

THE LEGEND OF COCKPIT  
OR HOW A WHORE LEARNED SELF-CARE

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INT. STOCKBRIDGE - THE SCARLET MANSION - LOBBY - NIGHT

A brothel menu lies open to a page reading: "THE TWO FOR ONE TWINS FROM NORWAY. YOU GET TWO FOR THE PRICE OF ONE. ONE BUCK TO FUCK. ANYTHING GOES. EXCEPT FOR 'THE COCK PIT' WHICH IS FIVE DOLLARS EXTRA".

A gloved hand places six dollars on the counter next to the menu.

Detailed leather boots, black chaps, a fancy pistol and a tailored vest. Sharp facial features hidden in the shadows of a cowboy hat. The shadowy figure removes gloves revealing long skinny fingers, fingernails caked with dirt.

The man rakes chew from his lip, folding it into a handkerchief. Wiping his fingers across the counter, he smears leftover tobacco next to the menu.

Meet, TOBIAS CLEARY, STOCKBRIDGE town sheriff. Cleary takes what he feels he deserves including public office.

Piano music starts softly in the background. Brown fingers play piano keys. A 20-something man in a dapper suit sits on a bench playing the piano.

Meet EARL, The Scarlet Mansion piano player. Earl plays the room with his tunes like a pastor preaching a sermon. The only downside to Earl, he has a big mouth.

EARL

Back for more?

At the bar, Cleary slowly turns to face Earl. Cleary's and Earl's eyes meet. When from behind...

GERTRUDE (O.S.)

(clearing her throat)

The girls are ready for you, Mr. Cleary.

A woman stands at the far end of the lobby at the bottom of a stairwell. Her hair wrapped in a bun. She wears a corset under a Kimono and a resting bitch face.

Meet GERTRUDE, The Scarlet Mansion Manager. Gertrude embodies the ideology of the phrase "No Money, no honey."

GERTRUDE

I said, they're ready for yeh...  
Sheriff.

Cleary turns to Gertrude.

GERTRUDE

I'll show yeh to your room.

Gertrude's hand, traveling down a wood plank past 7 key hooks landing on the last one. She grabs a skeleton key off the hook labeled number 8.

INT. THE SCARLET MANSION - HALLWAY - CONTINUOUS

Down a long low-lit hallway to the last door--number 8. Through the skeleton keyhole a brilliant ice-blue eyeball watches the hallway.

INT. THE SCARLET MANSION - ROOM NUMBER 8 - MEANWHILE

Messy, short, blonde hair, striking blue eyes and fair skin. A young woman, wearing a Norwegian national costume, kneels packing a small suitcase by candlelight.

Artifacts from a deprived life spread out on the floor in front of her. A meat grinder, a locket and an old worn teddy bear. The woman picks up the teddy bear, studying it in her hands.

Meet ANNIE, youngest of "The Two For One Twins From Norway". Rational, organized, quick to action. The only whore at The Scarlet Mansion who taught herself to speak English.

Behind Annie, a second woman kneels by the door, peering through the keyhole.

Seemingly identical to Annie, save for her long hair. She wears a classic mustard-yellow prairie dress buttoned to her neck. Adorned by a white collar, turned brown from sweat. The girl has not bathed in days.

Meet IG, oldest "Two For One Twin" a.k.a. "The Cock-Pit". Unable to speak, her communications resemble an animal--she laughs when things are funny, cries when sad, eats when hungry and fights when in danger.

Ig looks back at Annie.

IG

Ffff...

ANNIE

(in Norwegian, with subtitles)

Almost done.

Ig turns back to the keyhole. Through the keyhole, Gertrude and Cleary appear climbing the stairs at the far end of the hall. Ig rears back motioning to Annie.

IG

Shhhhht!

Annie shoves the artifacts into the suitcase, slides it under the dresser. Grabbing a large, black leather belt from the bed.

ANNIE

(in Norwegian)

Your teeth!

Ig looks across the room. A pair of metal, handmade dentures sits lit by the candle on top of the dresser.

INT. THE SCARLET MANSION - HALLWAY - CONTINUOUS

Beyond the heavy clicking of Cleary's boots, sex sounds that boarder on rape. Gertrude leads Cleary down the hallway.

GERTRUDE

Ig's ripe. Hasn't washed in a week.  
Just like you like.

Stopping at the end of the hall before door number 8, Gertrude raises the key to the lock. The key enters the hole where for a moment through the hole, Ig dives under the bed while Annie blows out the candle.

Key turns, the door swings open to a dark room lit by the light of the moon shining in through the window. A wooden chair faces the end of a bed. A side table, dresser and cabinet.

Cleary inhales, smelling the air behind Gertrude's shoulder. Gertrude grimaces turning to face Cleary.

GERTRUDE

Last month Cock-Pit bled for days  
after you had her. We couldn't run  
her. The boss says that can't  
happen again.

Cleary grabs the key, hands Gertrude a tip. He enters the room and shuts the door behind him. CLICK, the deadbolt slides into place.

Gertrude looks down to her tip. Flipping the coin to her other hand, she spins around heading toward the lobby.

INT. THE SCARLET MANSION - ROOM NUMBER 8 - CONTINUOUS

Cleary's eyes hunt the darkness. Sliding his hand inside his pants, he begins to rub himself. Walking across the room, the floor boards creak with each step he takes.

By the dresser, Cleary runs his unoccupied fingers across sex toys that look like they inflict more pain than pleasure. Cleary takes his vest off, placing it on the top of the dresser. A sheriff star pinned to his shirt gleams in the moonlight.

A figure passes by in the shadows behind Cleary. Sensing company, he crosses to the opposite side of the bed.

Cleary spots Ig's dirty feet sticking out from the shadows. Bends down, grabs an ankle and yanks. Ig's rigid body slides out from beneath the bed into the middle of the room.

Cleary kneels down next to Ig on the floor. Running his fingers up the back of her leg, his hand disappears under her dress. Drawing out his hand, Cleary, smells three glistening wet fingers. The corner of his lip curls up toward his nose.

Cleary sits back onto the chair, kicking Ig's foot. Ig takes the cue, rising to her hands and knees. Ig crawls across the floor, positioning her head between his legs.

Cleary runs his hands through Ig's hair. Cradling the back of her head in his palm. Cleary guides her closer toward him. Ig takes a mouth full. Cleary tightens.

Annie emerges from the shadows, holding a leather belt. Cleary acknowledges her presence. Annie wraps the belt taught around her elbows, fixing her grip. Annie draws the belt over Cleary's head, around his neck. Cleary relaxes into pleasure.

CLEARY  
(through constricted  
airways)  
Ahhhhhhhh....

UNIDENTIFIED (O.S.)  
Aaayyyyyyyyyy!

Ig, chokes her mouth full. Cleary pushes Ig back, protecting his member from her gummy jaw.

CLEARY  
Mind yourself, whore!

UNIDENTIFIED (O.S.)  
(from down the hall)  
Ayayayayayayayayayayay!

Cleary looks to the door. Ig coughs, covering her mouth with her hand, she slips the "teeth" into her mouth.

CLEARY

I'll have whatever he's having.

Annie adjusts her grip, sliding the belt farther down Cleary's torso anchoring him to the chair. Cleary relaxes into pleasure. Ig opens her mouth taking a mouthful.

CLEARY

No! What's that? You know I don't play with toys.

Cleary pushes Ig. She does not budge.

CLEARY

Get off!

Annie adjusting her stance holds Cleary tight to the chair. Cleary struggling in his seat. FLSHHHHH -- Flesh being crushed between metal.

CLEARY

Ahhhh! Stop!

Annie pops up behind Cleary's struggling shoulder. Peering down at Ig between Cleary's legs. Ig, mouth full, eyes watering, looks up at Annie.

ANNIE

(in Norwegian)  
You can do it.

CLEARY

I'm gonna kill youhhhahhhh...

Annie holds Cleary tight. SHLISHHH -- flesh grinding between metal. TEARING, RIPPING, a final CRUNCH! Ig bites down delivering the final blow.

CLEARY

ahhhhhhhhhhhhhghghghgh!!!!

Ig rears back, flinging a fleshy mass from her mouth. Cleary's member lands, THUD, in the shadows. Blood sprays, running down Cleary's pants.

Annie holds Cleary's convulsing shoulders while he bleeds out below her.

Ig takes the dentures out from her mouth. Spits leftover globs of blood and flesh onto the floor between Cleary's shaking legs. Ig sits back on her feet, taking in the moment. Cock-blood smeared across her grin.

INT. THE SCARLET MANSION - LOBBY - CONTINUOUS

Earl's mouth, his lips part. Air escapes through the gap between his two front teeth. SSHHHWHEEEEEEEEEEEEEEE... A deep, yet, high-pitched whistle. Earl's heel hits the floor. Counting out the tempo to The Scarlet Mansion Ditty.

Earl's fingers start to play keys along to his tune.

EARL

(Singing)

"Callin' all aristocrats, cowboys,  
bandits, every cock wieldin' man!  
The Scarlet Mansion's a pleasure  
playground, a fantasy land.  
Everything we offer's a delectable  
treat. A bed house of tender,  
exotic young meat. So put away yer  
iron, hang up them boots, slacken  
yer bat wings and prepare to let  
loose. Saddle up boys, there's no  
time to waste. Let me introduce to  
yeh what waits behind door number  
8."

INT. THE SCARLET MANSION - HALLWAY - DOOR TO ROOM NUMBER 8 -  
CONTINUOUS

CLICK--the door unlocks. Swinging open to reveal Annie & Ig. Annie holding the suitcase, blood smeared across Ig's mouth.

Earl sings slightly muffled down the hallway. The brothel menu "Two For One twins From Norway" listing set to a tune.

Annie scans her surroundings. Gesturing toward the closest door to their right. The girls step into the hallway, Cleary's dead body lies draped over the chair in the room behind them.

Annie and Ig, ear to the door labeled number 7 -- Muffled struggling. Annie opens the door revealing a 7 foot, blonde, 30-something woman straddling a naked ARISTOCRAT #1. Holding his head in her enormous grip, she twists, snapping his neck.

INT. THE SCARLET MANSION - LOBBY - CONTINUOUS

DING, the cash register drawer flies open to money. Gertrude collects the bills.

EARL

"Our very own Valkyrie, rides behind door number 7. If large is yer fetish, Brynhildah's for you. A giant among women, a mammoth among men. Her pecker pocket's Valhalla, a dark deep cave to get lost in."

INT. THE SCARLET MANSION - ROOM #7 - CONTINUOUS

ARISTOCRAT #1's limp body slumps onto the bed. The woman hops down, striding past the twins into the hallway, on the hunt.

Meet MAREN, also Norwegian. Strong willed, ain't nothing gonna bring this mountain down.

The twins watch while Maren, without a sound or hesitation, strides across the hallway, swings open door number 6.

EARL (O.S.)

"Through door number 6 you'll find a real German bandit. From wealth she was raised, but deviant she behaves. If punishment's yer game, this is yer dame. Fer her preference has never been the cock."

INT. THE SCARLET MANSION - ROOM #6 - CONTINUOUS

COWBOY #1 pins a young women against a wall. Late 20's, mousy-brown hair, she wields a knife. He grips her wrist, banging the knife against the window frame. The blade falls to the floor.

MAREN

(in German)

No!

ASLAUG

(in German)

I can't!

Meet ASLAUG, would not hurt a fly. Instead runs shame circles around the best practicing Catholic.



Maren grabs Cowboy #1 by the throat forcing him against the wall. Ig grabs Aslaug's knife from the floor, burrowing the blade into Cowboy #1'S esophagus. He collapses onto the floor spouting blood at Maren's feet.

Aslaug hangs her head low. Maren fixes Aslaug's dress.

ASLUAG  
(in German)  
Danke.

INT. THE SCARLET MANSION - LOBBY - CONTINUOUS

Earl's fingers pounding the keys harder picking up tempo.

EARL  
"Open door number 5, no yer eyes  
ain't deceivin' yeh. Straight from  
Damascus, the original whore, Mary  
Magda-lay-on's reincarnate."

INT. THE SCARLET MANSION - HALLWAY - MOMENTS LATER

Annie holds door number 5 shut, keeping watch over the stairs at the end of the hallway. Aslaug clutches Annie's shoulder.

EARL (O.S.)  
"If sinnin's yer way, Magda-lay-on  
can play. And on Sunday her special  
is 'Holy Day, Half Off Tah' Fuck'."

A light tap on the door. Annie opens the door. Maren and Ig exit, followed by a curvy woman with snow-white skin and tan freckles. An auburn braid down to her butt. Wearing nothing but a baby-blue shawl over a white corset.

Meet SHULA, Palestinian, Jewish. A star flirt, there isn't a man nor women she has met that doesn't believe she wants them.

Leaning in, Shula kisses Annie on the cheek.

INT. THE SCARLET MANSION - ROOM #4 - NEXT

Door number 4 opens. Annie, Ig and Maren quietly, sneak in.

EARL (O.S.)  
"Explore door number 4 for a broad  
you'll adore. Win, "The Master of  
Wang's" from The Orient.  
(MORE)

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

Emperor Huang's Great Wall of China  
don't compare to her vagina. You'll  
Win every time, as yer cock makes  
the climb to her masterful,  
fuckery, cummin'."

Jet black, perfect bun. White makeup, bright red lips. A Korean girl rides ARISTOCRAT #2. His arms and legs tied to the bed, mouth gagged. The girl, silently bows, acknowledging the other girls, continuing without pause with her business.

Maren grabs a knife from the nightstand displaying various sharp sex instruments. The girl sees the knife. Her eyes widen, eyebrows raise.

WIN

(in Korean)

Oh my!

Meet WIN, despite what her name may lead you to believe, Win, has never won. Until, now.

Aristocrat #2 also sees. Maren points the blade toward his neck. Struggling, his cries muffled by the gag. Maren grips the blade tighter, moving closer to his neck. When...

Win places a hand on Maren's shoulder, stopping her in her tracks. Win takes the knife in both hands, raising it up above her head. First taking a long inhale, then plunges the blade deep into Aristocrat #2's heart. Blood sprays.

INT. THE SCARLET MANSION - HALLWAY - MOMENTS LATER

EARL (O.S.)

"Open door number 3 an' you'll be  
as wet as can be. When our Somali  
Queen gets you going. But cowboys  
beware, give Idil, extra care. Cuz  
she's royalty and too mighty for  
just sportin'."

Maren opens door #3, finding an empty room. Maren looks at Annie. When from behind...

IDIL (O.S.)

(in Somali)

May I help you?

The girls whip around to see Idil, wrapped in a towel arriving back from the shower.

Meet IDIL, grace in her step, attention in her touch, wears her Somali royal heritage like a perfume.

Annie puts her finger up to her mouth shushing her.

INT. THE SCARLET MANSION - HALLWAY - CONTINUOUS

ARISTOCRAT #3, naked, kneels over a woman lying face down on a mattress. He raises a whip into the air above his prey. When.. Maren's hand catches his wrist countering his strike.

EARL (O.S.)

"BOO! Behind door number 2 is Sabra, our wild African demon. Like a plantation hand's ghost, she's blacker than most. She disappears in the night. Stirring up quite a fright! Until... Surprise! That's Sabra's pussy!"

Maren yanks the man off the bed. The woman runs, stumbling out of the room, joining the rest in the hallway. Maren strangles Aristocrat #3 with the whip behind them.

The woman's skin a lush, healthy, deep black, her bright smile can not be contained.

Meet, SABRA, hums more than she speaks, smokes more than most and dance is her main form of communication.

Sabra grabs Win by the shoulders dancing a celebratory jig. The floorboards creak under their feet.

Music stops.

INT. THE SCARLET MANSION - LOBBY - MEANWHILE

EARL

Yeh hear somethin'?

Earl looks over his shoulder toward the stairs. Gertrude shakes her head, counting money.

GERTRUDE

Twenty... Twenty one...

INT. THE SCARLET MANSION - HALLWAY - CONTINUOUS

Annie holds Sabra still from dancing. The girls peer down the hallway toward the stairs. The music starts back up.

EARL (O.S.)

"And last but not least we've come to door number 1."

INT. THE SCARLET MANSION - HALLWAY - MOMENTS LATER

Maren slowly opens door number 1. Inside a woman sits on a bed.

EARL (O.S.)(CONT'D)  
 "Husk her corn or let her grind yer meal."

A long black braid, Scarlet-red lace dress, hiked up around masculine, tan thighs spread eagle. Kneeling between her legs COWBOY #2 gives the young Apache Two Spirit a blowjob.

EARL (O.S.)(CONT'D)  
 "Meet Poke-her-hantis with a pecker. Yer wild savage redskin fantasy. Retire yer cowboy hat, and put on them Pilgrim blues. For here everyday is Thanksgivin'."

The Two Spirit looks up to see the girls enter through the door. Annie puts a finger to her lips.

ANNIE  
 Shhhhh...

Maren takes the knife drawing the blade through the air in front of her neck. Sticking her tongue out, she dangles her head, playing dead. Understanding, the Two Spirit motions for the girls to pause.

Meet, EKTA. An exquisite beauty, a perfect balance between the masculine and feminine.

Ekta slowly places her hand on the back of Cowboy #2's skull, guiding him upright.

COWBOY #2  
 Why yeh stoppi-ahuh?!

Maren thrusts the knife into his back. Cowboy #2 goes rigid, falls to the floor. Ekta stands up and fixes her dress.

INT. THE SCARLET MANSION - HALLWAY - CONTINUOUS

The girls listen at the top of the stairs. Annie motions for the rest to wait.

GERTRUDE (O.S.)  
 Lay it down for me, Earl!

Annie motions for Ig and Maren to follow. She slowly takes a step down onto the first stair.

INT. THE SCARLET MANSION - LOBBY - CONTINUOUS

GERTRUDE

Oooh Earl! You about to smoke me  
out the kitchen.

Earl laughs, playing louder scattng to the music.

From behind Earl, Annie's feet appear at the top of the stairs, creeping toward the lobby. Annie's head comes into view. Mouth, Nose, eyes...

Annie sees Earl and freezes on the stair. Eyes closed, Earl plays the keys, getting down in his seat to the music.

At the bottom step, Annie peers around the corner into the lobby. Sitting with her back to Annie, Gertrude at the far end of the bar counts money and sways to the music.

EARL

"As yeh can see, you can fulfill  
every passion. Here at The Scarlet  
Mansion."

