Brother.

BYRON
Freeling and Hamilton want to see you at Hale's tonight. Talk things over.

CUT TO:

226 OMITTED 226

227 OMITTED 227

228 INT. HALE'S RANCH - NIGHT 228

Faces looking at Ernest as he enters the livingroom. Ernest acknowledges the recognizable men and women from town including Myrtle and Hale's lawyers looking at him. And two oil executives MR SOLOWEY and MR KRACEON.

ERNEST
Sheriff... Aunt Myrtie...

FREELING
Ernest, you know Mr Solowey from Solowey Oil? And Mr Kraceon from Kraceon Oil?...

Ernest sits.

W.S. HAMILTON
If you testify against your Uncle, you realize that this can be held against you for years to come and you can get convicted for the Smith murder, do you see that?

ERNEST
No.

W.S. HAMILTON
They’re giving you the rope to hang yourself, you see that?

FREELING
He doesn’t see that.

W.S. HAMILTON
Ernest, you realize if you do this you will be murdering your Uncle?

ERNEST
No, no, no.

FREELING
Yes. You have all the power to save his life.

W.S. HAMILTON
HE IS SAVING YOU, DUMB BOY... Do you want to go home right now?

ERNEST
Yes.

W.S. HAMILTON
Do you want to see your wife and kids?

ERNEST
Yes.

W.S. HAMILTON
These Government Men BEAT you and TORTURED you, didn’t they??

ERNEST
They kept me awake for days…

W.S. HAMILTON
No, they BEAT you.

ERNEST
...yes, sir, they did.

W.S. HAMILTON
THANK YOU.

229 INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - MORNING 229

Ernest sits with Mollie. She prepares her insulin and gives herself a shot through the scene. He watches her... (Children present)?

MOLLIE
I had a dream we went to Colorado Springs. You told me all your secrets and I held them in a box for you... we went to a river and dumped them away... and we were happy, then.

ERNEST
The insulin is working... I guess you had to get worse before you got better? Something like that?

MOLLIE
Yes, Ernest. I had to get worse before I got better.
...What's going to come now?

ERNEST
Well, Mollie... it's very complicated.

MOLLIE
No, it shouldn't be.

ERNEST
Yes, I know. But white man's laws are hard to understand... sometimes you have to do one thing even though you mean the other thing - and I know that's hard for you to understand as Osage. So what I have to do is to go now and tell the real Truth about what these government men have done to make me lie to them... you see they beat me and tortured me so that I would say that my Uncle did these things... but now I am in my right way... and I cannot tell that lie about him. So I am going to do the right thing now and protect him.

MOLLIE
When will you come back?

ERNEST
Just in a few days this will all be over. They have to arrest me just for a show of it. But I'm not in trouble cause I done nothing wrong in this world.

She finishes giving herself the shot, looks at him.

MOLLIE
Osage know a true story when they hear one.

ERNEST
Yes... this is true to you?

MOLLIE
It has too many turns in it to be a true story.

CUT TO:

230 INT. LIZZIE/MOLLIE'S GRAY HORSE HOME - MORNING 230

POV Mollie from inside the house looking out the window. See Hale's lawyers and Government Agents waiting outside. Hear a door. See Ernest leave the house. Lawmen and lawyers talk to Ernest.

They handcuff him and take him away, he nods to Mollie that it's all just fine.

CUT TO:

231 INT. JAIL - DAY 231

Ernest is brought into jail. Hale is roaming free down here, and comes to greet him. He hugs him. A long, silent bear hug between them.

CUT TO:

232 INT. FEDERAL COURTROOM - DAY 232

CU. MOLLIE: She sits down in FRAME. Osage Tribe are here, it's packed with people, reporters, etc.

HALE is sitting at defendant table.

KELSIE MORRISON is on the stand.

PROSECUTOR LEAWARD
... how did you come to kill Anna Brown?

KELSIE
I was hired by W.K. Hale.

PROSECUTOR LEAWARD
What did he say to you?

KELSIE
I was to get a thousand dollars and the money I owed him which was six hundred dollars.

PROSECUTOR LEAWARD
Now you say you killed Anna Brown?

KELSIE
Yes, sir.

PROSECUTOR LEAWARD
You took her down into that canyon there into what was commonly known as the Three Mile Canyon, didn't you?

KELSIE
Yes, sir.

