

Cowboys and Aliens

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SECOND REWRITE

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EXT. TABLETOP MESA - DAWN

A blazing red sun climbs over the shoulders of purple mountains majesty in the east, revealing a vast desert wilderness. Untouched. Unspoiled.

EXT. APACHE VILLAGE - DAWN

A multi-leveled village built into the sheer limestone cliff of the canyon, its walls facing west and the setting sun.

Fueled by roasted mescal, painted braves whirl and dance, chanting fiercely into the half-light, dancing to the beat of buffalo hide drums.

A young APACHE BOY (13) stands in the middle of the circle, the focus of the dance's energy. Suddenly, the drumming STOPS. Into the circle steps an elderly MEDICINE MAN (80). He CHANTS softly as he places a necklace with an EAGLE'S CLAW around the boy's neck.

MEDICINE MAN

(in Apache, subtitled)

*Gods of the Land, we hold this
earth in your name. Gods of the
Flame, we pray for your mercy. Gods
of the Water, we give to you a new
shaman. Gods of the Sky, grant him
your sign.*

The Medicine Man pours white ash upon the boy's forearms. The circle of braves opens, creating a path out of the village.

Without looking back, the Apache Boy walks off on his SPIRIT WALK, the trial of manhood.

EXT. MESA - OUTCROPPING - DUSK

The Apache Boy sits on an outcropping of rock, overlooking the badlands, a small sack of dried mescal root beside him.

By the look of the Apache Boy, it is days later. He looks ten pounds lighter, and his face is haggard. Desperate.

He looks into the setting sun, a perfect half-circle melting into the earth--

Until it begins to catch fire. The Apache Boy tries to shake off the illusion, but it's still there. Sure enough, the sun appears to be smoking, flames flaring above and around it.

And then he spots it. A BLACK SPECK in the middle of the sun, growing larger by the second.

THE TINY SPECK GROWS INTO A HUGE FIREDISC, DWARFING THE NEARBY MESAS, AS IT HURTTLES TOWARDS THE EARTH AT A MINDNUMBING SPEED. THE GROUND SHAKES, THE WIND HOWLS AND A RUMBLING GROWS LOUDER AND LOUDER.

IT RACES OVERHEAD, SCORCHING THE DESERT AS IT FALLS. AND THEN, THE SONIC BOOM SENDS THE EARTH INTO THE SKY, DISRUPTING EVERYTHING IN A MASSIVE SHOCKWAVE.

THE BOY IS THROWN THROUGH THE AIR, HIS CLOTHES CATCHING FIRE, ALONG WITH EVERYTHING AROUND HIM. WHEN HE HITS THE GROUND, HE ROLLS, PUTTING OUT THE FLAMES.

THE FIREDISC SHEARS OFF THE TOP OF A NEARBY MESA AND CRASHES INTO THE EARTH IN A MASSIVE EXPLOSION. ROCKS TUMBLE. THE GROUND OPENS. EARTH, SAND AND DEBRIS FLY HIGH INTO THE ATMOSPHERE, BLOCKING THE SETTING SUN, PLUNGING THE WHOLE VALLEY INTO DARKNESS.

THE WIND WHIPS AT THE APACHE BOY, HIS CLOTHES NOW IN BURNT TATTERS. HIS EYES GO WIDE AS HE STARES IN THE DIRECTION OF THE EXPLOSION.

SMOKE POURS FROM AN ENORMOUS BLACK GORGE, NEWLY CARVED OUT OF THE VALLEY, A SCAR ON THE EARTH ITSELF.

APACHE BOY

*Bless you, Ancestors, for revealing
this sign to me.*

INT. COLUMA - BLACK GORGE - NIGHT

With a torch blazing, the Boy climbs down the still-smoking hole. He's so deep, the night sky is just a speck behind him.

But now he stops. His torch picks up something ahead, glimmering in the torchlight. The Apache boy steps forward.

It is a SILVER CUBE, just big enough to fit in his hand. And on the perfect geometric faces of the cube are carvings: intricate, mathematical, alien. In the torchlight, the grooves of the carvings sparkle all the colors of the rainbow.

The Apache Boy picks the cube up. He's never seen anything like it. AND AS HIS HAND TOUCHES THE CUBE, IT HUMS, EVER SO SLIGHTLY.

Suddenly, the torch FLUTTERS. Sensing a presence, the Apache Boy SPINS AROUND, but there's NOTHING THERE.

But the Apache's instincts are no match for what comes next. The air CRACKLES as a GIANT FORM SUDDENLY MATERIALIZES FROM THIN AIR behind the Boy.

The boy spins as a GNARLED, TALONED HAND grabs his throat.

SOUND OVER: The boy's SCREAM becomes the WHISTLE OF A STEAM TRAIN.

EXT. MOUNTAIN RIDGE - DAY

SUPER THE TITLE: 500 YEARS LATER

WESTERN NEVADA, 1881

An overhead shot of a STEAM TRAIN, about five cars long.

WE PULL BACK TO REVEAL JOHNNY DIXON AND HIS GANG OF TRAIN ROBBERS watching the train approach from a high bluff.

JOHNNY's a classic outlaw leader: smart, tenacious...morally flexible. The guy's equal parts Butch and Sundance, but there's also something haunted about him.

And the rest of his gang:

TANNER (20s) Mischievous acrobat. Measured but steady. Johnny's best friend.

RAFE and CARTER (20s) The brawn--half of the gang, with a quarter the brains.

Johnny extends a long brass telescope to get a closer look.

TELESCOPE VIEW

The caboose has SOLDIERS in every window.

JOHNNY (V.O.)

Boys, let me tell you a little something I learned about destiny. Destiny is a mean, vindictive, nasty old hag. She'll kick a man who's down square in the jewels, and give your worst enemy every blessing under the sun. But every once in a while, no matter who you are, destiny will turn a kind eye to ya. You just have to watch for it.

(smiles)

Gentlemen, today she shines down upon our little venture. Behold! The Gold Train!

Johnny motions to the train below. The gang doesn't share his excitement. In fact, Rafe and Carter's arms are crossed.

RAFE

Ain't the first time we heard this,
boss.

CARTER

Yeah. The last train we done was
supposed to be the Gold Train.

RAFE

And we netted ourselves, what?
Three crates of Par-iz-ean linger-
ee?

CARTER

Quarry rocks actually. The one
before that was the linger-ee.

RAFE

I stand corrected.

Johnny tosses him the telescope.

JOHNNY

You don't believe me? Fine. Believe
your own eyes. Why does that train
down there have a soldier standing
guard over the boxcar and a caboose
packed to the gills with US
Cavalry? To guard quarry rocks?
Lingerie? Or gold?

Rafe and Carter glance at each other. They're coming around.

CARTER

I still think it'd be easier just
robbing a bank.

JOHNNY

A bank? You want to rob a bank?!
You know who robs banks? One legged
men with brain problems. Blind men
with trained monkeys. Anybody can
rob a damn bank! What we do? We're
artists.

CARTER

We are?

JOHNNY

Hell yes! We are highly skilled, perfectly trained, deeply specialized masters of the art of high-speed locomotive currency reallocation. And at this very moment we've got a payday worth twenty banks just begging us to put on a show! So--what do you say?!

Rafe and Carter think it over--and over. Tanner chimes in.

TANNER

You know, there's a Zen proverb that says, "It's always darkest before the dawn."

RAFE

I thought it was always darkest around midnight.

CARTER

I heard it was always darkest in Alaska.

Johnny can only rub his temples, fighting a three year headache.

EXT. TRACK SWITCH - DAY

The train barrels down the tracks towards a track signal switch.

PLINK. Something hits the track switch. It moves a little.

EXT. RIDGE - DAY - CONTINUOUS

THREE HUNDRED YARDS AWAY, Johnny points his Springfield rifle at the switch. He FIRES again.

EXT. TRACK SWITCH - CONTINUOUS

PLINK. PLINK. PLINK. PLINK. Four more hits in rapid succession and THE SWITCH HAS CONNECTED TO THE OTHER TRACK, THE STEEPER GRADE.

EXT. MOUNTAIN PASS - TRAIN TRACKS - CONTINUOUS

The train steams forward, slowing as the grade gets steeper. Suddenly, Johnny and his gang descend on the train, BANDANAS over their faces.

In action, we see how skilled Johnny and his gang truly are.

They match speed with the train perfectly, intercepting it behind the engine but in front of the caboose: neither the engineers nor the Cavalry in the passenger car spot them.

JOHNNY
Get in formation!

They effortlessly glide into position. Rafe and Carter take the lead riding side by side. Rafe pulls out a horse blanket and throws one end of it to Carter.

Tanner rides up between them. He leaps out of his saddle and lands right on top of the blanket.

The lone CAVALRY OFFICER stationed atop the boxcar spots the gang. He unslings his rifle.

JOHNNY (cont'd)
Time to fly!

Suddenly Rafe and Carter throw the blanket, with Tanner on it, as high into the air as they can.

TANNER SOMERSAULTS THREE TIMES IN MID-AIR, LANDING RIGHT ON TOP OF THE OFFICER! With a judo toss, the officer is THROWN CLEAR OFF THE FAR SIDE OF THE TRAIN, SCREAMING as he falls.

Tanner tosses down a long coil of rope and one by one the rest of the gang swings across to the train.

INT. PASSENGER CAR - CONTINUOUS

CAPTAIN TORRES (30) stops cleaning his rifle abruptly. Twenty CAVALRYMEN surround him, joking and playing cards.

TORRES
Anyone hear that?

CAVALRYMAN 1
Hear what, sir?

TORRES
Meeks, go check on Donner.

Meeks throws down his hand of three Aces, pissed. He storms out the door at the end of the passenger car and climbs the ladder towards the roof.

