

BLEEDING HEARTS
Pilot

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EXT. NEW MEXICO DESERT PLAIN (1879) - STAGECOACH - DAY

ESPERANZA MORENO, 24, Mexican with an accent to match, done up in an 1870s ruffly Victorian traveling dress, sits up front in the Driver's Box squeezed between the stagecoach DRIVER (20s, gangly) and the ARMED GUARD (30s, built).

The Armed Guard SLOPPILY KISSES a barely tolerant Esperanza as the Driver tries to focus on driving the stagecoach.

DRIVER

Cecil, could you and your lady
friend keep Christ between you till
we get where we're headed?

ARMED GUARD

Quit your belly-aching, kid. I
know a Madam in the next place
who'll fix you up right nice.

The Armed Guard really gets into his make out session with Esperanza, not noticing when a SAWING sound comes from below.

DRIVER

You hear something?

At this, Esperanza's eyes open, panicked. She loudly MOANS WITH PLEASURE as she kisses the Armed Guard, successfully drowning out the SAWING coming from...

UNDER THE STAGECOACH

ANNIE CALHOUN, 33, African American, motherly, thin, and her sister, MABEL CALHOUN, 28, African American, a large presence physically - tall, muscular, both with Southern drawls, wear men's cowboy gear, and hang from the undercarriage.

Mabel SAWS through the wood panel of the Front Boot then hands the saw to Annie so she can do her side. Annie tries, but is too weak to get the blade through. Frustrated, Annie hands the saw to Mabel. Mabel leans over and saws through Annie's side with ease, but CAUSES THE STAGECOACH TO SWAY.

IN THE DRIVER'S BOX

The stagecoach buckles from the swaying. The Driver bends down to look--

UNDER THE STAGECOACH

Mabel ducks as the Driver looks in the hole they've made, but a GUNSHOT rings out, and the DRIVER FALLS TO THE FLOORBOARD, SHOUTING in pain. Mabel YELPS, almost dropping the saw.

THE HORSES SPOOK. The stagecoach takes off faster. Annie loses her grip and SCREAMS as her top half drags in the dirt.

IN THE DRIVER'S BOX

As the Driver nurses his bloody leg, Esperanza WRESTLES the Armed Guard for the shotgun. They FALL OFF THE DRIVER'S BOX and sever the horses' hitches. The HORSES RUN FREE. The STAGECOACH TOPPLES OVER, FEMALE SCREAMS coming from inside.

Annie and Mabel expertly BARREL ROLL away from the stagecoach and stand back to back, guns out, protecting each other.

ANNIE

Y'all good, Li'l One?

MABEL

I reckon, Big One.

SIX FANCY MEN climb out of the stagecoach, guns at the ready. Mabel cocks her gun, but Annie kicks her boot.

ANNIE

Rule number four: Guns as a last resort.

MABEL

Don't scold me. Esperanza's the one who done got us in this fix.

The Armed Guard limps over with Esperanza's arms pinned behind her back and a shotgun pointed at her head.

ARMED GUARD

These your *amigos*, Sweetheart?

(laughs)

Gentlemen, go back inside to your wives. These women don't have the guts to kill us, or we'd be dead already.

ESPERANZA

(Spanglish)

Let me go, *pendejo*! I'll show you your intestines, you *bastardo de aliento de cadáver*!

ESPERANZA

(subtitled)

Let me go, *asshole*! I'll slice you open and show you your intestines, you *corpse-breathed bastard*!

ANNIE

Esperanza, hush! Number nine: Talk less and say more.

Esperanza gives Annie a dirty look.

ANNIE (CONT'D)

Sir, we don't want no trouble. We--

BULLETS PEPPER THE GROUND next to them. Everyone takes cover while turning to see--

A Chinese woman, MAH BO LIN ("BO"), 19, thick Chinese accent, small, but mighty behind a Winchester rifle, headed for them on horseback, a second horse in tow. She shoots willy nilly, hitting Fancy Man #1.

ANNIE (CONT'D)

Bo! No! Stop! Stay!

But Bo continues shooting wildly. Resigned, Annie scrambles toward the Front Boot with Mabel and the now free Esperanza.

ANNIE (CONT'D)

We had a no violence plan. Weren't y'all listenin'?

Esperanza lifts up her dress and grabs TWO GUNS WITH PEARL STAR INLAYS holstered to her thighs.

ESPERANZA

Told you my plan was more realistic!

ANNIE

(sighs, then yells)
Plan B!

They take cover behind the Front Boot as--

TWO FLAMING ARROWS strike Fancy Man #2 and Fancy Man #3. They SCREAM and bat at the fire. The Armed Guard and Driver look and see the arrows came from--

Another woman, ONAWA, Apache, 31, weathered, barreling towards them on horseback, SHOOTING FLAMING ARROWS, a second horse in tow.

The men shoot at Onawa and Bo, taking cover behind the stagecoach. Onawa and Bo dismount their horses and use the boulders as their cover as they continue to fight.

BY THE FRONT BOOT

Esperanza and Annie provide cover for Mabel as she gets back to SAWING A HOLE in the front boot.

ESPERANZA

You're doing it too slow!

MABEL

This wouldn'ta happened if you
ain't gone and shot that man before
we was ready.

Mabel finishes sawing and pulls out the HEAVY STRONGBOX.
Annie puts the COMBINATION IN THE LOCK as Mabel covers her.

ESPERANZA

If I waited any longer, *el monstruo*
would have sucked my face off.

MABEL

It ain't always about you, Princess-

ESPERANZA

(in Spanish)
Mierda santa!

ESPERANZA

(subtitled)
Holy fuck!

ANGLE ON: The opened strongbox FULL OF GOLD NUGGETS. The
women stop in awe.

BY THE BODY OF THE STAGECOACH

As Bo SHOOTs at the men, she sees Esperanza's awed face.

BO

Esperanza! How much it is?

ESPERANZA

It's like that goose that shit all
those gold eggs, but *mucho más*.

BO

Me see goose shit!

Annie looks up from packing the gold into FOUR BURLAP BAGS
and sees Bo, GUNS OUT, ready to head through the crossfire.

ANNIE

Bo! No! Stop! Stay! Guns only
when necessary!

Bo stops to consider, and with an impish smile holsters her
guns and PULLS OUT KNIVES INSTEAD. She runs from behind her
boulder towards the front boot, THROWING KNIVES AT THE MEN.

ANNIE (CONT'D)

Onawa! Stop her!

ONAWA

I don't take care of children.

BO GOES ON A RAMPAGE: she SLASHES Fancy Man #5 in the neck
while THROWING A KNIFE at Fancy Man #6's temple.

Both men fall to the ground, DEAD. Armed Guard shoots at her, but she ducks and THROWS TWO KNIVES into his chest. The Armed Guard falls backward into the stagecoach, NO MEN LEFT STANDING.

Bo reaches the front boot, wiping blood from her knife with a smile. She sees the gold and jumps for joy. She grabs a large HEART-SHAPED GOLD NUGGET.

BO
I kill. I keep?

ANNIE
Bo. Look. Dead is dead.

Annie gravely points towards the men Bo killed. Bo looks, then hugs the heart-shaped gold nugget.

BO
It mine!

ESPERANZA
No, Bo. Not yours.

Esperanza takes the gold from her. Bo wrestles her for the gold. Frustrated, Annie shakes her head.

ANNIE
Girls, number fourteen: No fightin' each other!

ESPERANZA
Now you're just making up rules.

Annie takes the gold away from Bo and Esperanza.

ANNIE
If y'all wanna succeed, you gotta live by the code. We gotta be better than the men. No more unnecessary violence and killin'--

A COUGH comes from the stagecoach. Our women immediately aim their weapons at the stagecoach.

FEMALE VOICE (O.S.)
Don't shoot.

ANNIE
Oh, Lord. Poor things.

The women holster their weapons and go to investigate. They find THREE SCARED WOMEN and the DRIVER, crying.

Bo's about to shoot the Driver when Annie grabs her gun away.

ANNIE (CONT'D)

Ten: Know where to draw the line.

BO

(points at a wife's
necklace)

I good girl, I get necklace?

Annie SIGHS and nods. Bo smiles, puts away her gun, and steals the diamond necklace from a wife.

The women tie up the survivors, then climb on their four horses laden with GOLD BAGS. Annie and Mabel share a horse.

DRIVER

Don't leave us here.

ANNIE

We'll send a search party for you.

ESPERANZA

Remember to tell them Eagle Eye
Esperanza and the Phoenix Gang
robbed you!

ONAWA

She-Wolf Gang.

BO

(in Cantonese)
Mu laohu bang.

BO

(subtitled)
Tigress Gang.

MABEL

I ain't gonna be called no animal.

ANNIE

Enough! Let's ride!

The women give each other dirty looks as they ride off.

INT. SILVER CREEK - SALOON - NIGHT

CLOSE ON the HEART-SHAPED GOLD NUGGET Bo tried to take from the stagecoach. PULL BACK to reveal it's now the focal point in a big mound of coins that sits on a POKER TABLE in front of Esperanza, now dressed in cowboy attire.

She STUDIES HER CARDS across from a rich-looking gambler, BOB "ACE KING" BIXBY, 30s, who has a small pile of coins. Other Gamblers have dropped out and sit nearby, watching from grimy wooden tables tightly packed into the Victorian saloon.

ACE KING

Sweetheart, I let you play so I could take that gold nugget of yours. If I wanted to spend the night with you, I'd have skipped the foreplay and paid you upfront.

ESPERANZA

No soy una puta. I'm Eagle-Eye Esperanza of the Phoenix Gang!

At this, LETTIE BLAYLOCK, 15, the baby-faced, dolled-up, white prostitute standing beside Ace King, lights up, looking at Esperanza with stars in her eyes.

ACE KING

Who?

He turns to the rest of the saloon, but all he sees is blank stares. AMOS, a drunk gambler at the table, pipes up.

AMOS

You part of that lady gang botched that job for them Chinamen up in Dawson real bad?

ESPERANZA

We wanted to make sure we got the right man. And we did!

ACE KING

(laughs)

Ah yes, I heard you got all these rules. Don't let you kill people.

ESPERANZA

We kill people, *hijo de puta*.

Esperanza PULLS HER GUN while Ace King PULLS HIS GUN. A STANDOFF. Two armed men, HIGGINS (20s, beefy) and KETCHUM (20s, svelte) converge on her, but Ace King, waves them off.