PROSECUTOR LEAWARD
What did you shoot her with?

KELSIE
Automatic.

PROSECUTOR LEAWARD
And where did you shoot her?

KELSIE
Shot her down through the top of the head, I guess I killed her.

PROSECUTOR LEAWARD
Now you say you were pretty drunk?

KELSIE
Yes, sir.

PROSECUTOR LEAWARD
You knew you were killing her didn't you?

KELSIE
Yes sir.

PROSECUTOR LEAWARD
How did you get her down to the place where you killed her?

KELSIE
Byron and I carried her down there.

PROSECUTOR LEAWARD
Did you make her drunk so you could kill her?

KELSIE
Yes, sir.

PROSECUTOR LEAWARD
Was she laying down when you killed her?

KELSIE
No, sir.

PROSECUTOR LEAWARD
What position was she in?

KELSIE
Sitting up. Byron raised her up, pulled her up and held her up.

PROSECUTOR LEAWARD
You stood there and directed him how to hold this drunken helpless Indian woman down in the bottom of that canyon while you got ready to shoot a bullet into her brain?

KELSIE
Yes, sir.

PROSECUTOR LEAWARD
What happened when you shot her?

KELSIE
Turned her loose and she fell back down.

PROSECUTOR LEAWARD
Did she make any outcry?

KELSIE
No, sir.

PROSECUTOR LEAWARD
Did you stand there and watch her die?

KELSIE
No, sir.

PROSECUTOR LEAWARD
You were satisifed with your work?

KELSIE
Yes, sir.

PROSECUTOR LEAWARD
Then you turned and left.

KELSIE
Yes, sir.

PROSECUTOR LEAWARD
Have you seen that canyon where you killed Anna Brown?

KELSIE
I have seen it a hundred times, I suppose.

PROSECUTOR LEAWARD
You have seen it a hundred times since? You wanted to go back and see where you killed Anna Brown?

KELSIE
No, sir.

PROSECUTOR LEAWARD
Well?

KELSIE
No, sir.

PROSECUTOR LEAWARD
What did you go back out there for?

Kelsie smiles.

PROSECUTOR LEAWARD (CONT'D)
Go ahead and tell the jury.

KELSIE
Well it was a good place to park and drink and put on parties - it can’t be seen from the road……

CU. MOLLIE.

PROSECUTOR LEAWARD (O.C.)
And where did you go after you killed Anna Brown?

KELSIE (O.C.)
Went to sleep at Bill Hale's.

PROSECUTOR LEAWARD (O.C.)
And what did you do then?

KELSIE (O.C.)
We stayed drunk.

PROSECUTOR LEAWARD (OC)
Where did Byron go?

KELSIE (OC)
Back home to Mollie's.

CUT TO:

233 INT. MOLLIE'S BEDROOM - NIGHT - FLASHBACK 233

The night of the murder. Mollie brings Byron a pillow as he gets on the couch to go to sleep. She comes upstairs and gets into bed with Ernest. She turns and holds on to him...

CUT TO:

234 EXT. THREE MILE CREEK - FLASHBACK - NIGHT 234

Byron props up Anna's limp body as Kelsie raises his gun and aims at the back of her head...

CUT TO:

235 INT. JAIL CELL - NIGHT 235

Ernest is asleep in his cell. Tom White comes to see him.

TOM WHITE
Ernest, wake up... Ernest, I'm to tell you that your child has died.

ERNEST
What child?

TOM WHITE
I don’t know the name.

ERNEST
Cowboy? Which one?

TOM WHITE
Is there a child that’s had trouble with her lungs - like whooping cough?

ERNEST
Who told you this? How do you know this?

TOM WHITE
This was told to me by our agents in Fairfax. Mollie has gone to see and take it home.

ERNEST
It’s the baby... it’s the baby Anna. Oooo lord. Ooo my lord no.

TOM WHITE
Bless you son, I’m sorry for your loss.

Tom White walks away, past Hale’s cell. Hale hears Ernest crying and crying and moaning in loss. Hale gets the Jailers attention.

HALE (TO JAILER)
What happened?

JAILER
Told him his baby died...

HALE
Which one?

JAILER
The baby.

HALE
Sad news. Sad news, terrible tragedy. White man’s disease. We’ve brought nothing but trouble to them.

Ernest weeps. Hale tries to call to him...

