

MOLLIE AND THE KID

by

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EXT – DESERT – DAY

DUNCAN, a young cowboy of nineteen, is riding towards a small town in the distance.

He approaches the entrance to the town.

Duncan rides into town.

CUT TO:

EXT – TOWN – DAY

Duncan rides past some buildings on the way to the saloon.

Outside the saloon, he stops and climbs down from his horse, NUGGET.

Nugget neighs and shakes his head.

Duncan strokes Nugget's head gently, then leads the horse to a trough outside the saloon.

DUNCAN

Drink.

Nugget seems reluctant for a moment, then dips his head and mouth towards the water, and drinks.

Duncan looks towards the swing doors of the saloon.

In the distance, holding a parasol and wearing a straw hat, MOLLIE, thirty-five, catches sight of Duncan and walks towards him, a little curious.

She stops when she gets close to the horse.

MOLLIE

What are you doing ?

DUNCAN

I am taking my horse to water – what does it look like I'm doing - ?

MOLLIE

“You can take a horse to water...”

DUNCAN

He is drinking...If you take a horse to water, what else is he gonna do ? You can make it drink. In fact, it is voluntary on his part. He will drink – ain't no compulsion.

MOLLIE

The adage -

DUNCAN

- Is, inaccurate.

MOLLIE

What does it mean ?

DUNCAN

It's the dumbest God-damn adage I ever heard.

Mollie puts her hand close to the horse's back.

MOLLIE

May I ?

DUNCAN

Go ahead, stroke it.

Mollie puts her hand on the horse's back, behind the saddle, then moves forward and strokes Nugget's mane. The horse reacts a little, with a slight neigh, then calms down and enjoys the stroking.

Mollie turns to Duncan.

MOLLIE

Ain't tied up.

DUNCAN

Ain't gonna run away. He is tame.

MOLLIE

He's cute.

DUNCAN

He's obedient.

MOLLIE

I'll tie him up.

DUNCAN

Okay.

Mollie takes Nugget's reins and ties him up on the balustrade of the saloon.

MOLLIE

There. Nice n' secure.

Duncan pats Nugget's neck.

Nugget's eyes acknowledge Duncan's touch.

DUNCAN

Good boy.

MOLLIE

What's his name ?

DUNCAN

Nugget.

MOLLIE

Good name.

A beat.

DUNCAN

What's your name ?

MOLLIE

Mollie.

DUNCAN

I'm Duncan.

Mollie holds out her gloved hand to Duncan. He takes it and shakes her by the hand, looks at her face for a second, then releases her hand, which she retracts slowly.

DUNCAN

Well, Miss Mollie, what do you do ?

MOLLIE

My occupation - ?

DUNCAN

What is it ?

MOLLIE

I am of independent means.

Duncan turns a little from her to look at Nugget.

MOLLIE

What do you do ?

DUNCAN

I am, a prospector.

MOLLIE

Makes sense with a horse called Nugget.

Duncan turns to look at Mollie.

DUNCAN

He is my faithful companion.

MOLLIE

You found much gold ?

DUNCAN

I found some. Not enough for the bandits to rob me, though.

MOLLIE

You encountered the bandits ?

DUNCAN

Out there, in the desert.

MOLLIE

What happened ?

DUNCAN

They let me go.

MOLLIE

Why ?

DUNCAN

Ain't worth the hassle, to kill me; and, they didn't give me enough cause to seek revenge.

MOLLIE

That's awful kind o' them.

DUNCAN

It was.

MOLLIE

You had nothing on you ?

DUNCAN

Nothing worth stealing.

MOLLIE

Your prospecting ain't been successful.

DUNCAN

Not so far. I do remain hopeful.

Duncan looks towards the saloon swing doors.

Mollie follows his look to the swing doors.

DUNCAN

I could buy you a drink.

MOLLIE

I can afford my own. I am of independent means.

Duncan holds out his arm for Mollie to take.

DUNCAN

A gentleman should offer a lady his arm.

MOLLIE

A lady should take it.

Mollie takes his hand and they walk up the steps of the saloon to the swing doors.

Duncan pushes the doors open, and goes into the saloon, followed by Mollie.

The saloon doors swing and then close.

CUT TO:

INT – SALOON – DAY

A bar, with a BARTENDER, at the counter. At the back some women dancing in a provocative manner, watched by some cowboys.

Some other cowboys seated at tables, drinking and playing cards.

Duncan enters, with Mollie on his arm.

A few cowboys look up to see who's just come in, then go back to their cards, when they see it's just Mollie with a guy.

Duncan spots an empty table and guides Mollie to it. She sits down.

DUNCAN

A place for a lady.

A COWBOY mutters.

COWBOY (muttering)

Ain't no place for a lady, but she ain't no lady...

Duncan turns to see who said that.

DUNCAN

Who said that ?

The cowboy raises his hand and then slowly draws it back down to the table.

DUNCAN

Are you impugning the honour of this lady ?

Another cowboy intercedes.

2nd COWBOY

She ain't got no honour.

Duncan closes in on the first cowboy and leans over the table.

DUNCAN

Are you impugning the honour of this lady ?

COWBOY

I guess I am.

Duncan pulls back, stands up straight, takes two steps backwards and draws his gun. The first cowboy laughs, then chokes, then drops his cards on the table. The second cowboy looks with a condescending smirk at Duncan.

2nd COWBOY

A whore ain't got no honour.

Duncan is shocked.

DUNCAN

A whore - ?

COWBOY

That's right. She is a notorious prostitute...

Guffaws from some other cowboys at the other tables.

Duncan turns to look at Mollie.

DUNCAN

Well ?

MOLLIE

I used ta be a prostitute. Now, I am retired.

2nd COWBOY

Once a whore, always a whore.

MOLLIE

I am not presently employed as a prostitute.

DUNCAN

You said you were of independent means...

MOLLIE

I am. Sit down. Put your gun away,

Duncan replaces his six-shooter into its holster and goes to sit down.

MOLLIE

Well, don't be disappointed...

Duncan sits.

MOLLIE

So what? I used to be a whore. A girl's gotta survive somehow in this God-forsaken town. What else can a girl do?

DUNCAN

She could become a dancer, like those girls...

Duncan looks towards the stage where some women are dancing provocatively.

MOLLIE

They're all whores. My God, you are naive, or you're playing dumb. Which is it, Duncan?

DUNCAN

Dancing girls are prostitutes?

MOLLIE

Of course they are. But I am retired.

A beat.

MOLLIE

You gonna get me a drink?

DUNCAN

I guess I am. What do you drink?

MOLLIE

What does anyone drink round here? Whiskey.

DUNCAN

Okay.

Duncan stands and looks towards the counter.

He starts to walk to the counter.

MOLLIE

And don't pretend to be so dumb.

Duncan looks briefly at Mollie, then goes to the counter.

The bartender comes towards Duncan along the counter.

BARTENDER

What'll it be ?

DUNCAN

Bottle of whiskey and two glasses, please.

BARTENDER

On a tray ?

DUNCAN

Please.

BARTENDER

Okay.

The bartender takes down a bottle of whiskey and two glasses. He puts them on a tray.

BARTENDER

Three dollars.

Duncan pays the bartender, who takes the money, then looks directly at Duncan.

BARTENDER

I'm sorry.

Duncan is about to turn towards Mollie.

DUNCAN

What ?

BARTENDER

About Mollie.

DUNCAN (puzzled)

Huh ?

BARTENDER

She is what she is.

DUNCAN

Okay.

Duncan turns away from the counter and carefully carries the tray towards Mollie's table.

He puts the tray down on the table, and takes the bottle and glass off it.

He sits down.

Mollie picks up a glass and puts it down in front of her on the table. She opens the bottle and pours herself a whiskey.

He looks at Duncan, then drinks her glass half down, and puts it down on the table.

MOLLIE

We can't help what we are...what we were.
I'm not a whore, not now. I was...but now
I am retired.

Duncan pours himself some whiskey and gulps it down.

He looks to see a cowboy taking one of the dancing girls by the hand, and stuffing a dollar note in her cleavage.

The cowboy and the dancing girl go towards the stairs and then go upstairs, observed by Mollie and Duncan.

MOLLIE

It's business.

DUNCAN

It's disgusting.

MOLLIE

Is it ? What else can a girl do, these parts ?

This sets Duncan thinking.

DUNCAN

She could be a cook.

Mollie shakes her head.

MOLLIE

No. - What else could she be ?

DUNCAN

I dunno.

MOLLIE

You ain't got much imagination.

DUNCAN

I guess not.

MOLLIE

You really a prospector ? Where's your pan ?

DUNCAN

I am a prospective prospector.

MOLLIE

What does that mean ?

DUNCAN

I am intending to be a prospector.

MOLLIE

You had no gold whatsoever...that's why
the bandits let you go...

CUT TO:

FLASHBACK. EXT – DESERT – DAY

Duncan being ambushed by BANDITS. He is pulled down from Nugget, who neighs.

He is surrounded. They have him at gunpoint from a number of their six-shooters and rifles.

MARIO, the leader of the gang of bandits, looks at Nugget.

MARIO

Where is the money ?

DUNCAN

Ain't got none.

MARIO

Where is the gold ?

DUNCAN

Ain't got none.

MARIO

Where is your brain ?

DUNCAN

Ain't got none.

CHICO, another of the bandits, comes forwards.

CHICO

He ain't got nothing, not even a brain.

LUIGI, a third bandit, speaks from behind Nugget.

LUIGI

He's a retard.

Duncan nods.

DUNCAN

That's what I am.