Ig and Maren slip behind the counter past Annie. They slide into place on either side of Gertrude's back. Annie sinks low, slinking along the floor in front of the counter, stopping below where Gertrude sits.

EARL

"Don't be shy, come on in, we won't  
bite cha. But if we do it will be  
good for you."

Gertrude messes up her count.

GERTRUDE

Dog gone it!

Gertrude starts counting over. Annie takes a slow, silent breath in through her nose, holds it at the top.

EARL

"So put down a buck, choose who to  
fuck. Come get laid, here, at The  
Scarlet Mansion!"

Annie pops up into Gertrude's view, the counter between them.

ANNIE

Gertrude!

Gertrude sits back in her seat. The music stops.

GERTRUDE

Ahhh! Holy Hell! Yeh tryin' to kill me?

Maren and Ig pop up from behind, Gertrude jumps again. Grabbing Gertrude by neck and shoulder, Maren slams her face into the bar top. The money flies all over the counter.

GERTRUDE

Ah what the hell?

Ig digs Cleary's gun into the back of Gertrude's neck. Annie leans in close to Gertrude's face.

ANNIE

I need to know the boss's name and where I can find him.

Gertrude struggles under Maren's grip.

GERTRUDE

I don't know.

ANNIE

You're the only one who knows.

Gertrude shakes her head.

GERTRUDE

I just call him boss. He's not from here.

Annie signals to Ig. CLICK -- Ig cocks the gun, digging it deeper into the base of Gertrude's skull.

GERTRUDE

Ok! He rides in on the stagecoach from Hadley... Ask the stagecoach driver, Jeremiah. Jeremiah Boon. I swear, that's it! That's all I know!

ANNIE

(in Norwegian)

She gave me the name of a man that knows the boss.

MAREN

(in Norwegian)

What do we do now?

Annie looks from Maren to Gertrude. Breaking her stare with Gertrude, Annie looks toward the front door. Gertrude follows Annie's gaze to find Earl staring from the piano bench.

GERTRUDE

Earl! Get down off that stool and come help me!

EARL

Oh sister! This has been a long time comin'.

Earl winks at Annie.

GERTRUDE

Really? Wow, Earl. You thought slavery wasn't fun? Wait til the boss gets wind of this. I'd say, you've got it comin'.

Gertrude lunges forward, spitting her words into the air. Ig jumps, pulls the trigger. BLAM -- Ig shoots Gertrude through the back of the head. Blood and brains splash across the counter. Annie, Ig and Maren jump, screaming.

EARL (O.S.)

Well shoot.

The girls turn toward Earl. Earl locks eyes with Annie.

EARL

Baby girl, ya'll better start runnin'. Hadley's fifty miles away. Go southwest!

ANNIE

Southvest?

Earl searches for a better explanation... he points southwest.

EARL

That way. There's only one road to Hadley. There will be a sign. Just look for the letters H, A, D, L, E, Y. Say it back to me.

ANNIE

H, A, D, L, E, Y.

EARL

Easy to remember. And Annie...

Annie stares back at Earl.

EARL

They will come look'n for ya.

INT. BOON RANCH - BARN - SCARLET'S STALL - MIDDAY

White liquid splashes, milk squirting. Small hands squeezing two, long, pink udders. A dairy cow fidgets in its stall.

SCARLET

Mooooooooo.

Meet SCARLET, a prized bovine.

Scarlet turns, looking behind her. Blond hair, round, hopeful, blue eyes, a young milkmaid sits on a stool, wearing an apron over a prairie dress.

ABIGAIL

Oh for cry'n out loud, Scarlet,  
keep still!

Meet, ABIGAIL, born with unquenchable curiosity while raised to fear all outside her family. She lives for the approval of her father.

Scarlet settles. Abigail pats Scarlet.

ABIGAIL

Good girl.

INT. BOON RANCH - BARN - SCARLET'S STALL - MOMENTS LATER

Abigail puts away the stool. She fills Scarlet's hay. She picks up the milk bucket.

EXT. BOON RANCH - BARN - MOMENTS LATER

Abigail splashes water on her neck from a water trough. A gleam of light blinds Abigail from a distance. Blinking, she leans down to pick up the milk bucket. When...

Another gleam blinds Abigail. Squinting, she peers down the only road on the horizon. The gleam morphs into a dust patch. Abigail starts running toward the ranch house, milk sloshing in the bucket.

EXT. BOON RANCH - PATH TO THE BARN - A BIT LATER

Abigail runs up the wooden steps onto the front porch, carrying the milk bucket inside the farmhouse. Behind her, the dust cloud turns into a stagecoach.



INT. BOON RANCH - FARMHOUSE - KITCHEN - MID AFTERNOON

Abigail checks on stew in a pot simmering on the stove. She sets the table for two. Peering out the window the stagecoach closing in.

INT. BOON RANCH - FARMHOUSE - JAMES'S ROOM - LATER

Abigail enters a room where a teenage boy sleeps, consumed by fever. The last few drops from a medicine bottle land on a spoon. Abigail raises the spoon to the boy's dry lips.

JAMES

hmmmmmm....

Meet JAMES, Abigail's older brother and only friend. A boy on the verge of becoming a man.

Low RUMBLING. Horse's HOOVES ON GRAVEL.

ABIGAIL

Pa's home!

EXT. BOON RANCH - FARMHOUSE - PORCH - CONTINUOUS

Wheels turning, creaking of wood on a rocky road.

Abigail runs out of the house, a welcome committee of one. The stagecoach halts. A man stands up from the driver seat.

Boots, pants, shirt, reins commanded by strong hands. A thick neck, scruffy handsome face. We land on kind, weathered, sleep deprived eyes.

Meet JEREMIAH, the stagecoach driver. Wears an expression of a man driven by morals and commanded by law.

Abigail and Jeremiah lock eyes obviously bred from the same gene pool. Jeremiah jumps down from the stagecoach. The wind blows across the desert. Abigail runs to Jeremiah's embrace.

EXT. BOON RANCH - BARN - LATER

Jeremiah leads the horses into their pen. Shuts the gate.

INT. BOON RANCH - BARN - SCARLET'S STALL - CONTINUOUS

Jeremiah strokes Scarlet's back. Feeds Scarlet hay.

EXT. BOON RANCH - BARN - CONTINUOUS

Jeremiah locks the barn door.

INT. BOON RANCH - FARMHOUSE - JAMES'S ROOM - LATER

Jeremiah sits at the edge of James's bed.

JEREMIAH

How's he been?

ABIGAIL

The fits have gotten worse. But I'd say, he's puttin' up a fight. And we just run out of medicine.

INT. BOON RANCH - FARMHOUSE - KITCHEN - DUSK

Abigail gnaws chewy snake meat, stares at Jeremiah. Jeremiah gulps down the last of a glass of whiskey.

JEREMIAH

We'll go to town in the mornin'. You can pick up the medicine from Doc while I take care of some business with Clarence.

ABIGAIL

Sounds good! Will you see Tabitha, Pa?

Jeremiah wipes his chin with a cloth, looks up at Abigail.

JEREMIAH

Eat your dinner.

Abigail smiles returning to her meal.

INT. BOON RANCH - FARMHOUSE - LATE NIGHT

Wind rustles the curtains. Insects chirping. The occasional distant coyote. Nocturnal sounds of the desert.

INT. BOON RANCH - FARMHOUSE - JEREMIAH'S ROOM

Jeremiah sleeps soundly. A noise muffled by distance.

INT. BOON RANCH - FARMHOUSE - JAMES'S ROOM

James sleeps soundly. Another noise, louder now, more discernible, high pitched in tone.

INT. BOON RANCH - FARMHOUSE - ABIGAIL'S ROOM

UNKNOWN (O.S.)

Eyeye!

Abigail stares from her bed out the window toward the barn.

UNKNOWN (O.S.)

Eyeyeyey!

Abigail scurries to the window searching the darkness.

UNKNOWN (O.S.)

Eyeyeyeyeyeye!

INT. BOON RANCH - FARMHOUSE - JEREMIAH'S ROOM - MOMENTS LATER

Abigail shakes Jeremiah in his sleep.

ABIGAIL

Pa, wake up! There's something by  
the barn!

Jeremiah rolls over mumbling. A whiskey bottle falls off the bed, empty. Abigail looks down at the bottle.

SCARLET

Mooo.

Abigail's eyes widen turning toward her beloved cow.

EXT. BOON RANCH - PATH TO THE BARN - CONTINUOUS

Abigail holds a lantern illuminating the path before her. The barn materializes out of the darkness.

EXT. BOON RANCH - BARN - CONTINUOUS

Abigail slides open the large barn door to the dark hallway.

INT. BOON RANCH - BARN - CONTINUOUS

Abigail enters, the floor boards creak under her feet. Horses shifting in their stalls. From stall to stall, the lantern light shines on each horse. Until Scarlet's stall--empty.

INT. BOON RANCH - FARMHOUSE - JEREMIAH'S ROOM - LATER

Abigail, shakes Jeremiah awake.

ABIGAIL

It's Scarlet! She's gone! Someone took her.

EXT. BOON RANCH - PATH TO THE BARN - MOMENTS LATER

Jeremiah stumbles on a rock.

JEREMIAH

God dammit, Abby! I said, wait at the house.

Abigail stops in her tracks breathing heavily, kicking the dirt under her feet. Jeremiah continues down the path toward the barn, Abigail fades into the darkness.

INT. BOON RANCH - BARN - CONTINUOUS

Jeremiah holds the lantern up in Scarlet's stall--empty.

EXT. BOON RANCH - BARN - CONTINUOUS

Jeremiah waves the lantern spilling light over the ground. An array of footprints mark the dirt. Holding the lantern higher, a trail leads off into the darkness.

JEREMIAH

What the hell?

EXT. BOON RANCH - FARMHOUSE - PORCH - CONTINUOUS

Abigail sits wide-eyed, on the porch stair, loading a rifle. Jeremiah materializes from the shadows at a brisk pace. Abigail jumps to her feet.

ABIGAIL

You find anything?

JEREMIAH  
Footprints. Lots of 'em.

Abigail extends the rifle out to Jeremiah.

ABIGAIL  
Here. I loaded it for yeh.

Jeremiah walks past Abigail up the stair.

JEREMIAH  
Too many of them. We'll have to  
wait til morning. Maybe get a few  
men from town to go with me.

Abigail's eyes search the darkness.

ABIGAIL  
But Scarlet, what if they kill her?

JEREMIAH  
Sweet girl. She's more valuable  
alive. Go to bed. You need rest. We  
leave here at sun up.

EXT. BOON RANCH - CHICKENCOOP

A rooster calls out the sun.

EXT. BOON RANCH - RIVER - CONTINUOUS

Coals still red in a makeshift pit. A trail of footprints and  
cow tracks, leading up the bank of the river, disappear  
around the bend. Jeremiah studies them.

One large set along with a ton of smaller pairs. Jeremiah  
compares his foot to one of the smaller ones, a few inches  
smaller. And then to the large one, which dwarfs his foot.

EXT. BOON RANCH - BARN - DAWN

Jeremiah rides up, the rifle resting on his thigh. Abigail  
looks up from saddling her horse.

ABIGAIL  
Find anything?

JEREMIAH  
A camp down by the river. Coals  
were still hot.

(MORE)

JEREMIAH (CONT'D)

There was one large set of prints  
and a lotta smaller ones.

ABIGAIL

Small ones? You suppose children  
took Scarlet?

JEREMIAH

No, more like women's feet. Looked  
to be a bunch of 'em.

ABIGAIL

A group of women took Scarlet...?  
That don't seem right.

INT. BOON RANCH - FARMHOUSE - JAMES'S ROOM - SHORTLY AFTER  
Jeremiah kisses James on the forehead.

EXT. BOON RANCH - BARN - SHORTLY LATER

Jeremiah mounts his horse, Abigail already on the trail.

EXT. ROAD TO HADLEY FROM BOON RANCH - EARLY MORNING

A few APACHE SCOUTS watch from the top of the ridge. Jeremiah  
and Abigail ride at the bottom. Abigail notices the scouts.

ABIGAIL

Don't suppose savages took her. Do  
you, Pa?

JEREMIAH

I do not suppose. They know to keep  
to their territory. They wouldn't  
have use for a dairy cow anyway.

EXT. HADLEY - STREET - MORNING

Jeremiah and Abigail ride side-by-side entering the one-road  
town of HADLEY. The morning bustle already underway.

TOWNIE #1 hammering on a half-built church. A PASTOR  
preaching from the half-built steps. WOMAN #1 throws feed  
down for a small flock of chickens in the road. Every single  
passerby waves a hand or tips a hat.

Stopping in the town center, Jeremiah and Abigail tie up their horses. Jeremiah removes a parcel from his saddlebag and heads toward the BANK.

JEREMIAH

Meet you back here within the hour?

Abigail nods.

EXT. HADLEY - STREET - CONTINUOUS

Jeremiah walks up the street toward the bank. Jeremiah tips his hat to a women sweeping her porch.

JEREMIAH

How's the morn'n treat'n yeh, Mrs. Davis?

MRS. DAVIS

It's a strange one, I'm a bit unsettled.

Meet MRS. DAVIS, Sheriff Gil Davis's wife. Hard as nails, soft as fresh plowed dirt.

Mrs. Davis throws a cold stare at Jeremiah.

MRS. DAVIS

Can you feel it?

Jeremiah shakes his head no. Mrs. Davis turns back to sweeping.

MRS. DAVIS (CONT'D)

Watch yourself today, and keep your loved ones close.

Jeremiah stares back at Mrs. Davis. When...

CLARENCE (O.S.)

Jesus, must be my best friend.

Jeremiah chuckles, shakes his head, turning back in the direction of the bank. Locks eyes with a tall, dapper, 50-something businessman standing on the bank steps.

Meet CLARENCE, likely the origin of the saying "Keep skunks, lawyers and bankers at a distance."

CLARENCE

The very person I had hoped to see today has decided to grace me with his presence!

(MORE)

CLARENCE (CONT'D)

I must have that sense. The one all the mystics possess.

JEREMIAH

A fortune teller?

CLARENCE

That is the character. I'm looking for the word describing one's ability to see the future? Bah... It will return to me. What is that look on your face? Minding, only the best news's welcome.

JEREMIAH

Scarlet was taken last night from the barn. You heard anything?

Clarence swings open the bank door.

CLARENCE

(hushed)

Shall we make our way inside?

JEREMIAH

I got nothing to hide.

Jeremiah walks into the bank.

CLARENCE

Lies are truths so long as you stick by them.

Door slams shut.

INT. HADLEY - BANK - CONTINUOUS

ROY the bank teller sits with his feet up on the counter, sleeping in the morning sun.

CLARENCE

Roy!

Roy sleeps.

CLARENCE (CONT'D)

Roy!

Roy still sleeping.



CLARENCE (CONT'D)

Roy is a very sound sleeper.  
Four robberies that boy snored  
straight through. I can't find him  
a replacement. I stopped keep'n the  
bills in the safe. At Hadley Bank  
and Trust we burry your assets...

Jeremiah snaps his finger in front of Roy's face, nothing.

CLARENCE (CONT'D)

Anyway... I did, in fact, hear  
something. Emilio stopped in  
yesterday to share that Jasper  
Cleary checked in at The Wagon  
Wheel the night before last.

JEREMIAH

That name supposed to mean  
somethin' to me?

CLARENCE

It should. He being, the nephew of  
our longest standing investor.

JEREMIAH

What business does he have in  
Hadley?

Jeremiah hands Clarence the parcel.

CLARENCE

My question exactly. He's over at  
The Wheel right now. You can ask  
him.

EXT. HADLEY - DOC BROWN'S SHOP - CONTINUOUS

Abigail raps on the window. A chubby, older gentleman wearing  
spectacles and an apron opens the door.

Meet, DOC BROWN. Town doctor, practicing well beyond the age  
of retirement.

DOC BROWN

Hey, darling. I've been wondering  
when I'd see you. Come in.

INT. HADLEY - DOC BROWN'S SHOP - CONTINUOUS

DOC BROWN

How's the patient?

ABIGAIL

Hangin' on. The fits have gotten worse though. Last night, we ran out of medicine.

Doc Brown nods, opens a cupboard housing an array of medicine vials. Abigail looks out the window, scanning the street. Jeremiah exits the bank in conversation with Clarence.

DOC BROWN

You best make this last longer than the last batch.

Abigail watches through the window--THE WAGON WHEEL door swings open, a woman in a dress and a leather apron saunters out. A long, light-brown braid down her back. Her vibe, all work and can still play.

DOC BROWN (CONT'D)

This month's shipment came in short. James's medicine was part of the missing order.

Abigail watches the woman, who sees Jeremiah. Jeremiah sees the woman. He shakes hands with Clarence. He walks down the street toward her. The woman eyes Jeremiah.

DOC BROWN (CONT'D)

Abigail?!

The woman holds open the saloon door for Jeremiah. He enters passing the woman. The saloon door swings closed behind them.

ABIGAIL

How long will it be til the next delivery?

A glass bottle hits the floor. Abigail turns from the window to find James's medicine rolling to a stop at her feet. Abigail leans down picking up the bottle.

ABIGAIL (CONT'D)

I got it.

Abigail looks up to find Doc Brown's face contorting.

ABIGAIL (CONT'D)

Doc???

Doc Brown's mouth opens, his final breath. He falls face down on the floor, revealing Ig behind him. A knife in his back. Ig lifts her finger to her blood caked lips.

IG  
 sssshhhhhh.....

INT. HADLEY - THE WAGON WHEEL SALOON - MEANWHILE

Honky tonk music plays in the background. An off-white shirt tucked into dirty wool pants supported by suspenders. Husky yet handsome, a young man stares at his blackjack hand.

HENRY  
 Sounds like injuns.

Meet, HENRY. Lighthearted, simple, impressionable to a fault.

Henry knocks his knuckles twice on the table. Across from Henry another man knocks on the table. Short, thin, slicked back hair, gnawing heavily on a mouth full of chaw.

STOKES  
 Don't sound like injuns at all.

Meet, STOKES. Simple minded yet street smart.

Stokes turns to the bar where Jeremiah sits talking to the woman behind the counter.

STOKES  
 Tabby Cat...

Jeremiah looks at Stokes.

STOKES (CONT'D)  
 Would you mind pouring us another round?

Stokes turns back to the table. Jeremiah mouths "Tabby Cat", at the woman who shakes it off. He reaches for a bottle.

Meet TABITHA, knows herself and what she wants, not afraid to stand up for those who deserve standing up for.