HALE (CONT'D)
(Boy...boy it's alright...) Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven. And he laid his hands on them...

CUT TO:

236 INT. BIGHEART'S HOUSE - BEDROOM - DAY 236

In the bedroom, Mollie is overcome with grief, kneeling by bed. Mollie's LITTLE GIRL ANNA is wrapped in a blanket lying motionless on the bed. The BIGHEARTS standing.

CUT TO:

237 EXT. GRAY HORSE CEMETERY - DAY 237

Ernest, in shackles and handcuffs, escorted by Tom White out of car…

Mollie & Ernest with two Marshalls at his elbow, the Bighearts and Mollie standing at a freshly dug grave.

The Catholic Priest is presiding over the burial of Little Anna. An ACOLYTE assists.

PRIEST
Lord, have mercy. Christ, have mercy. Lord, have mercy. Our Father -

PRIEST
Kyrie eleison. Christe eleison.
Kyrie eleison. Pater noster -

(*inaudibly)* - qui es in caelis, sanctificetur nomen tuum. Adveniat regnum tuum. Fiat voluntas tua, sicut in caelo, et in terra. Panem nostrum quotidianum da nobis hodie, et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris. (*until...*)

PRIEST (CONT'D)
(aloud) And lead us not into temptation.

PRIEST (CONT'D)
(aloud) Et ne nos inducas in tentationem.

MOLLIE & BIGHEARTS & ACOLYTE
But deliver us from evil.

MOLLIE & BIGHEARTS & ACOLYTE
Sed libera nos a malo.

PRIEST
Let little children come to me.

PRIEST
Sinite parvulos venire ad me.

MOLLIE & BIGHEARTS & ACOLYTE
For theirs is the kingdom of heaven.

MOLLIE & BIGHEARTS & ACOLYTE
Talium est enim regnum caelorum.

PRIEST
The Lord be with you.

PRIEST
Dominus vobiscum.

MOLLIE & BIGHEARTS & ACOLYTE
May He also be with you.

MOLLIE & BIGHEARTS & ACOLYTE
Et cum spiritu tuo.

TIME CUT:

The casket and grave are then sprinkled with holy water and incensed. Elizabeth PLACES A PIECE OF FRUIT on the casket.

Ernest reacts.

238 TIME CUT: 238

ERNEST
I love you. I love you. I've always loved you, Mollie.

Tom White puts Ernest in his car. Ernest is shaken.

TOM WHITE
You still strong? (still up for this?)

Ernest gives White a look. They drive off.

239 OMITTED 239

240 INT. JAIL CELL - NIGHT 240

Tom White brings Ernest to see Bill Hale in his jail cell.

Ernest safe on the other side of the bars, says:

ERNEST
Hello, King.

HALE
How is everyone?

ERNEST
Not good.

HALE
I know, my son, I feel it too.

ERNEST
You know, I've got to take care of the two kids and Mollie.

Ernest looks at Hale.

HALE
Uh huh... What are you thinking of?

ERNEST
...to testify.

HALE
That's a strong choice to make against adversity...

ERNEST
I have to, Uncle.

HALE
... They gave you a deal.

ERNEST
... a deal...

HALE
They won't hold to it.

ERNEST
It's the Federal Government.

HALE
That's right - it's the Federal government. That's why I say that.

Pauses. Let's Ernest reflect.

HALE (CONT'D)
All that's really going to happen is the family is going to be broke up. Is that what you want?
(MORE)

HALE (CONT'D)
It’s just not going to make any difference. I tell you this from the deepest part of my heart.

ERNEST
People have turned. They’ve seen a dark streak through the country. It’s different now, Bill - the Osage -

HALE
(interrupts) - The Osage know. They know who gave them the schools - the streets they walk on... I’ve brought them into the great 20th century. What have you done - you’ve created a family with my help - because of me.

ERNEST
They’re not going to stand by you, Bill. Not now - it’s over - after all this -

HALE
No, they will, they will - Oh there might be some public outcry ‘for awhile’ but then people will forget. They won’t even remember - they won’t even care. Nothing’s gonna change, son, it’s just gonna be another “everyday”... common tragedy.

ERNEST
... common, huh?...

HALE
If it’s the last thing you hear me tell you - please don’t do something you’re gonna regret for the rest of your life.