MARIO

We could kill you...

DUNCAN

Why ?

CHICO

There's no point.

LUIGI

Could you describe us to the sheriff ?

Duncan shakes his head.

DUNCAN

No.

CHICO

Okay. Let him go – Mario ?

MARIO

Okay, you can go.

DUNCAN

Thanks.

Duncan gets back on Nugget and rides away from the bandits, who snigger at him.

LUIGI

Asshole.

Duncan rides off into the distance.

CUT TO:

INT – SALOON – DAY

As before.

Mollie and Duncan, talking.

MOLLIE

My God, you are dumb, you're almost a retard.

DUNCAN

I ain't no retard.

MOLLIE

You act like one.

DUNCAN

That's 'cause I am dumb; but I ain't no retard. I am, inexperienced, in the ways of the world.

MOLLIE

You wanna gain some experience ?

DUNCAN

What do you mean ?

MOLLIE

I could show you a good time.

DUNCAN

I do not have the money to pay for a whore.

MOLLIE

I am retired.

DUNCAN

Ain't got the money.

MOLLIE

I'll let you have it for free.

DUNCAN

You'd show me a good time, for nothing ?
Why ?

MOLLIE

It is an essential part of your education,
to learn about the female of the species,
to make you a man.

One of the cowboys playing cards overhears this and mutters.

COWBOY

Once a whore, always a whore.

Mollie hears this and turns around to speak to the cowboy.

MOLLIE

Ain't a whore no more. I am an educator.

The second cowboy butts in.

2nd COWBOY

Ain't heard it called that before.

Mollie turns back to speak to Duncan.

MOLLIE

It is my duty, as a woman, to take this young man in hand, and give him an education. He needs to gain experience, to become a man of the world.

DUNCAN

Ain't done it before.

MOLLIE

I understand.

Mollie half turns to face the cowboys at their table.

MOLLIE

I will turn this boy into a man.

The cowboys snigger and guffaw.

Mollie stands and goes over to the bar.

MOLLIE

You got a room free ?

The bartender looks at the row of keys and hands one to Mollie.

Mollie goes back to the table and holds her hand out for Duncan, who takes it and rises from his chair.

Mollie leads Duncan to the foot of the stairs and puts her other hand on the banister. She leads Duncan up the stairs, watched by the cowboys who snigger and laugh.

COWBOY

She'll make him a man.

2nd COWBOY

She did perform that service for me; but that was years ago when she was young and good-looking, when she was training. She ain't so good-looking no more.

Mollie guides Duncan to the landing at the top of the stairs.

Half looking down at the cowboys, and half looking up at Duncan, Mollie smiles at him.

MOLLIE

Don't pay any attention to them. I do believe you will do better than any of them.

DUNCAN

I will. I hope I will.

MOLLIE

You will.

Mollie leads Duncan to the door of the free room. She takes out the key and puts it in the lock. She turns the key, and gently pushes the door open.

She leads Duncan into the room.

CUT TO:

INT – BEDROOM – DAY

Mollie leads Duncan past the door, towards the bed.

She goes to sit on the bed, and reclines.

MOLLIE

You wanna see my goods ? Get you into the mood.

DUNCAN

Okay.

MOLLIE

Sit here, close to me.

Duncan cautiously approaches and sits on the bed, a little way from Mollie.

Mollie pats the mattress close to her.

MOLLIE

Here...next to me.

Duncan inches up to touch her.

MOLLIE

I have done this before.

DUNCAN

But I ain't...

Mollie smiles.

MOLLIE

I know...I will guide you.

DUNCAN

Thank you, ma'am.

Mollie loosens her bodice, to accentuate her cleavage. She leans a little backwards, but the sight of her cleavage is a bit too much for Duncan, and he leans away from her.

MOLLIE

I did not intend to...scare you...

DUNCAN

I was not, scared.

MOLLIE

I did not intend to, upset you.

DUNCAN

I guess I was, a little upset..by the, surprise.

Mollie puts her hand on her straw hat.

MOLLIE

I guess I'd better take my hat off.

Mollie takes her hat off her head and places down on the top of the bed-side cabinet. Her hair floods down.

DUNCAN

There's nothing prettier than a pretty girl in a hat. It kinda, defines them.

MOLLIE

"Defines them?" How?

DUNCAN

I dunno. It just makes them look good.

Mollie smiles.

MOLLIE

I am good-looking...

Mollie sees herself in the mirror, which is in the middle of the room.

MOLLIE

...still.

Duncan looks at Mollie.

DUNCAN

How old are you ?

Mollie is taken aback.

MOLLIE

That ain't no question to ask a lady.

DUNCAN

Are you a lady ?

MOLLIE

Yes, I am.

DUNCAN

I do apologise.

MOLLIE

Apology accepted.

DUNCAN

But seriously, ma'am, how old are you ?

MOLLIE

Well, how old are you, boy ?

DUNCAN

Nineteen.

MOLLIE

You ain't a man yet; that's for sure.

DUNCAN

You're gonna make me a man.

MOLLIE

That I will...

DUNCAN

So, how old are you ?

Mollie stands and goes over to the mirror. She looks intently at her face, then turns round to face Duncan.

MOLLIE

How old do you think I am ?

DUNCAN

You want me to guess ?

MOLLIE

Guess.

Mollie moves around the room.

DUNCAN

I guess, you're...thirty-three, thirty-four...

Mollie sits on the bed, near to Duncan.

MOLLIE

I am thirty-five years of age.

DUNCAN

You don't look it.

MOLLIE

Why, thank you, boy. How old do I look ?

DUNCAN

Thirty-three...

Mollie sighs.

MOLLIE

Let's get back to the matter in hand. I am a mature woman. Are you mature, boy ?

DUNCAN

No, I ain't. I'm just a boy.

MOLLIE

Education. Education.

Mollie stands.

MOLLIE

Boy, I wanna teach you a lesson.

DUNCAN

I don't like the sound o' that.

MOLLIE

You will, you will like it...

Mollie goes to sit on a chair and proceeds to take off her boots, as Duncan watches her.

MOLLIE

How should we do it ?

DUNCAN

Huh ?

MOLLIE

How do you want me to do it..make it easier for you ?

DUNCAN

Well, I guess I don't wanna see too much, so I guess, we'd better get into bed.

MOLLIE

Shouldn't we take off our clothes first ?

DUNCAN

Not all of them.

MOLLIE

Down to our underwear...

DUNCAN

I guess so. Then we get into bed.

MOLLIE

Okay.

Duncan stands and undresses down to his long johns.

Mollie undresses down to her petty-coat.

Mollie looks at Duncan.

DUNCAN

After you, ma'am.

Mollie goes over to the bed, pulls up the sheets and then gets into bed.

Duncan carefully slips into bed.

Duncan turns to look at Mollie.

DUNCAN

What do we do now ?

MOLLIE

We...screw...

DUNCAN

"Screw - ?"

MOLLIE

Screw...

DUNCAN

Okay...

Mollie waits for Duncan to do something, but he just lies there, looking up at the ceiling, so she decides to get on top of him.

They are face to face.

Mollie kisses Duncan and then starts to move on top of him, then move up and down on top of him.

Later:

They are relaxing after sex.

MOLLIE

You got there, in the end.

DUNCAN

I did, didn't I ? That's it ?

MOLLIE

That's it – sexual intercourse.

Mollie sits up in bed.

MOLLIE

I ain't an old whore...

DUNCAN

You ain't a young one.

MOLLIE

I am..mature.

DUNCAN

You sure are.

Mollie gets out of bed and sits on the chair, then looks at Duncan.

MOLLIE

You feel like a man ?

DUNCAN

I think I do...I think I do feel like a man.

Mollie smiles.

MOLLIE

Good. So, what are you gonna do, now you're a man ?

DUNCAN

I'm gonna go down the hardware shop, and get a pan, find me a fortune in gold.

MOLLIE

Then you can marry me; make an honest woman out o' me.

DUNCAN

I do not think I can be married to a retired prostitute.

MOLLIE

I used ta be a popular prostitute. I screwed all the men downstairs. They were all boys, until I turned them into men. But they ain't grateful. They just call me an "old whore", which is disrespectful, 'cause I ain't old.

DUNCAN

You're not young.

MOLLIE

They ain't grateful...

DUNCAN

I'm..grateful.

MOLLIE

Why, thank you.

Duncan gets out of bed and stands.

Mollie goes toward Duncan and kisses him on the lips.

DUNCAN

Thank you, ma'am.

MOLLIE

Well, if you make a fortune, you come back and say, "Hello".

DUNCAN

I'll do that, even if I don't marry you.

Mollie looks in the mirror and sighs.

Duncan starts to get dressed.

MOLLIE

I guess you're gonna marry some nice girl,
from a respectable family, someone so proper,
she don't even know how to do it – you'll hafta
educate her.

DUNCAN

If I get myself a girl like that, I'll bring her to
see you, to get your blessing.

Mollie half laughs, then looks a little upset.

MOLLIE

You just do that.

Duncan continues dressing and Mollie starts to get dressed.

CUT TO:

INT – SALOON – DAY

Duncan, dressed, coming down the stairs, followed by Mollie, fully dressed.

The cowboys look up from their cards.

COWBOY

This ain't a saloon. This is a brothel.

2nd COWBOY

Sure is.

The bartender is upset and annoyed when he hears this. He goes over from behind the bar counter to the table where the cowboys are seated.

BARTENDER

This is a..saloon. Ain't no whorehouse.

3rd COWBOY

Oh, I am sorry.