He never makes it there. SLAM. He falls down hard, his face smashing through the glass window in the door.

Everyone drops what they're doing.

TORRES (cont'd)
How about that? Anyone hear that?

EXT. TRAIN - ROOFTOPS - CONTINUOUS

Tanner, Rafe, and Carter jump across to the top of the passenger car. Cavalrymen climb up both sides of the passenger car after them.

There's no sign of Johnny.

Tanner takes the lead. He kicks one of the cavalrymen in the face as he somersaults onto the next car, the one behind the passenger car.

Rafe and Carter leap right behind him. The cavalrymen give chase.

Captain Torres peeks his head out on the roof, watching his men chase the three train robbers back towards the caboose. A curious look crosses his face. Suspicion.

EXT. CABOOSE - CONTINUOUS

A VOLLEY OF SHOTS ricochet off the roof of the caboose as Tanner, Carter, and Rafe jump onto the platform at the very back of the train. Carter and Rafe pop back up and return fire.

The cavalrymen on the roof drop prone and begin crawling.

Tanner? Tanner wraps his feet around the metal railing on the back of the train and HANGS HIMSELF UPSIDE DOWN, HIS HEAD JUST INCHES FROM THE TRACKS.

TANNER'S POV - UNDERSIDE OF THE TRAIN

An upside-down perspective of Johnny, four cars up, lowering a rope towards him. The rope bounces off the fast moving tracks below, but Tanner manages to catch the end. He ties it off on the metal railing at his feet.

TANNER
(yelling up)
Time to go boys!

Rafe and Carter stop their gunplay.

EXT. TRAIN - ROOFTOPS - CONTINUOUS

Torres watches impatiently as his men crawl up to the end of the caboose and leap down. We hear no gunfire.

CAVALRYMAN 1
Captain! Captain, they're gone!

TORRES
Jones, Alvaro?!

Jones and Alvaro peek up from two cars ahead.

JONES
They didn't come this way!

ALVARO
Where the hell did they go?!

EXT. TRAIN - SIDE VIEW - CONTINUOUS

Cavalrymen search the roof. Cavalrymen search the cars. But beneath all of them, Tanner, Carter, and Rafe shimmy past them along the rope connecting the caboose to the front of the train, their backs just inches from the speeding tracks.

EXT. TRAIN - ROOFTOPS - CONTINUOUS

Torres's confusion fades. A sneaking suspicion dawns on him. He turns and runs along the roof the other way, towards the boxcar.

EXT. TRAIN - BETWEEN CARS - CONTINUOUS

Johnny pulls the rest of his gang up, sending them forward. Then he grabs the pin that connects the rest of the cars to the train.

TORRES (O.S.)
Johnny Dixon. I always knew I'd
find you on the other end of my Sam
Colt one of these days.

Johnny glances up. Torres stands on the roof above him, his gun aimed right at Johnny.

JOHNNY
Hiya Ruben, been a long time.

TORRES
Five years--since you deserted. You
should have stayed away.

JOHNNY
Still the same old Duty, Honor,
Loyalty guy?

TORRES

Still a no-good, thieving outlaw?

Johnny shrugs. He's still smiling.

JOHNNY

Still leave the first chamber in
your Sam Colt empty, so you don't
shoot off your little Ruben?

A flicker of doubt crosses Torres' eyes.

TORRES

Not anymore I don't.

Johnny clicks his tongue at Torres.

JOHNNY

Still a horrible bluffer.

TORRES

I swear I will shoot you dead!

JOHNNY PULLS THE PIN THAT KEEPS THE REST OF THE TRAIN
CONNECTED TO THE ENGINE. THE TWO PARTS OF THE TRAIN SEPARATE.

TORRES PULLS THE TRIGGER. CLICK. JOHNNY WAS RIGHT. BY THE
TIME HE PULLS THE TRIGGER AGAIN, JOHNNY'S JUMPED BACK BEHIND
THE COVER OF THE TRAIN DOOR.

TORRES (cont'd)

Dixon! You AWOL bastard! I'm coming
for you!

But Johnny and the rest of the train quickly leave Torres and
his men in the dust.

DISSOLVE TO:

EXT. THE STATIONARY TRAIN - DAY

The gang HOOTS and HOLLERS. Carter pulls TNT from his pack
and sets about blowing the lock off the sealed boxcar.

CARTER

Fire in the hole!

Everyone backs off as a fast fuse flame hits dynamite. The
lock goes flying off into the desert scrub.

Everyone races to the boxcar door.

JOHNNY

I just want you all to know it's
been an honor working with you.
Gentlemen, behold your future!

Tanner flings open the boxcar doors.

BOXCAR POV

A LOUD WAR CRY ERUPTS AND SUDDENLY THREE DEADLY APACHE
WARRIORS LEAP OUT, THEIR POWERFUL FORMS CLAD IN WAR PAINT.

ARMED WITH SHARPENED PLANKS, THE APACHE STORM DOWN UPON THE
TERRIFIED GANG BEFORE THEY CAN EVEN REACT.

The deadliest of the warriors is definitely SILVER BLADE: a
six-foot-five inch slab of Apache muscle and malevolence. HE
LEAPS TEN FEET THROUGH THE AIR, DELIVERING A FLYING KICK WITH
BOTH FEET THAT SENDS JOHNNY'S GUN INTO THE BRUSH.

SIMULTANEOUSLY, RAFE AND CARTER GET LEVELED BY THE OTHER TWO
APACHE, BLACK WIND and LONE FOX. The Apache disarm them in an
instant.

TANNER RUNS TO AID THEM ONLY TO FREEZE WHEN HE FINDS SILVER
BLADE'S SHIV AT HIS THROAT.

Johnny pulls another gun from his boot. His partners have
been disarmed and now have shivs at their throats.

CARTER

Gold, Johnny?! Gold?! I'll tell you
what else the Cavalry guards!
Deadly goddamn savages, that's
what!

JOHNNY

Shut up, Carter. Let me think.

TANNER

Think fast, Johnny.

JOHNNY

(to Silver Blade)

You. That's my friend you got
there. I don't know who you think
we are, but it seems we robbed the
wrong train. So how about we go our
way, you go yours?

Silver Blade doesn't budge, but then a WHISTLE comes from the
boxcar. The sea of braves part, revealing a lone woman among
them. Her name is MAYA.

Maya is what Apache would call *Honta Takarontu*, or in our language: She Who Sets Men's Loins On Fire. A stunner.

*** NOTE: ALL ITALIC DIALOGUE IS SUBTITLED APACHE ***

MAYA

*Silver Blade, look at them. These
are not soldiers. Something has
happened to the guards.*

SILVER BLADE

*They have guns aimed at our people.
What do I care who they are?*

And in that moment of distraction, Tanner gives Johnny a wink, and Johnny responds with an imperceptible nod.

Suddenly, Tanner moves his leg back to hook Silver Blade's. Silver Blade looks down and Tanner makes his move, throwing both of them in the air in a forward somersault.

WHICH GIVES JOHNNY A PERFECT SHOT AT THE APACHE. HE COULD KILL THEM ALL IN A SECOND...BUT HE SHIFTS HIS AIM AT THE LAST MOMENT.

BLAM. BLAM. Johnny squeezes off two lightning-fast shots that SHATTER THE SHIVS that were at Carter and Rafe's throats.

Tanner lands on Silver Blade and rolls away from his grasp. Before Silver Blade can recover, Johnny's gun is in his face.

Rafe and Carter, freed, manage to draw their guns. Black Wind and the other Apache braves throw their hands up.

CARTER

You bastards just signed your death
certificates!

Carter cocks his pistol.

JOHNNY

Carter, you pull that trigger and
my first shot's coming for you!

Maya stares at Johnny, surprised. So are his men.

CARTER

We got 'em dead to rights! We ain't
got gold but these bastards'll
fetch ten dollars a corpse.

Johnny steps away from Silver Blade, PLACING HIMSELF BETWEEN RAPE AND CARTER, AND THE BOXCAR FULL OF APACHE.

JOHNNY

We don't do this. We aren't killers.

CARTER

They are! The second we turn our back, they'll slit our throats!

JOHNNY

Last time I checked they weren't the ones collecting money for corpses.

CARTER

Step aside, Johnny, or I'll shoot you dead right beside 'em.

A tense standoff builds between Johnny and the two cowboys. Tanner steps beside Johnny, evening the odds.

RAFE

You are without a doubt the sorriest excuse for an outlaw I've ever seen!

Rafe and Carter mount their horses, and ride off. Johnny pulls his canteen off his horse.

JOHNNY

Tanner, give 'em your canteens. They look half dead.

Tanner is still in shock but pulls out his canteens. An APACHE BRAVE in the boxcar turns to Maya.

APACHE BRAVE

What do they say? What is he doing?

MAYA

Something I have never seen a white man do.

Johnny hands the canteens to the nearest brave.

JOHNNY

I'd head east. That way. The mountains will give you more cover. Do you understand?

MAYA (O.S.)

Even if he spoke your tongue, he would not understand. We are-- unaccustomed to kindness.

Johnny and Maya's eyes lock, two strangers drawn to one another. Johnny's gaze only breaks when the canteen falls as he hands it to Maya. Johnny and Maya reach for it at the same time, their hands briefly brushing each others'. It's a connection that doesn't go unnoticed by Silver Blade.

JOHNNY

I reckon you just haven't met the
right people, ma'am. Johnny Dixon,
at your service.

(smiles)

Where'd you learn to speak such
good English?

Silver Blade steps between them.

SILVER BLADE

It is wise to learn the tongue of
your enemy.