ACE KING

(smiling smugly)

You're a buncha bleeding hearts bleeding right outta your pussies. That's why you get the leftover Chink jobs no one else will take. You're too chicken shit to play with the big boys.

She stares at him, furious, but notices all the men with guns surrounding her. She holsters her gun and instead SLIDES ALL HER COINS AND GOLD NUGGET INTO THE POT.

ESPERANZA

I raise.

Not to be bested, Ace King slides in the last of his coins.

ESPERANZA (CONT'D)

That's not enough to call with.

She flashes him a knowing smile. He calls over his shoulder to MADAM DAROUX, 40s, no-nonsense, overly made up, perched at the top of the stairs watching everyone like a hawk.

ACE KING

Madam Daroux! Spot me twenty.

MADAM DAROUX

You already owe me for the night with Lettie.

She points to Lettie, who's still staring at Esperanza, enthralled. Hearing her name, Lettie remembers why she's there and leans in to Ace King, barely masking her disgust.

LETTIE

Ready to retire upstairs, Ace King?

Esperanza goes to scoop up her winnings with a smile.

ESPERANZA

Pobrecito, looks like you'll have to win my gold nugget another day.

ACE KING

You haven't won yet, girlie!

Ace King picks up Lettie and drops her onto the table.

ACE KING (CONT'D)

My night fucking her is worth the *dinero*.

ESPERANZA

Your whore is worthless to me.
(to Lettie)
No offense.

LETTIE

None taken.

Ace King turns to GAMBLER #1 at the table.

ACE KING

Would you take the bet?

GAMBLER #1
I could use a good fuck.

ACE KING
Amos, would you take my bet?

AMOS
(smelling Lettie)
Her nettle bed smells sweet.

ACE KING
You're playing a man's game, Eager-
Mouth Esther. Play like a man.

Esperanza stares at him angrily. Gamblers LAUGH at her and make lewd gestures. Amos dry humps Lettie causing her to fall into Esperanza's lap. As Gamblers HOLLER at the sight--

LETTIE
(whispers to Esperanza)
He's got three twos.

ESPERANZA
Sí. I'll take the bet!

Esperanza stands up with Lettie. The room quiets. She lays down her cards: ALL HEARTS FLUSH.

ESPERANZA (CONT'D)
Looks like my bleeding heart bled
all over these cards.

ACE KING
You're a goddamned cheat!

He grabs Esperanza's arms and PULLS UP HER SLEEVES, but she TWISTS HIS ARMS backwards and KICKS his gut. His cards drop to the floor to reveal he indeed only had THREE TWOS.

ESPERANZA
Face it, you got beat by a woman,
Deuce King.

ACE KING
This whole house is going to hell.
Letting a greaser bitch in.

Madam Daroux nods to her Armed Men, Higgins and Ketchum, and they head for Esperanza and Ace King. Esperanza backs away.

ESPERANZA
I played fair!

The men grab Ace King instead and drag him to the door.

ACE KING

I'll see to it that no respectable
gambler plays in this prairie coal
honky tonk again!

With that, Higgins and Ketchum throw Ace King out.

MADAM DAROUX

Bad behavior will not be tolerated
in my establishment. Now, get back
to it. Next round's on the house!

Everyone CHEERS. Gambling resumes. As Esperanza GATHERS up
her winnings, Lettie sidles up to her.

LETTIE

My room's upstairs.

ESPERANZA

Your pussy's free for the night.
Diddle it yourself for all I care.

LETTIE

Come upstairs, please. I'll show
you a good time one way or another.

Madam Daroux materializes next to them with a stack of money.

MADAM DAROUX

Here's the money Ace paid for
Lettie. I don't need rumors
spreading about how I let greaser
women gamble here let alone sleep
with my girls.

ESPERANZA

Double it and I'll pretend I didn't
hear that. Triple it and I'll
forget I ever came here.

MADAM DAROUX

My offer as is or...

She snaps her fingers. Higgins and Ketchum head over.
Thinking fast, ESPERANZA KISSES LETTIE HARD. Men's jaws drop.

ESPERANZA

(for everyone to hear)

Madam Daroux! *Gracias*. You're so
gracious to let a Mexican woman
fuck your girls!

(to Lettie)

Show me to your room.

MADAM DAROUX

Stop them!

Higgins and Ketchum head after Esperanza and Lettie when Amos puts his arm around Madam Daroux.

AMOS

I want Lettie tomorrow night.

GAMBLER #1

I want her!

GAMBLER #2

I'll pay double!

Madam Daroux grabs Higgins and Ketchum back and considers.

MADAM DAROUX

Let them go.

INT. SILVER CREEK SALOON - LETTIE'S ROOM - NIGHT

Esperanza walks into the depressing room to see a dirty, unmade bed and a chifforobe. Lettie LOCKS the door and falls on the bed with a THUD. She starts sensually MOANING.

ESPERANZA

I have no *intención* of--

Lettie BANGS on the wall.

AMOS (V.O.)

Ho-lee shit! They're fucking!

Lettie smiles at this and pulls Esperanza over, whispering.

LETTIE

I want to hire you.

ESPERANZA

That's your job, not mine.

LETTIE

No. I'm talking about your gang, Eagle-Eye. Did you really shove a man's head in the outhouse toilet till he agreed to make good on marrying the school teacher?

ESPERANZA

(smiles)

Made us bridesmaids at her wedding.

Lettie JUMPS on the bed, excited.

LETTIE

A lot of men come in and out of my room thinking they'll get a free fuck outta me by telling stories. I thought you were a tall tale of theirs. But you're real!

ESPERANZA

How much money do you have?

LETTIE

Half of Lincoln County's offering a big reward if you bring him in.

ESPERANZA

We need money upfront.

LETTIE

But I heard your gang helps women.

ESPERANZA

¡No! No más. That's exactly why people think we're bleeding hearts.

LETTIE

But it's a lot of money. Look...

She jumps off the bed and bounds over to the chifforobe. She pulls out a WANTED POSTER FOR THE HEMLOCK GANG. \$1000 a head. Sketches of a dozen individual members of the gang with HEMLOCK HARRY (30s, beard, a SCAR running down his left cheek) featured bigger in the middle worth \$4000.

Esperanza's heart stops. Lettie points to Hemlock Harry.

LETTIE (CONT'D)

I just want you to help me kill Hemlock Harry. But you can pick off some of the other gang members if you want and really get rich!

ESPERANZA

This is... how you say?... a fool's errand. We've been looking for years, but no one knows where the Hemlock Gang is these days.

LETTIE

I know how to find them.

A BULLET pierces the window headed towards Esperanza. It misses, but another SHOT is fired and ACE KING FALLS CRASHING THROUGH THE WINDOW, DEAD, blood oozing from a bullet to the head. Lettie SCREAMS. POUNDING is heard at the door.

Esperanza muzzles Lettie with her hand and pulls her over to the window to investigate, her gun at the ready.

BO (O.S.)
Esperanza! You dead?

Esperanza lowers her gun, looks out the window and sees Bo crouched under the window on the balcony.

ESPERANZA
I could have handled him myself.

BO
Fuck you.

LETTIE
You're the China Doll!

BO
Fuck you, whore!

More POUNDING on Lettie's door.

MADAM DAROUX (V.O.)
Lettie! What's going on? I knew that immoral woman was trouble!

ESPERANZA
(in Spanish)
¿Soy la mujer inmoral?

ESPERANZA
(subtitled)
I'm the immoral woman?

Bo pulls Esperanza out onto the balcony.

ESPERANZA (CONT'D)
Bo! No! She knows where the Hemlock Gang is!

Bo stops and turns to Lettie.

BO
Where they?

Lettie grabs a satchel and shoves some personal items into it from her chifferobe and heads for the window.

LETTIE
I'll take you there.

Bo shoves her back from the window, sneering at Lettie.

BO
Sit. Stay. Whore!

ESPERANZA
 You're not coming with us, so tell
 us where they are.

LETTIE
 Hemlock Harry killed my momma. I'm
 coming with you.

POUND! CRACK! Someone's trying to break down the door.

ESPERANZA
 Fine. Let's go.

BO
 Annie say get supply. Not whore.

Bo looks at Lettie with disgust.

ESPERANZA
 Annie will understand. It's the
 Hemlock Gang!

Esperanza ushers Bo and Lettie out the window.

FLASHBACK TO:

INT. ESPERANZA'S RANCH ESTATE (FLASHBACK 1874) - NIGHT

A dark room except for one lantern in the far corner shining
 light on a younger, softer Esperanza, slumped against a wall,
 dressed in a traditional Mexican dress. She stares blankly
 into the void, eerily singing a Spanish lullaby--

ESPERANZA
*Cierras ya tus ojitos. Duermete
 sin temor. Sueña con angelitos.
 Parecidos a ti.*

As we PUSH IN, we see she's BLEEDING from a BLOW to her head
 and from a GUNSHOT to her shoulder. We travel from her face
 down to her arms to reveal A BABY BUNDLED IN BLOODY BLANKETS.
 We don't see the baby, but it's very still.

WOMAN'S VOICE (V.O.)
 Señor Tomás?! Señor Gonzalo?!

A younger Annie and Mabel burst in carrying lanterns, casting
 light on the DEAD BLOODY BODIES OF AN OLDER MEXICAN COUPLE
 AND TWO MEXICAN TEENAGED BOYS - ESPERANZA'S FATHER, MOTHER,
 AND BROTHERS - strewn about. Mabel SCREAMS, but Annie puts
 her hand over her mouth, muffling her. Esperanza continues
 to sing, not noticing them.

ESPERANZA

*Y te agarrare tu mano. Duermete
sin temor.*

Annie rips open Esperanza's dress and tries to staunch the blood. Mabel's frozen in her spot.

ANNIE

Señora Esperanza. Who did this?

ESPERANZA

(keeps singing)
*Cuando tu despiertes, Yo estare
aqui.*

Annie opens the blankets to check on the baby and quickly closes them, looking away. Tears roll down her cheeks.

ANNIE

Oh Child, I'm so sorry.

MABEL (O.S.)

Annie! Look!

Mabel carries a SPRIG OF WILDFLOWERS over to Annie and Esperanza. Annie stiffens.

ANNIE

Where'd you find that?