STOKES (O.S.)  
 I heard it was a bloodbath. All the men dead. All the whores gone-- disappeared. 'Cept for the box herder. They found her shot through the back of 'er head.

From the bar, Jeremiah tunes into the conversation.

STOKES (CONT'D)  
 And the sheriff...his pecker was bit clear off.

Tabitha brushes Jeremiah's cheek guiding his chin with her finger to face her.

TABITHA

What's got your mind wandering?

JEREMIAH

Scarlet went missing last night.

TABITHA

How do you mean? Went missing.

JEREMIAH

Abby woke late to a strange noise out by the barn. She said it wasn't like nothin' she'd heard before. When she got to the barn Scarlet's stall was empty.

TABITHA

You sure you locked up last night?

JEREMIAH

I know I did.

JASPER (O.S.)

You boys ever been to The Scarlet Mansion?

Back at the table, the third card player chiming in. Henry and Stokes, shake their heads no. Jeremiah's attention turning back to the table.

JASPER

Well, I have. Once or twice.

Meet, JASPER CLEARY, the late Tobias Cleary's nephew. Best known for a moral bark with a shady bite.

HENRY

Of course you have!

JASPER

You see, The Scarlet Mansion's whores, they are not like normal whores. They call them "exotic breeds".

STOKES

Exotic breeds?

HENRY

He's talkin' about children.

JASPER

Exotic, as in beyond the wildest depths of your imagination. Came from far and wide. They are whore's with foreign specialties.

STOKES

Specialties?

JASPER

They say they have a cure for every affliction. My favorite being their Tuesday night special.

Henry's eyebrows rise. Stokes leans in closer.

JASPER

A hell of deal. Two for the price of one.

Henry turns to Tabitha.

HENRY

Hurry up with those whiskies.

TABITHA

You'd be a fool believing tales from that ass's mouth.

JASPER

"Two for one" refers to these two, Norweign't twins. One is normal, but the other is a mute. They advertise her having what they call "A Cock-Pit". If I remember, the advertisement reads: "A hole that could temp the Pope from celibacy."

HENRY

What kind of a vaginer deserves a title like that?

JASPER

Oh, they are not referring to her cock pocket. She has no teeth. Just gums and a tongue. When she sucks your thumper, it isn't like anything you could ever imagine. Those that have had her say, "she gives the best head in the West."

Jeremiah clunks three large whiskeys on the table.

JEREMIAH

That is quite the legend. What brings you to Hadley? Jasper, is it?

Jasper looks up from the table, locks eyes with Jeremiah. Henry & Stokes look from Jasper to Jeremiah.

JASPER

Well... that depends, friend. Who's asking?

ANNIE(O.S.)

Jeremiah!

All three cowboys straightening in their seats.

EXT. HADLEY - THE WAGON WHEEL SALOON - STREET - CONTINUOUS

Annie's mouth.

ANNIE

Jeremiah Boon! I have business with you!

Annie turns to Maren.

ANNIE (CONT'D)

(in Norwegian)

Bring me the butcher's knife.

INT. HADLEY - THE WAGON WHEEL SALOON - CONTINUOUS

Jeremiah peers out the window. Jasper, Henry and Stokes slowly rise up from their seats, all five pairs of eyes glued on the windows. Through the glass, the girls and Annie stand in the middle of the street.

Annie holds a rope attached to Scarlet.

HENRY

Ain't that your bovine, Jeremiah?

Jeremiah eyes Henry, then back to Annie.

Through the window, Ig bursts out of Doc Brown's door, dragging Abigail by the hair in one hand and Cleary's gun in the other. Tabitha lunges forward.

TABITHA

Abigail!?!

Jeremiah puts his hand up.

JEREMIAH

Don't!

Tabitha freezes.

JASPER

Speak of the Devil herself!  
Fella's, that there is "The Cock-  
Pit".

Ig comes to a stop in the middle of the street, next to Annie and Scarlet. Ig's dress dirty, dried blood still caked on her face.

HENRY

(under his breathe)  
She ain't exactly what I was  
picture'n.

EXT. HADLEY - THE WAGON WHEEL SALOON - CONTINUOUS

Down Hadley's street, shutters and doors closing, curtains being drawn. Townsfolk, hushed voices and prying eyes. Abigail breathes hard, tears streak her face. She clutches James's medicine bottle.

ANNIE

(in Norwegian)  
Get ready.

Ig cocks the gun. Commotion from inside The Wagon Wheel.

TABITHA (O.S.)

Wait!

Jeremiah appears at the door followed by Jasper, Henry and Stokes. Clarence creeps in from the direction of the bank. Jeremiah's eyes meet Clarence's, putting up a hand to hold back.

ANNIE

Jeremiah Boon?

Turning to Annie, Jeremiah nods.

ANNIE (CONT'D)

Driver of the stagecoach?

Jeremiah nods.

ANNIE (CONT'D)  
Do you know of me?

Jeremiah shakes his head no.

ANNIE (CONT'D)  
Have you heard of The Scarlet  
Mansion?

Jeremiah nods.

ANNIE (CONT'D)  
Then you heard of The Two Fur One  
Twins from Norway?

Jeremiah nods.

ANNIE (CONT'D)  
I'm one of the two. Now, do you  
know the man who owns The Scarlet  
Mansion?

Jeremiah shakes his head no. Annie stares at Jeremiah.

ANNIE (CONT'D)  
(in Norwegian)  
Bring me the girl.  
(yelling out)  
The knife!

Ig drags Abigail toward Annie. Maren, runs out of the  
butcher's stall, wielding a large knife.

ANNIE (CONT'D)  
(to Jeremiah)  
I was told otherwise.

Annie grabs the knife.

CLARENCE  
What is this about?

ANNIE  
I know the boss lives in Hadley. I  
also know he rides the stagecoach  
to Stockbridge.

Annie waves the knife at Jeremiah.

ANNIE (CONT'D)  
That is Jeremiah Boon, the driver  
of the stagecoach. I was told he  
would know where to find the boss.



Clarence looks from Annie to Jeremiah.

ANNIE (CONT'D)  
Yet, he said he does not know him.

Annie jerks Scarlet's rope.

SCARLET  
Moooo.

Annie hands Ig the knife. Ig forces it into Abigail's hands.  
Abigail squirms in Ig's grip.

ABIGAIL  
Pa?!

ANNIE  
Jeremiah, if you do not tell me the  
name of the man who owns The  
Scarlet Mansion and where I can  
find him, I will have no choice but  
to force your dotter to kill your  
animal.

Ig pushes Abigail closer toward Scarlet.

ABIGAIL  
No!

Clarence nudges Jeremiah from behind.

CLARENCE  
(under his breathe)  
Don't be foolish.

HENRY  
(to Jasper)  
You didn't mention the owner of The  
Scarlet Mansion lives in Hadley.

JASPER  
I only had suspicions.

Tabitha emerges from The Wagon Wheel joining the crowd.

ANNIE  
Vhat do you say?

Jeremiah stands stone still.

ABIGAIL  
Pa!

Clarence pushes past Jeremiah to get closer to Annie.

CLARENCE

Whore, you must be mistaken!

Annie beckons to Maren. Maren grabs the gun from Ig, pointing it first at Clarence. Clarence puts his hands up, backing away off to the side. Maren turns her aim to Jeremiah.

MAREN

(in Norwegian)

Hello.

ABIGAIL

No!

Jeremiah looks at Abigail, tears welling in her eyes. Annie snaps her fingers in front of Abigail's face, gaining her attention. Annie draws a line across Scarlet's neck.

ANNIE

Cut here. Be fast and strong -- and do not hesitate -- or the animal will suffer.

ABIGAIL

I won't do it!

CLARENCE

Let the girl go!

ABIGAIL

You can't make me kill her! Pa, tell them please!

ANNIE

Jeremiah, last turn.

HENRY

Turn?

JASPER

She means chance.

ANNIE

Girl, you have to the end of three to kill the animal! Or Maren will shoot your fatter dead!

Abigail tears streaming down her cheeks. Jeremiah stares at Abigail. Maren cocks the hammer, adjusting aim at Jeremiah's forehead.

Annie holds up a finger.

ANNIE  
 (in Norwegian)  
 One.

Abigail looks from Scarlet to Jeremiah. Annie raises a second finger.

ANNIE (CONT'D)  
 (in Norwegian)  
 Two.

Jeremiah turns away from Abigail.

TABITHA  
 Jeremiah!

MAREN  
 Eyeyeyeyeyeyeyeyey!

ABIGAIL  
 Pa?

Jeremiah staring at Annie. Annie stares back. She takes a long inhale, opening her mouth to speak, when...

SLSHHHHHHH -- a loud, wet sound cuts through Maren's yodeling. Abigail runs the knife across Scarlet's throat. Blood spills over her arms, legs and feet covering her dress, running a red river across the dirt. Scarlet's front legs buckle, the prized bovine collapsing to the ground.

SCARLET  
 (garbled)  
 Moooooooo...

Other than Scarlet's dying struggle, a silence echoes in the street. Abigail frozen in shock. Abigail's world unraveling.

Annie yanks the knife from Abigail's grip.

ANNIE  
 (in Norwegian)  
 The girl comes with us.  
 (switching to English)  
 Would someone, please, borrow us a Vagon?

HENRY  
 (snorting)  
 Borrow us a Vagon?

JASPER  
 (projecting toward Annie)  
 Darlin', I believe you mean "lend"  
 us wagon.

Annie meeting Jasper's gaze, sees him for the first time.

JASPER  
 Hi, Annie.

ANNIE  
 What are you doing here?

JASPER  
 I came lookin' for you.

Annie raises the butcher's knife toward Jasper.

JASPER (CONT'D)  
 Don't worry, that time will come,  
 but it isn't now. We both have  
 business that needs attending to.

Jasper breaks the tension, waving to the onlooking townsfolk.

JASPER (CONT'D)  
 Now, will someone lend these whores  
 a wagon?

EXT. HADLEY STREETS - OUTSIDE SALOON - LATER

The girls sit crammed in the back of a wagon amongst supplies. Ig straddles Abigail, pressing the gun firmly into her neck. Annie stands, in the front reins in hand.

ANNIE  
 Jeremiah, my final agreement. I  
 will come back in two days time. If  
 you tell me who the boss is, I will  
 take from him what is owed. And me  
 and the girls will leave Hadley  
 forever. But if you keep the boss a  
 secret, I must take what is owed  
 from you.

Annie pulls the reins, the wagon jolts forward. Annie plunks hard in her seat. The townsfolk watch the wagon gain speed, rolling into the distance toward The Red Rocks Canyon.

HENRY  
 What in the hell does she mean "in  
 two days time"?  
 (MORE)

HENRY (CONT'D)

Is that two nights and two days...  
Or one night and two days?

Henry looks from Stokes to Jasper.

HENRY

No one else?

Stokes, eyes still on the wagon.

STOKES

That was somethin' else.

Jasper stares at the two of them.

JASPER

You two are something else.

Tabitha looks at Jeremiah who watches the now distant wagon.

TABITHA

Do you know this man, the one  
they're lookin for?

CLARENCE

He would have told them if he did.  
Abigail's got grit, Jeremiah!  
She'll be alright.

Jeremiah shakes his head. Clarence stares at Jeremiah.  
Tabitha soaking in the situation.

JEREMIAH

Tabby, get James's medicine from  
Doc. Meet you at the horses.

Tabitha nods, running in the direction of Doc Brown's.  
Jeremiah turns stumbling over a water trough. Clarence  
follows Jeremiah.

CLARENCE

What are you going to do?

Jeremiah lost in thought makes his way through the town.  
Reaching the bank, Jeremiah pulls open the door and motions  
for Clarence to enter. Clarence entering.

CLARENCE

What are your intentions?

INT. HADLEY - BANK - CONTINUOUS

Inside a few BANK PATRONS and Roy.

CLARENCE

Everybody out. Including you, Roy.

When an older, weathered man wearing leather chaps and a sheriff's badge pinned onto a worn leather vest runs up from the street.

SHERIFF GIL

Clarence, let me know if there's anything I can help yeh with.

Meet Sheriff Gil, can kill a bear and a barrel of whiskey and still feel grounded.

Clarence shuts the door cutting off Sheriff Gil's last words. Clarence peers through the window, Sheriff Gil stares back at him. Clarence draws down the shade slowly.

CLARENCE

I gotta say this situation makes me unnerved.

Clarence, turns, discovering Jeremiah waiting so close he can feel his breath when he speaks.

JEREMIAH

My intention is to get Abigail back.

CLARENCE

Yes. And our whores?

Commotion outside. Jeremiah turns back to his goal. Searching through the columns of safe deposit boxes.

CLARENCE (CONT'D)

I still can not believe they don't recognize your face. That concoction Doc cooked up for you, really did the trick. What did you call it, again?

Finding the right box, Jeremiah opens it. Grabs an envelope and slides it into his vest.

JEREMIAH

The Memory Muddler.

Outside, footsteps closing in. The bank door flies open, Tabitha, breathless, leans onto the doorframe. Jeremiah closes the box, looking up at Tabitha.

TABITHA

Doc's dead. I couldn't find the  
medicine.

EXT. OUTSKIRTS HADLEY - DESERT - NOON

James's medicine bottle in Abigail's small bloody hands. Abigail stares at Ig. Ig's dress hiked up around her knees squatting in the overgrowth. Nearby, Annie, stands up into view, fixing her dress.

Abigail looks from the medicine bottle to Annie.

ABIGAIL

My Brother! He's really sick.

Annie ignores Abigail as she passes.

Ig pulls Abigail by the wrist toward the wagon.

At the wagon, Ig hands Abigail a piece of bread and a bladder of water. Abigail gulps down the water. While eating the bread, Abigail observes her captors.

Sitting atop the wagon, Sabra smokes a rolled cigarette humming a lowly tune. Aslaug, rests with her head on Maren's lap. Maren strokes Aslaug's hair.

Shula massages Idil's feet, chortling in Hebrew. Win crouches, knitting, mumbling to herself in Korean. Farthest from the group, Ekta scours the path ahead toward the RED ROCKS CANYON.

EXT. OUTSKIRTS HADLEY - DESERT - A BIT LATER

Ekta draws a picture in the dirt of the path ahead and The Red Rocks Canyon entrance. Annie stares down at the drawing.

ANNIE

(in Norwegian)

Are you saying we should go that  
way?

Annie points toward the Red Rocks. Ekta draws a circle in the dirt around her picture. Annie looks from Ekta to her drawing and toward the Red Rocks.

EXT. OUTSKIRTS HADLEY - DESERT - CONTINUOUS

Annie hops onto the wagon. The rest of the girls follow. Ig grabs Abigail, lifting her into the wagon.

ABIGAIL

My brother needs this medicine.

Ig smiles. Opening her mouth for the first time. Ig has no teeth, just gums and a tongue.

ABIGAIL

Huh!

Ig lets out a giggle, covering her mouth with her hand.

ANNIE

(in Norwegian)

Move forward!

The wagon jerks, Abigail plunks back hard.

EXT. RED ROCKS CANYON - ENTRANCE TO THE CANYON - LATER

A hawk soars over the wagon. A feather attached to its ankle by a piece of beaded leather. The sound of the wagon wheels on earth mixed with Sabra's song echo in the canyon. From far below, Abigail watches the hawk.

Back in the wagon, Abigail looks from the hawk down to the back of Annie's head. Rising up to her knees, Abigail peers over the front of the wagon--they are heading straight for The Red Rocks.

ABIGAIL

Stop! We're in savage territory. We gotta turn around.

ANNIE

(in Norwegian)

Make her quiet!

IG

Shtttt!

Ig pulls Abigail down to her seat.

EXT. ROAD TO BOON RANCH - MEANWHILE

Tabitha galloping far ahead. Jeremiah and Clarence bring up the rear.

CLARENCE

You're telling me that whore bit Cleary's dick off and now he's dead?



JEREMIAH

Yeh. That's what Jasper said.

CLARENCE

Mother of Christ. And do you think Jasper has come to get revenge?

JEREMIAH

I don't think Jasper gives a lick about revenge. I'd even say, he seemed to be comin' in at it from a different, even good, position.

CLARENCE

What kind of good position do you suppose he thinks he's in?

JEREMIAH

I've never been one to assume that was just the feelin' I got.

CLARENCE

Would you say, you too may be clairvoyant?

Jeremiah looks up at Clarence.

CLARENCE (CONT'D)

I told you it would come back to me.

JEREMIAH

You're one of a kind.

CLARENCE

I am of a certain kind; that is without a doubt. However, you my friend, are no mystic. Jasper is here on his father's errand. I'm 100 percent sure of it.

JEREMIAH

Jasper ain't listenin' to his father. From what I heard deep in his inflections he is in a good position and he knows more than what to do with it. If that makes me a mystic then so be it.

INT. HADLEY - DOC BROWN'S - AFTERNOON

Sheriff Gil kneels by Doc's dead body holding a wool blanket.

JASPER (O.S.)  
 (from outside on the  
 street)  
 You fella's know your way around  
 this town? The players and the  
 geography?

Sheriff Gil's attention perks up, looking to the window  
 across the room. Jasper, Henry and Stokes walk outside  
 stopping in front of the dirty glass.

HENRY  
 It could be said I know Hadley  
 better than I know my own rear-end.

JASPER  
 Great news. For all of us.

STOKES  
 How's that?

Mrs. Davis walks through the door in the back of Doc's shop  
 carrying a broom. Sheriff Gil raises a hand into the air.

SHERIFF GIL  
 Shh...

Mrs. Davis freezes.

JASPER  
 May I interest you boys in a drink  
 and a proposition down at The  
 Wheel?

The gang head toward The Wheel. Sheriff Gil raises an eyebrow  
 at Mrs. Davis.

MRS. DAVIS  
 You're up to somethin' Mr. Davis.

Sheriff Gil covers Doc Brown's body with the wool blanket.

EXT. RED ROCKS CANYON - OUTSKIRTS OF APACHE VILLAGE - LATE  
 AFTERNOON

The sun kisses the edge of the horizon. Red rocks now  
 surround the path. The wagon continues forward.

Signs of a native village--smoke trails, a few small huts.  
 Native SCOUTS emerge on either side of the path.

Annie looks back into the wagon. Ekta hangs over the side of  
 the wagon staring ahead.

EXT. APACHE VILLAGE - ENTRANCE - CONTINUOUS

Annie pulls the wagon to a stop. A group of Apache ELDERS are the first to meet them. Annie jumps down from the wagon.