BARTENDER

You just remember that.

2nd COWBOY

We will.

The bartender goes back to behind the counter.

Mollie goes over to him.

MOLLIE

I respect you...

BARTENDER

Thanks.

MOLLIE

This place is...well, it's a place where a man
can get a drink, and entertain a lady.

The bartender stares at her, but says nothing.

Mollie turns to Duncan.

MOLLIE

Let's get outta here.

Mollie and Duncan go out through the swinging doors.

CUT TO:

EXT – TOWN – DAY

Duncan and Mollie emerge from the swinging doors outside the saloon.

MOLLIE

They are so disrespectful in there, to the
old whore gave them their manhood.

Duncan shakes his head.

DUNCAN

That's no good.

MOLLIE

You, you respect me...?

DUNCAN

I sure do.

MOLLIE

I educated every last one o' them lousy
sons-of-bitches.

DUNCAN

Don't let them upset you.

MOLLIE

I won't.

But Mollie looks a little teary-eyed.

She turns to look at Nugget and goes over to stroke his mane and neck.

MOLLIE

Horses don't betray people...people do.

Nugget appears to neigh in agreement.

DUNCAN

I'd rather trust a horse than a man.

MOLLIE

Horses are loyal...

DUNCAN

Men aren't.

A beat.

Mollie looks at Duncan.

MOLLIE

So, you wanna go get a pan, prospecting
for gold ?

DUNCAN

That's what I need.

Duncan unties Nugget from the balustrade.

MOLLIE

There's a shop at the end of the street.

Mollie looks towards the hardware shop further down the street.

MOLLIE

I'll take you there.

DUNCAN

Okay.

Mollie leads the way down the street, followed by Duncan who leads Nugget by the nose towards the hardware shop.

They reach the hardware shop.

Duncan sees a set of gold-prospecting pans in the window.

DUNCAN

That is what I need.

Duncan ties Nugget up to a post outside the hardware shop.

Duncan goes inside.

Mollie strokes Nugget's mane and neck and then looks to see Duncan speaking to the shop OWNER through the window of the shop front.

The conversation watched by Mollie appears to be a negotiation, at the end of which Duncan comes out of the shop.

DUNCAN

Mollie, I ain't got the money, for the pans,
unless...

MOLLIE

What ?

DUNCAN

I ain't got the money.

Duncan lowers his head in a little gesture of shame.

MOLLIE

So ?

DUNCAN

I guess I gotta borrow the money from you,
or I ain't got no pans.

MOLLIE

You got money for whiskey...

DUNCAN

Everyone's got money for whiskey. Even
bums got money for whiskey.

MOLLIE

You ain't got the money to pay for a whore.

DUNCAN

No...

MOLLIE

You expect me to lend you the money for
gold-prospecting pans...?

Duncan sighs.

DUNCAN

Mollie...

MOLLIE

I ain't gonna do that. What I am gonna do, is buy them for you, as a gift, as an investment in you, because I believe in you; I believe in your potential, as a prospector.

DUNCAN

Thanks, Mollie...but does this mean, you are gonna be my, partner ?

MOLLIE

I reckon it does.

DUNCAN

So, you want a share in the profits from my enterprise ?

MOLLIE

I reckon it entitles me to a share.

DUNCAN

Okay. I do need them pans, and, a pickaxe and a shovel.

MOLLIE

I'll buy them, for you.

DUNCAN

Thanks...

Mollie goes into the shop. Watched by Duncan through the shop front window, Mollie negotiates with the owner, hands him some dollar notes and picks up two gold-sifting pans, a shovel and a pickaxe, which she manages to carry out through the door of the shop.

She puts the pans, shovel and pickaxe down on the ground near Duncan.

MOLLIE

Gonna hafta put that all on poor Nugget's back.

DUNCAN

He's strong. He can carry that, and more, much more...

MOLLIE

Bags of gold...?

DUNCAN

Maybe, one day...

Mollie and Duncan load up the equipment onto Nugget's back, behind the saddle and tie it up.

Duncan unties the rope holding Nugget to the post outside the hardware shop, and starts to lead him away, down the street, with Mollie walking by his side.

MOLLIE

You know something else you're gonna need if you're gonna be a gold prospector...

Duncan stops and turns to face Mollie.

DUNCAN

What ?

MOLLIE

A license...

DUNCAN

You need a license, to go panning for gold - ?

MOLLIE

You sure do.

DUNCAN

How am I gonna afford that ?

MOLLIE

I'll pay...

DUNCAN

You're paying for the whole enterprise !

MOLLIE

So what if I am ?

DUNCAN

Does that entitle you, to more of the profit ?

MOLLIE

Maybe it should; but I don't want that. We'll split the profit right down the middle, fifty-fifty, 'cause I provide the means, and you provide... the muscle.

Duncan looks at her.

MOLLIE

You ain't got the brains, but you got the muscle.

DUNCAN

What does that mean ?

MOLLIE

You're gonna be spending hours and hours panning for tiny specks o' gold. I would not have the patience or stamina to do that.

DUNCAN

That might get a little boring.

MOLLIE

I could not endure that.

DUNCAN

I gotta do it...

MOLLIE

That's the deal.

They turn forwards and continue walking down the street.

Duncan stops for a moment. Mollie looks at him.

DUNCAN

How can you afford all this ?

MOLLIE

I saved up, from when I was a whore.

DUNCAN

An enterprising prostitute...

MOLLIE

That's what I am.

DUNCAN

How come you chose me to go into partnership with ?

MOLLIE

I like you. You're young. You're kinda sweet.

DUNCAN

I am dumb...

MOLLIE

A little. I can improve that. You need someone to help you...

DUNCAN

You made me a man.

MOLLIE

That I did.

DUNCAN

I owe you.

MOLLIE

You sure do.

They both look ahead and walk on.

CUT TO:

INT – PERMIT OFFICE – DAY

Mollie with Duncan by her side, is applying for a permit/license for gold prospecting.

The CLERK, who is wearing spectacles, is filling out the form for a license.

He looks up from his desk at Mollie.

CLERK

That'll be fifty dollars for three months'
permit in that area, there.

He points to the map on the table, with his forefinger on an area with some streams.

Mollie takes out her purse and counts the notes out, and then down onto the table.

MOLLIE

...Fifty...

The clerk picks up the notes and puts them into a metal money box with a key.

The clerk then notices Duncan.

CLERK

This your son ?

MOLLIE

Yes, he is...he's gonna be doing most o'
the prospecting.

DUNCAN

She got me a pan to go find me some gold.

CLERK

Well, what you need, in this game, is patience.

DUNCAN

I got some patience...

CLERK

Then you should do well.

The clerk takes out a stamp and pad, inks the stamp and then stamps the license.

He then hands the license to Mollie, who folds it up and puts it into her purse.

MOLLIE

Thanks.

Mollie and Duncan turn to go.

CLERK

Good luck.

MOLLIE

Thanks...

Mollie and Duncan go out.

CUT TO:

EXT – PROSPECTING AREA – DAY

Mollie and Duncan standing near a smouldering camp fire, which Duncan puts out by pouring the dregs of his coffee over the ash remnants of the fire.

Nugget stands nearby.

Duncan takes the pans off Nugget's back, and then the shovel and pickaxe.

Mollie approaches Duncan.

MOLLIE

You go find me some gold.

DUNCAN

Yes, ma'am.

Duncan walks a little way from the scene of the camp fire towards a stream, which flows down a gentle incline.

In the distance, at the top of the incline, some rocks.

Duncan puts the shovel into the ground, so that it stands upright. He then puts the pick axe down on the ground.

Duncan looks at the gently-flowing waters of the stream.

He picks up a pan and crouches down near the stream.

Duncan puts the pan into the water and scoops up some gravel and sand, together with some water, from the river bed. He swirls the water around in the pan and then looks at the bottom. He fingers along the bottom of the pan until he feels something solid. He tosses away the sand at the top of the pan, then the dirty water, to reveal a piece of dull yellow grit.

He holds the grit up to the light, and shakes his head. This is just a piece of gravel, not gold.

He tosses the piece of grit away.

Mollie approaches Duncan.

MOLLIE

You found anything ?

DUNCAN

A piece of...something...dull sandy colour...
not gold...

MOLLIE

Sandstone...?

DUNCAN

Yeah, probably...

MOLLIE

You don't hafta take it from the river, you know; you can take deposits from the rocks up there; just pan them out in the water.

DUNCAN

Ain't finished here yet.

MOLLIE

This here is a creek.

Duncan looks at the stream and notices how it comes down from the rocky area above.

DUNCAN

What about fish tonight ?

MOLLIE

You seen any fish in this here creek ?

DUNCAN

A few...

MOLLIE

If you can catch fish, I'll eat it.

DUNCAN

Ain't got no rod. Ain't got no net.

MOLLIE

You got a pan...

DUNCAN

Catch fish in the pan ?

MOLLIE

Either that, or use your hands.

DUNCAN

Catch fish in my hands...?

MOLLIE

Can you do that ?

DUNCAN

I don't think I can...

MOLLIE

Give it a try. I would love some fish.

DUNCAN

Okay.

Duncan wades a little way into the stream and puts his hands apart to try to catch a fish, He puts his hands into the water, about a foot apart.

A few fish in the stream are swimming normally, when Duncan, watching them, makes a sudden movement to clasp a fish within his hands, but it just jumps out of the way, and Duncan shuts his hands on nothing.

He looks up to see Mollie's disapproval of his failure.

DUNCAN

I almost had it – just jumped outta my hands.