MABEL

By Señora Ana. We gotta git. The
Hemlock Gang done this!

She runs for the door, but Annie stays behind trying to lift Esperanza to her feet. Esperanza won't let go of her baby and is too heavy for Annie to budge.

ANNIE

We can't leave her like this!

MABEL

Yes, we can! We hate workin' for
her spoiled highness. And she done
hate our kind. It's a clean break.

ANNIE

She's "our kind" now. And Lord
knows you know what it's like to
need the kindness of others.
Right, Li'l One?

Mabel stares at Annie a beat, then grumbles...

MABEL
Yes, Big One.

Mabel reluctantly slings Esperanza over her shoulder, baby and all. Esperanza finally comes to and KICKS AND SCREAMS.

ESPERANZA
Gonzalo! Gonzalo!

Mabel covers Esperanza's mouth.

MABEL
Your husband's dead. He ain't answerin'.

Annie looks around the room.

ANNIE
I ain't seein' Señor Gonzalo.

MABEL
I ain't fixin' on stickin' around to find out what happened to him.

Annie and Mabel look at each other gravely. Esperanza clocks this and CRIES HYSTERICALLY. Annie strokes her head softly.

ANNIE
We'll make this right, Child. I promise you.

Esperanza quiets down and they slip out the door.

BACK TO PRESENT.

EXT. VALLE DORADO - FARMLAND - NIGHT

Mabel, giggling, hands over her eyes, walks in the dark, led by HECTOR ACOSTA, 30s, sturdy Mexican vaquero (cowboy), heavy Spanish accent.

MABEL
Hector, you ain't gotta trick me into no barn with you. I was gonna steal you away from the celebratin' if you didn't stop jibber jabberin' on with Luis.

She uncovers her eyes, but he covers them with his hands.

HECTOR
No peeking.

MABEL

Set a blanket down on that there hay bale. I got scratches on my ass from the last time.

HECTOR

That's not what we're doing here.

MABEL

We only got a few more days before you ride out to Nevada and I go a huntin' for my next job. We needin' to make the most of it.

She grabs him and they KISS passionately. They stumble a few steps further until he stops and pulls his hands away.

HECTOR

Bueno, open your eyes.

She looks around and sees nothing but overgrown grassland.

MABEL

I was hankerin' for a bed, but I can work with this.

HECTOR

No, querida. This is the land you and your gang saved.

MABEL

(wrinkles nose)

Your village givin' all that gold we stole for y'all to the Rathbornes to stay away from this? Y'all are overpayin'.

HECTOR

This is only a little piece of the land. The Rathbornes wanted us to leave Valle Dorado so they could drive their cattle through our farmland. But once we deliver the gold to them, they'll leave us alone and this land will be ours.

Hector looks at the land proudly. Mabel tries to see what he sees. She points to a row of trees in the distance.

MABEL

Well, I'm glad we done saved your favorite tree to climb as a child.

HECTOR

(laughs)

This isn't the farm I grew up on.
I'm buying this land from the
village to build my own farm.

MABEL

Ain't you goin' back out on a
cattle drive end of the week?

HECTOR

(sheepish)

That depends...

He gets down on one knee.

HECTOR (CONT'D)

Mi corazón, will you marry me?

Mabel freezes in shock, her head spinning.

MABEL

But you love the *vaquero* life.

HECTOR

I love you. I want a life and a
family with you.

MABEL

But my gang is my family...

HECTOR

¡Claro! They can live on the land
too. We'll work it together as *una*
familia. Do you want that?

MABEL

Yes. Yes, I'll marry you.

She bends down to the ground where he's still kneeling and
they kiss feverishly.

HECTOR

I didn't bring a blanket, but you
want to...?

He motions to the ground.

MABEL

You can get scratched up this time.

She playfully pushes him onto his back, climbs on top of him,
and they undress as they kiss.

EXT. VALLE DORADO - PLAZA - NIGHT

A Mexican celebration in full swing! Mexican villagers dance through the streets to the music of a Mariachi band. Villagers share a meal over long tables laden with food. Amidst the merriment, we see:

Annie and Onawa drinking whisky at a table with a group of MALE VILLAGE LEADERS. PADRE MIGUEL, 60s, portly, heavy Spanish accent, raises his glass to toast.

PADRE MIGUEL

Thank you, God, for saving our village. And now we fully understand 1 Samuel 16:7...

As Padre Miguel continues, LUIS GARCIA, 40s, burly, heavy Spanish accent, drunkenly eyes Onawa from the other side of the table. Annie clocks this.

PADRE MIGUEL (CONT'D)

"The Lord does not look at the things man looks at. Man looks at the outward appearance, but the Lord looks at the heart." We shouldn't have doubted these angels-

He sloshes his glass towards Annie and Onawa. Annie and Onawa give each other an "uh huh" look.

PADRE MIGUEL (CONT'D)

--you sent us. But now we celebrate all of you. *Salud!*

They raise their glasses to CHEERS and drink. Luis stumbles over to Onawa. Annie sees him and whispers to Onawa--

ANNIE

Nine o'clock.

Onawa looks up surprised to see Luis standing over her.

ANNIE (CONT'D)

May we help you?

LUIS

(belligerent to Onawa)
Dance with me.

ANNIE

She's enjoyin' where she's at.

LUIS

We paid for you. Now dance.

He grabs Onawa's arm, but Annie stands between them.

ANNIE
That ain't what we do.

LUIS
It's what Hector's doing with the
other *negra*.

Annie reaches for her gun and Luis goes for his.

ONAWA
I'll dance with you.

ANNIE
Onawa, you ain't gotta.

ONAWA
It'll do us all good.

She takes Luis' hand and they join villagers dancing in the streets. Annie watches Onawa graciously smile at Luis, his HAND ON HER WAIST. Annie sneers and pours herself another glass of whisky, grabs a lantern and leaves, headed toward...

EXT. VALLE DORADO - HORSE PEN - NIGHT

Annie walks behind the livery stable to the empty horse pen. She puts down the lantern, takes her shot of whisky, and sets the GLASS atop a post of the horse pen.

She walks away twenty paces, turns quickly and SHOOTS AT THE GLASS. The glass remains. She SHOOTS AGAIN, but misses. Frustrated, she shoots in quick succession. GLASS UNTOUCHED.

ONAWA (O.S.)
Number thirteen: Not everything is
fixed by a gun.

Annie, startled, turns to see Onawa standing behind her.

ONAWA (CONT'D)
Also helps if you haven't drank a
dozen shots of whisky.

ANNIE
One of us has to keep sharp instead
of dancin' with a fool.

ONAWA
What happened back there? You
usually say, "Don't shoot first."

Annie looks at Onawa, wanting to say something, but turns away, aiming her gun at the glass again.

ANNIE

After all we done. They still
ain't respectin' us.

Onawa walks around Annie, SLIDING HER HAND down Annie's back, correcting her posture, straightening her arms.

ONAWA

A flower does not grow overnight.

She stands close behind Annie, her MOUTH NEXT TO ANNIE'S EAR.

ONAWA (CONT'D)

It takes time, patience, and
nurturing. Breathe in...

Annie breathes in deep.

ONAWA (CONT'D)

Now.

As Annie breathes out, she PULLS THE TRIGGER and BREAKS THE GLASS. They stand there a moment, not moving, aware of how close they are together.

Annie tilts her head up to Onawa, longing, their faces an inch apart. Onawa GOES IN FOR A KISS. They're both into it for a moment until Annie PULLS AWAY.

ANNIE

We can't.

ONAWA

We can.

Annie looks at Onawa sadly.

ANNIE

I can't.

Annie walks toward the celebration without looking back.

EXT. VALLE DORADO - PLAZA - NIGHT

As Annie walks back into the celebration, Esperanza urgently rushes up to her with Mabel and Hector in tow.

ESPERANZA

Where's Onawa? Padre said you two
were together.

ANNIE

We ain't together. He's nothin'
but an old blowhard.

Onawa comes up from behind them, frustrated.

ONAWA

I was by myself. Sometimes I need
peace from all of you.

ESPERANZA

Bueno. Gang meeting in the
stables, now. That means he's
staying here.

She points to Hector. Mabel grabs Hector's hand.

MABEL

I have some news for y'all too.

ESPERANZA

No time. I found our next job.
Gran trabajo. We have to go fast.

MABEL

Before we go--

ONAWA

What is the job?

MABEL (CONT'D)

Hector and I--

ANNIE

Who hired us? I thought you were
supposed to be gettin' supplies?

Mabel looks around, frustrated.

ESPERANZA

She's in the stables with Bo.

Esperanza corrals them to the stables, but Mabel won't budge.

ESPERANZA (CONT'D)

Fine. I didn't want to say in
front of him...

(points to Hector)

...but we're going after the
Hemlock Gang. Our client knows
where they are!

The women light up. But Hector turns to Mabel, worried.

HECTOR

Isn't that the gang that destroys
everything in its path?

ESPERANZA

Except me!

The women run for the stables, but Mabel stays with Hector.

MABEL

I'm not going.

They all turn to look at her.

MABEL (CONT'D)

And now that I finally have y'all's attention...

(grabs Hector's hand)

Me and Hector are gettin' hitched.

Annie, Onawa, and Esperanza look at her in shock, not knowing what to say. Mabel looks at their faces nervously.

MABEL (CONT'D)

I know what y'all are thinking...
But Hector's got land and y'all can
work on it. We can say good-bye to
the past and work towards somethin'
real. What do you say, Big One?

ESPERANZA

The past won't be behind me till
they're dead. Just because he's
fucking you, don't fuck me over!

MABEL

You always make things about you,
Princess!

ESPERANZA

¡Mierda! You're the one breaking
up the family for some *cabrón!*

ANNIE

Girls! Hush up!

Everyone shuts up and looks at Annie.

ANNIE (CONT'D)

Esperanza, Onawa, we'll meet y'all
in the stables.

She grabs Mabel and pulls her from Hector to the church.

INT. VALLE DORADO - CHURCH - NIGHT

Annie drags Mabel inside the empty church, lit by candles.

ANNIE
 (eerily calm)
 You're comin' with us. Now stop
 bein' a puppydog in heat and say
 good-bye to that man.

Mabel wriggles free of Annie's grip.

MABEL
 No. We ain't done with this job.
 We still need to deliver the gold
 to the Rathbornes so they don't run
 Hector and his village outta town.