ERNEST
Regret? Regret?! I got nothing but regrets. I regret now that I should have done this earlier.

HALE
You really believe you’ll be better off after you do what you think you ought to do? - you’re gonna go on living like nothing happened?
(MORE)

HALE (CONT'D)
You've got a family, children, you lost one already. Don't make it more of a tragedy (than it already is) - .

ERNEST
It's already a goddamn tragedy! I don't trust you, Bill. Nobody trusts you. You understand that?

HALE
Son - (I know you believe you think you're making the right decision-)

ERNEST
(Interrupting) I'm not your son, Bill.

HALE
(Oh yes you are!) Whether you are or you're not, you're a son to me.

Ernest takes this in.

ERNEST
I thank you, Bill, but I gotta look after my family... I can't -

Ernest backs away.

HALE
I don't know what to say and I'm sorry to hear that. I forgive you for you know not what you say. The Lord has forgiven you, so you also must forgive. I love you, son. Don't throw it all away.

We now see that Agents Burger and Smith have been secretly listening to the conversation on a recording device.

CUT TO:

241 OMITTED 241

242 INT. FEDERAL COURTROOM - DAY 242

Ernest on the stand. He looks at Mollie, in her blanket, in the courtroom. The Prosecutor begins:

PROSECUTOR LEAWARD
Mr. Burkhart, is this of your own accord?

ERNEST
Yes sir.

PROSECUTOR LEAWARD
No one has promised you anything?

ERNEST
No sir.

PROSECUTOR LEAWARD
Did you seek out John Ramsey at your Uncle's behest to kill Henry Roan?

ERNEST
Yes sir.

PROSECUTOR LEAWARD
Did you drive from Fairfax to Ripley to tell John Ramsey to tell Asa Kirby to do a job?

ERNEST
Yes, sir.

PROSECUTOR LEAWARD
Who asked you to do this?

ERNEST
My Uncle William Hale.

PROSECUTOR LEAWARD
Do you see him?

ERNEST
Yes, sir.

PROSECUTOR LEAWARD
Can you point to him?

ERNEST
Yes, sir, right there.

PROSECUTOR LEAWARD
I'd ask that the record reflect the witness identified the Defendant, Mr. Hale.

JUDGE POLLOCK
The record shall so reflect.

PROSECUTOR LEAWARD
What was the job that he wanted Asa Kirby to do?

ERNEST
He wanted to blow up Reta and Bill Smith.

PROSECUTOR LEAWARD
Why would he want them blown up?

ERNEST
So to get their money.

PROSECUTOR LEAWARD
Are you a married man?

ERNEST
Yes, sir.

PROSECUTOR LEAWARD
What is your wife’s name?

ERNEST
Mollie Burkhart.

PROSECUTOR LEAWARD
She is Reta’s sister?

ERNEST
Yes, sir.

PROSECUTOR LEAWARD
She is also the sister of Anna Brown who was murdered.

ERNEST
Yes.

PROSECUTOR LEAWARD
And her mother Lizzie Q who is dead?

ERNEST
Yes.

PROSECUTOR LEAWARD
And her sister Minnie is dead?

ERNEST
Yes.

PROSECUTOR LEAWARD
And all these dead women are Indian women, are they?

ERNEST
Yes.

PROSECUTOR LEAWARD
If Mollie, your wife, died, who would get her Oil Money?

ERNEST
Me and our children.

PROSECUTOR LEAWARD
Did your Uncle lay out a plan to you by which you would benefit from the deaths of all these Indian women?

ERNEST
...yes, sir.

PROSECUTOR LEAWARD
And you helped your Uncle on your own making?

ERNEST
Yes.

PROSECUTOR LEAWARD
Was part of this plan that you would meet and marry Mollie Kyle? And kill her family and her for their Indian Oil Money?

ERNEST
No, sir. I met and married my wife because I picked her up in my cab.

PROSECUTOR LEAWARD (O.C.)
You did not marry her because your Uncle directed you to?

ERNEST
No, sir. I loved my wife from because that’s what happened to us when I picked her up in my cab.

CU MOLLIE - Listening to this in the courtroom.

243 OMITTED 243

244 INT. COURTHOUSE - LARGE ANTECHAMBER - DAY 244

Ernest is guarded by Tom White. The blinds are drawn.

Mollie is brought in by John Wren to sit and meet with Ernest.