Mollie shakes her head.

DUNCAN

I'll get one, I promise you.

Duncan tries a few times, but the fishes are always too quick and slippery for him to catch them in his hands.

Mollie smiles condescendingly as Duncan looks up to her each time he fails.

DUNCAN

Okay. I'm gonna use the pan.

He wades over to the river bank and picks up his pan.

Duncan tries to back a fish up against the bank using the pan in one hand.

He gets a fish up against the bank, but must open up a little gap to grab it with his other hand. When he does this, the fish just jumps out of the way, back into the stream.

DUNCAN

Aw, shucks.

This time, when he looks up at Mollie, she is standing there with a rifle in her hands.

MOLLIE

I am through with this fooling around...
I'll get a fish...

DUNCAN

You think you can shoot a fish ? They're
so fast...

MOLLIE

Stand aside. I'm gonna get me a fish.

Duncan jumps up onto the river bank and moves aside.

Mollie holds the rifle up and aims.

She moves the rifle a little up and down and from side to side as she focuses on the fish.

Boom ! Suddenly, she fires and to Duncan's amazement, there is a fish shot through by a bullet from the rifle, bleeding about a foot into the stream.

Duncan wades in and picks up the fish, which struggles for a moment, then becomes motionless.

Duncan climbs back onto the river bank and holds the fish up for Mollie to see.

DUNCAN

How in Hell did you do that ?

MOLLIE

I can handle myself with a gun.

DUNCAN

I don't think I could ever do that.

MOLLIE

Well, you're lucky I'm around to do it for you.

DUNCAN

I sure am.

A beat.

MOLLIE

Don't reckon we're gonna find some gold today.

DUNCAN

I guess not.

MOLLIE

Let's go cook that fish.

DUNCAN

Okay.

Mollie puts the rifle away in a holster on Nugget's side.

Duncan hands the fish to Mollie, then packs up the pan, shovel and pickaxe, tying them up on Nugget's back.

DUNCAN

Let's go.

Duncan leads Nugget away from the stream, followed by Mollie, holding the fish.

CUT TO:

EXT – CAMP FIRE – DAY/NIGHT

Early evening, with the sun beginning to set, but still above the horizon, with the sky slowly darkening.

On a stove above a camp fire, in a large saucepan, the fish being cooked by Mollie.

Nugget is in the background, with a nose bag over his mouth.

Duncan comes to look at the fish being cooked, aroused by its aroma.

DUNCAN

Smells good.

MOLLIE

Should taste good...

DUNCAN

...with your cooking.

MOLLIE

I am renowned for my cooking...

Duncan moves away from the stove and sits down on the ground.

Later:

The sun is lower in the sky, the bottom of its disc touching the horizon. It is getting darker.

Duncan and Mollie are finishing up eating the fish.

Duncan finishes the last piece and puts his plate.

DUNCAN

Mollie, you sure know how to cook fish.

MOLLIE

I thank you.

Mollie picks up the plates and scrapes them, then puts them into a sack.

MOLLIE

I'll wash them in the stream tomorrow,
then boil the water.

Later:

The sun has just set below the horizon and it is twilight.

Mollie and Duncan stretched out on the ground, at opposite sides of the camp fire, which has now been put out.

Duncan looks down at the extinguished camp fire, then up at Mollie.

DUNCAN

Mollie, tell me a little about yourself.

MOLLIE

What do you wanna know ?

DUNCAN

I need ta know what you're like.

MOLLIE

I can look after myself, and I can look
after you.

DUNCAN

I ain't a child.

MOLLIE

You're only just a man. I made you a man.
You only just come outta your boy-hood,
but you's ain't a boy no more.

DUNCAN

What am I ?

MOLLIE

You're a kid.

DUNCAN

A kid ?

MOLLIE

You're Duncan, The Kid.

DUNCAN

I am, "The Kid".

MOLLIE

We make a good team, a partnership;
Mollie and The Kid.

DUNCAN

I like that. Toast a little whiskey...?

MOLLIE

Okay.

Duncan gets up and goes to Nugget, where he undoes from the horse's side, a bag which contains a bottle of whiskey and two small metal cups.

He goes over to Mollie, showing her the cups.

She stands and takes one of the cups into her hand.

Duncan opens the top of the bottle, and pours a little whiskey into Mollie's cup, then pours some whiskey into his cup.

DUNCAN

Here's to, Molly and the Kid.

DUNCAN and MOLLIE

"Molly and The Kid."

They drink their whiskey.

DUNCAN

Umm, I am beginning to enjoy your company.

MOLLIE

I certainly enjoy yours.

DUNCAN

Thanks. I appreciate that.

A beat.

MOLLIE

You know, we gotta go to the shack soon.
Not safe to sleep out-o'-doors...there's snakes
and other dangerous critters out there.

DUNCAN

Okay. Let's go.

They pack up their stuff, and load up pans, saucepan, and stove onto bags tied to Nugget's side.

Duncan removes the nose bag from around Nugget's mouth and gently leads him away.

CUT TO:

EXT – SHACK – NIGHT

Outside a dilapidated shack, with the moon now visible above.

Duncan ties Nugget to a rickety balustrade on the porch of the shack.

He then leads Mollie to the front door of the shack, and opens it, with a creaking noise.

DUNCAN

Ladies first.

Mollie goes inside, followed by Duncan.

The door closes.

CUT TO:

INT – SHACK – NIGHT

Duncan and Mollie go to a table, on which there is an oil lamp.

Duncan lights the lamp, then holds it up to see the interior of the shack.

DUNCAN

This place is such a dump.

MOLLIE
Comes with the territory.

They find two chairs and two mattresses with sheets and blankets to the side in a pile.

MOLLIE
I'm tired.

DUNCAN
You wanna go to bed ?

MOLLIE
Not like that. I just wanna go to sleep.

DUNCAN
I'm pretty tired, too.

Mollie sifts through the pile of blankets and sheets to find some for her own bed and some for Duncan's bed.

She hands some sheets and blankets to Duncan who puts them down on his mattress.

Mollie attends to her mattress and throws the sheets and blankets across, then pulls them and straightens them.

Duncan is less precise and attentive with his mattress, and leaves some of the blankets crumpled.

Mollie observes Duncan's mattress and crumpled sheets. She shakes her head in disapproval.

Duncan notices her disapproval, and then deliberately ignores it.

He sits down on his mattress.

MOLLIE
You don't know how to make a bed,
do you ?

DUNCAN
I guess not. Mama always used ta make
it for me.

MOLLIE
I could be ya mama if you like; I could
make up your bed for you...

DUNCAN
Nah. Gets crumpled any way, as soon
as you get in it...

He pulls the sheets and blankets aside, and gets into bed, then pulls the blankets over him. He demonstrates the crumpling and then looks at Mollie.

DUNCAN

Told ya. Ain't no point in being neat
n' tidy. When you get up in the morning,
no-one's gonna notice...

MOLLIE

Can't argue with that. A woman likes to
be neat.

DUNCAN

A man don't.

Mollie goes to the table to pick up the oil lamp. She goes back to her mattress and puts the lamp down on the floor for a moment. She goes back to the table and picks it up. She carries the table to the space between the mattresses.

Mollie picks up the oil lamp and puts it down on the table, then turns it down until it is only just still burning.

She gets into her bed and pulls the covers over her.

She turns on her side, away from Duncan.

She remains like that for a few moments, then turns back to face Duncan.

Duncan looks at her for a moment.

DUNCAN

What ?

MOLLIE

Do you like me ?

DUNCAN

Of course I do.

MOLLIE

Do you love me ?

DUNCAN

I enjoy your company. I find you mighty
attractive, as a woman, and as a person.

MOLLIE

Not love ?

Duncan looks strained by this question.

DUNCAN

Not yet. Maybe, one day...

A beat.

MOLLIE

I ain't got the allure I had when I was younger. It is, a mature allure.

DUNCAN

I like that.

MOLLIE

The allure of a whore. I was an excellent prostitute in my time. I had a certain reputation. I reckon, if you can't be all virtuous and respectable, you might as well be the exact opposite. I was a notorious whore. I was not ashamed. I am not ashamed of my past.

DUNCAN

Good for you.

MOLLIE

Well, that was years ago, but I still got some of that old allure left...

DUNCAN

You sure do.

MOLLIE

I am still gaining the attention of men.

DUNCAN

You are beautiful...

MOLLIE

Why, thank you, Duncan.

A beat.

DUNCAN

You can turn that light off now.

MOLLIE

Okay.

Mollie leans upwards out of her bed and pulls the oil lamp towards her.

She turns it off, then moves it along the table into the middle.

Mollie then gets back into her bed, and turns a little away from Duncan.

DUNCAN
Good night, Mollie.

MOLLIE
Good night, Kid.

Duncan smiles a little, as this is the first time Mollie has called him “Kid”.

Mollie closes her eyes and begins to fall asleep.

Duncan closes his eyes, and starts to fall asleep.

Later:

It is pitch black dark.

A creaking noise outside the shack is heard by Duncan and Mollie. They both wake up at the sound.

Duncan rummages in his trousers for his watch. He takes it out, and it shows the time is a little after two in the morning.

DUNCAN
It's two o'clock.

Then there is knocking at the door.

MOLLIE
Who in Hell is that, at this time in the morning...?

Duncan pulls the sheets off his mattress and stands.

Mollie reaches for the oil lamp and pulls it towards her.

She pulls her sheets aside and stands. She hands the lamp to Duncan, who puts it down on the table and lights it.

The interior of the shack is illuminated by the lamp.