ANNIE
 We was paid by Valle Dorado to get
 the gold. Not deliver it.

MABEL
 We need to finish what we start.
 It's your rule.

ANNIE
 And I say we are finished here.

MABEL
 No! I love him. I ain't goin'.

Annie softens, comforting her by rubbing her back.

ANNIE
 I know you think you do, Li'l One.
 But think about all we done worked
 for. The white folk we cooked for,
 the dishes we washed. All so we
 can live by our own rules.

MABEL
 Your rules.

ANNIE
 Our rules.

MABEL
 This is the better life you been
 wantin' for me.

ANNIE
 This ain't what you want. This what
 that man think you should want.

MABEL
 Look at me!

She points to herself, a big, solid, African American woman.

MABEL (CONT'D)

I ain't no man's idea of a wife. A woman looks like me don't get a chance like this every day.

ANNIE

I didn't save you for him.

MABEL

No. I ain't lettin' you use that card again. I can't live by your rules the rest of my life.

ANNIE

My rules'll give you the happiest life in the end. You'll see, Child.

MABEL

All this so I'll be happy when I'm dead? I wish you left me! Gotta be better than livin' with you!

ANNIE

Hush now. You'll see you done better without his love.

MABEL

That what you tell yourself every time you walk away from Onawa?

ANNIE

This is a house of God!

Annie SLAPS Mabel across the face, shaking with rage. Mabel looks at her stunned.

MABEL

Maybe you wouldn't be such a bitch if you let her in.

ANNIE

I'm done wastin' my life on such an ungrateful wretch. He can take care of your whiny lyin' ass!

MABEL

Hope you see past your rules one day. Til then, I ain't comin' back!

ANNIE

Don't come grovelin' back!

Mabel leaves. Alone, Annie slumps into a pew, defeated.

INT. VALLE DORADO - LIVERY STABLE - NIGHT

Esperanza, Onawa, and Bo pack and ready their horses as they listen to Lettie, who gesticulates wildly.

LETTIE

Black-Eyed Petey wouldn't talk, so
I grabbed his hard cock and ran my
tongue--

BO

Stop!

Bo, uncomfortable, rushes Lettie and covers her mouth and nose. Lettie thrashes, unable to breathe. Esperanza breaks them up and leads Bo back to her horse.

ESPERANZA

Bo! No! We need her!

BO

(eyeing Lettie)
Dirty! Trouble!

LETTIE

I'm just saying what happened.

ONAWA

Skip to when he told you where to
find the Hemlock Gang.

LETTIE

I was two dick licks away from
that.

Bo cringes, but Esperanza holds her at bay.

LETTIE (CONT'D)

I wouldn't suck till he told me
more. So he said he was getting
supplies and was gonna meet the
gang at a job end of the week.

ONAWA

Where is he meeting them?

LETTIE

Oh, he ain't going nowhere. After
he fucked me, he got into a bit of
trouble with Madam Daroux.

(proudly)

He claimed he paid more. But he
wanted to fuck me again without
paying for it. So Madam Daroux had
the Sheriff throw him in jail.

ESPERANZA
 (through gritted teeth)
 Then where was he going to meet
 Hemlock Harry?

LETTIE
 I'm good. But I'm not that good.
 Petey wouldn't tell me.

Esperanza throws a frying pan at a wall with a CLANG. Bo follows suit and THROWS A KNIFE at a wall. Onawa deflates.

LETTIE (CONT'D)
 Did I say something wrong?

ESPERANZA
 The hard cock we need to talk to is
 in jail! In the town that we
 killed Ace King in and stole you
 away from your Madam and her thugs!

LETTIE
 Oh, I see how this is a problem.

Annie appears in the doorway, emotionless. Bo runs into her arms like a kid getting a hug from her mommy. Bo points to Esperanza.

BO
Jie jie Annie. *Jie jie* Annie. Her
 fuck up. Her fuck up!

ESPERANZA
 I didn't fuck up. She lied!

Esperanza points to Lettie.

LETTIE
 To be fair, I said I knew how to
 find the Hemlock Gang. I never
 said I knew where.

ESPERANZA
*¡Sabía que no debía confiar
 en una puta!*

ESPERANZA
I knew not to trust a whore!

LETTIE
 What's that? It sounds so pretty.

BO
 (clutching Annie)
 Leave whore!

Annie peels Bo off of her trying to remain calm.

ANNIE
Someone tell me how we find 'em.

ONAWA
There's a member of the Hemlock
Gang in the Silver Creek jail.

Annie closes her eyes for a beat. When she opens them--

ANNIE
Lord have mercy. Let's move.

ONAWA
What about your sister?

ANNIE
She ain't part of the gang no more.

The women take this in silently, but Bo blurts out--

BO
Need her! Her is big gun!

ESPERANZA
Shh! *Cállate*, Bo! It's not about
guns, remember?

BO
Her strong!

ESPERANZA
I'm strong!

BO
Her better.

ANNIE
She's gone! Now let's git before
that bastard gets away!

As everyone quietly goes to their respective horses, Annie
drinks from her canteen, but it's empty. She throws it down.

ANNIE (CONT'D)
Goddammit!

Alarmed, Onawa offers her canteen, but Annie recoils. Onawa
puts her hands up where Annie can see them.

ONAWA
I'm a friend helping out a friend.

ANNIE
Stay away from me!

She rides out as Onawa looks on, concerned.

FLASHBACK TO:

INT. U.S. ARMY FORT - LAUNDRY SHACK (FLASHBACK 1876) - DUSK

Onawa struggles against entering, but a gangly soldier, PRIVATE KINCAID, 20s, shoves her in. She falls in front of Annie, who's kneeling over a washboard, scrubbing laundry. They lock eyes for a moment.

PRIVATE KINCAID

(to Annie)

Clean her up. I'll be outside.

ANNIE

She's needin' a doctor.

PRIVATE KINCAID

It's chow time. That's where I want to be, so make this quick.

With that, he steps out. Annie hesitantly approaches Onawa, inspecting the cuts on her face, but Onawa thrashes. Annie holds one hand up and points to herself with the other.

ANNIE

Friend.

Onawa stops, but eyes her suspiciously. Annie steps closer and takes off Onawa's mouth gag. Onawa adjusts her jaw, relaxing a little. Annie wipes blood off Onawa's face.

ANNIE (CONT'D)

Ooh Lordy, you musta done somethin' awful to deserve this.

ONAWA

I said what they told me to say, but the outcome was not favorable.

ANNIE

(surprised)

You speak English?

ONAWA

That's why they don't kill me. I speak to my people for them.

ANNIE

If you're helpin' them soldiers, why they hurtin' you?

ONAWA

Sometimes my people don't want to hear what they have to say.

Silence. Annie goes back to cleaning off Onawa.

ANNIE

Listen here now, we're friends. I can help you with the soldiers. You needin' anythin', just ask.

ONAWA

Friend, where's the town closest to here?

ANNIE

Pleasanton. Couple hours south by horse. Why?

ONAWA

Friend, are the gates still open?

ANNIE

(realizing)

Oh no. Lord no. We're surrounded by soldiers. And it's night out.

ONAWA

Friend, untie me, please?

Annie looks into Onawa's pleading eyes. Years of hurt and suffering in them. Annie unties her hands and feet.

Onawa quickly pulls out a KNIFE hidden in her undergarments, CHANGES INTO A UNIFORM hanging on a clothesline. Tucks her hair under a HAT. Grabs a SHEET and heads for the door. Before she heads out, she looks back at Annie, appreciative.

ONAWA (CONT'D)

Thank you, Friend.

Onawa slips out the door. Annie runs to the window and sees:

EXT. U.S. ARMY FORT - COURTYARD (FLASHBACK 1876) - NIGHT

Onawa covers Private Kincaid's head with the sheet and SLITS HIS THROAT with the knife. She lays him on the ground, BLEEDING OUT, and steals his gun.

Keeping her head down, she walks to the OPEN GATE where the Army Unit unloads. She walks past soldiers like any other soldier, grabs a supply bag, and SLIPS OUT undetected.

INT. U.S. ARMY FORT - LAUNDRY SHACK (FLASHBACK 1876) - NIGHT

Annie watches Onawa escape, breathless until--

A FEMALE SCREAMS. Annie comes to and runs to the door to find Esperanza and Mabel, aghast at the sight of Private Kincaid's dead body.

ANNIE

Pull him in. Quickly. Quickly.

Mabel helps Annie pull him in, but Esperanza can barely move.

MABEL

What in God's name happened here?

ANNIE

I found our ticket to the freedom
we been lookin' for.

BACK TO PRESENT.

EXT. NEW MEXICO - RIVER - NIGHT

Mabel cooks a pot of stew over a campfire while Hector, Luis, and two other Village Leaders (FELIPE & EMILIO) huddle to the side, leaving Mabel out.

LUIS

(in Spanish)

Felipe, bloquea la puerta principal, Emilio, abre la puerta trasera. Yo haré el intercambio y Héctor, tú me cubrirás. No dejes que los Rathbornes salgan de la habitación con nada de oro. Podrían decir que los acertamos.

LUIS

(subtitled)

Felipe, block the front door, Emilio, get the back door. I'll do the exchange and Hector, you cover me. Don't let the Rathbornes leave the room with any of the gold. They could say we shorted them.

Luis sees Mabel watching them instead of making dinner.

LUIS (CONT'D)

(to Hector in Spanish)

¿No debería estar haciendo la cena?

LUIS (CONT'D)

(subtitled)

Shouldn't she be making dinner?

HECTOR

Estoy seguro de que está casi listo.

HECTOR

I'm sure it's almost ready.

He heads over to Mabel and she turns back to cooking, caught.

HECTOR (CONT'D)

Thank you for making dinner. It was easier for us to speak Spanish while planning the gold delivery.

MABEL

As long as we're on the same page.

HECTOR

Well, Luis thinks it's better to put all the gold in one bag so we can keep an eye on it.

MABEL

No!

She marches over to the men, who now play poker.

MABEL (CONT'D)

Y'all need to split up the gold so we can hold some back.

Luis looks up at her, unamused, and then to Hector.

LUIS

(to Hector in Spanish)
Controla a tu mujer.

LUIS

(subtitled)
Control your woman.

HECTOR

La contratamos para ayudarnos. Ella tiene experiencia en esto.

HECTOR

We hired her to help us. She has experience in this.