Silver Blade throws the canteen at Johnny's feet. Then he lets out a WHISTLE and the rest of the Apache tribe pour out of the boxcar and run into the surrounding hills.

Five seconds later, Johnny and Tanner look around and discover they're all alone.

Almost. Maya stands atop a low hill, staring one last time at Johnny. She gives him just the hint of a smile, her attempt at thanks. He tips his hat to her. You're welcome. And a moment later, she's gone.

EXT. PLAIN - HILLSIDE - NIGHT

The smoldering embers of a fire illuminate Johnny and Tanner, asleep beneath the stars on their bedrolls.

Suddenly Johnny JOLTS AWAKE, sweat pouring down his face. Tanner's awakened but not surprised.

TANNER

Same dream?

JOHNNY

When are you gonna stop asking me
that?

TANNER

When you stop having them.

Johnny pours water from his canteen over his face.

TANNER (cont'd)
I don't think I told ya, it was a
good thing you done today.

JOHNNY
You would've done the same.

TANNER
I'd like to say I would, live and
let live and all, but that one guy?
He looked like Death with a tan.

Johnny doesn't laugh.

JOHNNY
Why are you still riding with me,
Tanner?

TANNER
Huh?

JOHNNY
I rob trains with no loot. I come
damn near getting us both killed on
frequent occasion. And most nights
you're stuck nursemaiding me
through a guilty conscience. Why
you sticking around?

TANNER
Karma.

JOHNNY
What?

TANNER
Way I understand it, it's this huge
wheel that spins around, keeping
everything in balance. So I figure,
if that's true, then you're due for
some ungodly amount of good karma
any time now, and I sure as hell
don't want to miss out on that.

Johnny finally cracks a smile.

JOHNNY
Where do you get these notions?

TANNER
You try growing up in San
Francisco's Chinatown and see how
you turn out.

JOHNNY

Come on. It's almost dawn and I'm
in serious need of Scottish whiskey
and Irish women. With any luck,
Delilah can furnish us with both.

EXT. JOHNNY'S HOUSE - DAY

Tanner and Johnny are still laughing as they ride up to the modest ranch house that sits alone on the desert plain.

Suddenly, Johnny pulls back hard on the reins. He looks like he's seen a ghost.

TANNER

What?

Johnny puts his finger to his lips, then points ahead.

CU - SUITCASES with floral embroidery sit on the porch.

TANNER (cont'd)

Oh no. She's--

JOHNNY

Early.

Johnny jumps off his horse in a panic. He strips off his gunbelt, his black hat, his bandana. Tanner does the same.

Johnny looks around, and tosses everything behind a large boulder. Then he sneaks up to his house, yanking off his spurs to make his approach more quiet. Tanner follows suit.

PORCH

Johnny sidles up to the window and carefully peers in.

TANNER

(whispers)

Is she in there?

JOHNNY'S POV: Bedding strewn everywhere. Likewise the ubiquitous whiskey bottles.

JOHNNY

The real question is: is Delilah
still in there?

Even Tanner's face goes pale at the suggestion. Johnny tries the door handle, opening it as silently as he can.

INT. JOHNNY'S HOUSE - DAY

The place looks like a tornado struck a liquor depot. Johnny searches for any sign of his mystery guest. He sees no one, just a trail of lingerie leading to the door.

JOHNNY

All right. Ten second cleanup. Go!

The two men seem to have done this before. They toss the lingerie, cigars, and empty bottles on a sheet on the bed, wrap it all up, and run it to the door. But when they open the door--

ANNIE DIXON (11) stands right in front of them, a look of surprise on her face. Annie is dressed in the latest San Francisco fashion: wide brimmed hat, floral dress, matching parasol. She's the very vision of a proper young lady, with eyes displaying a wisdom beyond her years.

Annie surprises Johnny so much that he drops his end of the sheet. A volley of alcohol bottles smash on the floor.

JOHNNY (cont'd)

Sweetie! Hi!

ANNIE

Daddy!

She hugs her father tight, careful to avoid the smashed glass.

ANNIE (cont'd)

Hi Uncle Tanner.

TANNER

How's it going, Short Stuff?

ANNIE

You will not believe what just happened!

Johnny and Tanner exchange a worried glance.

ANNIE (cont'd)

You must've been prospecting for some time, because while you were gone? Some barroom floozy--please excuse my language--she moved herself in and turned this place into some kind of flophouse!

JOHNNY

Really?!

TANNER

(flatly)

There goes the neighborhood.

When Annie's not looking, Johnny stomps on Tanner's foot. Tanner bites his lip to keep from yelling.

JOHNNY

Wow. So--what did you do?

ANNIE

Don't worry Daddy. At Miss Potter's they gave us all lessons in womanly assertiveness.

Annie pulls a thick tuft of ripped RED HAIR from her parasol. Johnny blanches at the sight of it.

ANNIE (cont'd)

I'm sure she won't show her face here again.

A chortle escapes Tanner's lips.

JOHNNY

Thanks, sweetie. That was--really--sweetie, what are you doing home so early?

ANNIE

Miss Marshall, my teacher? She said I was so far ahead of the rest of the class that I could take my exams early!

(noticing Johnny's color)

Daddy, are you okay?

Johnny looks into his daughter's eyes and he can't help but smile.

JOHNNY

I am now baby. Give me another hug.

Annie smiles and gives her father another huge hug.

EXT. THE CAVALRY FORT- DAY

Thirty foot high loopholed walls of timber guarded by SENTRIES protect several rows of pitched tents and a ranch style garrison headquarters.

INT. THE CAVALRY FORT - OFFICE - DAY

A tidy, military office. A map of the Western Nevada region, demarcated, hangs upon one wall, a cross on another.

Behind the desk stands GENERAL TIBBET, staring at the map. The General's an old warhorse armed with a cannon in one hand and a Bible in the other. Torres stands at attention.

GENERAL TIBBET

It started off so well. Areas 1 through 10: cleared out in four short months. 11 through 35 weren't bad either. We shipped out or killed all the natives there inside of a year. I'll grant you, Area 36 was a real battle, but once we killed off their food supply, they fell in short order, along with the rest.

Tibbet draws his cavalry sabre and STABS the center of the map: a red colored section, different from the rest.

GENERAL TIBBET (cont'd)

But--wait. Captain, what's this red zone in the center of the territory?

Torres grimaces. He knows what's coming.

TORRES

Area 51, sir.

GENERAL TIBBET

And why is it a different color than the rest?

TORRES

Because the Apache still hold Area 51, sir.

The General rips a RED ZONE in the center of the map off the wall, slamming it down on the table.

GENERAL TIBBET

No! Because when an enemy war party falls into our hands, after five years of chasing them all over the damn desert, you lose them in one day! To a deserter and thief! Would you like to explain to General Adams how that happened?

TORRES
General Adams, sir?

GENERAL TIBBET
Arriving tomorrow. Venturing out to this godforsaken hellhole to discuss my transfer back to civilization. But if a single Apache still lays claim to Area 51, Adams will leave me here to rot for another seven years.

TORRES
But sir, Area 51 is a wasteland. The only land worth mining in there we control. Columa.

GENERAL TIBBET
I want to be clear. Whatever our orders say, we are not here for iron, silver, or even gold. We are here to collect the most precious commodity of all: spilled blood.

EXT. CAVALRY FORT - OFFICE - DAY

Torres' SERGEANT waits for him outside the General's office.

SERGEANT
Sir, we found something in with the weapons we took off the Apache.

The Sergeant produces a SMOOTH SILVER BOX of perfect dimensions. IT IS THE SAME SILVER BOX WE SAW IN THE OPENING OF THE MOVIE. Its intricate geometric patterns carved into its faces still glow all the colors of the rainbow.

And in his hand, it HUMS ever so slightly.

SERGEANT (cont'd)
Whatever it is, the Apache seemed ready to die over it. And it makes this noise--

Torres doesn't even look at it.

TORRES
Leave it with the quartermaster. We're not here for silver anymore, Sergeant. We're here for blood.

EXT. APACHE VILLAGE - NIGHT

A large Indian village, over fifty kiowas nestled at the base of a huge red stone mesa, more imposing than the rest. All up the face of the mesa are small caves, lit by firelight.

Apache LOOKOUTS stand vigil, but for now, all is quiet.

In the half-light of the fires, CHILDREN chase around a wild turkey, trying to grab one of its feathers. Suddenly, the smallest of the children throws himself at the turkey, triumphantly grabbing the FEATHER. AHOTE (Ah-HO-tay) (6) beams, until he spots MAYA and the rest of the Apaches on the outskirts of town.

The rest of the children have the opposite reaction, running to them, screaming shouts of joy.

Maya notices Ahote's demeanor immediately. As she walks up, he hands her the feather, eyes downcast.

AHOTE

For you, mother.

Maya takes the feather. Her son won't meet her eyes.

MAYA

Ahote, what is troubling you?

AHOTE

Last night, the silver eagle, eyes red like fire, came down and took me away--

MAYA

It was just a dream, little one.

AHOTE

I do not like it when you go.

MAYA

*In my heart I've never left you.
And I never will--I stand by your
side forever, my love.*

Ahote brightens, hugging his mother tightly. He brightens even more when he spots Silver Blade.

AHOTE

Silver Blade!

Ahote jumps at Silver Blade, who playfully wrestles him to the ground.

AHOTE (cont'd)
Did you kill many white men?

Maya closes her eyes, hurt by her son's words.

SILVER BLADE
*A true warrior never boasts--but
 know I defended the honor of our
 people, as will you someday. Have
 you been practicing with your bow?*

Ahote excitedly shows Silver Blade his technique, a sad look crossing Maya's face. She retreats to a nearby kiowa.