ANNIE

Ve are far from our homes, brought to the Vest, where a man has held us captive as his slaves. Ve fled. Across miles ve hiked and have happened upon you. Ve seek shelter for two days.

The a man wearing a headdress steps forward, raising a hand.

CHEIF STANDING BEARD

(in Apache)

Nantan.

Meet CHIEF STANDING BEARD, rules with a stern fist and an open heart.

A young man runs out from the growing crowd. Handsome, present, carries himself with a masculine sense of grace, different from the other villagers -- more worldly, perhaps.

The man stops next to Chief Standing Beard bowing his head.

NANTAN

Hi.

Meet NANTAN, driven by curiosity of the outside world and his love for white man's humor.

CHEIF STANDING BEARD

(in Apache)

Tell them to speak slower.

NANTAN

Chief Standing Beard asks you to speak, ah, slower. He believes my English is poor. He is never wrong except for this moment. I speak English good. It is ok to speak as you were.

ANNIE

Ve are from many countries across the world. Stolen from our homes and brought to the Vest. Ve vere held captive as slaves by a man who tortured us. So ve escaped. Now, ve are fugitives of Stockbridge and Hadley.

(MORE)

ANNIE (CONT'D)

One the girls led me to this  
canyon. Ve seek a place to rest for  
two days time.

Nantan scratches his head.

NANTAN

I was wrong. I don't understand.  
Can you speak slower?

Annie takes a deep breath.

ANNIE

(slower)  
Ve are from...

Nantan cracks a smile.

NANTAN

I make a joke. I understand.

Annie stares at Nantan.

NANTAN (CONT'D)

I love white man's humor.  
Uh, ok I will translate.

Nantan turns to Chief Standing Beard, whispering to him.  
Chief Standing Beard listens, looking at Annie. The girls  
climbing out of the back of the wagon.

CHIEF STANDING BEARD

(in Apache)  
You cannot stay here. We ride close  
to the boarder of war with white  
man. We will not be the first to  
cross.

NANTAN

(translating)  
You cannot stay here...

Nantan spots Ekta helping Abigail jump down off the back of  
the wagon.

NANTAN (CONT'D)

(in Apache)  
What's your name?

Annie looks from Nantan back to Ekta. Ekta hesitates.

NANTAN (CONT'D)

(in Apache)  
Two Spirit. What is your name?

Abigail looks up at Ekta.

EKTA  
(in Apache)  
Ekta. What is your name?

NANTAN  
Nantan.

Annie looks from Ekta back to Nantan. Tears form in Nantan's eyes.

CHEIF STANDING BEARD  
Ekta!?!

A cry rings out from the depths of the crowd.

ANNIE  
(in Norwegian)  
What is happening?

The villagers part making way for an old man. Long salt and pepper braids, kind face, wearing leather pants and a sash.

Meet EKNATH, Ekta's father. Warmth in his touch and strength in his voice, a father most fathers could learn from.

Tears well in Ekta's eyes. She takes three steps forward gently leaving Abigail's hand behind. Ekta's pace quickens to meet her father in a warm embrace.

Annie looks back to Maren.

ANNIE  
(in Norwegian)  
Do you understand what is happening?

Maren shaking her head slowly, turns to Aslaug.

MAREN  
(in German)  
Do you understand what happened?

ASLUAG  
(in German)  
I think they know each other.

Maren nods turning back to Annie.

MAREN  
(in Norwegian)  
Maybe they know each other.

ANNIE  
 (in Norwegian)  
 Know each other...

When, a teenage girl with features resembling Ekta runs out from the rocks startling a nearby, Win.

BINA  
 (in Apache)  
 Ekta!

Meet BINA, Ekta's youngest sister. A goddess on land, a mermaid by sea; Bina plays life like a musical instrument.

Annie's eyes follow Bina jumping into Ekta's arms. Eknath wraps his arms around his children, walking toward the village disappearing into the crowd.

ANNIE  
 (in Norwegian)  
 This is her home.

EXT. BOON RANCH - BARN - LATE AFTERNOON

Tabitha locks the barn doors. She makes her way toward the farmhouse.

INT. BOON RANCH - FARMHOUSE - JAMES'S ROOM - CONTINUOUS

Jeremiah squeezes water from a towel into James's dry mouth. Jeremiah washes his hands in a water basin on the dresser.

INT. BOON RANCH - FARMHOUSE - KITCHEN - LATER

The sun low on the horizon lights the kitchen in a warm glow. Through the window, The Red Rocks highlighted by the setting sun. Tabitha, Jeremiah and Clarence sit around the kitchen table.

TABITHA  
 I can't stop wondering who the man  
 they're looking for could be.

Clarence leans in, blowing lightly on soup in his spoon.

CLARENCE  
 Waste of time dwelling on it. Those  
 whores are mad. Full of grand  
 illusions. Poisoned from years of  
 swallowing man chowder.  
 (MORE)

## CLARENCE (CONT'D)

You know they say too much protein  
can change a woman's constitution.

Clarence slurps up the stew. Tabitha, about to take a bite,  
changes her mind, lays her spoon down on the table. Jeremiah  
studying Tabitha from the corner of his eye.

## JEREMIAH

Those whores ain't mad, Clarence.  
Revenge will drive even the purest  
soul to do the unspeakable--without  
a single reservation.

Tabitha looks from Jeremiah out the window.

## TABITHA

And she's out there all alone with  
'em. God only knows where.

EXT. APACHE VILLAGE - OUTSKIRTS - MEANWHILE

Chief Standing Beard whispers to Nantan.

## NANTAN

Chief Standing Beard thanks you for  
accompanying Ekta back to our  
village. He invites you to stay the  
night.

Chief Standing Beard bows his head.

## ANNIE

(under her breath)  
Oh... a companying for Ekta...?

Annie looks back to Maren.

## ANNIE (CONT'D)

(in Norwegian)  
We can stay, after all. I do not  
understand all his English. But I  
believe you're right they must know  
each other this must Ekta's home.

## MAREN

(in Norwegian)  
That's very convenient.

Annie nods turning back to Nantan.

## ANNIE

(in English)  
Thank your king for us.

Nantan bows his head.

NANTAN

Our chief thanks you. These women  
will help you bathe before rest.

A group of women greets the girls and Abigail.

The oldest woman with braids wrapped on top of her head  
reaches a hand out to take Abigail's hand.

Meet, MAA-YA-HA, her spirit runs strong like the mighty  
Colorado and her heart dances like a moonbeam on the snow.

ABIGAIL

Huh!

Abigail pulls her hand away, clutches harder on the medicine  
bottle. Annie, witnessing.

ANNIE

Trust the old woman.

Abigail looks away from Annie, up into Maa-ya-ha's bloodshot  
eyes. Maa-ya-ha reaches out again, Abigail takes her hand.

EXT. APACHE VILLAGE - PATH TO VILLAGE - CONTINUOUS

The girls are lead down a path into the village. The natives  
they pass stare. Clay and rock dwellings carved into the  
cliffside like a termite colony carved through wood. At the  
base of the cliffside, wigwams line the main path through the  
village.

Rabbits roasting on a fire. Pelts from animals curing in  
different stages. Grains, herbs and corn hang drying.

Toddlers play a game in the sand. A medium-sized boy  
practices throwing a spear. Women with clay pots carry water.

Silence falling fast with the last rays of sunlight behind  
the rocks. A perfect summer night.

INT. APACHE VILLAGE - WIGWAM - DUSK

The door flaps part. Abigail and Maa-ya-ha enter, joining the  
girls in the dark wigwam.

A native pours water on red-hot coals--HISS. A plume of mist.  
Big clay water pots sit on a rawhide floor. The native women  
bathe, brush the girls' and Abigail's hair.



A weathered woman gently cleans dried blood from Ig's face. Ig breaks a small, gummy smile.

MEDICINE WOMAN

(in Apache)

Ah!

Meet THE MEDICINE WOMAN, radiates earthly knowledge like a sunbeam shining through the water of a still pond.

The Medicine Woman smiles at IG, opening her own mouth, revealing a gummy smile with only one brown mangled tooth.

IG

Huh!

Ig leans in grabbing the medicine woman's face, peering in. Ig gives her a big hug.

Maa-ya-ha gestures for Abigail to put down James's medicine bottle. Abigail looks at Maa-ya-ha who nods. Abigail places the bottle on the floor. Maa-ya-ha washes Scarlet's caked blood off Abigail's limbs.

In the glowing, steamy light, Abigail sees the girls naked bodies. Bruised, scarred and disfigured from years of abuse.

EXT. BOON RANCH - FARMHOUSE - PORCH - EVENING

Tabitha joins Clarence and Jeremiah sitting on the steps.

TABITHA

What do you suppose Jasper's involvement is in all this?

CLARENCE

That seems to be the question of the day. You have any insights?

TABITHA

I heard him same as you. He's here for them whores. If revenge was what he's after, he'd o' shot that girl right where she was standin'. No... He's out for something much more than what he let's on. I'd bet he's got business with the man they are after. Why else would he let the whores continue huntin' him?

Jeremiah stares at Tabitha.

INT. HADLEY - THE WAGON WHEEL SALOON - NIGHT

The Wagon Wheel teems with people looking for a good time or any time at all. Jasper, Henry and Stokes sit around a card table. Jasper shuffles the cards.

JASPER

I'm just going to lay it out on the table for you boys. I have been sent to Hadley by my father to collect and deliver the whores back to Stockbridge, where they will be hung for the murder of my late uncle, Tobias Cleary.

Jasper deals out the hands.

HENRY

Ok.

JASPER

The way I see it, there's only two types of people in this world: those that see opportunity and those that do not. I can see opportunity.

HENRY

I'm listening.

JASPER

In return for delivering the whores, I will take my uncle's place as Sheriff. This is where you two come in; consider this an interview. If you can track down the owner of The Scarlet Mansion, you two knob-jobs will have proven your worth. And I'll give you both the title of Co-Deputy.

Henry's eyes widen, gnawing vigorously on chaw.

HENRY

Co-Deputy?!

JASPER

Co-Deputy.

Stokes looks from Henry to Jasper.

STOKES

What interest do you have in this mystery man?

JASPER

That mystery man had my uncle's balls between a log and a wood axe. The Scarlet Mansion is a literal money sink hole. Money goes into The Mansion but never comes out. A drain on the Stockbridge economy. It pains me thinking of all the tax dollars lost over the years. As the new sheriff, I plan to change that.

HENRY

Where's the money going?

JASPER

I'm guessing this here shit town. And whoever is reaping the gains clearly does not know what to do with it. So old boy! What's it going to be?

Henry looks at his hand and pushes a handsome bet into the middle of the table.

HENRY

I'm all in.

Henry reaches across the table, shakes hands with Jasper.

STOKES

Your confidence will be your undoing.

HENRY

How bout that drink?

Jasper leans back in his seat, turns to the bar.

JASPER

Sweet thing, a round on me.

A manicured older Mexican sporting a curled up mustache, long hair parted down the middle, pulled back in a pony tail. Striped suit vest and black trousers held up by suspenders. The man pours whiskey for a hidden figure. Jasper notices the figure at the bar before turning back to the game.

EMILIO

You got it, Buttercup.

Meet EMILIO, owner of The Wagon Wheel, a man birthed and raised by the dessert.

At the bar, the hidden figure, Sheriff Gil, sips his whiskey eavesdropping on Jasper, Henry and Stokes.

INT. APACHE VILLAGE - WIGWAM - NIGHT

Coals smolder. The girls sleep on beds of fur pelts. Ig drapes her arm across Abigail's back assuring no escape.

Abigail pulls her pelt closer to her face. A tear runs down her cheek. She clutches James's medicine bottle.

INT. BOON RANCH - FARMHOUSE - JAMES'S ROOM - NIGHT

Jeremiah watches Tabitha sponge bathe James.

TABITHA

Help me roll him over.

Jeremiah scoops up his son. Tabitha washes the boy's back, wraps a wet cloth around his neck. Jeremiah places James back on the bed.

JAMES

Argh!

James coughs, wheezes and gurgles. Tabitha holds James's hand into her side with one arm, the other outreached gently placed on his chest.

TABITHA

This will pass. Let's find our breath.

Jeremiah clenching his jaw.

JAMES

Auuuuhhhh!

Tabitha's gaze follows Jeremiah hurrying out the door.

INT. BOON RANCH - FARMHOUSE - KITCHEN - CONTINUOUS

SMASH--Jeremiah slams his fist into the doorway. Clarence taking a long, deep drag of his pipe stares at Jeremiah.

JEREMIAH

I'm gonna kill those fucking whores.

Clarence exhales a large plume of smoke.

CLARENCE

It's a shame, you can't.

INT. APACHE VILLAGE - WIGWAM - NEXT MORNING - DAYBREAK

Abigail wakes up with a start. Ig's hand rests on Abigail's arm. Abigail carefully picks Ig's arm up, softly places it down on the fur pelt.

Abigail slips out from under her pelt. The girls sleep soundly. Abigail, holding the medicine bottle, tiptoes to the wigwam door.

Peering out, she sees a sleeping village covered in a heavy low fog.

EXT. APACHE VILLAGE - OUTSIDE WIGWAM - CONTINUOUS

Abigail sneaks silently along the backside of a row of drying pelts.

EXT. APACHE VILLAGE - HORSES PEN - CONTINUOUS

Horses graze in a clearing by the entrance to the village. Abigail lets one smell her hand.

ABIGAIL

Good girl.

Under the cover of fog, Abigail mounts the bareback horse.

EXT. RED ROCKS CANYON - PATH TO THE EXIT OF THE CANYON - CONTINUOUS

Abigail's horse silently walks the eerie path heading away from the village. Abigail breaths heavy. When...

Through the fog, Bina appears bathing in the river. Abigail inhales sharply, without release. Bina has not seen her.

Bina ducks under the water, swimming toward shore in the direction of Abigail. Grabbing the horse's hair, Abigail clicks her tongue.

ABIGAIL

Come on.

The horse continues at his own pace. Abigail looks back to see Bina still swimming under the surface. Abigail squeezes her thighs around the horse; the horse begins to trot.

Bina surfaces just in time to make eye contact with Abigail. Abigail digs her heels into the horse's side.

ABIGAIL

Kyahhhh!

The horse takes off. They disappear into the fog swirling in their wake.

Bina emerges from the river slowly with grace. She pulls up leather pants and tucks in a worn cloth shirt. Hopping onto her horse, Bina trots slowly into the fog.

EXT. RED ROCKS CANYON - TOP OF CANYON - CONTINUOUS

Bina rides along the ridge of the canyon. She can see everything from above, including the exit to the canyon and even Hadley in the distance. Every now and again, Abigail on her horse appears through the fog in the canyon below.

EXT. RED ROCKS CANYON - EXIT TO THE CANYON - CONTINUOUS

Abigail looks back, searching the fog for Bina -- nothing. The fog begins to clear, reaching the end of the canyon. When...

Bina appears, standing at the exit of the canyon between Abigail and freedom. Abigail tightens her grip on the horse.

ABIGAIL

Whoa!

The horse continues trotting. Regardless of Abigail's efforts, the horse trots straight to Bina. Abigail slumps, tears well in her eyes.

Bina noticing Abigail's tears, pats the horse's nose. Making her way slowly to Abigail, Bina places her hand on Abigail's leg. Her other hand on her own heart.

Abigail reaches into her pocket and pulls out James's medicine bottle.

ABIGAIL

Please! My brother will die! I need to bring this medicine to him!

Bina strokes the horse's mane, staring up at Abigail.

INT. BOON RANCH - FARMHOUSE - JAMES'S ROOM - MORNING

The bed soaked from James's fever sweats. Tabitha sits blotting his forehead with a towel. James does not look good.

INT. BOON RANCH - OUTHOUSE - CONTINUOUS

Jeremiah sits on the pot, door open to an early morning Monument Valley landscape. Two loud gunshots interrupt the peace. Jeremiah continues his business.

Carrying two rabbit carcasses slung over his shoulder, Clarence walks toward the outhouse. Jeremiah pulls up his trousers, exits the outhouse, joining Clarence.

CLARENCE

With Cleary dead, we got some serious considering to do. Maybe we want to make Jasper an offer he can't refuse.

JEREMIAH

I'm not offering a thing to that boy. We got to get to the whores before he gets to them.

INT. HADLEY - THE WAGON WHEEL SALOON - MORNING

The table, once covered in cards, now home to a vision board of charcoal scribbles listing Hadley's most wealthy. Henry and Stokes sleep sprawled across their work. Jasper stands over them, fresh faced from a full night's sleep.

JASPER

Still at it boys?

Henry jolts awake. Stokes, lifting his head from a stack of papers, wipes drool from his cheek. Emilio, behind the bar, hands Jasper a cup of joe.

Jasper walks to the window staring out at Hadley, draws a long breath in through his nose letting out a long sigh.

JASPER

You know what it smells like this morning?

HENRY

Breakfast?

JASPER

New beginnings. What you got cooking up for me? Please don't say bacon.

Stokes nods at Henry, who fumbles through his lists.

HENRY

I don't know nothing 'bout cooking. We were up all night working on what we've come to call "The Scarlet Mansion Massacre." Or as I like to refer to it, "The Legend of Cockpit."

JASPER

Now, that's a name! The last one has marketability written all over it.

Jasper lifts his cup to Emilio.

EMILIO

It does have a certain ring.

HENRY

We've whittled it down to four possible suspects. Clarence, Jeremiah, Sheriff Gil and... Um, you, Jasper.

JASPER

Well, you can discount the sheriff.

STOKES

And why's that?

JASPER

You see him snooping around last night? He don't have a clue what's going on in this town. He's on the trail same as us.

Emilio snorts. The three men turn and stare at him.

JASPER

You got something to add?

EMILIO

You can never tell which way the pickle's going to squirt.

Jasper turns back toward Henry and Stokes.



JASPER

If I was you, I'd start with Clarence. That man's britches are far too nice for a small town banker's wages.

STOKES

I did overhear Clarence whispering yesterday to Jeremiah.

HENRY

What'd he say?

STOKES

"Don't be a fool."

HENRY

I'm not. It's just, you're constantly puttin' me in line like yer better than me. It's very tiresome.

Stokes stares at Henry.

STOKES

No, that's what he said.

Henry doesn't understand.

STOKES

"Don't be a fool," that's what Clarence said to Jeremiah.

JASPER

God almighty you two are a couple o' knuckleheads.

EMILIO

I see them two gringos.

Jasper turns back to Emilio.