LUIS

La contrataste mientras yo estaba fuera. El pueblo me puso de nuevo a cargo.

LUIS

You hired her while I was away. The village put me back in charge.

HECTOR

Ella hace un buen punto.

HECTOR

She makes a good point.

LUIS

Deja de pensar con tu polla. Ahora ponla en línea o haré que el pueblo te devuelva tu tierra.

LUIS

Stop thinking with your dick. Now get her in line or I'll have the village take back your land.

Hector nods. He herds Mabel back to the campfire dinner.

HECTOR

We're sticking with his plan.

MABEL

That cockamamie plan of his--

Mabel tries to go back to Luis, but Hector stops her.

HECTOR

His family owns sixty percent of Valle Dorado. They say who owns land and who doesn't.

She stops fighting, understanding what Hector's saying.

MABEL

Fine. What's my job in his plan?

HECTOR

Oh, uh... We need a lookout.

MABEL

I'm better than lookout!

LUIS

¡Héctor! ¡Ven a jugar!

LUIS

Hector! Come play!

Hector looks between Mabel and Luis.

MABEL

Go play. I'll get by.

Hector gives her a kiss on the cheek and joins the other men leaving Mabel alone to stew next to the campfire.

EXT. NEW MEXICO - ROCK FORMATION ALCOVE - NIGHT

Annie cooks a pot of stew over a campfire, her eyes glazed over, in her own world. Bo sits at her feet skinning a ferret to be cooked. Esperanza lines up ammunition, her two PEARL STAR INLAY GUNS lying beside her. Onawa sharpens arrowheads, off by herself. SHE STEALS GLANCES AT ANNIE FROM TIME TO TIME. And Lettie, all dolled up, sits next to the fire finishing putting on lipstick.

LETTIE

...and voilà! Lips that say,
"Insert dick here."

She shows off her ruby red lips and opens wide. Bo grabs a BULLET from Esperanza and tosses it in Lettie's mouth.

BO

(in Chinese)
Zhè bùshì zhíde jiāo'ào de shìqíng!

BO

(subtitled)
This is not something to be proud of!

Lettie YELPS. She spits the bullet out in her hand, upset, and wipes at her mouth, smearing lipstick.

LETTIE
I've got a metal taste in my mouth!

ESPERANZA
(laughing)
In your line of work, I'm sure
you've had worse.

Bo SPITS in Lettie's direction. Lettie eyes Bo, unsettled, and returns the bullet to Esperanza's ammunition pile. She sees Esperanza's PEARL STAR INLAY GUNS lying there unattended. She grabs the guns and swings them around.

ESPERANZA (CONT'D)
Never touch my guns!

She tries to grab them back, but Lettie waves them around.

LETTIE
You sure I don't need a gun in
Silver Creek?

ESPERANZA
The only reason you're coming with
us is so we don't have to use guns.

LETTIE
Then why are you counting out
ammunition?

Esperanza chases Lettie for her guns.

ESPERANZA
My husband would roll over in his
grave if he knew you had his guns!

LETTIE
You were married? Did he have a
big dick?

Esperanza grabs Lettie's hair causing her to fall into Annie and SPILLING VEGETABLES from the stew.

ANNIE
Stop it right now!

Lettie stops running and Esperanza grabs the guns back. Annie picks up the vegetables and hands them to Esperanza.

ANNIE (CONT'D)
The horses need feedin'.

ESPERANZA
(pointing to Lettie)
Make her do it! She started this.

ANNIE

Let me remind you again, y'all are
no longer children.

Esperanza heads for the horses, properly chastised. Bo
picks up more vegetables and hands them to Annie.

BO

I find more!

ANNIE

Mighty helpful, Bo. Thank you.

Bo's all smiles. Annie turns her attention to Lettie.

ANNIE (CONT'D)

A gun means somethin' serious.
Once you take a life, you can't
never get it back.

LETTIE

I understand. My momma died by a
gun.

This softens Annie. She studies Lettie a beat, then takes
out a SMALL GUN hidden in her boot and hands it to Lettie.

ANNIE

Here. But remember the Lord won't
forgive if it ain't warranted.

Lettie holds the gun in awe. She smiles.

LETTIE

Does this mean I'm one of you?

Bo, alarmed and jealous, pushes Lettie away from Annie.

BO

No. You sell body. You like it.

LETTIE

My momma was a soiled dove. It's
all I knew till you came along.

Annie pulls Bo back from Lettie.

ANNIE

She's like us, Bo. Wantin' to live
a better life.

Lettie accidentally FIRES HER GUN. The BULLET RICOCHETS off
a frying pan, off a rock, off another rock... The women get
low, covering their heads. The bullet lands in the dirt.

INT. COVERED WAGON (FLASHBACK 1878) - NIGHT

Shafts of moonlight seeping through holes in the covered wagon tarp cast light on crates of food and supplies. In a back corner we see a DEAD-EYED BO, sitting TRAPPED IN A CAGE, wearing A SILK ROBE. She moves her hand in and out of the moonlight to keep herself occupied.

The tarp door RUSTLES. Bo SNEERS. She slowly stands and undoes her robe revealing SILK LINGERIE underneath. The tarp door opens and we see--

Annie, Mabel, and Onawa sneak in carrying a lantern.

ANNIE

Onawa, you look left. Mabel, you got right. I'll start in the back.

Mabel and Onawa open crates, searching for something as Annie walks to the back. Bo watches them, confused, then--

BO

(in Chinese)
*Ni zhīfù zhào? Rúguoni zhīfù,
 tā huì jiěsuo wo. Suīrán,
 rúguo ni méiyou wee-wee, bù
 zhīdào wo zěnme cāo ni.*

BO

(subtitled)
*You pay Chao? He unlock me
 if you pay. Although, not
 sure how I fuck you if you
 don't have a wee-wee.*

Alarmed, the women DRAW THEIR GUNS and see Bo. Bo cowers.

BO (CONT'D)

*Bùyào kāi qiāng! Wo huì zuò
 ní xiàng zuò de rènhé shì. Nǐ
 xihuān dají gōngzuò?*

BO (CONT'D)

*Don't shoot! I'll do
 whatever you want. You like
 blow jobs?*

ANNIE

Good Lord. They got her cooped up like she a chicken waitin' to be dinner.

Annie lowers her weapon. She pulls out a KNIFE and tries to cut Bo out of the metal wire cage. Bo realizes what Annie's doing and points emphatically at a box behind Annie.

BO

*Ni shēnhòu de hézi li youyī
 ba yàoshi. Rúguo ni ràng wo
 líkāi zhèli, wo jiāng
 yongyuan qiàn ni de zhài.*

BO

*There's a key in the box
 behind you. I will be
 forever in debt to you if you
 get me out of here.*

Annie keeps sawing with the knife, not understanding Bo.

MABEL

Big One, don't. He'll be back any second. We gotta find the necklace.

ANNIE

This ain't no way to live.

The knife's not working. Annie looks around and finds an AXE amongst the crates. She sheathes the knife in her boot starts CHOPPING at the lock making a LOUD CLANGING sound.

Esperanza peeks in the tarp door from outside.

ESPERANZA

What's going on in here?

She sees Annie trying to free Bo while Mabel tries to hold Annie back.

ESPERANZA (CONT'D)

¡Detener! Alguien va a notar que estamos aquí.

ESPERANZA (CONT'D)

Stop! Someone's going to notice we're in here.

She climbs in and helps Mabel wrestle Annie for the axe.

ANGLE ON: Onawa pulling a GOLD NECKLACE from a crate.

ONAWA

I found it! Now if you children are done fighting, I'd like to go get paid.

ANNIE

We got the necklace. Now help me, Li'l One!

BO

Xi[]oxin ni!

BO

Watch out behind you!

MABEL

We can't even understand her.

ANNIE

I have faith she's a good one.

Exasperated, Bo reaches through the cage, grabs Annie's KNIFE from its sheath and THROWS IT!

The women turn to see CHAO, a Chinese Man, drop to the ground, knife in his chest, bleeding out. The women turn to Bo in surprise.

ANNIE (CONT'D)

Told y'all she's a good one.

Annie smiles at Bo. Bo smiles back.

BACK TO PRESENT.

EXT./INT. SILVER CREEK - JAIL PIT - NIGHT

To the side of a row of dark buildings, a sleepy jailer, TOMMY BURTON (20s) sits atop the jail pit (a deep pit in the ground with wood, metal bars, and a trap door over it).

Lettie appears stumbling, drinking from a bottle of whisky, and dressed in her soiled dove finest. Tommy PULLS HIS GUN.

TOMMY

Whole town's lookin' for you.

LETTIE

Tommy Burton. Put that thing away. I've been through enough escaping my kidnappers. I want to forget all about it.

She swigs her whisky, but trips and falls. Tommy reluctantly holsters his gun, and leaves his post to help her. As he pulls her up, BO WHACKS HIM IN THE BACK OF THE HEAD WITH HER RIFLE. He drops into Lettie's arms, unconscious.

Lettie quits the drunk act and grabs Tommy's KEYS. Onawa drags Tommy to a POST NEARBY and BOUNDS AND GAGS him.

Lettie heads for the jail pit where Annie and Esperanza wait with a lantern, their guns trained on the trap door. Lettie unlocks the trap door and drops her GARTER into the pit.

LETTIE (CONT'D)

Sugar Tits needed to see her Big Stud. I couldn't wait any longer.

Inside the pit we see three groggy and bewildered white Criminals, JED (portly, 30s), MO (gangly, 20s), and BLACK-EYED PETEY (patch over one eye, short, early 20s). They sit on dirt, arms and legs shackled. Black-Eyed Petey sees Lettie rubbing her boobs together. He smiles.

BLACK-EYED PETEY

How's about you work your magic on the jailer and get me outta here, Sugar Tits?

LETTIE

Tried that. Couldn't get you out early, but he'll let me do this...

She pulls off her stockings and drops them into the pit.

LETTIE (CONT'D)

Your cock getting hard?

Jed catches the stockings.

JED

Don't know about him, but mine is.

BLACK-EYED PETEY

Give me those.

Annoyed, Black-Eyed Petey grabs the stockings from Jed, but turns back to Lettie.

BLACK-EYED PETEY (CONT'D)

It's standin' at attention for you,
Sugar.

LETTIE

Close your eyes.

Black-Eyed Petey sees Jed and Mo close their eyes.