INT. KIOWA - NIGHT

An elderly Apache woman, YONA, stretches dry rabbit meat for jerky. Maya appears at the door. Yona's eyes light up.

MAYA
Mother.

They embrace warmly for a moment, but then Yona takes her daughter roughly by the arms.

YONA
*It was the job of the braves to
 return the Box of the Heavens, not
 yours. I can't believe Silver Blade
 let you go.*

MAYA
*I do not need Silver Blade to tell
 me where to go or what to do.*

YONA (CONT'D)
*Must you shame him with your every
 breath?*

MAYA
I would never shame him--

YONA
*You are to mourn a husband four
 seasons. You've not taken another
 brave in many more. It is not our
 way, Maya. It shames him deeply.
 Were he not White Wolf's brother he
 would have moved on long ago.*

Yona softens her tone, PULLING THE FEATHER from her daughter's hand and putting it in Maya's hair.

YONA (cont'd)

Ahote needs a father. He needs a guide for the day he becomes a warrior himself. What better man than Silver Blade?

MAYA

I fear if all we raise are warriors, all we shall ever know is war.

LOUD DRUMS suddenly echo through the camp. There's a COMMOTION outside. Maya and Yona step to the kiowa's entrance. Everyone outside stares up at the top of the mesa where perfectly circular SMOKE SIGNALS rise into the sky.

MAYA (cont'd)

I must go. Sky Watcher calls.

EXT. MESA TOP - CONTINUOUS

The flat top of the mesa. The only thing on this smooth, flat surface is a robed figure in the distance, arms stretched out towards the unbelievably bright and infinite stars. This is SKY WATCHER.

Silver Blade approaches him, Maya dutifully standing a few steps behind.

SILVER BLADE

Forgive us, Sky Watcher. We tried to get the Anuan Hontora to safety. We have failed you. The white man has taken the Box of the Heavens.

Sky Watcher's arms reach out to a section of night sky. Miraculously, a METEOR SHOWER appears there, raining bright lights down upon the earth.

SKY WATCHER

Then your course is plain. You must get it back.

SILVER BLADE

We ride at first light.

Maya suddenly interjects.

MAYA

Their fort is protected by hundreds of their cavalry--

SILVER BLADE

*We are Apache, prepared for death
since the day of our birth!*

(to Sky Watcher)

*My braves are ready to do your
will, Sky Watcher. We will climb
the walls of those who steal our
lands--*

SKY WATCHER

*Our lands? I have tried many times
to make you see, the land does not
belong to us. We belong to it.*

SILVER BLADE

*As you say, Sky Watcher. But our
enemy does not share your wisdom.*

SKY WATCHER

*You must no longer think of them as
your enemy. If the Box is opened--*

Sky Watcher reaches into a cloak, pulling out a familiar necklace, the EAGLE'S CLAW from the opening sequence.

SKY WATCHER (cont'd)

*Only then will our true enemy
reveal itself.*

INT. THE CAVALRY FORT - QUARTERMASTER'S - NIGHT

A large storeroom, lined with cavalry supplies.

The QUARTERMASTER closes up for the night. The table is littered with Apache weapons, a pile of cloth, and THE SILVER BOX.

The Quartermaster snuffs out the lantern, plunging the room into darkness.

But not total darkness. A faint BLUE GLOW emanates from the box.

The Quartermaster is puzzled. He touches the symbols on its face that give off the blue light. A HUMMING SOUND BEGINS TO GROW.

SUDDENLY, HIDDEN PANELS ON THE BOX SHIFT, REVEALING A GROOVE. THE QUARTERMASTER PULLS AT THE GROOVE AND THE BOX OPENS. THE LIGHT INTENSIFIES, THEN--

WHOOSH! A BRIGHT BLUE LIGHT ERUPTS OUT OF THE TOP OF THE BOX BURNING A HOLE RIGHT THROUGH THE ROOF OF THE CABIN AND ROCKETING OFF THIS MORTAL COIL.

And in a split second, it's all over. TOTAL SILENCE. The box closes and returns to its normal appearance. A large, perfectly circular hole is burned in the roof, the night sky visible through it.

And the Quartermaster? He's disappeared. All that's left of him is a POOL OF LIQUID WHICH SEEPS THROUGH THE FLOORBOARDS.

EXT. JOHNNY'S HOUSE - PORCH - NIGHT

Johnny sits on the porch steps, reading a letter by lantern light. With his free hand he rubs something hanging from a silver chain around his neck. IT IS A SILVER BULLET. Tanner joins him, a plate of food in his hand.

TANNER

Man, that was one fine meal! It's a shame I filled up on biscuits earlier or I'd be sure to clean my plate--

Johnny eyes the untouched plate of food.

JOHNNY

I dug a hole over there. You've got to bury it. The animals won't eat it either.

Tanner grins and dumps the plate over by a bush.

TANNER

Hell, I'd scatter it in the bushes. It'd scare away the coyotes. Hey, wasn't she supposed to be taking cooking classes with all that "womanly arts" stuff?

JOHNNY

Suppose it didn't take. She asleep?

TANNER

Yup. Why?

Johnny hands Tanner the letter. Tanner looks it over.

TANNER (cont'd)

"We regret to inform you--" what's this all about?

JOHNNY

It's from Annie's school. No more late payments. Either I send her back with a year's tuition, or I don't send her back at all.

Tanner exhales. Bad, bad news.

TANNER

You sayin' we have to pull another job?

JOHNNY

I can't and you know it. Not while she's around. It's the one damn promise I made Becky. That I'd raise Annie right.

Tanner notices Johnny fingering the silver bullet.

TANNER

You know, Becky gave you that to remind you to shoot straight. Maybe you should just tell Annie the truth?

Johnny shoots Tanner a dark stare.

INT. JOHNNY'S HOUSE - CONTINUOUS

Annie wakes to the soft sound of voices outside. She smacks her lips. Dry. She heads over to a pitcher of water, passing by the door.

JOHNNY (O.S.)

--maybe if she wasn't around.

Annie freezes, listening.

TANNER (O.S.)

Think she'd suspect something? Who knows, she might suspect something already.

JOHNNY (O.S.)

I don't know. Talk about bad timing. I just have to find a way to get her out of here.

A lump forms in Annie's throat. A tear falls.

JOHNNY (O.S.) (cont'd)

Come on, I need a drink.

Annie sits in a chair in the dark room, shell shocked.

INT. CASA DIABLO - NIGHT

A rundown saloon on a one street town. Johnny and Tanner, on the end of an all-nighter, are both slumped over the bar.

JOHNNY

I'm so screwed. Truly. I don't think it's possible to be more screwed.

WOMAN (O.S.)

Johnny Dixon.

Johnny slowly rises to see a saloon girl limp up to him. She's sporting a black eye and there's a significant patch of her red hair that's missing from her scalp.

That's right. This would be DELILAH. She looks about as pleased as a rattlesnake in a rocking chair showroom.

JOHNNY

Delilah, baby. I'm so, so--

She hauls off and PUNCHES HIM right in the side of the head. Johnny falls off his barstool and lands hard on the floor, kicking up a cloud of sawdust.

Delilah gives him a KICK for good measure, then storms off.

JOHNNY (cont'd)

--sore.

EXT. CASA DIABLO - OUT BACK - CONTINUOUS

Johnny splashes water from a trough on the cut on the side of his face. He checks the cut in a small mirror.

TANNER

Now you couldn't be more screwed.

JOHNNY

You wanna know how bad it is? What I've been reduced to? On the ride here? I was praying.

Tanner looks surprised by that revelation.

JOHNNY (cont'd)

Exactly. I ain't prayed since Columa.

(MORE)

JOHNNY (cont'd)

After what happened that night,
could be I thought nobody up there
was listening. But today, there I
was, praying that some kind of--
miracle would come to pass. I
prayed for somebody to walk up to
me and say--

MAYA (O.S.)

We wish to offer you gold, in
return for your services.

Johnny spins around, and comes face to face with Maya. Tanner
and Johnny exchange incredulous glances.

EXT. GRAVEYARD - NIGHT

Johnny and Tanner sit with Maya and her APACHE escorts,
including Black Wind. The graveyard is well outside of town,
away from prying eyes.

JOHNNY

That's not an offer. That's a death
sentence.

MAYA

We need your help. It is what you
do.

JOHNNY

Lady, I rob trains, preferably
minimally guarded trains. What I
definitely do not do is get myself
shot trying to break into a cavalry
fort, where no doubt my wanted
poster hangs from every vertical
post.

TANNER

Especially not for some lousy
silver box.

MAYA

It is more than a box. It is sacred
to us. We call it *Anuan Hontora*.
The Box of the Heavens.

Maya pulls out a worn piece of buffalo hide, the image of the
SILVER BOX painted upon it.

JOHNNY

If it's so sacred, why come to me?

MAYA

Who else could I go to? Who else is
so smart as to steal a guarded
cavalry train, with only four men?

Johnny starts to blush.

JOHNNY

It was one of my better plans.

MAYA

Who else is so brave as to face
three of our deadliest Apache
warriors and defeat them?

JOHNNY

Tanner helped with that big one,
using that Jedi stuff.

TANNER

Judo.

JOHNNY

Whatever.

MAYA

But most of all, who else has such
a heart as to let those same Apache
go free? Only a true man has such
strength. Since then I have thought
of little else.

Their eyes lock--until Tanner CLEARS HIS THROAT, loudly.
Johnny snaps out of it.

JOHNNY

I know when I'm being played, lady.
(more unsure)
I am being played, right?

MAYA

I do not play games.

Maya pulls a GOLD ARTIFACT out of a hidden satchel and throws
it to him. Johnny looks like an alcoholic staring at a bottle
of Cuervo Gold. Tanner knows the look. It scares him.