EMILIO

They come in here a lot. Holding meetings with strange visitors. Whatever happens in these meetings, I do not know. But I'd bet my life these are business meetings. I'd even double that bet.

JASPER

And what makes you so confident to make such a strong wager?

HENRY

And double down on it!

EMILIO

These meetings are of the hush-hush variety. They come late at night. They pay me to clear the saloon before hand. And, they also pay me to guard the door. And again, they pay me to keep my mouth shut. I am telling you, they pay me for each thing that I do. In fact, they pay much more than I make in a week. I am no stranger to the world. Even if you are the only banker or stagecoach driver in town, you are not making that kind of oro, no. I mean, to pay an hombre like me for each step of his job. This is why I feel confident in my wager.

All three cowboys stare at Emilio.

JASPER

You feedin' us cow swallow?

EMILIO

You don't know me well, sir. I only speak truth--lying is against nature.

Jasper turns to Henry and Stokes.

JASPER

Ain't that just the beauty of the West. All's you got to do is ask and it provides for yeh. Looks like you two just boarded the train to Deputy Sheriffs-Ville. Question still remains, will you make it through the trip?

INT. BOON RANCH - FARMHOUSE - KITCHEN - MORNING

Rabbit fur attached to flesh peeled back revealing meat and muscle. Jeremiah skins two rabbits on the table.

JEREMIAH

We will ride toward The Red Rocks and camp overnight. In the morning, we can ambush them on their ride out.

Tabitha paces back and forth.

TABITHA

Forgive me, Jeremiah. Is this not a job for Gil? Shouldn't you let him take care of it?

Jeremiah throws the skinned rabbits into the boiling water on the stove.

JEREMIAH

I can not let another man take care of my business.

TABITHA

The only business you have with those whores is getting Abby back. Why not just give the whores the man's name and let them sort the rest?

CLARENCE

Who's name do you suggest he give them? This "mystery character" living in Hadley. I can't think of many other ways to explain this to you, Tabitha. Those calico queens are crazy. They are similar to the red skins -- beasts without brains. Jeremiah said it best, they are consumed by a story they came up with to cope with their unfortunate circumstances. And they will not rest until the end.

Jeremiah scrubs blood from his hands in a wash basin.

EXT. APACHE VILLAGE - FIRE PIT - MORNING

Annie grinds meat in the meat grinder. Ig puts her iron jaw in her mouth to chew her food. The girls stand around the fire with Maa-ya-ha and Nantan.

NANTAN

Fog covered the canyon this morning. She could not have gone far. I sent our best tracker after her.

ANNIE

A class covered the canyon?

NANTAN

A class?

ANNIE

(in Norwegian)

Class.

(switching to English)

Um... a class, a subject.

NANTAN

Subject?

Annie stares at Nantan.

NANTAN

A cloud.

ANNIE

Ah! Cloud.

Annie turns to Maren & Ig.

ANNIE

(in Norwegian)

Fog laid over the canyon this morning. She could not have gone far. They are looking for her now.

Annie sees Bina walk into camp with Abigail. Bina walks to Nantan.

BINA

(in Apache)

Cousin, the girl was trying to escape. I caught her at the edge of the canyon. She is scared. She showed me something from her pocket that I do not understand.

Nantan looks at Abigail.

NANTAN

What are you called?

Abigail does not look up.

ANNIE

He's asking your name, girl.

Nantan looks from Abigail to Annie.

ABIGAIL

Abigail.

NANTAN

My cousin thinks you are scared.  
She says you showed her something  
she did not understand.

Abigail lifts the medicine bottle into view.

ABIGAIL

My brother is sick. He needs this  
medicine. He has nothing to do with  
any of this. He will die because of  
her.

Abigail points to Annie.

NANTAN

Is this true?

ANNIE

This is her father's doing! This  
would not have happened if he did  
not protect the boss.

Nantan looks back to Abigail. Tears spilling down her cheeks.  
Nantan to Annie.

NANTAN

If your true path is to find this  
man, returning the medicine could  
only help your cause--not harm it.  
Show compassion and give the  
medicine to her father and receive  
compassion in return.

Annie stares at Nantan.

ANNIE

I will return the medicine.

Abigail looks up at Annie.

ABIGAIL

Thank you! My father, he'll tell  
you. I know he will. When do we  
leave?

ANNIE

(ignoring Abigail)  
Nantan, there's a farm outside of  
Hadley by a river. Do you know the  
way from here?

EXT. BOON RANCH - BARN - MORNING

Jeremiah and Clarence prepare the stagecoach.

CLARENCE

Hurry, we don't have much time.

Jeremiah scurries into the barn.

EXT. BOON RANCH - PATH TO THE RANCH - CONTINUOUS

Tabitha walking down the path toward the ranch, carrying two large buckets of water. When...

UNKNOWN (O.S.)

Tabitha!

Tabitha freezes in her tracks looking back toward the river. A crow bursts into the air. Tabitha turns back continuing toward the ranch.

Behind Tabitha, across the river, crawling down the embankment, Jasper followed by Henry and lastly Stokes. Stokes waves his hands in the air, yelling, his voice drowned by the river.

EXT. BOON RANCH - BARN - CONTINUOUS

Clarence looks up toward the rocks and back to the barn.

CLARENCE

It doesn't take that long to fetch water.

JEREMIAH (O.S.)

I'm comin'.

Jeremiah emerges from the barn with 9 burlaps sacks.

CLARENCE

She'll be your responsibility if she catches you.

Jeremiah looks up to Clarence.

EXT. BOON RANCH - ROCKS - CONTINUOUS

Tabitha walks up the backside of the barn. Jeremiah and Clarence's conversation muffled by distance.

EXT. BOON RANCH - BARN - CONTINUOUS

JEREMIAH

Is that so?

Clarence nods.

CLARENCE

It is.

Clarence shrugs, turning away as Tabitha rounds the corner of the barn.

CLARENCE (CONT'D)

Not that she'd understand what she was seeing. I love Tabitha, you know I do.

Tabitha freezes in her tracks. Clarence facing Jeremiah has not seen Tabitha.

CLARENCE (CONT'D)

But that woman doesn't know much more than what's right in front of her.

Tabitha silently backs away. Hiding from sight at the edge of the barn but still close enough to hear.

JEREMIAH (O.S.)

It isn't that she ain't smart to things, Clarence. She just don't worry like all the rest of us. Tabby doesn't bother with the small details of life. She ain't livin' in the future or the past. She's just here.

CLARENCE (O.S.)

Her ignorance sounds quite alluring. Still, I don't want to be the one to deal with that dick-splinter if she were to find out what your true business is with the whores.

Tabitha breathing heavy.

JEREMIAH (O.S.)

Grab the jar 'round that corner, would ya? It's on the ground.

Tabitha looks down at her feet a jar rests up against the side of the barn.

Clarence hops off his horse, grumbling, walking toward the barn, his footsteps growing louder. Tabitha backs up slowly. Takes a deep breath. Clarence rounds the corner, Tabitha throws herself forward appearing to be in mid-stride. Clarence jumps.

CLARENCE

You aiming to make my heart stop?

Continuing around the corner Tabitha disappears. Clarence leans down, picks up the jar.

EXT. BOON RANCH - BARN - MOMENTS LATER

JEREMIAH

We will be back tomorrow with Abigail. Don't worry. We will only get involved with matters that concern Abigail's safety.

Jeremiah leans in to Tabitha for a kiss. Tabitha leans away from Jeremiah.

TABITHA

James may not make it through the night. Please, if for no other reason, stay for him!

JEREMIAH

He will make it and you will be by his side.

Jeremiah pulls Tabitha into his kiss.

EXT. PATH TO BOON RANCH - HILLS - MORNING

Annie and Nantan ride a precarious path.

NANTAN

I'm so happy you have come to us.

ANNIE

You are?

NANTAN

It pleases me to be around new people. And to practice my English.

ANNIE

Then, I am happy for you.



NANTAN  
What has been your journey?

Annie does not understand.

NANTAN  
Mmmm... How did you end up in the  
West?

ANNIE  
My sister and me vere captured,  
when ve vas 11.

Annie hesitates. Nantan nods at Annie. Annie looks down.

FLASHBACK SEQUENCE - EXT. NORWAY - COUNTRY ROAD - DAY

Annie and Ig, 11-year-olds, walk home from school. Ig carries the little stuffed bear, newer but still worn.

ANNIE  
(in Norwegian)  
You're too old to bring bear to  
school. Boys will not look at you.

IG  
(in Norwegian)  
I don't care. It would be sad to  
leave him.

A wagon rounds the bend in front of them at the end of the road.

ANNIE  
(in Norwegian)  
I guess you're right.

The wagon draws nearer.

IG  
(in Norwegian)  
I will only love the boy who loves  
me and Teddy!

Ig and Annie share a laugh. The wagon slows down to a stop right in front of them. Annie and Ig look at each other.

EXT. NORWAY - FOREST - MOMENTS LATER

Annie and Ig run through the thick forest. Pine needles crunching under their feet.

Ig hides behind a tree clinging to her teddy. Breathing hard. When... A man throws a burlap sack over her head.

INT. BOAT - OCEAN - AMBIGUOUS

Annie and Ig tied together.

INT. NEW YORK - BOATYARD - WAREHOUSE - AMBIGUOUS

Annie and Ig tied up on a wooden auction stage. A man in a suit holds up a sold sign.

INT. TRAIN CAR - WEST - AMBIGUOUS

Annie and Ig in the shipping compartment.

INT. STOCKBRIDGE - THE SCARLET MANSION - AMBIGUOUS

Annie and Ig enter room number 8. Ig clutches her teddy.

END FLASHBACK SEQUENCE

EXT. PATH TO BOON RANCH - HILLS - PRESENT

Nantan watches Annie stuck in her memory. Nantan guides Annie deeper into her experience.

NANTAN

When did you learn to speak in  
English?

FLASHBACK - INT. STOCKBRIDGE - THE SCARLET MANSION - ROOM -  
AMBIGUOUS

Annie watches Ig through a semi-sheer burlap sack covering her head. Ig slurs her words drooling from drugs.

IG

(in Norwegian)  
Please!

Annie, also drugged, cries. A figure walks into view sits down in front of Ig. The man unbuttons his jacket revealing the locket from Annie's suitcase dangling from his neck. The man reaches into a holster at his hip, unclips a strap and draws out a large knife. Annie stiffens.

IG

Annie?!?

The man grabs Ig by the face Ig reaches up arms flailing  
grabs the locket and yanks. The locket breaks.

END FLASHBACK

EXT. PATH TO BOON RANCH - HILLS - PRESENT

Annie stares ahead.

ANNIE

The boss pulled out all Ig's teeth  
that day. After that she could not  
speak real good. Each year it got  
vorse and vorse until she doesn't  
speak at all. I knew the only  
chance ve had to be free vas if I  
learned English.

NANTAN

How'd you learn?

ANNIE

Earl, the piano player taught me a  
few vords. Gertrude, the madame,  
caught and beat me for it. But  
then, she started using me to  
communicate vith Ig and Maren. And  
since Maren speaks German to  
Aslaug, she could talk to the four  
of us. I think it made her job  
easier, so she allowed Earl to give  
me lessons each veek.

Nantan studies Annie.

NANTAN

What a path you have walked. I will  
talk to the Medicine Woman. She can  
help you.

Annie pulled back into the present.

ANNIE

Help me vith vhat?

A smoke trail drifts out from the rocks up ahead.

NANTAN

We are close.

EXT. BOON RANCH - ROCKS - CONTINUOUS

The ranch, not a person in sight. Annie sneaks out from the rocks, clutching medicine bottle. Tiptoeing through heatwaves toward the front porch.

Annie walks up the steps. A floor board creaks under her foot. Annie freezes. Peering through the window, the house looks empty.

Annie continues. She places the medicine bottle on the floor by the door. Annie turns to leave, but her nose meets the end of a rifle.

TABITHA

Give me one good reason I shouldn't  
blow your brains out from between  
your ears.

NANTAN (O.S.)

(from behind Tabitha)

I have an arrow pointed at you.

Nantan's face peers around the side of Tabitha.

NANTAN (CONT'D)

Perfect delivery! Do you find it  
funny like I do?

Annie looks at Nantan then to Tabitha.

ANNIE

Give me the gun.

Tabitha does not move. Nantan digs the arrowhead into the nape of Tabitha's neck. Tabitha hands the gun to Annie.

ANNIE (CONT'D)

Meeting you here was not my plan.  
For the sake of your town and his  
willage, forget this happened.

TABITHA

What...? Is that also a joke?

ANNIE

(to Nantan)

Let's go.

Annie walks down the steps. Nantan backs away still aiming his arrow at Tabitha.

TABITHA

Maybe if I understood what "this"  
is, I'll have something to forget.

ANNIE

(without turning back)  
I'll leave your gun at the entrance  
to the path.

From inside the ranch house.

JAMES (O.S.)

Moaning.

Annie hearing James, turns back and locks eyes with Tabitha.  
Tabitha raises her eyebrows. Annie turns back toward the  
rocks, quickening her pace.

Tabitha walks up the stairs sees James's medicine bottle for  
the first time. She leans down picking up the bottle.

TABITHA

Wait!

Nantan looks at Annie. Annie continues walking.

TABITHA (CONT'D)

Where did you get this?

Nantan places a hand on Annie's shoulder stopping her mid-  
stride.

NANTAN

Tell her, Annie. Speak from here.

Nantan places his hand on his heart. Annie clears her throat.  
She looks from Nantan to Tabitha.

ANNIE

The girl gave it to me.

Tabitha takes a step down toward Annie.

TABITHA

Abigail!

Nantan pushes Annie in the direction of Tabitha. Annie slowly  
continues walking toward her. Stopping a few feet from the  
stairs.

EXT. BOON RANCH - ROCKS - MEANWHILE

Jasper peers through a spyglass--Tabitha on the top of the steps converses with someone hidden out of view. Jasper lowers the spyglass.

JASPER  
The angle ain't right. I can't see  
who she's talkin' to.

Jasper inches his way against the rock toward where Henry hides a few feet away. Jasper waves the spyglass at Henry.

JASPER  
Here.

Jasper tosses the spyglass. Henry almost drops it.

JASPER (CONT'D)  
Watch it!

Henry raises the spyglass to his eye.

HENRY  
What in the... Holy hell!

Henry adjusts his eye on the glass.

HENRY (CONT'D)  
I'll be damned.

JASPER  
Come out with it!

HENRY  
Tabitha's talking to that whore  
from Norway; the one that's got her  
teeth.

Jasper and Stokes look at each other and back to Henry.

HENRY (CONT'D)  
And she's with a savage. Wait... it  
can't be!?

JASPER  
What?

HENRY  
The savage, he looks to be speakin'  
English.

JASPER  
Don't chew my grizzle!

HENRY

Would you like to crawl over here  
and take a look for yer own-self?

EXT. BOON RANCH - FARMHOUSE - CONTINUOUS

TABITHA

Where is Abigail now?

ANNIE

Ve need to go.

Annie turns to leave. Nantan puts his arm out blocking her.

NANTAN

Opening your heart will make space  
for others to do the same.

Annie stares at Nantan. Takes a deep breath.

ANNIE

She's at his willage. Taken care of  
by an elder.

TABITHA

Where? Taken by savages!

Annie shakes her head, looks back to Nantan. Nantan gently  
takes Tabitha's hand in his. Tabitha jumps, yanking her hand  
out of reach.

NANTAN

I see you. I can hold fear too,  
when I do not know the ways of what  
I am confronting. That is something  
all man share. Maybe you can find  
comfort in that we are both man.

Tabitha stares at Nantan. Annie ingesting the moment.

ANNIE

How are you like that?

NANTAN

Like that?

ANNIE

The vay you speak makes everything  
so clear.

Nantan pauses in thought.

NANTAN

We are taught not to think how things are, but to be present in feeling them. A difference between my people and the white man.

Tabitha lets out a giggle.

EXT. BOON RANCH - ROCKS - CONTINUOUS

HENRY

Christ on a cross! Tabitha's laughin'.

Henry pulls the spyglass down from his face.

JASPER

Tabitha's sharing a laugh with Annie and an injun?

HENRY

Swear it on my mother's grave.

STOKES

Henry! Don't go swearin' on your mama's grave. You're lucky you have the mama you do.

Henry looks at Stokes then raises the spyglass to his face.

Through the spyglass, Annie looks back over her shoulder to Tabitha, now at a distance. Tabitha clutches James's medicine bottle. Tabitha and Annie share a moment. Nantan yells to Annie. Annie disappears around the rocks down the path.

Henry lowers the spyglass.

HENRY

They're gone.

JASPER

I sure as shit didn't see this coming.

EXT. PATH TO RED ROCKS CANYON - MIDDAY

Poop falls out of horse's butt hole from under a raised tail. Jeremiah pulls the reins, slowing the stagecoach to a stop.

JEREMIAH

We'd better leave the coach here. Let's continue on foot.



Clarence hops down from his horse. Jeremiah jumps down off the coach. Grabs the essentials. Jeremiah and Clarence continue toward The Red Rocks Canyon.

EXT. HADLEY - STREET - MEANWHILE

Dirt being scraped from a horse's hoof. A native looking wool blanket thrown over it's bare back, saddle straps being buckled and pistols holstered. A sheriff's badge pinned onto a vest--Sheriff Gil prepares for departure.

Mrs. Davis runs out of the house with a hat and shirt folded and tied with twine. She tucks the garments into Gil's saddlebag.

MRS. DAVIS

I fixed the inseam for him. Come back in one piece Mr. Davis.

SHERIFF GIL

He'll appreciate the gesture.

EXT. BOON RANCH - FARMHOUSE - PORCH - AFTERNOON

Jasper knocks on the door.

HENRY

Tabitha! Hello? We've come to help!

JAMES

Mhhhhhhhhh.

TABITHA

(from behind Jasper)

How so?

All three men jump. Whirling around they find Tabitha standing at the bottom of the steps behind them, wiping sweat off her brow with a cloth.

TABITHA

This day keeps on gettin' stranger.

JASPER

I'm sure. We've come to help get your girl back. We are looking to speak with Jeremiah.

TABITHA

Abby ain't my girl. Though, I can see why it might appear that way.

(MORE)

TABITHA (CONT'D)

Jeremiah left a few hours ago.  
What's in it for you?

JASPER

You ever hear of the word  
compassion?

TABITHA

Yes.

JASPER

I don't have that.

Jasper points his finger at Henry and Stokes.