BLACK-EYED PETEY

You varmint, keep your eyes open!
And move over there!

(points to the opposite
side of the jail pit)

If I so much as hear a heavy breath
from you, I'll strangle you in your
sleep, ya hear?

MO

She'd never go for a guy like me
anyhow.

Jed and Mo scoot away, eyes wide open. Black-Eyed Petey,
alone in a corner, relaxes and closes his eyes.

BLACK-EYED PETEY

Sorry about that, Sugar Tits.
Please continue.

LETTIE

I'm on my knees and I take you in
my mouth. I slide back and forth,
back and forth. My fingers
caressing your jewels.

Black-Eyed Petey rubs his dick getting into it.

LETTIE (CONT'D)

You're so hard and big and strong.
You're so powerful, when people
hear you're in the Hemlock Gang,
they bow down to you. You're in
charge.

BLACK-EYED PETEY

I'm in charge.

Black-Eyed Petey GROANS with pleasure. Jed and Mo give each other a disgusted look, but keep quiet.

LETTIE

When you get out of here, you'll show them who's in charge when you meet the Hemlock Gang in...

Black-Eyed Petey stops and opens his eyes, out of breath.

BLACK-EYED PETEY

Who all's up there with you?

LETTIE

Close your eyes. I'm almost there.

BLACK-EYED PETEY

Shut up, whore. Gentlemen, show yourselves!

Lettie looks to Annie, not knowing what to do next. Annie motions for her to MOVE ASIDE. Lettie steps away and over to where Bo stands guard. BO MOVES AWAY FROM LETTIE.

BO

(in Chinese)
Wúyòng.

BO

(subtitled)
Useless.

Annie and Esperanza step over the trap door.

ANNIE

Tell us where you're meetin' the Hemlock Gang and we'll let you keep that other eye of yours.

BLACK-EYED PETEY

(laughs)

You're after the Hemlock Gang?
That's like a rabbit chasin' a fox.
No, no... a mouse chasin' a lion!

Black-Eyed Petey cracks himself up till he falls over. Esperanza takes this in, STEWING. ANNIE SIGNALS TO ONAWA.

ONAWA SHOOTS BLACK-EYED PETEY IN THE ARM WITH HER BOW AND ARROW. He GRUNTS, but pulls the arrow out.

BLACK-EYED PETEY (CONT'D)

You think a little arrow's gonna get me to talk? I'm Black-Eyed Petey of the Hemlock Gang!

Onawa hits Jed and Mo in the legs with arrows. They CRY OUT.

JED
 Goddammit! Tell 'em what they
 wanna know!

Onawa hits Jed and Mo with more arrows. Black-Eyed Petey remains silent. JED AND MO GANG UP ON HIM, PUNCHING HIM WITH THEIR SHACKLES. Esperanza steps up to the trap door to see Black-Eyed Petey getting beaten to a pulp.

ESPERANZA
 They're going to kill him. We have
 to get him to talk. *¡Ahora!*

She pulls out her GUN, but Annie stops her.

ANNIE
 They'll hear us. Stick to the
 plan. Guns ain't always the way.

Esperanza rolls her eyes and paces around. JED AND MO CONTINUE TO PUMMEL BLACK-EYED PETEY.

ONAWA
 I see his spirit leaving him.

ANNIE
 Give it time.

JED THROWS A PUNCH SENDING BLACK-EYED PETEY FACE FIRST INTO THE DIRT. He stays down. Esperanza WHIPS OUT HER GUN. Annie tackles her, but Esperanza throws her to the ground. A woman on a mission, ESPERANZA SHOOTS JED AND MO DEAD.

A DOG BARKS, lights go on, and SHOUTING comes from the town. Black-Eyed Petey picks himself up, bruised and bloody.

BLACK-EYED PETEY
 Y'all are fucked now.

ESPERANZA
 Where is the Hemlock Gang headed?

Esperanza shoots Black-Eyed Petey twice in both legs next to his dick. He SCREAMS, scared.

BLACK-EYED PETEY
 If I tell you, you gonna stop?

ESPERANZA
Claro. Of course.

BLACK-EYED PETEY
 They're headed to Valle Dorado.

Esperanza SHOOTS Black-Eyed Petey in the leg.

ESPERANZA
¡Mierda! I know you're lying.

BLACK-EYED PETEY
 It's true! Them Rathbornes hired us to get Valle Dorado to vacate.

ESPERANZA
 But they said they'd leave Valle Dorado alone if we got them gold.

BLACK-EYED PETEY
 Them Rathbornes want it all. Gold and the land.

Esperanza aims her gun at Black-Eyed Petey, who cringes, but Annie PULLS HER AWAY, running towards Lettie and the horses.

ANNIE
 We got what we came for. We gotta get to Valle Dorado.

Our gang mounts horses. As Esperanza leaves, Black-Eyed Petey, emboldened, shouts--

BLACK-EYED PETEY
 Whores ain't no match for the Hemlock Gang! Y'all are too soft!

ESPERANZA DOUBLES BACK AND SHOOTS HIM BETWEEN THE EYES, DEAD, just as the Sheriff and a POSSE round the corner SHOOTING.

ANGLE ON: Bo's gun is SHOT OUT OF HER HAND. Lettie steps beside her SHOOTING WILDLY at the Men coming her way. The Men go for cover. Bo nods at Lettie, appreciative.

ANGLE ON: Onawa's SHOT IN THE SHOULDER. Annie provides COVER FIRE for Onawa as she stabilizes on her horse.

ANNIE
 Split up and head for Valle Dorado!

Esperanza, Bo, and Lettie look at Annie, hesitantly.

ANNIE (CONT'D)
 Go! Save them!

As the Gang rides off, Annie continues shooting while Onawa struggles to stay on her horse.

ONAWA
 Leave me. Save yourself.

ANNIE
 I'm savin' you for the both of us.

She climbs onto Onawa's horse and straddles Onawa, keeping her in place. Off Annie as she tries to shoot their way out of town.

EXT. RATHBORNE RANCH HOUSE - DAY

Mabel stoically waits outside in the hot sun, hands on her guns, glaring at three ranch hands, FRANK RATHBORNE (25, handsome and he knows it), SAM RATHBORNE (21, overweight) and GEORGE RATHBORNE (19, young face), who sit in the shade of the porch, chewing tobacco, and laughing at her.

GEORGE

I've got it! She's got them paying Pops with money she made fucking all of Lincoln County.

Frank walks over to Mabel and inspects her. He spits tobacco at her shoes. Mabel fumes silently.

FRANK

Whoring can't be right. She's ugly as a mud fence... Puddle mud.

GEORGE

(laughing)
Good one, Frank!

Unable to control herself, Mabel SPITS in Frank's face. Frank PULLS HIS GUN on Mabel, but Sam holds him back.

SAM

She won't be a problem much longer.

Mabel PULLS HER GUN on Sam.

MABEL

What you be meanin' sayin' that?

HECTOR (O.S.)

Mabel, no!

Mabel and the Rathborne brothers turn to see Hector, Luis, Felipe, and Emilio walk out of the house with JIM RATHBORNE, 50, rugged cattle baron, and two RANCH HANDS. Rathborne SMACKS Frank in the head.

RATHBORNE

Listen to the Mexican, son. We no longer have any beef.

FRANK

But Pops, she--

Rathborne SMACKS Frank again.

RATHBORNE
Francis, leave it alone. Gentlemen
don't dirty their hands, remember?

Frank nods and holsters his gun, seething. Mabel clocks this, suspicious, gun still drawn.

MABEL
Somethin' bad's a brewin' here.

LUIS
Hector! Stop her!

HECTOR
Everything's all settled, *mi amor*.

He takes her hand and lowers her gun. She reluctantly steps away with Hector.

RATHBORNE
Pleasure doing business with you
folks. You'll find your horses fed
and ready for your journey back.

Rathborne gestures towards the stables. As Luis, Felipe, and Emilio head that way, Mabel and Hector follow behind slowly.

MABEL
They ain't trustworthy.

HECTOR
Luis made good terms with Señor
Rathborne.

Luis, Felipe, and Emilio disappear into the stables.

MABEL
Hector, they was sayin' I wouldn't
be no problem much longer. That
don't mean nothin' good.

They stop at the stables. Hector reaches to open the door.

HECTOR
They were trying to make you mad--

Mabel yanks Hector's arm back. She points at a POOL OF BLOOD seeping out from under the door. She and Hector run away just as SIX MEN burst out of the stables SHOOTING at them.

Mabel turns to shoot back and clocks a man with a beard and a SCAR running down his left cheek -- HEMLOCK HARRY!

MABEL
It's the Hemlock Gang!

Mabel and Hector run to the HORSE PEN, bullets whizzing by them. Mabel spots a RIVER off in the distance.

MABEL (CONT'D)
Head for the river!

Mabel and Hector MOUNT HORSES and RIDE TOWARDS THE RIVER, but the SHOOTING GETS CLOSER and they look back to see the Hemlock Gang, now on horses, gaining on them.

A BULLET HITS Mabel's arm. ANOTHER BULLET HITS Hector in the side. He falls off his horse. Mabel dismounts and rushes to Hector, both of them bleeding.

MABEL (CONT'D)
Hector. Talk to me.

Hector's unconscious. As the SOUNDS OF THE HEMLOCK GANG gets closer, Mabel looks to the river.

EXT. RATHBORNE RANCH HOUSE - RIVER - DAY

The Hemlock Gang stop their horses short at the rushing river. Hemlock Harry sees Mabel and Hector's horses drinking from the river and goes to investigate. He sees a TRAIL OF BLOOD that leads into the river and shakes his head.

Hemlock Harry looks up at HEMLOCK GANG MEMBER #1.

HEMLOCK HARRY
You let them get away.

HEMLOCK GANG MEMBER #1
They're wounded. They'll die in the river.

HEMLOCK HARRY PULLS HIS GUN AND SHOOTS HEMLOCK GANG MEMBER #1 DEAD. The rest of the Hemlock Gang straighten up, scared.

HEMLOCK HARRY
Midnight, Scorpion! Head downstream, finish them, and meet at the hideout for the next job.

MIDNIGHT (20s, white, dark beard) and SCORPION (20s, white, tattoos everywhere) nod and head downstream. Hemlock Harry looks around for any trace of them, but there's nothing.