MAYA (cont'd)

We have twenty like this. For you.
In exchange for the Anuan Hontora.

Johnny can't take his eyes off the gold, or the girl.

JOHNNY

That must be one important box.

MAYA

The Apache believe if the Anuan Hontora is ever opened, it will bring the Gods of Death. The face of the sun will forever go dark, the stars will drop like stones from the sky, and all that lives on this land will wither and die.

JOHNNY

Is that all?

Johnny looks over at Tanner who shakes his head, "no." Johnny looks back at the girl and the gold. Bites his lip. Hooked.

JOHNNY (cont'd)

One question: how much of that speech was just to butter me up and how much was genuine?

Maya smiles. Soft. Genuine.

MAYA

How many are the grasshoppers? How many the ants?

EXT. CASA DIABLO - NIGHT

Johnny and Tanner walk to their horses. Tanner looks pissed.

TANNER

Are you out of your damn mind? Let's forget about robbing a US Cavalry fort for a second. We're going to work for the Apache?

JOHNNY

So it stands to reason the grasshoppers are the buttering me up part, and the ants are the genuine part, right?

TANNER

Johnny--

JOHNNY

And I ain't seen too many ants around here, but grasshoppers?

(MORE)

JOHNNY (cont'd)
Sounds like there are millions of
them out there at night. Wait.
Grasshoppers eat ants, don't they?

TANNER
Did you forget your little rule? No
jobs while Annie's home. How does
this situation square with that?

JOHNNY
I'll tell you what rule this falls
under: the Golden Rule. You saw
that gold. This could be it,
Tanner. My last job ever. Isn't
that worth it?

TANNER
Only if we're still alive to
collect.

EXT. OPEN RANGE - NIGHT

A herd of BUFFALO grazes at the bottom of a ravine. Suddenly,
a wind BLOWS THROUGH THE THIN GRASS. A FROZEN WIND, TURNING
THE GRASS TO ICE.

SOMETHING IN THE DARK SKY RUMBLES. THE RUMBLING GROWS LOUDER.
FOR A MOMENT, THE ENTIRE HERD GOES QUIET. NOTHING MOVES.

THEN A DARK BLUE BEAM BLASTS DOWN FROM THE SKY, ITS TEN METER
WIDE BEAM SCANNING THE DESERT PLAIN, SEARCHING.

THE BEAM PASSES OVER THE BUFFALO. THEY GROW AGITATED, SCARED.
SUDDENLY, THEIR SKIN BEGINS TO RIPPLE. NO, NOT RIPPLE. BOIL.

THEY LET OUT HORRIFIC SHRIEKS AS THEY SHAKE VIOLENTLY. THEIR
LEGS FAIL AND THEY FALL TO THE GROUND. IN MOMENTS, THEIR
HIDES SMOKE.

AND IN THE NEXT INSTANT, THE BUFFALO DISSOLVE INTO LIQUID AND
MELT INTO THE GROUND.

When the beam moves on, it leaves behind only pools of
strange liquid and the eerie skeletons of dead buffalo.

INT. JOHNNY'S HOUSE - KITCHEN - MORNING

Tanner walks into the kitchen, head pounding. He finds a pot
of coffee on the stove and pours himself a cup.

He drinks deeply, and only when his mouth is full does he
realize his mistake. He bolts for the door.

EXT. JOHNNY'S HOUSE - BACKYARD - MORNING

Tanner bursts out the back door, spitting his coffee all over and clawing at his tongue.

TANNER

Dear god! How can she do that to coffee?!

Tanner hears the sound of SQUAWKING outside.

ANNIE (O.S.)

C'mere, damnit!

Annie is chasing down a bone-thin CHICKEN, but every time Annie gets close, the chicken darts away.

Tanner can't help but grin.

But then Annie gets frustrated, pulls a PISTOL from a holster underneath her gingham dress and BLAM, BLAM, BLAM: three rapid-fire shots knock a bucket off a fencepost and it lands right on top of the chicken, trapping it.

Then she TWIRLS THE GUN around her trigger finger and holsters it perfectly.

TANNER (O.S.)

What the hell was that?!

Annie spins, surprised.

ANNIE

Oh--ah--I--Uncle Tanner I didn't--
(searching for a story)
It's just--you work so hard
prospecting, I just wanted to make
something special for you and
Daddy.

TANNER

I'm not talking about dinner! I'm
talking about the Wild Bill
routine! Where did you learn to
shoot like that?!

ANNIE

You can't tell daddy. You have to
promise.

(off Tanner's glare)

Okay, the reason I'm home early--is
'cause I got sent home. For
skipping class.

(MORE)

ANNIE (cont'd)
 I hate it there--etiquette class,
 sewing class, cooking class, god do
 I hate cooking!

TANNER
 (of course)
 Really?

ANNIE
 Please Uncle Tanner, I'm begging
 you. You can't tell him. I don't
 want to disappoint him any more
 than--than I already am.

Tears begin to form in Annie's eyes.

TANNER
 Hey, hey, I ever break a promise to
 you? And for the record, I never
 met anyone as crazy about someone
 as your daddy is about you. Hell,
 any man would be proud to have you
 as a daughter, Annie. Don't you
 never forget that.

Annie hugs Tanner, thankful.

TANNER (cont'd)
 Everything's gonna be fine.

EXT. APACHE VILLAGE - DAY

The Apache village is buzzing: women stretch buffalo hides
 and tend to small gardens of summer corn, while the men laugh
 as young BRAVES try to wrangle wild mustangs in a small pen.

Ahote chases the large horses fearlessly.

Silver Blade, in a glade nearby, pulls back on his cedar bow,
 WHISTLING an arrow thirty yards into a target basket, painted
 white with a cowboy hat on top. THUNK. A perfect strike.

Somewhere above, a crow CAWS loudly, insistently. Maya
 approaches cautiously.

MAYA
Silver Blade, I can explain--

SILVER BLADE
*A white man! You trusted the enemy
 to return the Anuan Hontora to us?*

Silver Blade turns his back, firing another arrow into the
 basket. IT SPLITS THE PREVIOUS ARROW IN TWO!

Maya stiffens, not liking having to face his back. Again the crow CAWS loudly.

MAYA

He's an outlaw. An enemy of our enemy.

SILVER BLADE

Just because he's not one of them does not make him one of us.

MAYA

He could have slaughtered us at the train but he did not.

SILVER BLADE

You mistake mercy for fear. I could have killed him in the blink of an owl's eye.

CAW. Silver Blade angrily turns and fires an arrow into the air, not even looking in the direction of the shot.

A SHRIEK, and then a moment later the dead crow falls to the earth, impaled by the arrow.

SILVER BLADE (cont'd)

I am an Apache, one of a long line of warriors. And when I die an Apache, like my brother White Wolf before me, it will be on our land, not earth ripped up and taken over by the white man.

EXT. JOHNNY'S HOUSE - FRONT - LATER

Johnny rides up to the house where Tanner stands on the porch, his arms moving gracefully through the air. He's practicing tai chi.

JOHNNY

Where's--

Just then, a blackened POT comes flying out the window, a stream of smoke billowing from it.

ANNIE (O.S.)

Darnit!

JOHNNY

Nevermind. Hey, what did I tell you about doing that hocus pocus around me?

Tanner ignores him, focusing on his moves. Once Johnny gets close, the men whisper.

TANNER

Well? You saw the fort?

JOHNNY

They doubled the watchtowers in the past few years, but we can do it. The only thing is we're gonna need four guys total to pull it off.

Tanner stops the tai chi.

TANNER

Well that's it then. We can't do it. Rafe and Carter are gone, remember? Riley and Jones are in jail. Gilroy and Farrell are down Mexico way. There's nobody left.

JOHNNY

There's the Finkle Twins.

Tanner turns a shade paler.

TANNER

Please tell me you're joking.

EXT. DESERT SHACK - DAY

Johnny and Tanner ride up towards what looks like a condemned shack in stony dry hills.

BLAM! BLAM! BLAM! The two men jump off their horses and draw their guns. They see no one.

TANNER

I'm begging you. Let's just turn around right now and leave.

MORE GUNFIRE. It echoes through the hills.

EXT. BEHIND THE DESERT SHACK - CONTINUOUS

THE FINKLE TWINS (20s) look nothing alike. MATTIAS is tall and bone thin. EZEKIEL is short and squat. But their crazy eyes are identical.

Currently, though, Ezekiel is blindfolded and holding a pistol.

About ten yards away one of them has painted a crude-looking donkey on a large wooden board.

Mattias chuckles at he spins his brother around again and again.

MATTIAS

One-two-three-four, shoot the
donkey's tail some more!

When he's finished, Ezekiel is staggering to and fro, waving a loaded pistol in every direction.

BLAM. A bullet ricochets off the desert floor and takes out the one remaining unbroken window of their shack.

Both brothers laugh.

Ezekiel keeps staggering. He cocks the trigger again, and aims.

He spins and suddenly his gun's aimed right between his brother's eyes. Mattias stops laughing.

JOHNNY (O.S.)

BOYS!

Ezekiel lowers the pistol and takes off the blindfold.

EZEKIEL

Johnny Dixon?!

Tanner looks at the twins with a jaundiced eye.

TANNER

I still don't get why you call
yourself twins. You two don't look
nothin' alike.

MATTIAS

Well, genius, we ain't identical.

EZEKIEL

Yeah, we had different mothers.

Johnny doesn't bother to field that one.

JOHNNY

How'd you boys like some work?

MATTIAS

Well--sure, but didn't Tanner call us somethin' bad the last time we worked for you?

JOHNNY

I don't ever recall--

EZEKIEL

Imbeciles. That was it. Hey Tanner, I's always been meaning to ask you what an imbecile is.