Tom White sits as far back as he can for their privacy.

Mollie and Ernest sit down. He reaches for her hand.

ERNEST
How’s my Cowboy?

MOLLIE
Well.

ERNEST
He miss his Pops?

MOLLIE
Yes. Elizabeth too.

ERNEST
They know what’s happened?

MOLLIE
Not so much.

PAUSE, THEN:

MOLLIE (CONT'D)
Have you told all the truths?

ERNEST
Yes I have. My soul is clean now. It’s a relief to me. To be out from under this. (ALT I wasn’t going to let him get anywhere near you and the kids.)

MOLLIE
What did you give me?

ERNEST
What?

MOLLIE
What was in the shots?

ERNEST
...

MOLLIE
My medicine you gave me. What was in it, Sho-mee-kah-see?

LONG BEAT, THEN:

ERNEST
Insulin.

She stands up and walks out... Tom White is trained on Ernest...

Ernest and Tom White.

ERNEST (CONT'D)
(ALT. I swear, Mollie. I swear...)

Tom White says nothing...

CU. ERNEST: He's lost it all.

CUT TO:

245 INT. RADIO BROADCAST STUDIO, NEW YORK - NIGHT, YEARS LATER 245

AN ORCHESTRA PLAYING WITH A FLOURISH WHAT IS THE FINISH TO A DRAMA.

RADIO ANNOUNCER (V.O.)
Right had won.

Music swells again. Applause is heard.

246 INT. RADIO BROADCAST STUDIO, NEW YORK - NIGHT, YEARS LATER 246

And we see an AUDIENCE is watching the Orchestra play its closing music, a sound of hope, for the episode. AN ANNOUNCER at a microphone. The PERFORMERS sitting in front of microphones. Two SOUND EFFECTS MEN with their wide ranging props standing at microphones.

RADIO ANNOUNCER
(reading while holding a headset)
True Crime Stories has been brought to you through the courtesy of J.
(MORE)

RADIO ANNOUNCER (CONT'D)
Edgar Hoover and the Federal Bureau of Investigation, the Department of Justice.
This brings to a close the authenticated story of the “Osage Indian Murders”.

MUSIC STARTS TO FADE -

RADIO ANNOUNCER (CONT'D)
As we take our leave from Osage County we conclude:
The Doctors, the Shoun Brothers, were never pursued by the legal system for having certainly helped poison Mollie. Tom White said...

The PERFORMER playing TOM WHITE:

TOM WHITE ACTOR
I just never had hard enough evidence to bring them to justice.

Music: A CONCLUDING CHORD from the Orchestra.

RADIO ANNOUNCER
They continued to practice medicine. (pause)
Ernest’s brother Byron Burkhart was tried as an accomplice to Anna’s murder. Kelsie Morrison said at his trial...

An ACTOR PORTRAYING Kelsie Morrison says,

KELSIE ACTOR
Byron got her drunk -

Sound Effect: GUN SHOT

KELSIE ACTOR (CONT'D)
- and I did the rest.

RADIO ANNOUNCER
Byron was released after a hung jury. He said...

The SAME ACTOR PLAYING Morrison, now playing Byron says:

BYRON ACTOR
She couldn't hold her liquor.

RADIO ANNOUNCER
William Hale, the ringleader of the deadly plots, was found guilty and sent to Leavenworth for life.

Sound Effect: PRISON DOOR SLOWLY CLOSES & SHUTS

RADIO ANNOUNCER (CONT'D)
He would write letters back home to his Osage friends…

Sound Effect: PEN WRITING ON PAPER

The HALE ACTOR reads:

HALE ACTOR
“Dear Friends! How are you all? I’m in perfect health. I haven’t got a gray hair. I never had better friends in my life than the Osages. I was a true friend to them. I had rather live at Gray Horse than any place on Earth. I will be back with you before many moons. How is my friend, Dah kah-hee-keh? Your true friend W.K. Hale.”

RADIO ANNOUNCER
Hale was released in 1947. The Parole Board cited his record as a good prisoner for his early release. Not everybody was happy.

Sound Effects Man: “INDIAN DRUMMING”.

AN ACTOR PORTRAYING AN OSAGE CHIEF, with full racist accent speaks as drumming continues...

OSAGE CHIEF ACTOR
This man he is being released because he paid off politicians and nobody cares about the Osage lives.