JASPER

But these two, they do.

Tabitha looks from Henry to Stokes.

TABITHA

And you? What's in it for you?

JASPER

That is a question still up for  
debate.

Tabitha looks from Jasper to Henry then to Stokes. Stokes  
looks down to his shoes.

TABITHA

I'm bout to fix an early supper.  
You boys want to eat?

EXT. RED ROCKS CANYON - PATH THROUGH THE CANYON - AFTERNOON

Nantan and Annie, covered in dirt and sweat from the heat,  
pause to take a dip. Nantan takes off his clothes fast, runs  
and jumps into the river. Annie begins to unbutton her  
blouse. Nantan turns to face away, giving Annie space.

Annie saunters into the water up to her knees, dives in head  
first, comes up from underwater farther into the river, right  
into Nantan's point of view.

NANTAN

Annie you stand different than the  
other women I have met. You are my  
cocheta.

ANNIE

Cocheta?

NANTAN

The unknown.

Annie stares at Nantan.

EXT. APACHE VILLAGE - VILLAGE CENTER - AFTERNOON

Bina, Sabra and Win braid Idil's hair. Comparing techniques and details from each culture. Abigail watches from nearby.

Win extends her hand to Abigail who looks away. Win grabs Abigail's hand, dragging her toward the braiding party. Win guides Abigail to a seat, begins braiding her hair.

Abigail slouches, Win nudges her spine. Abigail sits up taller.

WIN

(in Korean)

A woman sits up straight.

Abigail watches Bina and Ekta converse with their father. Eknath rubs Ekta's back while Ekta helps Bina with the cooking. Abigail hangs on their every moment.

Annie and Nantan appear around a wigwam returning from their mission. Abigail jumps up from her seat forgetting Win still braiding her hair. Win throws up her hands in the air.

ABIGAIL

Did you give him the medicine?

Annie walks past Abigail to a table where food lies. Annie looks to Ekta, points to the food. Ekta nods her head. Annie picks up a piece of meat, takes a bite.

Abigail staring at Annie. Nantan observing Abigail.

NANTAN

We gave the medicine to a woman. We did not meet your father.

ABIGAIL

A woman? Tabitha? Was her name Tabitha?

NANTAN

I didn't learn what she was called. She gave no introduction. She taught me a new greeting, though. What was it?

Annie, mouth full of food, hears Nantan and shrugs.

NANTAN (CONT'D)

The one the woman said as she raised the gun in your face?

ANNIE

(mouth full)

Yes, I remember.

ABIGAIL

Tabitha held you up at gunpoint?

NANTAN

She did. Tell her Annie.

ANNIE

I remember it happening. Not the greeting.

NANTAN

I will try. She used a very good greeting--Stop, please tell me...

ANNIE

It was much less welcoming. Very rude, in fact.

NANTAN

It was fierce like a surprise meeting with a bobcat and quick to the punch like the greeting of the baby rattling snake.

ABIGAIL

How did you escape? Did she say where my father was?

ANNIE

She didn't say nothing about your father. But she told us your brother isn't well but he's still alive. There was no need for us to escape. She let us go. What did you call it again?

NANTAN

A successful meeting.

Annie waves a slab of meat at Nantan.

ANNIE

That's it. It definitely was successful.

Annie puts the last of the meat in her mouth, turns back to the table. Abigail searching her thoughts.

ABIGAIL  
Where could he be?

EXT. RED ROCKS CANYON - EXIT TO CANYON - LATE AFTERNOON

Jeremiah prods the stew. Clarence meticulously removes rocks and sticks from the campsite, prepping to lay down his mat. Jeremiah's eyes drift off into the distance toward town.

JEREMIAH  
These are peculiar times we're  
livin' in.

Clarence looks up from his cleaning.

CLARENCE  
Meaning?

JEREMIAH  
I can feel it. My whole world is  
shiftn'. It's never gonna be the  
same as it was last week.

Clarence puts up his hand, halts Jeremiah's wandering mind.

CLARENCE  
It will be better.

Jeremiah sticks his hand into his saddlebag, pulls out a bottle of whiskey.

CLARENCE  
Good man!

JEREMIAH  
Thank Tabitha.

CLARENCE  
You mean to tell me, she thought  
outside of the moment. Providing  
you with a bottle of whiskey!

JEREMIAH  
Damn Clarence. Some sweet thang  
must have turned real sour on you?

CLARENCE

Nope, not even bitter. I let my women get about as close to my business as a bitch to the end of her lead. I'd encourage you do the same.

Jeremiah lifts the bottle into the air and takes a swig.

INT. BOON RANCH - FARMHOUSE - KITCHEN - LATE AFTERNOON

Tabitha sits across from the cowboys.

TABITHA

So what do you know?

The last one eating, Jasper raises a finger, mouth full. Swallowing the rabbit meat. Jasper wipes his mouth with a cloth.

JASPER

I'm assuming you mean about the kidnapping. We came with the intention to lend a literal hand not to help solve the crime.

TABITHA

You did.

JASPER

Yes we did.

TABITHA

Then what's that for?

Tabitha points to Jasper's spyglass propped against the wall.

STOKES

That's a spyglass.

TABITHA

Isn't the sole use of a spyglass to spy on other people's business?

STOKES

That is what they're used for.

Tabitha turns to Jasper.

TABITHA

You still stickin' to that story?

Jasper leans back in his chair.

JASPER

If we share, you have to as well.

TABITHA

Let me get you boys a drink.

INT. BOON RANCH - FARMHOUSE - KITCHEN - MOMENTS LATER

Whiskey pouring into three glasses. Glasses served to each Jasper, Henry and Stokes.

JASPER

The only way I see this happening is if you go first and then I'll go.

TABITHA

I don't want to hear nothing from you. I'll hear it from him.

Tabitha points to Stokes. Stokes looks up from his drink.

TABITHA

He goes first or no deal.

STOKES

You should hear it from Jasper. He's much better at tellin' stories.

TABITHA

Stories, exactly! That's why I'll hear it from you.

Stokes looks to Jasper, who waves his hand in the air.

STOKES

Alright, well here's what I know. Them, whores broke free from The Scarlet Mansion. They came down, kidnapped the cow and made Abigail kill it.

TABITHA

I know all that. Tell me something I don't.

STOKES

Ok. Well, what you don't know is... We stayed up nearly all night piecing together who this man could be--the one the whores are after.

TABITHA

And? What do you figure?

Jasper clears his throat, Stokes looks at Jasper.

TABITHA

Don't mind him. You keep to the path of honesty, and you'll leave this Earth with a clean heart.

STOKES

Yeah well, we narrowed it down to two people.

TABITHA

Yes?

STOKES

The most likely candidates are Clarence and um... Jeremiah.

TABITHA

Jeremiah? What makes them the two most likely?

STOKES

They hold meetin's at The Wheel.

HENRY

Late at night.

TABITHA

Last I heard that's not a crime.

JASPER

They pay Emilio more than he makes in a week to watch the door and keep quiet. Where do you suppose Jeremiah gets that kinda money? It does raise a question. But, like I said, we are not here to make any accusations.

James moans from the bedroom.

TABITHA

I best go care to him.

Tabitha puts her hands on the table, pushing her seat out. Jasper grabs her wrist.

JASPER

Don't forget -- it's your turn to share.



EXT. APACHE VILLAGE - CEREMONIAL MEETING CIRCLE - DUSK

The sun sets over the Red Rocks. A hoop raised into view surrounds the sun as it disappears behind the rocks. When the sun slips out of view, the hoop swoops down circling around.

NANTAN (O.S.)

Time is a circle that grows.

A flute plays. A dancer twirling the hoop on his arm, moving to the motion of the circle.

NANTAN (O.S.)

It flows like the river and grows  
like the forest, ever expanding.

A circle made up of every man, women and child in the village. Ekta sits next to her father and Bina. The girls, Abigail and Nantan close by. Nantan softly translates the event to Abigail and Annie.

NANTAN

To heal is to accept time in every  
moment--through the good and the  
difficult. Time continues as a  
growing circle always expanding.

Chief Standing Beard walks over to Ekta at the edge of the circle. Ekta steps forward. Bina and Eknath both place a hand on each of her shoulders.

CHIEF STANDING BEARD

(in Apache)

It is time to share.

Ekta nods, looks out, tracing the circumference of the circle, past each villager, the girls, Abigail and then landing on Nantan. Ekta places a hand on top of Eknath's and Bina's hands, looking out toward her people.

EKTA

(in Apache)

My sister Yamka and I were young  
when two white men took us from the  
river. The men brought us to a town  
not far from here and put us in a  
house along with these women beside  
me. While there, we were slaves and  
survived many terrible things.  
There, Yamka joined spirit when she  
caught white man's cough. Today I  
stand before you because of these  
women. If it were not for them I  
would still be lost to you.

Scattered cries ring out from the villagers. The Medicine Woman steps forward holding up a head piece to the circle. Woven of leather, feathers and beads. The Medicine Woman hands it to Chief Standing Beard who places it on Ekta's head.

Chief Standing Beard speaks out across the circle. The village hangs on his every word. Nantan translates.

NANTAN

With the circle of time we accept  
Ekta back into our village. Love to  
the past when she was with us. Love  
to the time Ekta spent away. We  
accept her whole. We accept all her  
experiences.

Chief Standing Beard raises his hands toward the sky.

NANTAN (CONT'D)

Rise up circle. As we welcome Ekta  
Two Spirit back into our village.

The villagers begin to rise, joining hands. Nantan stands up, leaning down he extends Annie a hand. Abigail follows.

NANTAN (CONT'D)

We move together with the circle,  
through the circle and in the  
circle. We create the circle as  
one.

A soft drumbeat starts like a steady heartbeat. The chanting grows louder with each beat.

Annie watches the villagers bring the circle to life. Landing on Ekta, Annie watches her making her way along the inner edge. Ekta smiles as her father puts his forehead to hers.

Ekta gives Sabra, Win and Idil a warm hug. She holds Shula, Aslaug and Maren's hands in her strong grip. Ekta meets Ig who motions "here we are" cracking a smile. Ekta smiles and Ig giggles.

Ekta hugs Annie. Ekta grabs Abigail by the shoulders, bringing her into her arms. Abigail frozen in Ekta's embrace. Bina laughs, throwing her arms around Ekta creating an Abigail sandwich. Abigail wriggles out from between the two.

Abigail returns back to the edge of the circle. Nantan laughs. Ekta makes her way around the circle.

Ekta takes the hand of her father who holds Sabra's. Each person grasping hands continuing around the circle.

In the lead, Ekta walking around the inner edge of the circle winds the village into a spiral. The music grows as the spiral tightens.

The spiral pulses together to the music. The beat grows stronger. Each villager holding one shoulder of the person in back and the person ahead. Creating a knitted spiral. Chanting, drums and flute mixing into one.

The hawk flies high above, a birds-eye view of the spiral.

INT. BOON RANCH - FARMHOUSE - KITCHEN - EVENING

Jasper lights up a rolled cigarette and looks at the door. James moans from down the hall.

JASPER

Somebody oughta put that boy outa his misery.

Stokes eyes Jasper. Tabitha walks in, sits at the table.

TABITHA

Where to begin.

JASPER

How about your involvement with that whore and savage you were laughing with.

TABITHA

The whore brought James's medicine. It was rather surprising.

JASPER

Deputies, you buyin' this?

TABITHA

All I know is, things don't seem to be adding up in the ways I'd like em to. I hear your suspicions, and honestly I can't vouch for either Clarence or Jeremiah--not knowing all the details. But what I can say is, if Jeremiah's involved in some way, there has got to be an explanation. He's a good man.

JASPER

Even the best men make bad choices.

Jasper drags off his cigarette, the end glows.

EXT. RED ROCKS CANYON - ENTRANCE TO THE CANYON - MEANWHILE

Coals glow in a pile, leftovers from a cook fire. Jeremiah searches a pile of firewood, finding the perfect log. Placing the log into the teepee shaped fire.

JEREMIAH

So, you'll stand lookout with Abigail while I prep the whores for transport. Should be smooth riding back to Stockbridge from there.

CLARENCE

And what's the plan for the others?

JEREMIAH

What others?

CLARENCE

Ideas spread like a brushfire in this town. God knows, Mrs. Davis with her gossip. And Jasper obviously can't keep his hands to himself.

JEREMIAH

What are you suggesting?

CLARENCE

When you can't keep it from them, employ them. Like you said yesterday, you got nothing to hide.

JEREMIAH

Either that or we can nab Jasper tomorrow along with the whores. Plant the deed to The Mansion amongst his belongings. Deliver him back to Stockbridge, where in return for bringing such a criminal to justice, they will offer us a reward. Which we will so graciously refuse and instead suggest we take over ownership of The Mansion -- giving the great city of Stockbridge a 10 percent tax off the top. If we can pull this off it will leave us free and clear to continue business as usual.

Clarence raises the whiskey bottle into the air.

CLARENCE

I was right, Jesus is my best  
friend.

Clarence takes a long swig from the bottle handing the bottle to Jeremiah. Jeremiah takes a sig and pours a bit over the teepee logs, bursts into flame. Jeremiah stares into the fire, flames burning in his pupils.

EXT. APACHE VILLAGE - CEREMONIAL CIRCLE - MEANWHILE

The stick used to roast a boar slides out through its fully cooked mouth. The villagers prepare the meat in a few giant communal bowls. Ekta and Ig watch Annie grind meat.

Ekta looks down at the suitcase sitting next to the meat grinder. She pulls out the teddy bear from inside. Ig's cheeks turn red. Ekta gives the teddy a big hug. Ig shoots a look at Annie.

Annie's attention turns to Nantan; he skirts along the edge of the crowd toward the entrance to the circle. He meets the Medicine Woman, giving her a hug.

Nantan releasing her embrace turns in Annie's direction and points. The Medicine Woman stares across the circle meeting Annie's eyes.

EXT. APACHE VILLAGE - CEREMONIAL CIRCLE - LATER NIGHT

Abigail and Bina sit eating. Bina points to a piece of meat.

BINA

(in Apache)  
Black deer meat.

NANTAN

She said that is the horse you  
escaped on earlier.

Abigail looks down at the meat in her hand. Bina nods.

NANTAN(CONT'D)

I am joking.

Abigail looks up at Nantan.

NANTAN(CONT'D)

I am sorry. It had many laughs in  
my head. Humor continues to be the  
great challenge for me. She said  
black deer meat.

Abigail looks down at her meat.

NANTAN  
(in Apache)  
Black deer meat.

ABIGAIL  
(in broken Apache)  
Black deer meat.

Bina smiles.

NANTAN  
Good.

Abigail hides a smile, by taking a bite.

NANTAN (CONT'D)  
Would you like to ask Bina  
anything?

ABIGAIL  
Why did she help me today?

Nantan translates for Bina. Bina turning in her seat to face Abigail. She looks into Abigail's eyes who looks down at her hands. She grabs Abigail's hands holding them between hers. She leans in close.

BINA  
(in Apache)  
You are my sister. We are both  
hands of healing. I lost my sister,  
Ekta, when I was young. That is how  
I learned to heal. You will learn  
to heal too.

Nantan translates for Abigail. Abigail stares at Bina.

EXT. BOON RANCH - FARMHOUSE - PORCH - MEANWHILE

The full moon lights the desert to the horizon. Tabitha heads toward the ranch from the direction of the outhouse. Stokes sits on the steps, looks up hearing Tabitha.

STOKES  
You got a lot of guts.

TABITHA  
Yeah. What makes you say that?

STOKES  
Because you stood up to Jasper.

TABITHA

Life is strange ain't it? This whole ordeal has got me feeling particularly trapped.

Tabitha sits down next to Stokes.

STOKES

Can I ask you a question between us?

TABITHA

You can ask and I can refuse to answer.

STOKES

Why did you let the whore and savage get away?

TABITHA

I'm still sifting through that question myself. But life's been feelin' like a fight. Sometimes you got to let go of what you think your expected to do and go with what feels right, with what flows.

STOKES

Go with the flow...

EXT. RED ROCKS CANYON - EXIT TO THE CANYON - MEANWHILE

Jeremiah swigs whiskey, sloppily placing another log on the now raging fire.

JEREMIAH

I can't take it. This heat.

CLARENCE

Than don't put more wood on the fire.

JEREMIAH

I ain't talkin' about the fire. Pressure's comin' in from all angles. I mean, what would Mary think?

CLARENCE

I'm going to stop you right there, Mary's long dead.

(MORE)

## CLARENCE (CONT'D)

Need I remind you, keep your business separate from your women that goes for all parts including ones business deep inside the mind. This is not a confession booth, and I am not your pastor.

Jeremiah looks up lazy eyed and drunk.

## JEREMIAH

Forgive me, Clarence, as I ain't in the right mind to keep my mouth shut.

Jeremiah spits. The fire blazes.

## EXT. APACHE VILLAGE - CEREMONIAL CIRCLE - CONTINUOUS

Sabra, Win, Shula and Idil lie on fur pelts by the fire. Ig and Ekta sit together, while Annie watches. Intercepting her stare, Nantan extends his hand to Annie.

## NANTAN

Will you come with me?

Annie takes Nantan's hand. He helps her to her feet.

## NANTAN

She is waiting.

## EXT. APACHE VILLAGE - PATH TO THE WITCH'S DEN - CONTINUOUS

Nantan leads Annie deep into the belly of the village and down a path into the rocks.

## ANNIE

Who is waiting for me?

## NANTAN

I will guide you to her, but you must enter alone.

## EXT. APACHE VILLAGE - OUTSIDE THE WITCH'S DEN - CONTINUOUS

The path tightens. An energy shift. Nantan comes to a stop. Nantan stares into Annie's eyes.

## NANTAN

Be open. Follow your guides. I will be here waiting when you are done.



Nantan looks down the dark path.

NANTAN (CONT'D)

She is waiting. You must Go now.

Annie looks down the path, a silhouette of a woman stands at end, lit by the moon bouncing off the cliffside behind her. The silhouette disappears through the door into her den.

INT. APACHE VILLAGE - WITCH'S DEN - CONTINUOUS

Annie enters the den. The cliffside rises steep creating a hollowed out cave area. In the middle, a fire pit prepped with rugs and pillows surrounding it.

The Medicine Woman beckons for Annie to sit at the head of the fire circle. She whispers in rhythm, grabbing a gourd by the fire, she brings it to Annie.

Annie receives the gourd. The Medicine Woman gestures for Annie to drink. Annie smells the liquid; she grimaces.