JOHNNY

Special. It means you're very, very special.

EZEKIEL

(to Mattias)

Told you I was an imbecile!

Ezekiel beams, slapping his brother on the back, a little too hard. Mattias punches Ezekiel in the arm, and in moments the two are wrestling around in the dirt. Tanner groans.

JOHNNY

I know what you're thinking. But we need 'em.

TANNER

Why?!

Johnny picks up a rock and throws it against a nearby outcropping. It loudly RICOCHETS and in the blink of an eye, both Finkle Brothers draw, spin and fire. The rock gets shot right out of the air, then redirected by another bullet.

The Finkle Brothers offer a pair of widetoothed grins.

EZEKIEL

I got it first.

Mattias shoves him and the two go at it again.

TANNER

Those boys are stone cold crazy.

JOHNNY

We're breaking into an U.S. Cavalry fort. Crazy's job requirement number one.

INT. JOHNNY'S HOUSE - NIGHT

Johnny sneaks in the door, careful not to wake Annie. He works his way over to his closet and swings the door open. He stares in there a long time.

JOHNNY'S POV

His OLD CAVALRY UNIFORM hangs by itself there.

Johnny reaches out for it, only to pull his hand back. The uniform haunts him.

Johnny exhales a deep breath. He stares at a TEAR in the material, close to the jacket's neck.

Johnny unconsciously rubs at the same spot on his body. We catch just a glimpse of a SCAR.

FLASH.

EXT. FLASHBACK - COLUMA MINE

JOHNNY'S POV: Hell on earth. Fires blaze everywhere. Two SOLDIERS fall right in front of us, and a huge APACHE WARRIOR WITH A COLORED STONE NECKLACE LEAPS RIGHT FOR US, COMING AT US WITH A RAZOR-SHARP BLADE.

A SINGLE GUNSHOT RINGS OUT, ECHOING LOUDER AND LOUDER.

BACK TO SCENE

Johnny's eyes fill the frame, filled with fear. Regret.

EXT. THE CAVALRY FORT - FORT WALLS - NIGHT

Johnny and gang work their way up a narrow gully towards an imposing watch tower at the top of the fort wall. Two CAVALRYMEN man the tower high above.

Ezekiel cups his hands. Tanner takes the boost and leaps on the big man's shoulders. Ezekiel hands him up a rope.

Then Johnny WHISTLES.

Above, the Cavalrymen peer over the side. Tanner throws the rope at the same moment. A perfect lasso. THE FINKLE TWINS PULL HARD AND THE CAVALRYMEN TUMBLE OFF THE WALL, INTO THE FINKLE TWINS' WAITING ARMS.

The only sound we hear is some muffled groans as Ezekiel and Mattias pummel the men into unconsciousness.

Mattias starts taking the uniform off one of the men. Johnny just takes off his duster REVEALING HIS OLD CAVALRY UNIFORM UNDERNEATH.

JOHNNY

On the other side of this wall are a hundred men with guns. Let's not give them a chance to use them. In and out, quick and silent. If all goes well, they'll never know we were here. And if all doesn't go well--Ezekiel, it'll be your show.

Ezekiel nods, grinning.

MOMENTS LATER

Johnny and Mattias climb up into the guard tower, Matthias now wearing a cavalry uniform from one of the felled guards.

INT. THE CAVALRY FORT - GUARD TOWER - CONTINUOUS

Together, the two men spy on the courtyard below. No sign anyone noticed them. Various CAVALRYMEN move to and fro from building to building. Johnny and Mattias watch closely, waiting for the right moment.

EXT. THE CAVALRY FORT - ASSEMBLY AREA - CONTINUOUS

Johnny pulls the brim of his hat low as he passes by several soldiers. Johnny gets closer to the quartermasters, nearly there--

--and then he BUMPS RIGHT INTO GENERAL TIBBET, GUIDING GENERAL ADAMS, A THREE-STAR GENERAL, ON A TOUR.

GENERAL TIBBET

What the hell do you think you're doing?! Have you forgotten how to salute, soldier?!

Thinking fast, Johnny snaps to attention, hiding his face behind his salute. General Tibbet waves him off.

GENERAL ADAMS

I like the way you run a tight ship here. So does Washington.

General Tibbet does his best to quell a satisfied grin.

GENERAL TIBBET

Thank you, sir. I learned from the best.

Adams nods back--ah, the joys of butt kissing.

GENERAL ADAMS

You finish clearing the Apache from your territory, and there's a post for you back in Washington.

GENERAL TIBBET

(smiles)

They're already out, General--they just don't know it yet. I have the situation totally under control.

EXT. FORT COLLINS - QUARTERMASTERS - CONTINUOUS

Johnny walks beside the building, peering inside the window. Stacks of stored items line the walls.

INT. THE CAVALRY FORT - QUARTERMASTERS - CONTINUOUS

Johnny walks through the open door. He scans the room until he spots THE SILVER BOX lying on a table nearby. He heads towards it.

TORRES (O.S.)

Sorry, but the Quartermaster's been gone all day. Probably sleeping one off. Whatcha looking for?

Torres cleans his gun at a table in the corner, halfway between Johnny and the box. Johnny drops his head so the brim of his hat hides his face.

And for some reason, he adopts a terrible Southern accent.

JOHNNY

Yes, well it appears I'm in desperate need of supplies. Dry goods and such. It's been a long ride from Fort Stewart and my men and I still have much of our journey before us.

Torres points his thumb over his shoulder at the stacks of dry goods. NOT in the direction of the box.

TORRES

Help yourself.

Johnny notices a set of IRONS near the dry goods, the handcuffs of the day. He works his way over to them, keeping his back to Torres as much as possible.

Torres lifts his head up from his work.

TORRES (cont'd)
J'you say Fort Stewart? Why'd you
ride all this way? The train runs
right from there to here.

JOHNNY
As a matter of fact, we did take
one train earlier, but it wasn't
all we hoped.

Torres drops a bullet into the chamber of his gun. Johnny
gets in closer.

The moment Torres spins around to shoot, Johnny snaps the
iron around his wrist. The other end is already snapped
around one of the posts holding up the cabin. Then he disarms
Torres.

JOHNNY (cont'd)
Nice try with the gun Ruben. A
little faster and you woulda had
me.

TORRES
High praise, coming from a no good,
lying bank robber with a bad
accent.

Johnny's face sours.

JOHNNY
Train robber. Train robbery is a
complex art of intricate planning
and coordination.

TORRES
We're not on a train, bank robber.

JOHNNY
Yeah, well, desperate times and all
that.

Johnny picks up the SILVER BOX. THE BOX BEGINS TO HUM IN HIS
HAND, EVER SO SOFTLY.

HE PUTS THE BOX UP TO HIS EAR. THEN HE PUTS IT DOWN ON A
TABLE. THE HUMMING STOPS. HE PICKS IT BACK UP AGAIN. THE
HUMMING STARTS AGAIN. HE'S FASCINATED.

EXT. SPACE - POV

THE EARTH FROM ORBIT. WE HEAR THE VERY SAME HUMMING AS AN ILLUMINATED GRID APPEARS OVER THE PLANET AND CONCENTRIC CIRCLES OF ENERGY LOCK IN ON AN EXACT LOCATION SOMEWHERE IN THE WESTERN UNITED STATES--WHERE A LIGHT NOW GLOWS.

WE ROCKET DOWN TOWARDS THE EARTH HEADING RIGHT FOR THE BEACON.

INT. FORT COLLINS - QUARTERMASTER'S OFFICE

JOHNNY PUTS THE BOX IN THE SADDLEBAG OVER HIS SHOULDER, AND THE HUMMING STOPS.

TORRES
You came for that? What is it?

JOHNNY
My ticket out.

Johnny heads out the door.

EXT. SKY - POV

Suddenly, the BLUE LIGHT on the horizon DISAPPEARS, as does the grid. The view suddenly SLOW AND THEN STOPS.

INT. FORT COLLINS - QUARTERMASTER'S OFFICE

In frustration, Torres shakes the post he's chained to.

THE POST MOVES. Torres looks up. Sure enough, THE HOLE THE BOX BURNED IN THE CEILING IS RIGHT NEXT TO THE POST TORRES IS CHAINED TO. He puts his shoulder into it, loosening it.

EXT. THE CAVALRY FORT - ASSEMBLY AREA - CONTINUOUS

Johnny keeps his hat low as he exits the Quartermasters. He's headed towards the tower where Mattias waits, but a group of a dozen CAVALRYMEN stand between here and there. Trouble.

Johnny nods up to Mattias, who's watching from the guard tower. Mattias nods to Ezekiel, who's crouched beside the gate.

EZEKIEL LIGHTS A NEARBY FUSE. It quickly snakes its way under the gate, to the base of the water tower. BOOM!

THE WATER TOWER EXPLODES, SPILLING THOUSANDS OF GALLONS OF WATER INTO THE ASSEMBLY AREA. THE CAVALRYMEN ASSEMBLED THERE ARE SWEEPED OFF THEIR FEET AND CARRIED AWAY.

Johnny allows himself a brief smile as he crosses the now empty courtyard.

BANG!

TORRES (O.S.)

Freeze!

Johnny does. Torres stands behind him, manacles still attached to one hand, gun pointed at Johnny with the other.

The CAVALRYMEN stand back up and draw their guns, encircling Johnny. Johnny backs up towards the side of the building, WHERE A ROPE DANGLES.

TORRES (cont'd)

Sergeant at arms, get the irons.
We've got a deserter in our midst.

The soldiers cock their pistols.

BLAM, BLAM, BLAM, BLAM, BLAM. The soldiers who had rifles no longer do. The ones with pistols retreat fast when bullets hit the ground right between their feet.