Duncan goes towards the front door.

Mollie gets her rifle and aims at the door.

DUNCAN
Who's there ?

The voice of an OLD MAN is heard on the other side of the door.

OLD MAN (O.S.)
It's me...

DUNCAN
Who ?

OLD MAN (O.S.)
Me...

DUNCAN
Who is "me" ?

Mollie aims her rifle at the door.

MOLLIE
Stand aside.

Duncan stands to the side of the door.

MOLLIE
Open the door.

Duncan unbolts the door and opens it wide.

In the doorway, an old man is standing.

DUNCAN
Who are you ?

OLD MAN
It's me...

DUNCAN
But, who are you ?

OLD MAN
An old man.

MOLLIE
Not, "What are you - ?" Who are you ?

DUNCAN
What is your name ?

OLD MAN
Bill...

DUNCAN
You're Bill...?

BILL

That is my name.

MOLLIE

What are you doing here at God-damn two
in the morning ?

BILL

I heard you folks were renting out the land,
and the shack...

DUNCAN

We got a three month permit to go gold
prospecting on this land...

BILL

It's cold out here.

MOLLIE

Come in.

Bill comes into the shack.

Duncan closes the front door.

BILL

Mighty kind of you, ma'am.

DUNCAN

God-dammit, you make me think you was
a retard.

BILL

I'm just old. I ain't no retard.

Mollie tips her rifle downwards.

MOLLIE

What do you want, old man ?

BILL

I'm here to help you.

DUNCAN

You're here, to help – us ?

BILL

That is my intention, and my desire.

Mollie sighs.

MOLLIE

How in Hell can you help us ?

BILL

I am here, to guide you.

DUNCAN

What are you talking about, old man ?

BILL

Bill...

DUNCAN

Bill...

BILL

I know these parts. I can help you -

DUNCAN

Find gold ?

BILL

Not too sure about that...

MOLLIE

What do you mean ?

BILL

I went prospecting on this land, many years ago, and I never found enough to pay for the permit...

DUNCAN

Did you find any ?

BILL

Sure, I found some; but I always lost if you count in the cost of the permit...

MOLLIE

What are you saying ?

BILL

There's an old gold mine higher up, just outside the region of the permit, got its entrance all blown up by dynamite, blocked; but I reckon, some of that gold is in the rocks...

MILLIE

- Beyond where we are allowed to search...

BILL

We get as close to that boundary as we can,
and hope some of them rocks got gold in them.

DUNCAN

“We ?”

BILL

Us...the three of us...you, me and the lady.

MOLLIE

Are we a team ? Are we partners in this
enterprise ?

BILL

I reckon we are.

DUNCAN

Maybe...we are. One thing I don't get, why
you didn't find the gold when you had the
permit ?

BILL

I don't know. I don't remember. There must
have been a reason, but I just don't know
any more.

MOLLIE

Are you senile ?

BILL

Maybe, a little...

DUNCAN

Then, why should we trust you ? Why should
we follow you ?

BILL

I'm giving you the chance, to do what I did
not do.

MOLLIE

But, why didn't you do it then, years ago,
when you had the chance ?

BILL

I simply do not know. I simply don't remember.

MOLLIE (to Duncan)

He is, a little senile.

Duncan looks at Bill.

DUNCAN

Why come to see us at two in the morning ?

Bill looks around, at a window, somewhat disconcerted.

MOLLIE

It's dark outside. It's the middle of the night.

BILL

I thought it was two in the afternoon.

DUNCAN

What ?

BILL

I get confused, about things. I mix up night and day.

MOLLIE

They can get that wrong, when they're senile, mixing up night and day. My mother was like that, before she died.

DUNCAN

It's dark at night. It's light during the day. Look outside. What do you see ?

Bill goes to the window and looks outside.

BILL

It's dark outside.

DUNCAN

When is it dark ?

BILL

At night.

DUNCAN

So, what does that mean ?

BILL

It must be night, now.

DUNCAN

So, it's not two in the afternoon; it's two in the middle of the night.

BILL

I reckon so.

MOLLIE

It is, two in the morning.

BILL

If you say so.

MOLLIE

It is.

A beat.

MOLLIE

You want a share in this enterprise ?

BILL

A little.

DUNCAN

Can't offer you a third. Would you accept a fifth ?

BILL

That's enough for me.

DUNCAN

Okay.

Duncan turns to Mollie.

DUNCAN

That okay for you - ? One fifth for him - ?

MOLLIE

Okay.

Bill looks a little weary.

DUNCAN

Sit down.

Duncan presents the chair to Bill.

BILL

Thanks.

Bill sits down on the chair.

Duncan goes up to Mollie.

DUNCAN

An old timer, who can't tell the time.
Can't tell if it's night or day.

MOLLIE

It can happen, at his age.

DUNCAN

He ain't gonna kill us, not at his age.

Mollie goes back to her mattress.

Duncan goes back to his mattress.

DUNCAN

I guess we try to get to sleep, if we can.

MOLLIE

With him here ?

DUNCAN

Can't push him out in the night. He might
not survive out there.

MOLLIE

I guess you're right.

Mollie gets into her bed.

DUNCAN (to Bill)

Hey, old man -

This gets Bill's attention.

DUNCAN

You'll hafta sleep here. There's one or two
blankets over there. You'll hafta sleep on the
floor.

BILL

I can do that.

Bill gets up and rummages in the pile of blankets. He takes out two and wraps them around himself.

Bill lowers himself carefully onto the floor and rolls up in his blankets, observed by Duncan.

Duncan then picks up the oil lamp and turns it off.

He gets in his bed, and draws the blankets and sheets over him.

They all close their eyes and try to sleep.

After a while, they get to sleep.

CUT TO:

INT – SHACK – DAY

As before, but it is now morning.

Light streams in through the window.

The light beams catch some dust particles in the air, illuminating them.

Duncan's eyes open and he wakes up.

Mollie hears him and her eyes open. She wakes up.

Bill wakes up. He sees the dust particles illuminated by the sun's beams and is momentarily fascinated by the phenomenon, fixing his eyes on them.

Duncan pulls his sheets to the side, and gets out of bed. He looks at Mollie.

DUNCAN

Good morning, Mollie.

Mollie yawns, then gets out of bed.

MOLLIE

Good morning to you.

Mollie looks towards Bill and sees him transfixed, staring at the dust particles illuminated by the sun's beams.

Mollie looks at Duncan, and then at Bill. Duncan looks towards Bill.

MOLLIE

He seems fascinated by that.

DUNCAN (half shouting)

Bill !

Bill is shocked out of his staring at the dust particles.

BILL

Yeah...?

MOLLIE

Good morning to you, Bill.

BILL

Good morning.

DUNCAN

You seem mighty interested in them dust particles...

BILL

It's a reminder, we're all dust in the end. We're all mortal. When you get to my age, you start to think about life, and death.

MOLLIE

You're gonna get all philosophical now -

BILL

Just an observation. It's so beautiful when the light hits the dust. One of the beautiful things in nature, like a rainbow.

DUNCAN

See it every day.

BILL

We see life and death, every day.

MOLLIE

Okay, Bill, we're gonna do what you said, go prospecting on the limit of our territory, as far as the law allows.

DUNCAN

We ain't gonna do no trespassing...

BILL

Of course not. I know where my limits are. I am an old man, and I ain't got all my marbles, but I know where to draw the line.

DUNCAN

I will rely on your discretion.

Mollie looks at Bill, who lets out a slight smile.

CUT TO:

EXT – ROCKY AREA – DAY

On the edge of their permit's territory, with smaller rocks lower down, and up ahead, larger rocks leading to the entrance to the old coal mine, which is covered and blocked by rocks.

Bill is looking at the map and points to where they are.

Mollie and Duncan note where his index finger is.

BILL

That's where we are. That's the line.
We gotta stay our side o' that line.

DUNCAN

We dig here - ?

BILL

Get your pickaxe and spade.

Duncan goes to Nugget's side to take down the pickaxe and spade. He goes back to Bill and Mollie.

Bill points to a rock.

BILL (pointing)

There.

Bill hits the rock with the pickaxe and it splits into several parts.

DUNCAN

Sandstone.

BILL

Shovel it up.

The stone effectively crumbles when Duncan shovels it up.

Mollie puts the prospecting pan down on the ground. Duncan shovels the sandstone deposits into the pan.

BILL

Now, you go down to the river and wash
me out some gold.

MOLLIE

Is it that easy ?

BILL

It might be. The mine's up there, so some
gold might've slipped down.

Mollie and Duncan look up ahead to see the blocked gold mine entrance.

DUNCAN

That's what we hope.

Duncan walks down to the creek, with the pan full of crumbled sandstone, followed by Mollie and Bill.

Duncan crouches and starts to wash and rotate the pan around with water.

He sifts away the lighter particles and picks them out of the pan,

He keeps swirling the water until he see a small speck of gold, real gold.

Duncan smiles.

He picks up the small particle of gold and holds it up for Mollie and Bill to see. It is tiny, but it is gold.

DUNCAN

Son-of-a-bitch ! Gold ! Real, actual gold.

BILL

Ain't much, but it's a start. Some of it did wash down, from the mine, in the rains. We can depend on that. We'll make us a fortune.

Later:

Duncan is swirling more rock samples in the pan, and finding a few more particles of gold,

He then finds a sizeable nugget of gold.

He gets up and shows the nugget first of all to his horse.

He holds it up in triumph in front of Nugget, who neighs a little in appreciation of his master's happiness.