HEMLOCK HARRY (CONT'D)
(to the rest of his gang)
Let's ride!

As the Hemlock Gang rides away past Hemlock Gang Member #1's body, we head UPSTREAM and find--

A SOAKED AND BLEEDING MABEL watching the Hemlock Gang leave from behind a large felled tree. Once the coast is clear she bites a stick and PULLS THE BULLET out of her arm, trying to remain silent. It's done. Breathing hard, she wraps her wound with a strip of her shirt.

She then tends to a soaked and bloody Hector lying on the ground. She checks his vitals.

MABEL

Baby, keep breathin', please.

She rips off a piece of her shirt and tries to stop the bleeding unsuccessfully. Tears come to her eyes. She looks around for help, scared and woozy from blood loss, but she's all alone.

FLASHBACK TO:

INT. PLANTATION HOUSE - BEDROOM (FLASHBACK 1864) - NIGHT

YOUNG MABEL, 13, sits on the end of a fancy four poster bed in her nightgown. She takes shallow breaths, scared. She startles when the door opens slowly. She steels herself for what's on the other side of the door but sees--

YOUNG ANNIE, 18, dressed in slave's clothes, scramble in and shut the door, her face aghast as if she's seen a ghost.

YOUNG MABEL

(whispers)

Get outta here before Master gives you a whoopin'.

Annie throws a coat and shoes at Mabel.

YOUNG ANNIE

Put them on. We escapin'.

YOUNG MABEL

He's a comin' for me. There ain't time.

YOUNG ANNIE

He won't be a problem no more.

YOUNG MABEL

(alarmed)

What did you do?

YOUNG ANNIE

What I had to. He won't never do to
you what he done to me, Li'l One.

YOUNG MABEL

Thank you, Big One.

Mabel hugs Annie. Annie allows herself to soften before--

YOUNG ANNIE

Enough nonsense. Get to dressin'
and let's go!

Mabel quickly puts on the shoes and coat and the two slip out
the door.

BACK TO PRESENT.

EXT. VALLE DORADO - PLAZA - EVENING

Lit lanterns shine on Lettie and a line of FIVE MALE MEXICAN
FARMERS aiming rifles and guns, nervous.

BO

Shoot!

Lettie and the Farmers pull their triggers. The guns FIRE.

ANGLE ON: A line of GLASS BOTTLES as their targets. None
break. The Farmers and Lettie look dejected. Bo shakes her
head, worried.

BO (CONT'D)

Again!

Lettie and the Farmers aim again. Bo kicks Lettie's boot to
widen her stance and straightens Lettie's arm.

BO (CONT'D)

Shoot!

Lettie and the Farmers shoot again. ONE GLASS BOTTLE BREAKS
across from Lettie. She jumps up and down and excitedly hugs
Bo, who peels her off.

LETTIE

Thank you for teaching me!

Bo gives her a small smile before turning to the Farmers.

BO

Do again! Aim better!

As Lettie and the Farmers set up again, Bo sees Esperanza, Padre Miguel, and two Village Leaders, BERNARDO (30s) and JORGE (40s), exit the Church where a few MALE MEXICAN FARMERS stockpile weapons and ammunition.

Bo leaves her training post and heads towards Esperanza, who points to different buildings.

ESPERANZA
(in Spanish)
*Nos superan en número. Así
que si nos separamos y
estacionamos dos allí--*

ESPERANZA
(subtitled)
*They outnumber us. So if we
split up and station two
there--*

BO
Farmer no shoot shit. We die.

ESPERANZA
¡Mierda! New plan.

BO
That plan bad.

Esperanza grabs Bo and yanks her out of earshot of others.

ESPERANZA
Unless you have a better plan, do
what I say!

BO
Find Annie. Find Onawa. Annie
good plan.

ESPERANZA
There's no time. This is our best
chance at killing Hemlock Harry...
And Annie told us to save this shit
village.

BO
Now you listen to her?

This stings Esperanza.

ESPERANZA
We had to get the location faster.

BO
Onawa hurt! I find.

Bo walks away from Esperanza, but Esperanza pulls her back.

ESPERANZA
Bo. No. Stay. *¡Escúchame!*

Bo struggles to get away from Esperanza when--

Lettie runs between them with a lantern and towards a DUST CLOUD in the distance. FROM IT APPEARS ANNIE AND ONAWA, arm in a makeshift sling, riding the same horse. Bo sprints for them while Esperanza hangs back.

ANNIE
(sotto to Onawa)
Think they're ready?

ONAWA
We can tell them when the Hemlock
Gang is not moments away.

She squeezes Annie's hand. They SHARE A SECRET SMILE before Annie dismounts. Bo and Lettie help Onawa off her horse.

BO I got.
LETTIE I got you.

ONAWA
Children, let go of me.

Onawa wards Bo and Lettie off so she can dismount on her own, but she's having trouble.

ANGLE ON: Esperanza sheepishly approaches Annie.

ESPERANZA
Hemlock Gang could be here anytime.
Women and children are hiding in
the hills. The farmers don't know
how to shoot for shit. And Mabel,
Hector, and a few others went to
deliver the gold to the Rathbornes.

ANNIE
(alarmed)
We needin' to warn them!

ESPERANZA
We sent a party to go get them.

ANNIE
I be needin' a horse.

Worried, she heads for the stables, but Esperanza stops her.

ESPERANZA
You're a day behind. And you're
more useful here.
(sees Annie's worry)
Mabel's tough. She'll be back.

Annie tries to shake off her worry.

ANNIE

What's the plan here then?

ESPERANZA

That's where we could use some help.

ANNIE

You gonna listen this time?

Esperanza nods, gravely.

ANNIE (CONT'D)

Good. Start by gettin' me coffee.

Esperanza heads off as Annie surveys the landscape, worried.

EXT. VALLE DORADO - PLAZA - DAY

The village looks deserted. All is quiet until--

The THUNDERING sound of TWENTY HORSES TRAMPLING the ground on their way into Valle Dorado. Atop the horses ride THE HEMLOCK GANG, twenty rough men ready to kill, HEMLOCK HARRY at the lead. The Hemlock Gang gets to the plaza, guns at the ready, but NO ONE IS THERE.

HEMLOCK HARRY

Check the buildings!

Several of the Hemlock Gang branch off to search the buildings as Hemlock Harry stands watch mid-plaza.

INT. VALLE DORADO - GENERAL STORE - DAY

Two of the Hemlock Gang members, KILLER (20s) and BULLSEYE (20s), walk in and look around. Everything's been emptied out except CANDY STICKS in a jar on the counter. Killer heads for the candy jar.

KILLER

I haven't had one of these in years.

BULLSEYE

Save some for me!

As Bullseye approaches the candy jar too, they both FALL THROUGH THE FLOORBOARDS and into--

UNDER THE FLOORBOARDS

Killer and Bullseye fall to the ground. Before they can stand up, Annie, Bernardo, and three Farmers KNOCK THEM OUT with rifle butts.

Annie stands over them and takes a deep breath.

ANNIE

Number fifteen: If all else fails,
do what has to be done.

Annie pulls out her KNIFE and SLITS THEIR THROATS.

EXT. VALLE DORADO - PLAZA - DAY

A couple members of the Hemlock Gang return to Hemlock Harry, puzzled. SNAKE EYES (20s, wild-eyed) tosses a pair of handcuffs to Hemlock Harry.

SNAKE EYES

Jail's clear.

GIANT JIM (late 20s, tall, burly) comes back with a couple bottles of tequila.

GIANT JIM

From the looks of the cantina, they
must've deserted, Boss.

(holds up tequila)

Should we celebrate a job well
done?

The Hemlock Gang laughs and cheers except for Hemlock Harry, who looks around, wary, as the rest of the gang takes swigs of tequila.

Hemlock Harry SHOTS THE TEQUILA, breaking the bottle. The Hemlock Gang stand at attention.

HEMLOCK HARRY

Where are Bullseye, Killer, and the
twins?!

CHURCH BELLS RING. Hemlock Harry and his Gang turn toward the church, alarmed. They whip out their guns when--

GUNFIRE comes from behind them, taking out several members of the gang. Hemlock Harry turns around to see--

Annie, Bernardo, and the Farmers from under the floorboards SHOOTING AT THEM FROM THE LEFT, while Padre Miguel, Jorge, and more Farmers SHOOT FROM THE RIGHT.

Hemlock Harry and the rest of his gang still standing RUN FOR COVER towards the church when--

Esperanza, and four Farmers, SHOOT FROM THE CHURCH ROOF.

ANGLE ON: Hemlock Harry and a few of his men, WOLF (30s, hirsute), LEMON (20s, stout), and MEXICO (20s, Mexican), take cover in the church.

ANGLE ON: Esperanza clocks Hemlock Harry and grabs FARMER #1.

ESPERANZA

Follow me!

Esperanza and Farmer #1 head into the winding circular stairwell that leads back down into the church.

ANGLE ON: Giant Jim, Snake Eyes, and EPPS SHARP (a lean sharpshooter), along with other gang members, try to get out of the crossfire and head sideways towards the Hotel, when--

Bo, Lettie, and Onawa (rifle instead of bow and arrow due to her shoulder wound) pop up from the roof and SHOOT at them.

ANGLE ON: Giant Jim, Snake Eyes, Epps Sharp, and the Hemlock Gang members still standing take cover in and behind empty buildings. They shoot back at our gang and the Farmers.

ANGLE ON: A couple Farmers are shot down. Annie, Bernardo, Padre Miguel, Jorge and other Farmers still standing retreat into the Cantina and shoot from there.

IT'S A SHOOTOUT!

INT. VALLE DORADO - CHURCH STAIRWELL - DAY

Esperanza and Farmer #1 creep quietly down the stairs, guns out in front of them. They hear movement from below and press themselves into the nearest WINDOW ALCOVE to hide.

EXT. VALLE DORADO - HOTEL ROOF - DAY

Lettie, Bo, and Onawa are all separated and backed into their respective shelters along the rooftop, bleeding from scratches. They're on the defensive, shooting blindly hoping to hit something, scrambling to regroup in some way.

ANGLE ON: Lettie pops out from behind the Hotel sign and shoots at Giant Jim. He quickly shoots back and HITS HER ARM. She goes down, clutching her arm.

LETTIE

Help!