Up in the tower, Mattias reloads. JOHNNY PULLS ON THE LOOPED END OF THE ROPE.

EXT. THE CAVALRY FORT - CONTINUOUS

Ezekiel and Tanner have all their horses teamed together, tied to the very same rope. They kick them into a gallop.

INT. THE CAVALRY FORT - ASSEMBLY AREA - CONTINUOUS

THE ROPE GOES TAUT, YANKING JOHNNY UP INTO THE AIR.

THE FAST-MOVING ROPE DRAGS JOHNNY ACROSS THE ROOF OF THE QUARTERMASTERS BUILDING AS THE CAVALRYMEN OPEN FIRE.

THE BUILDING SHIELDS HIM FROM THEIR FIRE--UNTIL THE ROPE YANKS HIM CLEAR OF THE BUILDING, RACING TOWARDS THE GUARD TOWER. THREE SOLDIERS TAKE AIM.

MATTIAS' POV: Mattias has the three dead to rights. BLAM, BLAM. The first two get their gun hands shot.

But the third...the third aims right at Johnny and when Mattias shifts aim to him, Johnny's body comes between him and his target.

MATTIAS

Behind you!

IN MIDAIR, JOHNNY TWISTS, DRAWING HIS GUN.

BLAM. The soldier takes one in the leg knocking him to the ground, sending his SHOT an inch away from Johnny's skull.

JOHNNY'S TRAJECTORY SENDS HIM SAILING RIGHT THROUGH THE OPENING IN THE GUARD TOWER AND OVER THE WALL.

EXT. THE CAVALRY FORT - CONTINUOUS

JOHNNY LANDS RIGHT IN THE SADDLE.

EXT. THE CAVALRY FORT - COURTYARD - LATER

General Tibbet is red faced as General Adams steps out among the destruction.

GENERAL ADAMS

If this is your idea of having things under control, General, then I've wasted a trip. A shame. Washington sure is beautiful in the fall.

General Adams walks off, Tibbet finds Torres. Tibbet can barely control his rage.

GENERAL TIBBET

Get the men ready. All of them. We march at dawn.

EXT. LONE PINE - NIGHT

A lone, tall pine tree in the middle of desert scrub. Johnny's gang rides up like a bat out of hell. They HOOT and HOLLER as they approach.

Johnny doesn't share their levity. He stops his horse.

JOHNNY

You guys go on.

MATTIAS

You're goin' to them Apache alone?!

JOHNNY

The fewer guns around the better for this kind of deal. Go.

Reluctantly, the Finkles ride off. Tanner hangs back.

TANNER

You're not exactly the picture of glee, Johnny. What gives?

JOHNNY

Just thinking about going home tonight. I finally did something right--and I can't even tell her about it.

TANNER

Johnny? The past don't equal the future. Remember that.

EXT. DESERT - NIGHT

Tanner joins the rest of the gang, sans Johnny.

EZEKIEL

That man's gotta learn to relax 'n smell the sasparilla once in a spell.

TANNER

It's just whenever things start to go right for Johnny, he starts worrying about another Columa.

EZEKIEL

What's a Columa?

Tanner closes his eyes, regretting what he just let out of the bag.

EXT. RIVER CROSSING - NIGHT

Johnny races his horse through a fast moving river, but halfway across, the horse hits a deep water spot and down they go.

TANNER (V.O.)

Columa's a mine, up in Area 51. Silver. Johnny used to run it for the Cavalry--

MATTIAS (V.O.)

Johnny?!

Johnny turns to see his saddlebag floating away.

JOHNNY

No!!!

He jumps off the horse and swims like a man possessed. He grabs the bag and pulls it and himself onto the far shoreline. His horse does the same.

TANNER (V.O.)

He was a geologist for them. Only there was one little thing about Columa they never told Johnny. It was on Apache burial land. Some Apache showed up to bury one of their own, and well--let's just say alot more than one person got put in the earth that night.

Johnny sits there a moment, cradling the bag. He opens it, pulling out the SILVER BOX.

TANNER (V.O.) (cont'd)

And ever since? Johnny's sorta had this idea that god--destiny--whatever--is punishing him.

As if to reply, a low HUM comes from the box.

EXT. SKY - POV

Again, from the POV a BLUE LIGHT THROBS ON THE HORIZON. Whatever this is, it lurches forward, racing impossibly fast across a barren landscape towards that blue light.

EXT. CHAPEL - NIGHT

Johnny rides past a small adobe mission chapel. But as he passes it, he slows his horse, taking a moment to stare at it. He pulls back on the reins, stopping his horse beside it.

JOHNNY (O.S.)

Lord, I know I ain't stepped foot in one of your houses in a long time. Since Columa.

INT. CHAPEL - NIGHT

The rectangular chapel has only a few rows of pews, with a simple altar lit by a handful of prayer candles.

JOHNNY (O.S.)

But Lord--I feel like I've finally done something right by Annie.

Johnny approaches and kneels at the altar, the box still resting in his hand.

JOHNNY (cont'd)
Please, please don't take that away
from me. From us. Help me wipe the
slate clean, Lord. If you do? If
you get me through this night, I
promise to be a decent man again.

Johnny takes a small wooden reed and LIGHTS A CANDLE.

But just as he stands back up, a powerful wind blows through
the mission windows. HIS CANDLE IS SNUFFED OUT, ALONG WITH
ALL THE OTHERS.

Johnny glances up at the ceiling, as if to ask "Did You do
that?"

FLASHES OF BLUE LIGHT PASS BY THE WINDOWS. The front door
slowly CREAKS open. There's a CRASH outside. Johnny pulls out
his pistol, spooked.

JOHNNY (cont'd)
Who's there?!

Johnny slowly creeps towards the front door. He hears his
horse WHINNYING IN FEAR, desperately trying to pull itself
free.

Johnny, sweating bullets, is just about to reach the door
when SUDDENLY A BLAST OF LIGHT BLOWS THE DOOR OFF ITS HINGES.

Johnny crashes to the floor as BLUE LIGHTS STREAM THROUGH
EVERY WINDOW. He dives into a corner, terrified.

THE LIGHT CONCENTRATES INTO A BEAM, AND THE BEAM FALLS UPON
THE BOX. IT BEGINS TO GLOW AND HUM. JOHNNY QUICKLY PUTS THE
BOX BACK IN HIS SADDLEBAG.

THE WIND BLASTS THROUGH THE CHAPEL HARDER AS SOME KIND OF
VIBRATION FILLS THE AIR. WINDOWS SHATTER. TABLES TOPPLE. THE
PLACE IS BEING RIPPED APART.

Johnny dives out of one of the broken windows.

EXT. CHAPEL - CONTINUOUS

IT IS A MAELSTROM OUTSIDE, THE SKY COVERED IN OMINOUS CLOUDS,
WIND WHIPPING THE DESERT SAND IN EVERY DIRECTION. DARK BLUE
BEAMS BLAST DOWN FROM THE SKY, ENVELOPING THE CHAPEL.

JOHNNY JUMPS ATOP HIS HORSE JUST AS THE BLUE BEAM WIDENS AND
THE WHOLE CHAPEL STARTS TO GLOW, BRIGHT RED.

AND JUST AS SUDDENLY, THE BEAM CUTS OUT, AND THE GLOW FADES.
THE CHAPEL TURNS BLACK AS THE NIGHT ITSELF

AND WITH A SMALL GUST OF WIND, WHAT WAS THE CHAPEL BLOWS AWAY
INTO A TRILLION PIECES OF ASH. NOTHING REMAINS WHERE IT ONCE
STOOD.

JOHNNY
Lord of mercy--

SUDDENLY, THERE'S A SHRIEK FROM ABOVE--UNLIKE ANYTHING OF
THIS WORLD. FROM AMIDST THE CLOUDS ABOVE, JOHNNY BEGINS TO
SEE FORMS, GROTESQUE SHAPES, FLYING ABOVE HIM.

JOHNNY RIDES FOR HIS LIFE.

EXT. OPEN RANGE - NIGHT

Johnny rides at full gallop, terrified, leaving the chapel as
far behind him as he can.

Behind him THE BLUE BEAM races towards him in pursuit. Every
tree it passes over bursts into flames.

Johnny guides his horse around a huge boulder, changing
direction quickly.

He looks behind him. No sign of the blue light. He breathes a
sigh of relief--

UNTIL HE LOOKS AHEAD AND SEES NOTHING BUT BLACK SKY...HE'S
ABOUT TO GALLOP FULL SPEED OFF A CLIFF! JOHNNY PULLS BACK ON
THE REINS AS HARD AS HE CAN.

The horse stomps its hooves into the sand, trying desperately
to stop before they go over the edge.

BUT THEIR MOMENTUM IS TOO GREAT! JOHNNY YELLS AS THEY GO OVER
THE EDGE OF THE CLIFF!

HORSE AND RIDER DISAPPEAR INTO THE VOID.

There's a long moment of silence and then...CLANG. We were
expecting something more on the order of SPLAT.

CLIFF EDGE

And then it happens. SOMETHING RISES OVER THE PRECIPICE.

First we see just a metal spire, a needle pointing at the
stars. Next the needle widens into a huge silver plateau,
dotted with multicolored points of light.

And on it goes, rising higher and higher, revealing more and more of what appears to be an ALIEN SHIP OF MASSIVE SIZE!

And finally, the outermost lip of metal rises above the plateau, revealing a shell-shocked Johnny Dixon atop his horse.

He stares around blankly, trying to make sense of where he is. The horse becomes understandably spooked, rearing back on its hind legs, which lose their footing on the smooth metallic surface.