RADIO ANNOUNCER
Hale was not supposed to set foot in Oklahoma again -

Sound Effect: CAR

RADIO ANNOUNCER (CONT'D)
- but according to relatives he often visited them.

Sound Effect: CAR STOPS

Sound Effect: SCREEN DOOR OPENS

An ACTRESS PORTRAYING one of Hale's relatives says:

ACTRESS
What do you want for lunch William?

Sound Effects: COUNTRY KITCHEN: DISHES

Sound Effects: CHAIR PULLED UP TO TABLE.

Sound Effect: WATER POURED IN A GLASS

HALE ACTOR
If only that damn thick-head Ernest had kept his fool trap shut we'd be in clover today.

RADIO ANNOUNCER
William Hale died in an Arizona nursing home. He lived to 87 years.

Sound Effects Interlude: BUSY PRISON: Whistle, Turntable playing record of prison ambience, Keys Rattling in Cell Door, Chains and Shuffling Feet, Cell Door slowly opening.

RADIO ANNOUNCER (CONT'D)
Tom White went on to become the Warden of Leavenworth Prison in Kansas. He was Warden at the same time William Hale was there.

Sound Effects Man turns off Turntable.

Sound Effects: FOOTSTEPS passing one another

RADIO ANNOUNCER (CONT'D) (CONT'D)
They would pass each other in the prison yard -

Pause as footsteps continue -

RADIO ANNOUNCER (CONT'D)
- never saying a word to one another.

Music: There's overplayed melodramatic concluding music.

Sound Effect:CELL DOOR SLOWLY CLOSING AND RESOUNDINGLY SHUTS.

RADIO ANNOUNCER (CONT'D)
Ernest Burkhart was sentenced to life imprisonment at the Oklahoma State Penitentiary.

Sound Effect: GAVEL

AN ACTOR PORTRAYING A PRISONER saying

PRISONER ACTOR
“Aren’t you the one tried to kill his Injun wife for the oil money?”

RADIO ANNOUNCER
He got out in 1937 and went back to the Osage land, where he robbed an Osage home...

Sounds of a BREAK-IN (something broken, breaking glass)

RADIO ANNOUNCER (CONT'D)
...the Indian having caught him in the act of the robbery...

Sound Effects Man: with “INDIAN DRUMMING”.

INDIAN ACTOR
"If you move I will scalp you with this tomahawk.”

RADIO ANNOUNCER
Ernest was sent back to prison. Years later he was granted a Pardon for his crimes and once again, moved back to Osage County, just outside Fairfax where he lived out his days with Byron in a trailer park north of the city.

ERNEST ACTOR
Pass me a beer, brother...

Sound Effect: BEER BOTTLE OPENS

BYRON ACTOR
Got a light for my Lucky Strike?

Sound Effect: A MATCH IS LIT.

MUSIC: There’s a solo VIOLIN. As music continues...

RADIO ANNOUNCER
After Mollie divorced Ernest she lived with her new husband John Cobb on the Reservation. She died of diabetes on June 16, 1937. Her obituary in the local paper said simply...

Sound Effect: TYPEWRITER

A RADIO SHOW PRODUCER reads the obituary...

RADIO SHOW PRODUCER
"Mrs. Mollie Cobb, 50 years of age, passed away at 11:00 Wednesday night at her home. She was a full-blood Osage. She was buried in the old cemetery in Gray Horse beside her father, mother, sisters, and daughter."

VIOLIN fades out.

WE HEAR THE SOUND EFFECTS of a SHOVEL and DIRT being put on a casket.

RADIO SHOW PRODUCER (CONT'D)
There was no mention of the murders.

CUT TO:

A247 EXT. OSAGE DRUM DANCE CELEBRATION - 2021 A247

CU A DRUM: THE LOUD BEAT OF SEVERAL DRUMMERS (MEN) AS THEY SIT AROUND THE DRUM. They are in CURRENT DAY CLOTHING.

The CAMERA PULLS UP to reveal WOMEN SINGERS sitting around the drummers and continues up to reveal:

A COLORFUL SWIRL of OSAGE PEOPLE DANCING AROUND THE DRUM, dressed in their own TRADITIONAL DANCE CLOTHING or EVERYDAY CLOTHES WITH BLANKETS.

Color and movement fill the screen.

A circle forms.

We fade slowly.