Annie raises the gourd to her lips, gulps it down, gagging and coughing. Annie hands the gourd back then wipes her mouth with the back of her hand.

The Medicine Woman returns to her place at the opposite side of the fire pit and begins building the fire.

The Medicine Woman places a mixture of herbs, roots and timber within a woodpile teepee. Using a tool, she places a red-hot coal on top. Leaning in, she blows.

The coals shine, sparks fly into the dry timber. A single flame catches. She fans the flame with an eagle feather. The Medicine woman begins to chant.

Annie watches the ritual. She slowly sinks deeper, consumed by the chanting, drifting into the flame. When...

A BUZZ, a SHRILL, Annie scratches at her ear. A glint hits Annie's eye. Her eyes dart to a spark in the fire.

In the dirt in front of Annie, a fossil, half covered by the rug she sits on, slowly comes to life. Annie squints, leaning in for a closer look. The fossil squirms.

Reaching out toward the now living and glowing crustacean, Annie tries to touch it. But the fossil crawls away out of reach. Annie's gaze follows the crab scuttling around the fire, past the Medicine Woman to the cliff.

ANNIE

Did you see that?

The Medicine Woman continues chanting. Except now her voice sounds like a roar, and she no longer seems to be saying words--instead creating a beat deep inside her throat.

EXT. APACHE VILLAGE - CEREMONIAL CIRCLE - MEANWHILE

BOOM BOOM BOOM--the beat of a drum. Sabra dances a traditional dance from her tribe jamming along with a group of APACHE WOMEN. Shula, Idil, Win, Ekta, Ig and Abigail watch the two cultures meld into one expression.

Sabra belts in her native tongue. Shula joins Sabra in her own Palestinian dance. Shula laughs reaching down clasping Idil's hands helping her up to her feet.

INT. APACHE VILLAGE - WITCH'S DEN - CONTINUOUS

Annie's dark pupils fill her eyes. She slips deep into the Medicine Woman's stare. A hiss, the Medicine Woman's eyes blink serpent pupils.

Fossils all over the den floor come to life. Sparks fly up the cliffside, illuminating new life in the night.

VISION - ANNIE ON THE CLIFFSIDE IN THE WITCH'S DEN

Up the cliffside, many layers of the earth express a history of past circles. Fossils shift into beings. Time passing, life changing, growth. Patterns forming, actions having consequences. Negative and positive.

Annie's face on the cliffside. Annie clings to cliffside. Grasping the sandy stones. No place to hold, the cracks are too small... Annie begins to fall back. Falling...

END VISION

EXT. APACHE VILLAGE - WITCH'S DEN - CONTINUOUS

Vomit sprays. Annie back in her body wipes her mouth. She looks up at the fire to find six figures have joined them.

Each figure sits on a pillow surrounding the fire. Three on one side, three on the other. They glow in the light of the coals, their faces hidden in shadow.

The first FIGURE a piece of wilderness, almost like fungus. The SECOND and THIRD FIGURES natives but from a different time, long ago. The other three, NORDIC, wear heavy cloaks and large fur pelts, white like snow.

The Medicine Woman stops singing. Her mouth opens wide.

MEDICINE WOMAN

(in Apache and Norwegian)

A choice lives inside us. Two wolves. The first wolf is present. It lives in harmony with the world. This wolf's needs are met. This wolf will only fight when it is right to do so.

A wolf comes out from behind the Medicine Woman confident, walking slowly toward Annie.

MEDICINE WOMAN

(in Apache and Norwegian)

The other wolf is stuck in anger, envy, greed, pride, distrust, jealousy and hate. It lives, captive in the presence of ownership and settles into the fears that come with it. This wolf's needs are not met. Life is hard for this wolf.

Another wolf emerges from the opposite side of the Medicine Woman, snarling baring teeth.

MEDICINE WOMAN

(in Apache and Norwegian)

Which wolf will you choose? The wolf you feed is the wolf that wins.

A third wolf jumps out of the fire covering view.

EXT. RED ROCKS CANYON - EXIT TO THE CANYON - MEANWHILE

Jeremiah jolts awake. Clarence sleeping soundly. Fire down to coals.

Jeremiah stumbles to the edge of the camp. Unbuttons his pants, pees into the darkness. From the shadows, a shift in the light draws his attention--a figure in the darkness.

JEREMIAH

Hello?

Jeremiah rubs his eyes, the figure appears to be a cactus. He walks back to his pack, drifting off to sleep. When...

DREAM - JEREMIAH AT THE CAMP FIRE

A woman wearing a prairie dress shakes Jeremiah awake. Tears streak her face.

Meet Mary, Jeremiah's dead wife.

Jeremiah sits up. Mary points to his hands. Jeremiah looks down to his hands, covered in blood. Clarence screaming out from his sleep.

CLARENCE

Put the bitch down, before her bite  
matches her bark.

Jeremiah looks from Clarence back to find James aspirating in his arms. Jeremiah stares at his son, the gurgling growing louder and louder.

END DREAM SEQUENCE

INT. BOON RANCH - FARMHOUSE - JAMES'S ROOM - MEANWHILE

James coughs in his sleep. Sweat soaks the bed around him.

INT. BOON RANCH - FARMHOUSE - JEREMIAH'S ROOM - CONTINUOUS

Tabitha lies awake, tears in her eyes, stares at the ceiling.

EXT. APACHE VILLAGE - PATH TO THE WITCH'S DEN - CONTINUOUS

Annie, opens her eyes, groggy. Nantan carries Annie down the path of the village away from the witch's den. A wolf trots down the path behind them. Annie points, opening her mouth to speak, but no words come out.

The path leads to a small wigwam, Nantan enters through the door flap.

INT. APACHE VILLAGE - NANTAN'S WIGWAM - CONTINUOUS

Nantan lays Annie down on a bed of furs.

NANTAN

Sleep.

Nantan brushes Annie's hair away from her face.

NANTAN  
(in Apache)  
Cocheta.

INT. APACHE VILLAGE - NANTAN'S WIGWAM - DAWN

An early morning bird calls out. Annie's eyes open. Nantan sleeps next to her. Annie turns to face Nantan.

Annie moves in closer to Nantan. Nantan opens his eyes. Annie stops. Nantan reaching his hand out, runs his fingers from her shoulder down her arm.

They touch, first hands, then feet and legs intertwining. Nantan pulls Annie in closer. Their faces meet.

Nantan rubs his nose with Annie's. Matching their breathing together, Annie leans in closer. Nantan kisses Annie.

Nantan holds Annie's hand between their hearts. Their eyes meet, their stares do not break. They make love.

INT. BOON RANCH - FARMHOUSE - DAWN - CONTINUOUS

An eerie silence fills the ranch. Tabitha sits up with a start. Tabitha gets up from bed, walks barefoot down the hall to James's room where she collapses to the ground in the doorway.

TABITHA  
Ahhhhh!

Running into the hallway, Stokes, Henry and Jasper step over Tabitha, entering James's room. Jasper walks to the bed. James lifeless, eyes wide open. Jasper puts his palm to James's face, gently laying his eyes to rest.

JASPER  
Saddle the horses boys. We leave  
here within the hour. And Henry,  
make it four horses.

Tabitha through tears looks up at Jasper.

INT. APACHE VILLAGE - WIGWAM - CONTINUOUS

Abigail lies awake next to Bina sleeping. Ekta nearby with her arm wrapped around Ig.

EXT. APACHE VILLAGE - VILLAGE CENTER - MORNING

Abigail eats with Bina, Ekta, Ig, Nantan, Annie and the rest of the girls by the fire. Ekta grinds meat for Ig.

Abigail looks into Annie's suitcase. Reaching in, she sees Ig's teddy bear. Ekta smiles pointing at Ig. Abigail lifts the bear out. Stuck to the bear, the locket falls back into the suitcase.

Hearing the noise, Abigail places the bear on the ground and investigates further. Slowly Abigail raises the locket out of the suitcase. Abigail glares at the locket dangling in front of her.

Ig snatches the locket from Abigail, shoving it back into the suitcase. Abigail frozen.

ANNIE

Ig means no hard feelin's against you, girl. That necklace used to belong to an evil man. He did very bad things to my sister... to all of us.

Abigail slowly looks down at the suitcase.

NANTAN

No need to worry. You will be returned to your father. I have a good feeling.

Abigail continues staring at the suitcase.

EXT. RED ROCKS CANYON - PATH TO THE EXIT TO THE CANYON -  
LATER

The girls, Abigail, Nantan, Ekta, Bina, various villagers all walk the path toward the wagon. Nantan and Annie in the lead.

ANNIE

Last night my guides...

NANTAN

Your guides spoke to you, and you alone know if you should follow. Walk with your heart. Listen to your spirit.

ANNIE

I know they spoke to me alone. And I know it's my decision.

(MORE)

ANNIE (CONT'D)

But I'm also confused, so will you  
listen to me?

Nantan looks at Annie.

NANTAN

I will listen.

ANNIE

Thank you. Last night I saw...  
Ah... I saw a...

Nantan leans in closer.

NANTAN

Yes?

ANNIE

(under her breath)  
I saw so much change... I get to  
choose... You know what?

NANTAN

No. What?

ANNIE

How are you always right? I don't  
need to talk about it.

NANTAN

My uncle says I live too much here.

Lifting his hand Nantan knocks on his skull.

NANTAN (CONT'D)

But my mother says it's my spirit  
guiding me.

Nantan pats his heart.

NANTAN (CONT'D)

I think it's a bit of both.

Annie looks at Nantan. Nantan reaches out touching Annie's  
arm. When from behind...

Shula, Idil, Win and Aslaug giggle. Annie and Nantan whip  
around to see Shula raise an eyebrow at Annie. Idil grabs  
Shula's arm and all the girls giggle again. Annie looks from  
the girls to Nantan.

NANTAN

Love is a language spoken by all  
man.

Annie stares at Nantan, then turns back to the girls.

ANNIE

I feel for them. They have no one to talk to. They have no idea what's going on. They're just here.

NANTAN

They are on their path. They trust you. Maybe you could teach them English.

ANNIE

Maybe...

NANTAN

What will you do after this is over?

ANNIE

Maybe if I listen, my spirit guides will tell me.

NANTAN

Cocheta, you are funny.

Nantan pushes Annie, they share a laugh.

ANNIE

How did you learn English?

NANTAN

When I was a child, I met a man by the river. Not far from where we swam. He was a wanderer learning the ways of the desert. I shared with him the ways of my people and he taught me English. We are still great friends. He lives in Hadley.

EXT. RED ROCKS CANYON - PATH TO THE EXIT TO THE CANYON -  
LATER

The girls sit in the back of the wagon. Abigail watches Ig and Ekta hug. Nantan pats the horse's nose looking up at Annie sitting on the driver seat.

NANTAN

I hope your guides lead you back here to me.

ANNIE

Me too.



NANTAN  
Now go kill the slave driver!

Annie looks off in the direction of Hadley.

NANTAN (CONT'D)  
I'm making a joke.

ANNIE  
You are really bad at that.

NANTAN  
I am working on it.

Nantan steps back from the horse. Annie tightens the reins.  
The wagon pulls away.

NANTAN  
The spirit is always with you,  
cocheta. Remember to breathe and to  
listen to your heart. The heart  
will know which wolf to feed.

Annie stares at Nantan, the space growing between them.  
Nantan, Ekta, Bina and the villagers watch the wagon roll  
away.

INT. RED ROCKS CANYON - WAGON - CONTINUOUS

Ig opens the small suitcase removing her dentures and a dried  
piece of rabbit meat. She puts the metal in her mouth and  
begins gnawing on the meat.

Abigail stares at Annie's suitcase.

EXT. RED ROCKS CANYON - CANYON - MOMENTS LATER

Through heatwaves on the path, the wagon rolls down the  
canyon. An eerie mid-day silence.

EXT. RED ROCKS CANYON - CANYON - MOMENTS LATER

Flying overhead with the hawk, gliding down the edge of the  
canyon first past Sheriff Gil keeping watch, out of view. And  
then past Jeremiah on horseback, riding into the canyon  
behind the girls in the wagon.

EXT. RED ROCKS CANYON - EXIT TO THE CANYON - CONTINUOUS

The wagon rounds the corner to the entrance of the canyon. A horse stands tied between two rocks, blocking the exit. Annie pulls the wagon to a halt in front of the horse, she pops up over the top of the wagon, looking down at the girls and Abigail.

ANNIE  
(in Norwegian)  
There's a horse blocking the road.

The girls and Abigail peer over the top of the wagon.

MAREN  
(in Norwegian)  
I'll untie it.

Maren jumps down off the wagon. Maren's eyes dart across the canyon walls, searching for movement. Annie scans the ridge.

Maren walks toward the rock. Her footsteps echo off the cliff side. Annie adjusts her seat. Maren gets to the rock walking around to the opposite side, freezing in her tracks.

Maren turns her head toward them.

MAREN  
(in Norwegian)  
A man aims a gun at me.

Annie whirling around, jumps down off the wagon. Annie freezes, her nose meeting the end of Jeremiah's rifle.

JEREMIAH  
I'm only gonna say this once.

Annie cocks her head scowling, staring at Jeremiah.

ABIGAIL (O.S.)  
Pa?

Abigail's head pops up over the side of the wagon.

JEREMIAH  
Abigail! You alright?

ABIGAIL  
I am!

EXT. RED ROCKS CANYON - TOP OF THE CLIFF - CONTINUOUS

Sheriff Gil watches, hidden behind the rocks. Jeremiah motions with his rifle for Annie to move toward the back of the wagon.

EXT. RED ROCKS CANYON - EXIT TO THE CANYON - CONTINUOUS

JEREMIAH

Tell the whores to give up their weapons.

ANNIE

Your voice! I know your voi...

WACK--Jeremiah clocks Annie's head with the butt of his rifle. Annie falls to the ground, out cold.

ABIGAIL

Huh!

Abigail looks down at Annie's body then back to Jeremiah.

ABIGAIL (CONT'D)

They were gonna let me go.

JEREMIAH

No time for that, sweet girl,  
collect their weapons. Clarence!  
You all right?

Clarence stands up behind the rock still pointing the gun at Maren.

CLARENCE

Dandy.

EXT. RED ROCKS CANYON - TOP OF THE CLIFF - CONTINUOUS

Sheriff Gil watches Clarence motion for Maren to walk toward the wagon. Gil turns, disappearing into the rocks.

EXT. RED ROCKS CANYON - EXIT TO THE CANYON - CONTINUOUS

JEREMIAH

Abby, I said collect their weapons!

Abigail looks at Jeremiah, he gestures to the wagon. Abigail hops up on the wagon. Points to the knife in Ig's hand.

ABIGAIL  
Give me the knife.

Ig does not move.

ABIGAIL (CONT'D)  
Please, Ig.

Ig hands Abigail the knife. Jeremiah reaches down, grabs the pistol from Annie's belt. Clarence gestures for Maren to get up into the wagon, Maren follows the order.

Clarence and Jeremiah lift Annie's limp body into the back of the wagon. Clarence unties his horse.

JEREMIAH  
Abigail, you ride up front with me.

Jeremiah lifts Abigail onto the seat next to him. He hands her Annie's pistol.

JEREMIAH (CONT'D)  
Point this at the whores. Don't let 'em try to escape. But in the case they do, tell me and I'll do the shootin'.

Abigail looks from the gun to her father. Jeremiah extends the gun closer to her reach. Abigail takes the gun, looking in the back where all the girls sit staring back at her.

Maren holds Annie's limp head resting in her lap. Clarence rides up next to the wagon.

ABIGAIL  
Pa?

Jeremiah scans the path ahead. His mind elsewhere.

ABIGAIL (CONT'D)  
Pa. How's James?

JEREMIAH  
He's alive. We need to stay focussed on the task at hand.

Abigail looks at Clarence and back to her father.

ABIGAIL  
What's the task at hand?

JEREMIAH  
I'm returning the whores to The Scarlet Mansion.

ABIGAIL

Pa.

JEREMIAH

Yes, darlin'?

Abigail looks from Jeremiah back to the girls.

ABIGAIL

The girls, they ain't whores. And the savages, they ain't savages. They are "The Apache". They are all good people.

Abigail winning Jeremiah's attention, he looks at Abigail. She searches his eyes for approval.

ABIGAIL (CONT'D)

Will you give 'em a chance?

CLARENCE

I'll be damned, Jeremiah, your daughter went and fell for her captors.

Jeremiah leans in closer to Abigail.

JEREMIAH

You're not in your right mind, baby bird. Trust me, listen to your pa. Things will be more clear when this is all over and done wit'.

Abigail sinks in her seat, turning back to the girls.

JEREMIAH (CONT'D)

These "good people" killed lotsa folks. Grown men, Abigail, including the sheriff. They're dangerous. I will bring them to Stockbridge where their fate shall be decided by the man who owns them.

ABIGAIL

The man that owns them?

Abigail looks from Jeremiah to the girls, who stare back.

EXT. RED ROCKS CANYON - EXIT TO THE CANYON - MEANWHILE

Jasper, Stokes, Henry and Tabitha arrive at the canyon entrance. The rope tied to the rocks lies across the road.

JASPER

They've been here, alright.

Tabitha emerges from the rocks nearby.

TABITHA

There's a camp beyond those rocks.

Jasper grabs the spyglass, searching the horizon in the direction of Hadley. Nothing. Then, scanning the road to Stockbridge.

Through spyglass -- the girls jump down from the wagon, held at gun point by Clarence. Jeremiah holds Annie's suitcase in one hand and hands burlap bags to each girl with the other. The girls single-file grab a bag and climb into the stagecoach. Abigail hops onto the driver seat.

JASPER

Got em.

Tabitha grabs the spyglass peering through.

HENRY

So what's the plan?

JASPER

Looks like they've already secured the girl. I say we just ride down and meet them. See where we can lend a helping hand.

Jasper winks at Henry. Tabitha lowers the spyglass, looks at Jasper.

EXT. ROAD TOWARD STOCKBRIDGE - ON TOP OF THE STAGECOACH -  
MEANWHILE

Jeremiah hoists himself onto the driver seat. He places Annie's suitcase on the bench next to Abigail. Reaching beneath the seat, he pulls out a large jar full of clear fluid, Jeremiah meets Abigail's eyes.

JEREMIAH

Soon we will be back with James.  
This will be a far off nightmare.

Jeremiah kisses her on the forehead, disappears down off the stagecoach. Abigail looks down at the suitcase open next to her on the bench. She turns peering over the top of the stagecoach toward Clarence.