DUNCAN

That's you, Nugget. You precious thing.

Duncan strokes Nugget's mane and neck.

Duncan then turns to Mollie and Bill and shows them the nugget of gold.

DUNCAN

Look at this !

MOLLIE (amazed)

God !

BILL

Told ya. There's gold in them there hills.

Duncan smiles.

DUNCAN

There sure is.

Later:

Duncan is filling up a bag full of powdery specks of gold, which look like golden sand.

He fills another bag up with nuggets of gold.

He ties the bags up and then puts them on Nugget's side, watched by Bill and Mollie.

CUT TO:

INT – SHACK – NIGHT

Duncan, with bags of powdery gold and nuggets opened up on the table, surveys the prospect of his future wealth with a smile.

Mollie and Bill look on.

DUNCAN

I am gonna be seriously rich.

He looks up at Mollie and Bill.

DUNCAN

We are gonna be, seriously rich.

Mollie and Bill smile.

Later:

Bill seated on the chair, Duncan seated on his mattress.

DUNCAN

I don't get it. Why didn't you make yourself a fortune years ago, when you were young ?

BILL

As a young man, I was reckless and dangerous.

Mollie overhears and sits down on her mattress.

MOLLIE

Yeah - ? Explain that.

BILL

I killed a man. I was so envious of that gold mine, which was just outta my territory, the permit allowed. I saw them mining out that gold, but there was nothing where I was. So,

BILL (cont'd)

I devised to blow the mine up, so's no-one
could be rich. I killed a man...

Bill looks sorrowful and repentant.

CUT TO:

FLASHBACK. EXT – GOLD MINE – DAY

The open entrance of the mine.

Bill, as a young man of about twenty, is laying down sticks of dynamite at a hole he dug with a pickaxe. He wraps a wire around the detonator, then unreels the wire backwards as he crouches down and carefully walks backwards from the sticks of dynamite.

He hides behind a rock with a plunger, and looks at the entrance to the mine.

He looks down at the plunger, then again at the entrance.

He looks down at the plunger, and with hesitant hands begins to press down, but in the entrance a man is about to exit.

The plunger goes down, the dynamite explodes but the man is caught up in the explosion and is blasted bleeding into the rocks that fall down, blocking the entrance. The man lets out a shriek of intense pain, then nothing.

When the dust clears, Bill approaches the entrance blocked by rocks and stones.

Sticking out from the rocks, the man's hand, motionless.

Bill feels the man's wrist for a pulse, but there is none.

Bill shakes his head.

BILL

I killed a man.

Bill looks sad and full of a sudden guilt.

CUT TO:

INT – SHACK – NIGHT

As before.

Bill narrating his story to Duncan and Mollie.

BILL

I felt terrible guilt since that time. I did
not intend to kill anyone; but my recklessness
meant, I killed a man. I just left my prospecting

BILL (cont'd)

there and then, and I ain't been back since, until now. That was forty years ago, and I reckoned the gold would percolate down into the rocks below, by rainfall. I was so in the wrong, and my jealousy and envy of the folks in the mine, meant I killed a man.

A beat.

BILL

I repented and God told me I would not get rich from the gold, until I was too old to enjoy the riches. He said, wait forty years. That's what I did, and I only want just enough of that there gold to make my life comfortable, in my last years, not rich, not wealthy. I do not deserve riches. I don't deserve nothing, but I repented, and I reckon, I will not die poor, but I will not die rich. My conscience makes me regret my past indiscretion.

MOLLIE

More than an indiscretion. You killed a man.

BILL

I hope to find forgiveness. I repent my sin.

DUNCAN (to Mollie)

Don't be too hard on him. He's hard on himself.

MOLLIE

That was negligent murder.

DUNCAN

He had no intention, to kill no-one.

MOLLIE

He killed a man.

BILL

Yes, I did. I regret that each day I live and breathe.

DUNCAN

You wanna take your share.

BILL

One bag is enough for me.

DUNCAN

That's not even a fifth.

Duncan gets up, goes over to the table and picks up one of the bags of powdery gold, which he hands to Bill.

BILL

Thanks.

Bill stands.

BILL

I'll be going on my way now.

Bill goes to the door. Mollie stands and goes to the middle of the room, looking after Bill.

MOLLIE

We gonna see you again ?

BILL

Who knows ? I don't intend to go back here,
but I don't know where I do intend to go.
I'm gonna wander, like a meandering stream.

Bill opens the door.

DUNCAN

You keep you safe now.

MOLLIE

You look after yourself.

BILL

I will.

Bill goes out, closing the door behind him.

DUNCAN

He's gone.

MOLLIE

We might never see him again.

DUNCAN

We owe him for finding that gold.

MOLLIE

No-one loves him.

She moves towards Duncan.

MOLLIE

I reckon, love is what you need. Love is stronger than guilt.

DUNCAN

I ain't never felt no guilt.

MOLLIE

That's for him; not for you. What I got for you, is love.

She closes in on Duncan and kisses him on the lips. They hold the kiss for a few seconds, then release the kiss.

DUNCAN

That was nice...

MOLLIE

Sure was...

Duncan looks at the table with the bags of gold.

MOLLIE

Never do nothing you might regret, because the guilt will come back to haunt you. Learn that lesson, before you do something you might regret.

DUNCAN

I could never do what Bill done.

MOLLIE

That's not you.

DUNCAN

I sincerely hope not. I could never kill a man... except in self-defence.

MOLLIE

I know that. I could tell your character the first time I met you. You got no malice; you got no envy; you got no greed; you got no guilt.

DUNCAN

I gotta be a better man than Bill.

MOLLIE

You are...you are better than him.

Duncan looks again at the table with the bags of gold.

DUNCAN

A few more weeks, we'll have a fortune.

He sits down on the chair.

Mollie comes over to him and sits on Duncan's lap.

MOLLIE

I think I got something more precious than gold...

He looks at her, puzzled.

MOLLIE

You...

She kisses him.

CUT TO:

EXT – DESERT – DAY

Bill walking through the desert with a flask of whiskey, a water bottle and a bag of gold, hung around him.

In the distance, the gang of bandits, including Mario, Chico and Luigi, emerge from behind some rocks.

Mario signals to ride down, to intercept Bill.

They ride towards him and then up in front of him.

Mario dismounts from his horse and approaches Bill.

Mario takes out his six-shooter and points it at Bill.

MARIO

You got any gold there, old man ?

BILL

I got a bag...one bag o' gold.

Bill holds up the bag for the bandits to see.

CHICO

You got more n' that ?

BILL

That's what I got.

MARIO

Okay. We believe you.

Bill holds out the bag for Mario, who takes it from Bill.

Mario looks inside the bag, then closes it.

LUIGI

That all you got, for a lifetime of enterprise ?

BILL

I wasn't too enterprising.

CHICO

That wouldn't even buy you a decent funeral.

BILL

It's enough for me.

LUIGI

But you don't have it no more.

Bill sits down on the desert, Mario trains his gun on Bill as a reflex action.

Bill tips his head.

BILL

Go ahead, shoot me.

MARIO

Why should I ? You been honest with us.

BILL

That's what you do, ain't it ? You rob, and you kill.

CHICO

We only kill if we have to.

Bill crosses his legs on the ground.

BILL

I don't deserve a decent funeral...

LUIGI

Why, what did you do, old man ?

BILL

I killed a man.

MARIO

When ?

BILL

Forty years ago...

MARIO

And you still feel guilt for that ?

BILL

Yes, I do.

CHICO

You got an inconvenient conscience.

BILL

I guess, I do. I never had much of a life since then...

A beat.

BILL

Why don't you just kill me ?

MARIO

That would be too easy. You lie out here in the desert, and let your guilty conscience rot you away.

Mario turns to the gang.

MARIO

You are forbidden, to shoot him – you understand - ?

The gang members nod.

MARIO

Let's go.

Mario gets onto his horse and rides away from Bill, followed by the gang on horseback.

BILL (shouting)

Cowards !

But they ignore him and ride away, following Mario.

Later:

In the desert, it is late afternoon, the sun a little above the horizon.

Bill wakes up to see a rattlesnake nearby.

He turns to see a scorpion.

BILL

Which one o' you's gonna kill me, huh ?

The rattlesnake rattles, but Bill sits still, expecting to be killed by one, or both of them.

He sits in quiet anticipation, but the rattlesnake and scorpion strike at each other, ignoring him, the snake biting the scorpion, and the scorpion stinging the snake.

All Bill can do is watch as the scorpion and snake both die from the other's venom.

Bill looks up at the sun.

BILL

Can't even die.

Bill shrugs.

CUT TO:

EXT – SHACK – DAY

Outside of the shack, Duncan is loading bags of gold around Nugget's back.

Mollie comes out of the shack and goes up to Duncan. She kisses him,

MOLLIE

That's enough to make us, prosperous citizens.

Duncan looks at her, puzzled.

MOLLIE

Once you got money, you become, respectable.

DUNCAN

What about your reputation - ? Your proud o' being a prostitute.

MOLLIE

I ain't ashamed. My past is my past; but now, with this money, I can look forward to the future. No good to have a past and no future. And Nugget here, he can be put out to pasture. You'd like that, Nugget ?

Nugget neighs in apparent agreement.

MOLLIE

All we gotta do now, is cross that desert into town.

DUNCAN

I hope we don't encounter them bandits.

MOLLIE

I'll shoot them if we do.

She takes the rifle out of its holster on Nugget's side.

DUNCAN

One rifle ain't gonna be enough, take on the whole gang.