ANGLE ON: Bo hears this and tries to get to Lettie, but is CLIPPED IN THE LEG BY A BULLET. She goes down diving flat on the roof as a barrage of bullets whiz right over her head.

BO

Help!

ANGLE ON: Onawa in her perch. She hears their cries for help and tries to get them, but can't make it through the barrage of bullets.

INT. VALLE DORADO - CANTINA - DAY

Annie, Bernardo, Padre Miguel, Jorge, and two Farmers shoot from windows at the Hemlock Gang when they see Snake Eyes throw a FIERY TORCH on the roof of the Cantina while Epps Sharp throws a FLAMING TORCH through a window.

Bernardo and Jorge bat at the fire, but it creeps along the wooden floor quickly, trapping them and the Farmers.

ANNIE

Jump!

Annie tries to reach for the men, but a ROOF BEAM FALLS. She pulls Padre Miguel out of the Cantina just as the ROOF CAVES in on the men in a fiery blaze.

EXT. VALLE DORADO - PLAZA - CONTINUOUS

Annie and Padre Miguel stumble out from the Cantina wreckage and come face to face with Hemlock Gang Members SHOOTING at them. Annie and Padre Miguel try to find cover when--

BULLETS snipe the Hemlock Gang Members. The Hemlock Gang Members drop to the ground. Annie and Padre Miguel look for their savior and see--

MABEL, ON HORSEBACK, guns in both hands, one arm bandaged. Annie and Mabel share an appreciative look, all is forgiven.

BULLETS FLY AT THEM. They make a run for it and duck into--

INT. VALLE DORADO - LIVERY STABLE - CONTINUOUS

As Annie, Mabel, and Padre Miguel shoot at the Hemlock Gang--

ANNIE

Hector... Is he--?

MABEL

In the hills. Recoverin'.

ANNIE
 Thank the Lord.
 (beat)
 I didn't think I was gonna get
 outta that cantina with my head
 still between my ears.

MABEL
 (wry smile)
 We're even now.

Annie nods with a melancholy smile.

INT. VALLE DORADO - CHURCH STAIRWELL - SAME TIME

Esperanza peeks from the alcove to see MEXICO'S SILHOUETTE sneaking up the stairs. She turns to Farmer #1 and mimes shooting at Mexico. Farmer #1 nods. She signals and they both duck out of the alcove to SHOOT down into the stairwell.

MEXICO SHOOTS BACK. Farmer #1 is HIT in the head and FALLS DOWN THE STAIRS, DEAD. Esperanza YELPS.

Esperanza collects herself, then POPS BACK OUT to SHOOT again. Mexico SHOOTS ONE OF HER GUNS from her hands and it FALLS DOWN THE STAIRS.

ANGLE ON: Mexico. He clocks the PEARL STAR INLAY on the gun.

MEXICO
 Za Za?

Esperanza's eyes go wide in recognition.

ESPERANZA
 Gonzalo?

She peeks from the alcove, but this time sees Mexico standing right in front of her, guns trained on her. They both inspect the other's face. And with a flash of recognition, tears come to her eyes.

MEXICO
 (in Spanish)
 ¿Estas vivo?

MEXICO
 (subtitled)
 You're alive?

ESPERANZA
 ¿Estas vivo?

ESPERANZA
You're alive?

They KISS, but are interrupted by--

HEMLOCK HARRY (O.S.)
 Mexico? All good up there?

Mexico yells down into the stairwell.

MEXICO
All clear!

He looks back at Esperanza.

MEXICO (CONT'D)
(in Spanish)
Quédate aquí. Estarás a salvo.

MEXICO (CONT'D)
(subtitled)
Stay here. You'll be safe.

ESPERANZA
Pero--

ESPERANZA
But--

He puts his hand over her mouth and shakes his head. He gives her one last KISS and runs down the stairs.

INT. VALLE DORADO - CHURCH - MOMENTS LATER

Mexico runs out of the stairwell to see Hemlock Harry waiting for him. Wolf and Lemon are at the windows shooting outside.

MEXICO
(to Hemlock Harry)
We can move out.

HEMLOCK HARRY
Good work, Mex.

As Hemlock Harry and Mexico walk away from the stairwell--

BANG! HEMLOCK HARRY FALLS BEHIND A PEW, A GUNSHOT TO HIS CHEST.

Mexico, Wolf, and Lemon turn to see Esperanza, guns in hand, duck into the staircase. Wolf and Lemon follow her when--

MEXICO SHOOTS WOLF AND LEMON DEAD.

Esperanza, guns up, PEEKS OUT of the stairwell to see Wolf and Lemon dead and Mexico inspecting an unconscious Hemlock Harry.

MEXICO
Stay with me, brother.

ESPERANZA
(in Spanish)
No entiendo.

ESPERANZA
(subtitled)
I don't understand.

Mexico stands to meet Esperanza's eyes.

MEXICO
Te dije que te quedarás.

MEXICO
I told you to stay.

He SLINGS Hemlock Harry over his shoulder. Esperanza AIMS her guns at Mexico, shaking. He sizes her up.

MEXICO (CONT'D)
*Vive una buena vida, Za Za.
 Imagina que nunca me
 conociste.*

MEXICO (CONT'D)
*Live a good life, Za Za.
 Pretend you never met me.*

He heads for the front door.

ESPERANZA
Pero te amo.

ESPERANZA
But I love you.

MEXICO
Yo también te quiero.

MEXICO
I love you too.

With that, he exits the church with Hemlock Harry leaving Esperanza confused and alone.

EXT. VALLE DORADO - HOTEL ROOF - DAY

Onawa, Bo, and Lettie all hide in their respective corners of the roof, nursing their wounds when--

GIANT JIM (O.S.)
 Hemlock Gang! Move out!

They give each other a confused look before they all peek over the roof ledge and see--

The Hemlock Gang mounting their horses and RIDING AWAY.

LETTIE
 Make sure we got that son of a
 bitch, Hemlock Harry!

Bo, Onawa, and Lettie SHOOT with renewed energy.

INT. VALLE DORADO - LIVERY STABLE - DAY

Annie, Mabel, and Padre Miguel shoot at the retreating Hemlock Gang. Mabel sees--

Snake Eyes lift a NOW AWAKE HEMLOCK HARRY onto a horse where Mexico awaits. Mexico kicks the horse and RIDES AWAY from Valle Dorado.

MABEL
 He's getting away!

Mabel leaves her post and runs further into the stables.

ANGLE ON: Annie shooting feverishly at the Hemlock Gang, when from the corner of her eye she sees--

MABEL RIDE OUT ON A HORSE TOWARD HEMLOCK HARRY.

ANNIE

No! Li'l One, come back!

Annie runs out after Mabel.

EXT. VALLE DORADO - PLAZA - DAY

Mexico sees Mabel and Annie headed his way and SHOTS repeatedly.

ANGLE ON: Mabel's horse collapses and ROLLS OVER MABEL'S LEG. Mabel CRIES OUT IN PAIN. As she gets her bearings, she looks over and sees--

ANNIE FLAT ON THE GROUND, BLEEDING FROM HER CHEST.

MABEL

Big One! No!

With her HURT LEG, Mabel PULLS her way over to Annie and assesses the chest wound. She rips off her sleeve to try to stop the bleeding.

MABEL (CONT'D)

I shoulda listened. I shoulda always been listenin' to you.

Annie grabs Mabel's hand to stop her from spinning out.

ANNIE

I love you. Tell the family I love 'em too.

MABEL

No! Keep fightin'.

The blood soaks through Mabel's sleeve. Mabel tries to keep a tough face, but her lip quivers.

ANNIE

(chokes out to Mabel)

You're gonna be fine, Li'l One.
Just make sure you livin' for you.
Not no one else.

MABEL

Stop worryin' about me. It's my
turn to take care of you.

She tries to rip off the other sleeve of her shirt, but this one gives her trouble. By the time she rips the sleeve off and turns back, ANNIE'S DEAD, her eyes open, lifeless.

She collapses onto Annie, hugging her, tears falling now.

MABEL (CONT'D)

Don't you be leavin' me, Big One.
I ain't knowin' what to do. Tell
me what to do.

BO, ONAWA, AND LETTIE ARRIVE, the shootout over now. Lettie stays off to the side, crying.

Onawa closes Annie's eyes and KISSES HER ON THE LIPS.

Bo spins out. She grabs Annie's arm and shakes it.

BO

Annie wake up time! Not sleep
time, Annie!

ONAWA

She's moved on to the spirit world.

Bo finally gets it and breaks down crying. She hugs Onawa tight. Onawa hugs her, awkward.

Mabel sits up from crying over Annie.

MABEL

I can't let them get away.

A woman on a mission, Mabel tries to stand up, but falls over due to her broken leg. Lettie rushes to help her up.

LETTIE

We need to get her to a doctor.

MABEL

No! We gotta go after them!

Bo grabs her rifle, ready to go after the Hemlock Gang, when Onawa holds her back.

ONAWA

No! Best to keep Mabel alive
before we lose her too. They're
too far. We'll regroup.

Bo nods. They pick up Mabel and we see--

From MABEL'S POV: The Hemlock Gang riding into the horizon.

Mabel thrashes and screams till she sees ESPERANZA DRIFTING OVER in a daze with a SPRIG OF WILDFLOWERS in her hand.

MABEL

Esperanza! Tell 'em we have to go
after the Hemlock Gang now! Annie
died goin' after them for you!

Esperanza looks at Annie's lifeless body and BREAKS FROM HER STUPOR. Fighting back tears, she turns to the women, enraged.

ESPERANZA

We have to kill Hemlock Harry now!
For Annie! For Lettie's *mamá*! For
Gonzalo! We may not get another
chance.

Onawa, Bo, and Lettie stop and put Mabel down, inspired.

MABEL

Finally! Someone's makin' some
sense. Get me on a horse! I'll
ride through the pain.

Our gang heads for the stables, united in their purpose. Mabel, using Bo and Lettie as crutches, grits through the pain, eyes on the prize.

MABEL (CONT'D)

That Mexican's gonna pay for what
he did to Annie!

ESPERANZA STOPS, REELING FROM THIS NEWS. As the rest of the gang disappears into the stables, she doubles back to Annie's body, fully crying now, conflicted.

ESPERANZA

He didn't mean it. I'll make this
right.

She places the SPRIG OF WILDFLOWERS next to Annie and heads into the stables.

CUT TO BLACK.

END OF PILOT