Clarence distracted, keeps lookout. Abigail's attention draws to a crack in the top of the stagecoach. She crawls closer to it.

Peering through she sees the girls from the waist down. Crammed onto the small bench seats all their feet face into the middle of the stagecoach. Their hands, tied, rest on their laps, each holding a burlap sack.

Jeremiah steps into the stagecoach right under Abigail's peephole. He motions for the girls to put the sacks over their heads.

Jeremiah opens the jar, dips a wool cloth into the liquid, soaking it through. Pulling the cloth out of the jar, Jeremiah disappears out of view toward the closest girl, Sabra. Sabra's muffled cries, her feet flailing between Jeremiah's legs, finally she relaxes to labored breathing.

Jeremiah moves back into frame and dips the cloth back into the jar. Abigail lurches back away from the crack.

INT. STAGECOACH - CONTINUOUS

Where Abigail used to block the sun from entering through the crack, a light beam now shines down. Jeremiah blinded, looks up, hearing movement on the roof, then silence. Jeremiah turns back to the task at hand.

EXT. TOP OF THE STAGECOACH - MEANWHILE

Abigail back on the bench at the front of the stagecoach.

CLARENCE

Jeremiah... we got company.

Abigail looks in the distance, a small dust cloud forms on the trail from The Red Rocks Canyon. Jeremiah's head pops out from the stagecoach window.

CLARENCE (CONT'D)

Savages.

JEREMIAH

We got about twenty minutes til they catch up to us.

Jeremiah's head disappears back into the stagecoach. Clarence looks up at Abigail.

CLARENCE

You're not gonna cause any trouble.

Abigail looks from Clarence to the dust cloud.

INT. STAGECOACH - CONTINUOUS

Jeremiah works his way from whore to whore toward Ig, the last one. Ig watches Jeremiah through a hole in her bag. Ig takes a deep breath when Jeremiah holds the soaked cloth to her bag.

Ig flailing about pretends to struggle. Jeremiah counts the seconds down from 12, Ig goes limp. Jeremiah pulls off Ig's sack first. Continuing down the line, each whore appears disoriented. Except for Annie, out cold at his feet.

JEREMIAH  
Clarence! You ready to ride?

EXT. ROAD TOWARD STOCKBRIDGE - STAGECOACH - CONTINUOUS

The last bullet slips into the cylinder of Clarence's rifle, he snaps it shut -- CLICK.

CLARENCE  
Let's go!

Clarence hops in the back of the stagecoach, shuts the door, draws the curtains. Jeremiah lands on the bench next to Abigail. Grabbing the reins, pauses to look at Abigail.

JEREMIAH  
If I tell you to run, you do it.

Abigail stares at Jeremiah.

JEREMIAH (CONT'D)  
Abigail!

Abigail nods her head. Jeremiah raises the reins.

JEREMIAH (CONT'D)  
Kee Yahhhh!!!!

The stagecoach rolls forward, pulling away. The end of Clarence's rifle appears through the back of the window between the drawn curtains. The stagecoach rolls farther into the distance.

Desert sounds, until, a faint rumble, louder and louder, closer and closer. The sound is upon us. Jasper, Henry, Stokes than Tabitha ride past. Galloping they gain on the stagecoach.



TABITHA  
I don't see Clarence!

INT. ROAD TOWARD STOCKBRIDGE - STAGECOACH - CONTINUOUS

Ig opens one eye. In front of her, facing the back of the stagecoach, Clarence kneels on the bench between Sabra and Maren. The rifle barrel rests on Maren's shoulder. Maren giggles brushing her nose against the rifle.

CLARENCE  
Stay still.

Ig sits up. Ig adjusts her grip on her arm constraints. Creeping toward Clarence, from across the stagecoach floor. When...

The stagecoach lurches. Ig falls forward knocking into Clarence from behind. Pushing him into the rifle -- BLAM!

EXT. ROAD TOWARD STOCKBRIDGE - STAGECOACH - CONTINUOUS

Jasper, Henry, Stokes and Tabitha's horses spook from the shot. Henry's horse slows down from a gallop to a trot, then to a walk. Tabitha passes Henry.

TABITHA  
Henry?

Henry opens his mouth but no words come out. He holds his neck with his hands. Blood forms between his fingers spilling out over his hands, neck and chest.

TABITHA  
Stop!

Henry lists over, falling off his horse. Stokes whips his horse around, galloping back to Henry. Stokes jumps down, running to Henry's aid.

Jasper gallops toward the stagecoach. Abigail peering up over the back of the stagecoach sees Tabitha amongst the riders.

ABIGAIL  
Stop! It's Tabitha.

Jeremiah pulls the reins, slowing down.

JEREMIAH  
Woah!

The stagecoach stops. Jasper rides up on the side.

JASPER

Stop shooting! We've come to help.

Abigail and Jeremiah jump off, running toward the dust cloud. Jeremiah in the lead passes the back of the stagecoach.

JEREMIAH

Clarence, don't shoot!

Jeremiah and Abigail walk through the dust cloud to where Stokes and Tabitha kneel over Henry drowning in his blood.

STOKES

Don't die on me, Henry. I'm gonna be your co-deputy.

TABITHA

Co-deputy?

ABIGAIL

Who's with James?

Jeremiah places a hand on Tabitha's back. Tabitha freezes.

ABIGAIL (CONT'D)

Tabitha! Answer me!

Tabitha turns to Jeremiah. They stare into each others eyes.

TABITHA

It happened last night.

ABIGAIL

No.

Abigail steps back bumping into Jasper.

JASPER

I don't mean to interrupt your moment of sorrow. But, what in God's name is going on in the back of your stagecoach?

Jeremiah, Tabitha and Abigail turn to find, the stagecoach shaking back and fourth -- CRASH, BOOM and GRUNT. Jeremiah starts walking toward the stagecoach followed by Tabitha who grabs Abigail's hand.

Jeremiah opens the door. Inside, Ig straddles Clarence from behind, the rope wrapped around his neck. Clarence struggling to breath. Jeremiah raises his gun aiming at Ig.

JEREMIAH

Let him go or I'll kill ya.

When, Abigail steps between Jeremiah's pistol and Ig, accidentally stepping on Annie. Annie begins to stir.

ABIGAIL  
I won't let you, Pa.

JEREMIAH  
Move out of the way Abigail.

Abigail holds up her hand, the locket from Annie's suitcase dangles from her fingertips. Open, it showcases a picture of Mary in a prairie dress standing on the steps of Boon Ranch.

ABIGAIL  
I found the locket Ma gave you --  
in Annie's suitcase.

Jeremiah's jaw clenches.

ABIGAIL (CONT'D)  
You said it came off in the river.  
Annie said it belonged to a bad  
man. Why would she say that? I seen  
the scars on their bodies. I seen  
the things that been done to Ig's  
mouth. They're good people, Pa.

Clarence grips Ig's constraints around his neck.

CLARENCE  
(constricted)  
Help me!

JEREMIAH  
Move, Abigail.

On the floor Annie opens her eyes, groggy, rolling over, brings herself to her hands and knees.

TABITHA  
Mary's locket? Can you explain  
this?

JASPER  
For the love of all that is holy!  
You all need to calm down. Here,  
let me make this easier for you.

Annie's eyes come into focus just in time to see Jasper raise his pistol, aiming.

ANNIE  
No!!!!

BLAM -- Jasper shoots Jeremiah in the back of the head. The bullet blows a hole through Jeremiah's face. Blood and brains spray over Abigail. Jeremiah falls to the ground, dead.

The bullet continuing through the stagecoach travels over Abigail's head, past Annie on the floor, hitting IG square in the mouth. She jolts, head flies back. Ig goes limp, letting loose her grip on Clarence's neck.

Abigail frozen in shock. Jasper leans in wiping blood off her face with his handkerchief.

JASPER

Sorry, darlin'. How insensitive of me.

When, Tabitha grabs Jasper's pistol, yanking it from his grip. Tabitha knees him in the balls, Jasper falls to the ground.

TABITHA

Do not touch her! Don't you dare touch her! Why'd you go and do that?

Jasper rolling in the dirt clutching his crotch.

JASPER

Can't we can all agree that Jeremiah was the owner of The Scarlet Mansion.

Annie looks back at Ig. She watches Clarence lift Ig's limp, tied hands over his head, releasing her hold on his neck. The girls in the stagecoach squirm in their drugged stupor.

Annie takes in her surroundings. First turning back to see Abigail frozen in her tracks, Tabitha pointing the pistol at Jasper. Stokes runs up covered in Henry's blood. Tears streak his face, Stokes aims his pistol at Clarence.

STOKES

Murderer!

ANNIE

(weak and to herself)  
I don't want to feed that wolf.

Annie rises, stumbling toward Abigail. She grabs her by the shoulder, pushing Abigail out of the way. Annie in the middle of the action throws her hands up.

ANNIE (CONT'D)

Stop! Please, stop!

Annie stumbles, puts her head between her knees. Tabitha looks from Annie to Stokes and back to Jasper. Beads of sweat drip down her temple.

TABITHA

What is it?

ANNIE

You don't want to shoot him.

TABITHA

How would you know that?

ANNIE

Because I thought I wanted to shoot the boss dead. My whole life I dreamed of this day. And then all these... things happened. I realize now, I don't want to feed that volf.

TABITHA

What? What is a volf?

Tabitha turns back to Annie.

ANNIE

The evil volf. The volf you feed is the volf that vins.

Tabitha digesting the words.

ANNIE (CONT'D)

A volf, a vild animal from the forest. No?

Tabitha stares at Annie. Annie snarls, clawing at the air with her hands. Jasper stares at the two girls from the ground.

JASPER

You mean w...wolf.

TABITHA

I don't know about the wolf. But, This man killed your sister and you're telling me you don't want him dead?

ANNIE

I do not. I feel it in here.

Annie touches her heart with her hand.

ANNIE (CONT'D)

I know now vhat the old woman said is true. Hate and anger make more hate and anger. The boss is dead, I don't feel better. It doesn't bring my sister back, or take away the pain he caused us. You will not feel better killin' him.

(motioning toward  
Clarence)

Or him.

Tabitha looks at Stokes, they turn to Clarence. Clarence holds his arms above his head.

CLARENCE

I have to say, I agree with the whore.

From behind--SPUTTER and a COUGH. Ig's body quivers behind Clarence. Ig jolts, sitting bolt upright. Clarence jumps.

Ig opens her mouth--COUGHS. Frame freezes on Ig's open mouth the bullet lodged in her metal dentures.

EARL (V.O.)

Now...

SMASHCUT:

INT. STOCKBRIDGE - SCARLET MANSION - LOBBY - YEARS LATER 1950

White hair, white beard. Slick pinstriped suit, suspenders and a vest. Brown fingers play the piano. A much older Earl sits behind the piano in the lobby of The Scarlet Mansion.

Earl swings around in his seat.

EARL (CONT'D)

This next bit can be a little difficult for some folks to swallow.

A group tour, TOUR WOMEN #1, #2 and a family, FATHER, MOTHER, SON and DAUGHTER sit in chairs set up in the lobby. A sign by the door reads: "WELCOME TO THE SCARLET MANSION MASSACRE TOUR. COME IN AND TAKE A SEAT"

MOTHER

The next bit is the part that's hard to swallow?

TOUR WOMAN #1  
Yeah, golly, I have to hear this!

Tour Woman #1 pops a large bubble between her teeth. Earl starts playing the piano again.

EARL  
Well, you see, the bullet Cockpit caught it in her prosthetics.

DAUGHTER  
What's a prosthetics?

EARL  
Her homemade dentures, makeshift jaw she used instead of teeth. Cockpit's iron smile stopped Jasper's bullet from killin' her.

The tour women look at each other and then back at Earl. He peers off into the distance, still playing his piano score.

EARL (CONT'D)  
It's as if it was always meant to be.

TOUR WOMAN #2  
What was?

EARL  
Her teeth.

TOUR WOMAN #2  
What happened next?

EARL  
Welp...

INT. ROAD TOWARD STOCKBRIDGE - STAGECOACH - PAST - CONTINUOUS

Ig slowly removes the dentures from her mouth, crawling out from behind Clarence to meet Annie. They embrace. When...

NANTAN  
Annie!

Nantan, Bina and Sheriff Gil ride up on horses. Nantan wearing the hat and shirt Mrs. Davis had fixed for him.

TOUR WOMAN #1 (V.O.)  
Wait...

INT. STOCKBRIDGE - SCARLET MANSION - LOBBY - 1950'S

TOUR WOMAN #1 (CONT'D)  
Nantan, Bina and Sheriff Gil?

Earl hits his knee with his hand, spinning around.

EARL  
Can you believe it? They knew each other! Sheriff Gil grew up in Stockbridge before Hadley was even a twinkle in Jeremiah's or Clarence's eye. As a young man, Gil explored the area livin' off the land. At some point he wandered into The Red Rocks Canyon. It was there, bathing by the river, where Gil met a young boy called Nantan.

TOUR WOMAN #2  
You're shitting me!

EARL  
I only shit on the crapper, excuse my language. Gil taught Nantan how to speak English.

FLASHBACK SEQUENCE - RED ROCKS CANYON - EXIT TO THE CANYON

Sheriff Gil rides into the canyon when he sees a smoke trail rising from behind the rocks.

EARL (V.O.)(CONT'D)  
The night before the showdown, Gil rode out to warn Nantan and see if he had seen the girls. When, he came upon Jeremiah and Clarence settin' up camp at the entrance to the Red Rocks.

RED ROCKS CANYON - EXIT TO THE CANYON - LATER THAT NIGHT

Sheriff Gil stands in the shadows watching Jeremiah, drunk, peeing into the darkness. Jeremiah rubs his eyes.

JEREMIAH  
Who's there?

Sheriff Gil does not move a muscle.



INT. ROAD TOWARD STOCKBRIDGE - STAGECOACH - PAST

Nantan, Bina and Sheriff Gil dismount their horses. Nantan runs to Annie helping her to her feet.

SHERIFF GIL  
What's happened here?

The gang rehash the tale.

EARL (V.O.)  
The Sheriff decided justice had been served and opted to allow the law to deal with Clarence and Jasper.

INT. ROAD TOWARD STOCKBRIDGE - STAGECOACH - MOMENTS LATER

Sheriff Gil ties Clarence and Jasper up, chain-gang style to his horse.

JAPSER  
You're making a huge mistake. I'm set up to be the next sheriff of Stockbridge.

CLARENCE  
Listen to him, Gil. Justice will be on our side. You will end up regretting this.

SHERIFF GIL  
Stokes, will you gag them for me? I got a long ride back into town.

INT. ROAD TOWARD STOCKBRIDGE - STAGECOACH - LATER

Abigail, wearing her mother's locket, hugs her father's lifeless body, tears run down her face. She sees an envelope sticking out from Jeremiah's coat. She lifts the envelope from his pocket, opens it -- the deed to The Scarlet Mansion.

Abigail gets up, walks to Annie and places the deed in her hands.

EARL (V.O.)  
Abigail gave the deed to Annie to pay for her father's crimes.

Annie pulls Abigail in for a long warm hug.

ANNIE

Thank you, Abigail. Your heart is always guiding you.

NANTAN

Cocheta! You have come so far even since I met you.

INT. ROAD TOWARD STOCKBRIDGE - STAGECOACH - LATER

Annie and Tabitha share a moment before Tabitha hops onto the stagecoach driver seat.

Annie struggles to mount Tabitha's horse. Ig gives her a boost up onto the horse.

Annie grabs Ig's hand pulling her up. But Ig can't get her foot around the saddle, she dangles off the side of the horse. The horse walks in a circle. Annie pulls, lifting Ig behind her onto the horse.

Annie looks up to find the gang watching from the stagecoach.

EXT. RED ROCKS CANYON - APACHE VILLAGE - PAST

Stokes, Bina, Nantan, Tabitha and Abigail all help the drugged girls out of the stagecoach. They are welcomed by Ekta and the rest of the Apache village.

EARL(V.O.)

Nantan and Bina invited the girls to live with them in the village.

Stokes and Tabitha hop onto the stagecoach. Abigail turning back to Bina.

ABIGAIL

How will I know how to heal?

BINA

(in Apache)

For every spirit, the journey will be different but the feeling is the same. For me it happened after having been numb for so long after my sister disappeared. It was the first breath I took back into my body. The sensation of feeling again. I knew I wanted to feel more. You will know how, when you feel it.

Nantan translates while Abigail stares at Bina.

END FLASHBACK SEQUENCE

INT. STOCKBRIDGE - SCARLET MANSION - LOBBY - 1950'S

EARL

Stokes and Tabitha moved into the ranch with Abigail. Stokes took over as stagecoach driver.

TOUR WOMAN #1

And Annie and Ig, what happened to them?

EARL

They too went to live with the Apache but first they had unfinished business to attend to.

FLASHBACK - EXT. THE SCARLET MANSION - OUTDOOR TUB

Steam rises from murky water in a tub. Earl soaks in the outdoor bath, smoking. He sees Annie and Ig ride up.

EARL

Well, I'll be damned.

Annie hands Earl the deed to The Scarlet Mansion.

END FLASHBACK

INT. STOCKBRIDGE - SCARLET MANSION - LOBBY - 1950'S

The group hang on Earl's every word.

EARL (CONT'D)

Isn't life just full of the most spectacular surprises. Sometimes what you think is the worst thing that ever happened to yah turns out to be the very thing that defines yer life in the best way.

TOUR WOMAN #1

Unbelievable!

EARL

Truly! And that, baby girl, is how a story becomes a legend.

Earl plays the chorus of The Scarlet Mansion Massacre Tour Ditty.

EARL  
(singing)  
"Thanks for comin' in, takin time  
to listen to me share. How Annie  
and Cockpit, the legendary whores,  
learned to self care."

Earl gets up from his stool, grabs a cane, slowly walks to the lobby counter, the tour group follows. Behind the counter, he grabs a menu, slams it on the bar. Tour woman #1 and #2 step forward, first in line.

EARL  
So what's it gonna be ladies, we've  
got a few different packages.

Earl puts his finger down on The Scarlet Mansion Massacre Tour package menu.

EARL (CONT'D)  
I recommend this one -- It's 1  
dollar for the tour up to room  
number eight. If you want to go  
inside that's 5 dollars extra.

Earl winks. Tour Woman #1 takes off her glove. Ruffling through her purse. She places six dollars next to the menu on the counter.

CUT TO BLACK.

THE END