MOLLIE

I will take care o' them, if they dare to ambush us. They're no match for me.

DUNCAN

Okay...

Duncan leads Nugget away from the shack, followed by Mollie, holding her rifle.

CUT TO:

EXT – DESERT – DAY

Duncan, leading Nugget through the desert, with Mollie, holding her rifle, on Nugget's other side.

In the distance, emerging from behind some rocks in the hills, Mario's gang of bandits notices Duncan and Mollie.

Mario makes a signal and they follow Mario down into the desert valley, to intercept Mollie and Duncan.

As the gang approaches, Mollie becomes aware of their presence. She turns around and aims her rifle at Mario.

Mario holds out his palm for the gang to halt, but also as a signal to Mollie, not to shoot him. Mollie keeps her rifle up, aiming at Mario.

MARIO

Lady, don't aim your gun at me.

MOLLIE

I will, unless you put your guns down.

Mario looks at his men, with their guns drawn.

MARIO

We can't do that. I can't do that.

He has his gun trained on Mollie.

DUNCAN

What do you want ?

MARIO

We want your gold.

DUNCAN

Would you kill us, to get that gold ?

MARIO

Only if we have to.

MOLLIE

We worked mighty hard, to get that gold,
and you expect us to surrender it, just like
that ?

MARIO

We want gold. We don't wanna kill people.

MOLLIE

You'll hafta kill us, to get our gold.

MARIO

I don't like to do that; but, if it is necessary...

Mario aims a shot just in front of Mollie, to scare her, but she does not flinch as the bullet hits the sand, spraying some upwards.

MOLLIE

You don't scare me.

MARIO

That was a warning. Gimme the gold.

Duncan moves to Nugget's side, to undo some of the bags containing the gold. He holds two bags up for Mario to see.

MOLLIE

Don't give it to him.

DUNCAN

I gotta. He'll kill us...

Duncan steps forwards with the two bags of gold, and holds out his hands, then lets the

bags fall down from hands onto the sands of the desert.

Mario signals to Luigi to get off his horse and check the bags.

Luigi picks one of the bags up and opens it. He looks inside and shows the gold to Mario.

LUIGI

It's gold.

MARIO

I want all the bags.

Mollie moves forwards.

MOLLIE

No way !

MARIO

Lady, this is man's business; not for you.

Mario signals to Luigi, who goes to Nugget and begins to unload the rest of the bags.

Luigi makes several journeys to put all the bags together in a circle on the ground.

MARIO

Lady, put your rifle down.

Mario aims his gun at Mollie.

Mollie laughs then suddenly her rifle is up, Mario is shot in the forehead and falls down dead from his horse.

In the commotion, the bandits panic and their horses rear up.

Mollie quickly pulls a six-shooter from inside her bodice and is shooting Chico, Luigi and other members of the gang.

Most of the gang fall off their horses, onto the ground.

Chico, injured and bleeding, tries to draw but is shot dead by Mollie.

Mollie rotates and shoots Luigi dead.

Some of the gang flee in panic; the ones on the ground breathe heavily before Mollie shoots them dead.

When the gang have fled, Mollie calmly walks to the pile of bags of gold.

MOLLIE

It was them or us – self-defence.

Duncan is amazed by Mollie's prowess with guns.

Mollie bends down and picks up some of the bags of gold.

MOLLIE

Let's get them back on Nugget.

Mollie and Duncan load the bags back onto Nugget.

DUNCAN

You didn't give them a chance.

MOLLIE

If I had given them a chance, we'd both be dead.

Duncan has to accept this and nods in agreement.

DUNCAN

You're a dangerous woman, Mollie.

MOLLIE

Only to my enemies. I had a second to decide to shoot. As soon as I did that, we were engaged in combat. I couldn't wait for them to fire the first shot. It would be too late. We would both be dead.

DUNCAN

You're right.

MOLLIE

Never hesitate, when you're in mortal danger.

Duncan leads Nugget away from the scene.

CUT TO:

EXT – DESERT – DAY/NIGHT

Late afternoon, just before sundown.

Duncan and Mollie encounter Bill seated on the ground.

Mollie goes to Bill.

MOLLIE

Bill...

Bill looks up at Mollie.

BILL

Mollie...

MOLLIE

What happened ?

BILL

Got ambushed by a gang o' bandits. They spared my life, but stole my gold.

Mollie helps Bill to stand.

MOLLIE

I shot them all dead.

BILL

What ?

MOLLIE

That gang of bandits. I shot them all dead.

Bill looks puzzled to Duncan.

DUNCAN

She did. She shot six, seven o' them.

MOLLIE

They tried to steal our gold. I wouldn't let them.

BILL

You shot them all dead ?

MOLLIE

Most o' them. A few ran away, so I let them go. I wasn't gonna go chasing after them. I shot enough.

DUNCAN

She did.

BILL

Did they - ?

MOLLIE

I drew first; I had to. They would've shot me otherwise.

DUNCAN

She's the fastest I ever seen drawing out

DUNCAN (cont'd)

a gun.

MOLLIE

They got what they deserve. They were not innocent.

BILL

Unlike the guy I killed, who was innocent.

DUNCAN

We're lucky to have Mollie to protect us.
I could never do what she just done.

A beat.

BILL

So, what are we gonna do ?

MOLLIE

We're going into town, to deposit our gold in the bank; and I am going to the sheriff's office, to claim the bounty on them bandits. You wanna come along ?

BILL

Sure.

Bill dusts himself off, adjust his hat and follows as Duncan leads Nugget across the desert, into town, up ahead, with Mollie at the side.

CUT TO:

EXT – TOWN – NIGHT

Duncan leads Nugget through the entrance into town, with Mollie and Bill at his side, then up along the street until they get to the hotel.

Duncan ties Nugget up on the balustrade in front of the hotel.

Duncan looks up at the night sky, with the moon.

DUNCAN

I need a good night's sleep.

MOLLIE

No intercourse tonight ?

DUNCAN

I do not think so.

BILL

I'm tired.

DUNCAN

Too late to take the gold into the bank.

MOLLIE

Do that tomorrow. We'd better take them inside.

They unload the bags of gold and carry them inside.

CUT TO:

EXT – STREET – DAY

Outside the bank.

Mollie and Duncan carrying bags of gold into the bank, watched by the townsfolk.

CUT TO:

INT – BANK – DAY

Mollie and Duncan put the bags down in front of a TELLER.

DUNCAN

We wanna make a deposit.

The teller looks up at the bags of gold.

TELLER

Sure thing.

The teller opens up the counter, so that Mollie and Duncan can carry the bags through to a table in the back of the bank.

Mollie and Duncan put the bags down on the table. Duncan opens one of the bags.

The teller looks enthusiastically at the gold and then at the other bags.

TELLER

They all the same ?

DUNCAN

Gold, beautiful gold.

TELLER

That's a helluva lot.

DUNCAN

Sure is.

The teller opens another bag and smiles.

MOLLIE

Of course, we will have it all changed
to dollars...

TELLER

Of course.

Duncan and Mollie look at each other, and smile.

CUT TO:

INT – SHERIFF’S OFFICE – DAY

The sheriff’s office in the county jail.

The SHERIFF interviewing Mollie, with Duncan seated next to her.

SHERIFF

You can’t ask me to believe a woman
shot dead most of Mario’s gang.

MOLLIE

That’s what I did.

The sheriff looks at Duncan.

DUNCAN

That’s what she did.

SHERIFF

First of all, I gotta see the bodies; then,
young man, you’ll hafta admit, you shot
them all dead.

DUNCAN

I can’t do that.

SHERIFF

Why not ?

DUNCAN

Because, that is not what happened. She
shot them dead.

SHERIFF

Take me to the bodies.

MOLLIE

Okay.

Mollie looks at Duncan and shrugs.

The sheriff looks at Mollie and sighs.

CUT TO:

EXT – DESERT – DAY

The sheriff is standing amid the dead bodies of the bandits. Behind him a wagon on which to put their bodies with a DEPUTY holding the reins.

Mollie and Duncan nearby.

The sheriff looks at the deputy.

SHERIFF

Okay, let's load them up.

The deputy comes down from the wagon and helps to load the bodies onto the back, one by one.

When there are seven bodies on the back of the wagon, the sheriff goes to speak to Mollie and Duncan.

SHERIFF

Lady, you gotta say he killed them. They won't accept a woman did this, killed most o' the gang. You want me to justify bounty payments, you gotta accept that.

MOLLIE

Okay.

The sheriff gets onto the wagon.

SHERIFF

See you in town.

The deputy drives the wagon off towards town.

Mollie and Duncan watch the wagon being driven off into the distance.

Mollie turns to Duncan.

MOLLIE

A woman's gotta look after herself, round these parts. There ain't no gentlemen out here, apart from you. None of these men treat us women like ladies. They are all rude, mean and disrespectful, apart from you.

DUNCAN

Thanks, Mollie.

MOLLIE

You are a gentleman.

They look at each other, smile and then go walking off to town.

CUT TO:

INT – SHERIFF’S OFFICE – DAY

The sheriff counting out the bounty money onto a desk, in front of Mollie and Duncan.

SHERIFF

That is, a substantial bounty.

MOLLIE

Sure is.

DUNCAN

We made almost as much from them, we did from our gold.

MOLLIE

They should not’ve been such notorious bandits. They got what they deserved.

SHERIFF

They sure did.

Mollie picks up the money and puts it into a bag, which she closes shut.

CUT TO:

EXT – HOTEL – DAY

Mollie, Duncan and Bill, with Nugget tied up on a balustrade.

BILL

So, what do we do now ?

MOLLIE

We live the rest of our lives.

BILL

I don’t have many years left.

MOLLIE

Make the best outta what you got.

Bill looks uncertain.

BILL

I'll do that.

Bill walks a little away from them.

Mollie rushes towards him.

MOLLIE

Wait.

Bill turns around.

Mollie is holding out a wad of dollars at him.

MOLLIE

Take it. You did need some money, to live on.

Bill takes the money.

BILL

I guess I do.

Bill then turns and walks a step away from Mollie.

MOLLIE

So long, Bill.

Bill half looks back.

BILL

So long, Mollie.

Bill turns and walks away.

Mollie goes back to Duncan.

MOLLIE

He was a helluva guy.

DUNCAN

A life ruined by guilt.

MOLLIE

He deserved his guilt. He killed a man.

DUNCAN

You killed seven men.

Mollie sighs.

MOLLIE

They were all notorious bandits.

DUNCAN

I guess they were.

MOLLIE

They deserved what they got.

DUNCAN

I guess they did.

MOLLIE

But you don't like it.

DUNCAN

Each death, even out here, in the Wild West, was a life, a person.

MOLLIE

They're dead, now.

A beat.

MOLLIE

Now, are you gonna make an honest woman outta me ?

DUNCAN

I guess I should.

MOLLIE

Take me to your mama, get her approval...

DUNCAN

Okay.

MOLLIE

I deserve to be made, respectable.

DUNCAN

You think marriage will do that ?

MOLLIE

It should do. It should bestow a veneer of respectability on me.

DUNCAN

Let's hope it does just that.

MOLLIE

My means are, independent. I am a woman of considerable wealth and merit. I was a whore years ago. Now, I am a lady.

Duncan sighs.

CUT TO:

INT – HOUSE – DAY

The living room of Duncan's mother's house.

ALICE, Duncan's mother, is seated on an armchair.

Duncan and Mollie are seated on the sofa.

ALICE

You have a certain reputation, Mollie.

MOLLIE

What have you heard ?

ALICE

You used ta be a prostitute.

MOLLIE

That was years ago.

ALICE

You don't deny it - ?

MOLLIE

Why should I ?

ALICE

Just that, in polite society, such a past would usually rule you out of marriage to eligible bachelors, like my son.

MOLLIE

The past is the past; I can't change it.

ALICE

Unfortunately, you can't.

MOLLIE

I am not ashamed of my past. Do you think I should be ?

Alice looks uncomfortable.

ALICE

Do you think I should be ashamed of
my past ?

No reply from Alice, who looks disconcerted.

MOLLIE

Answer the question -

DUNCAN

- Please...

MOLLIE

Please...

A beat.

MOLLIE

I survived a life of prostitution. Some of
it was okay; some of it wasn't. At times,
it was degrading, but I survived. I am proud
of the fact, I survived. That was all in the past,
a long time ago.

ALICE

He is my boy.

MOLLIE

I call him, The Kid.

DUNCAN

Molly and The Kid. We make a perfect
partnership.

MOLLIE

Man and wife.

ALICE

I'm not too sure o' that.

MOLLIE

Don't get hostile.

ALICE

I am not getting hostile. I am patient,
I am looking after the best interests of
my son.

MOLLIE

Marrying me is in his best interests.

ALICE

Is it ? Is it really ?

MOLLIE

Yes, it is.

Alice looks at Duncan.

ALICE

You - ?

DUNCAN

I reckon it is.

ALICE

Well, Duncan, you know, Mollie here might not be the only one's interested in marrying you...

Duncan is surprised and puzzled by this.

DUNCAN

What are you talking about ?

ALICE

You remember Katie ?

DUNCAN

Katie - ?

ALICE

You used ta play with her, when you were kids.

DUNCAN

Katie...

MOLLIE

Who's this Katie ?

DUNCAN

She's a girl I used ta know, years ago.

ALICE

She ain't a girl no more. She is a grown woman, and about to enter the marriage market. She remembers you. She always liked you.

Duncan ponders his memory of Katie.

MOLLIE

You owe me.

DUNCAN

I sure do.

MOLLIE

You can't marry this Katie.

ALICE

He can marry whoever he wants...

MOLLIE

- Including me ?

ALICE

Including you, if that's what he wants, but not before he sees what a beautiful young woman Katie has grown into.

MOLLIE

Damn.

Alice is shocked.

ALICE

Language.

MOLLIE

Do you really wanna see this Katie ?

DUNCAN

I'm a little curious, what she's like now.

MOLLIE

She'd only be after your money.

ALICE

He doesn't know that; not for sure.

MOLLIE

The money I helped you get; the money I helped you protect. You owe me...

ALICE

Too much.

DUNCAN

I owe her my life.

ALICE

That's not a good enough reason to marry her.

MOLLIE

It should be.

ALICE

It's not.

Alice stands and paces around.

Duncan looks at Mollie.

DUNCAN

What do you want me to do ?

MOLLIE

Marry me.

DUNCAN

What about Katie ?

MOLLIE

What about her ?

Alice intercedes.

ALICE

She's asked to see you.

DUNCAN

Has she ?

ALICE

Since she heard about -

MOLLIE

He's got rich...

ALICE

She wants to see you.

Duncan looks at Mollie.

DUNCAN

I'd better have a word with her.

MOLLIE

Why ?

DUNCAN

To convince her I can't marry her, because
I'm in love with you.

Alice sits down again on her armchair.

ALICE

That's a good reason.

MOLLIE

Can I trust you ?

DUNCAN

Of course you can.

MOLLIE

I really wanna be present, when you meet
with her.

DUNCAN

That's alright with me.

ALICE

But will it be okay with her - ?

DUNCAN

Ask her.

ALICE

Do I have to ?

MOLLIE

If you want her to be a candidate to
marry the Kid, you do have to...

ALICE

Okay.

Mollie and Duncan get up and move to the door. Alice remains seated.

DUNCAN

We'll show ourselves out.

Alice says nothing.

Duncan and Mollie go out.

Alice looks worried. She looks around the room and closes her eyes.

CUT TO:

INT – HOUSE – DAY

Living room.

Alice seated on her armchair.

Duncan and Mollie on the sofa.

KATIE, eighteen, seated on the other armchair.

KATIE

Duncan...

DUNCAN

Katie...

KATIE

Remember when we were kids...we had fun,
then, didn't we ?

DUNCAN

Er, yeah...

KATIE

I always liked you...

DUNCAN

I liked you.

Mollie is getting bored and frustrated.

MOLLIE

Get to the point.

KATIE

This does not concern you.

MOLLIE

Yes, it does.

KATIE (to Duncan)

Our relationship is what matters, not her.

MOLLIE

“Her !?”

KATIE (to Mollie)

That's you -

Molly sighs.

MOLLIE

I'm "her" !

ALICE

Yes, you are.

MOLLIE (to Alice)

None of your business !

DUNCAN

Ladies, let's be civil with one another.

ALICE

Civility and whores don't go together.

KATIE

I heard about that.

MOLLIE

From her ?

KATIE

She told me – you used ta be, a prostitute.

MOLLIE

So what if I was ? That was years ago.
I have not practised as a prostitute for,
five years now.

KATIE

You expect to be made respectable through
marriage ?

MOLLIE

Yes, I do; but that's not the main reason
I wanna marry him. The real reason is,
I love him.

Katie scoffs at this.

MOLLIE

What is the real reason you wanna marry
him ?

KATIE

I like him.

MOLLIE

You used ta like him...it's for his money,
that's why you wanna marry him.

KATIE

It is a, consideration.

MOLLIE

It is the only consideration, as far as you're concerned.

Alice leans forwards to address Katie.

ALICE

Do you love him ?

KATIE

I don't know him well enough, to say I love him.

ALICE

Why don't you get re-acquainted, then ?

KATIE

I can't.

ALICE

Why not ?

KATIE

Because she's here ! I can't get close to him whilst she's here.

ALICE (to Mollie)

Please, vacate yourself.

MOLLIE

No way.

Mollie turns to face Katie.

MOLLIE

If I gave you a thousand dollars, would you vacate yourself, give up this idea you can get married to my man ?

KATIE

Two thousand...

Mollie turns to Duncan.

MOLLIE

She doesn't love you.

DUNCAN

I guess not.

MOLLIE

One thousand five hundred dollars – that’s my final offer, for you to desist your claim on my future husband’s fidelity and trust.

KATIE

Okay.

Mollie opens her bag and counts out the money, which she gives to Katie.

KATIE

Thank you.

MOLLIE

Now, vacate yourself.

Katie curtsies to Mollie, then goes out.

MOLLIE

Told you, she was only interested in the money.

Mollie looks at Alice.

MOLLIE (to Alice)

You satisfied - ?

ALICE

I guess I hafta be.

MOLLIE

We will get married. We might as well have your blessing.

ALICE

You have my blessing.

MOLLIE

Why, thank you, ma’am.

DUNCAN

Thank you, Ma.

MOLLIE

You are cordially invited to the wedding.

Alice sighs.

Mollie stands. Duncan stands. They move towards each other, and then kiss.

MOLLIE

I love you.

DUNCAN

I love you.

Alice looks at them holding hands, and finds it hard to hide her disapproval. She forces a smile.

CUT TO:

EXT – CHURCH – DAY

Duncan and Mollie have just come out of the church, married, holding hands.

Some hired wedding guests throw confetti over them.

Behind them, Alice walks, with a forced smile.

Duncan and Mollie kiss, as their photograph is taken.

THE END