JOHNNY AND HIS HORSE FALL, AND THEN GRAVITY TAKES OVER. HORSE AND RIDER BEGIN TO SLIDE DOWN THE SMOOTH METAL SURFACE, PICKING UP SPEED AS THEY GO.

THEY HURTLE OVER THE EDGE, SLAMMING BACK TO EARTH AND KICKING UP A CLOUD OF DUST.

JOHNNY

I don--I don't believe--

Johnny, his mouth agape, is stunned and terrified by what he's seeing. The MASSIVE SHIP HOVERS OVER HIM, DWARFING EVEN THE HILL HE'S ON.

A BLUE BEAM IGNITES AGAIN, HEADING RIGHT FOR JOHNNY.

But it doesn't come for him. It moves over his horse. From within the saddlebag, the BOX BEGINS TO GLOW. The horse BUCKS and runs out of the beam.

Johnny runs past the beam and leaps back atop his horse. He kicks the horse into a gallop, staring at the part of his arm that passed through the blue beam. The skin smokes and bubbles, still burning into him.

But the blue beam doesn't come after him. No, the huge ship does something else entirely.

SOMETHING LIKE AN IRIS OPENS ON THE BOTTOM OF THE SHIP AND FROM THE DARKNESS WITHIN COMES SOME KIND OF MASSIVE SHOCKWAVE.

IT LOOKS LIKE RIPPLES IN A POND ONLY THEY'RE HAPPENING IN MIDAIR, CHEWING UP THE FABRIC OF REALITY ITSELF.

The first SHOCKWAVE hits just behind Johnny's horse. The ground rumbles and erupts, throwing dirt and rock in every direction, leaving behind a crater.

Johnny rides serpentine as SHOCKWAVES chew up the desert floor behind them.

Johnny's up on his feet, leaning in close to the horse's neck, urging it on faster. A NARROW CANYON lies just fifty yards ahead.

The iris on the bottom of the ship opens wider, and the biggest shockwave of all sizzles through the air.

At the very same moment Johnny makes it into the narrow canyon. THE ROCK AND SAND WALLS COLLAPSE BEHIND AND AROUND HIM AND HE DISAPPEARS IN A MASSIVE LANDSLIDE.

The ship's blue beam scans the pulverized rock and debris. It slowly pulls away, climbing into black clouds above.

AMONGST THE RUBBLE

But hiding inside a safe cave, Johnny stares down at THE BOX AS THE GLOW SLOWLY FADES. He backs as far away from the box as he can. HE'S NEVER BEEN SO SCARED IN HIS LIFE.

DISSOLVE TO:

INT. TANNER'S HOUSE - BEDROOM - NIGHT

CU: Johnny's eyes, still wide. Still terrified.

JOHNNY

Annie! You're sure she's still okay?

TANNER

I told you I checked, she's sleeping in the loft. Johnny-- you're scaring me. What is it you say you saw?

JOHNNY

It--it was huge--and lit up like a thousand gas lamps--and it flew in the air--no--it--it floated!

Johnny paces the room, a man possessed. WE PULL BACK to reveal the rest of the gang, looking pretty scared themselves.

INT. TANNER'S HOUSE - LIVING ROOM - NIGHT

An Asian curio treasure trove -- Chinese tea sets, a Japanese bonsai tree, Indian Buddhas.

With hands still shaking, Johnny pours himself a drink. Mattias and the others share uneasy glances.

MATTIAS

Maybe you better lie down, boss.

JOHNNY

Lie down?! Are you crazy?! They
could come for us any second!

EZEKIEL

They? Who is "they?"

Johnny looks at them with wild eyes.

JOHNNY

Who said anything about a "who"?!
Could've been a "what"--or even a
"how"--hell, there ain't even words
--it was flying in the sky--it was--

Johnny looks around Tanner's home. He spots an ornate china
tea set, and pulls out one of the saucers. He turns it upside
down and moves it through the air imitating the ship.

The gang shoots each other glances of disbelief.

MATTIAS

You trying to tell us you saw a
flying saucer?

Frustrated, Johnny tosses the saucer against the wall.

JOHNNY

No! I can't--I can't explain!

Tanner stares in horror at the shattered saucer.

TANNER

That was Tang Dynasty.

JOHNNY

It tried to kill me.

EZEKIEL

An' you think that there little box
has something to do with it?

Everyone looks over at the SILVER BOX--which no one dares
touch at this point.

JOHNNY

I don't know.

TANNER

You know what you need? A breath of fresh air.

Johnny's about to argue but Tanner grabs his arm, hard.

EXT. TANNER'S HOUSE - CONTINUOUS

Tanner pulls Johnny out the door.

TANNER

Johnny, you're starting to scare me. Where you going with all this?

JOHNNY

Oh Jesus, you don't believe me either!

TANNER

I didn't say that. Look Johnny, every religion has stories of things coming down from the sky. And my personal belief system teaches that there is more unseen in this existence than there is seen. Now, all I want you to do is look me in the eye and tell me--

Suddenly they hear an RUSTLING nearby. The hint of movement in the shadows just beyond the house's lights.

Johnny and Tanner quickly un-holster their guns. The night goes silent as they approach Tanner's BARN.

Johnny carefully pulls open the barn door with a CREAK. But the barn is EMPTY.

But behind Johnny, hidden forms suddenly RISE OUT OF THE DESERT SAND. Something FLIES THROUGH THE AIR--JOHNNY DIVES JUST IN TIME--A TOMAHAWK THUDS INTO THE BARN DOOR.

As the APACHE ATTACK WITH A WAR CRY, THE AIR IS FILLED WITH FLAMING ARROWS WHICH PEPPER THE BARN.

Johnny and Tanner bolt back into Tanner's house, FIRING WILDLY INTO THE NIGHT.

INT. TANNER'S HOUSE - LIVING ROOM - CONTINUOUS

Johnny and the others anxiously stand beside the windows and doors, guns at the ready.

EZEKIEL
What the hell was that?!

JOHNNY
Company!

Suddenly, there's a BOOMING VOICE from outside.

VOICE (O.S.)
Deame ino Anuan Hontora!

MATTIAS
What the hell did he say?!

Suddenly, the door EXPLODES INTO A THOUSAND PIECES, knocking Johnny and the Finkle Brothers to the floor.

SILVER BLADE (O.S.)
He said, "give us back our box."

Silver Blade appears in the doorway. His bow and arrow have Johnny dead to rights.

Maya walks in, her words barely managing to control Silver Blade's murderous rage.

MAYA
You will give us what you have
taken.

Johnny stands up, dusting himself off. He notices Black Wind and Lone Fox at the windows, bows drawn. Likewise, Johnny's men have their guns out.

JOHNNY
We had a deal.

MAYA
You broke our deal. You stole the
Anuan Hontora for us, and then you
tried to steal it from us.

JOHNNY
That box? Listen to me. The last
thing in the world I want is that
damn box. I was taking it to our
meeting place!

SILVER BLADE
I tracked you, thief. Your path
never came near the meeting place.
You came here, the other way.

Johnny turns to Maya, pleading.

JOHNNY

There was this light, coming down
from the sky! And--and explosions--
and the ground was--well it was
exploding all around me--with these--
-huge--sky--things!

The Apache stare at each other, confused and angry. Johnny's gang can only share in their confusion.

BLACK WIND

I say we kill him now.

MAYA

*Lights in the sky? The earth torn
apart? Sky Watcher has told us such
stories of the Gods of Death.*

SILVER BLADE

*Don't fall for his tricks. He's a
liar and a thief. I will get the
Anuan Hontora.*

Silver Blade holds up his hand. The Apache behind him part, and one of the braves leads ANNIE up beside Silver Blade.

Annie looks terrified. A chill runs through Johnny.

ANNIE

Daddy?!

Johnny stares at Silver Blade like we've never seen him stare. Like death.

JOHNNY

You take your hands off my
daughter. Now!

SILVER BLADE

You will give us the Anuan Hontora,
thief, or she will pay.

Silver Blade draws his knife. Annie stares at the knife in terror. EVERYONE DRAWS THEIR WEAPONS AT ONCE.

ANNIE

Daddy!!!

Johnny glares at Silver Blade, his gun pointed right between the Apache's eyes.

JOHNNY

Just so much as scratch her--I
swear dying will be the least of
your problems.

Maya bolts forward as well, grabbing Silver Blade.

MAYA

Put the knife away!

SILVER BLADE

I know what I am doing, Maya.

MAYA

*You bring dishonor to us all! You
make us no better than they! Put
that knife away, or by the Gods I
will give you reason to use it!*

JOHNNY

I have the box.

Silver Blade slowly lowers the knife. Annie's eyes fill with tears.

ANNIE

Daddy? You're a part of this?
You're--a thief?

JOHNNY

Not after today.
(to Silver Blade)
Show me the gold, and let's finish
our business right now.

SILVER BLADE

I sent the gold back to our village
when you did not fulfill your word.
You want gold? You will only get it
on Apache ground.

CUT TO:

EXT. FORT COLLINS - MAIN GATE - DAY

The entire cavalry regiment is assembled, a massive force including half-Indian scouts and horse-drawn gatling guns.

General Tibbet rides between them, inspecting the ranks. He holds up a book in his hand.

GENERAL TIBBET

The rules of war, gentlemen. The very code that separates us from the savages.

He tosses it in the dirt.

GENERAL TIBBET (cont'd)

No more. The Apache resistance ends today. Area 51 is the property of the United States of America. After today, I want the only Apache in Area 51 to be buried beneath it.

The General lifts a small satchel of coins.

GENERAL TIBBET (cont'd)

And as for the traitors who ride with them--I'll pay two months wages as a bonus for the man who kills Johnny Dixon.

CUT TO:

SIGNPOST

A tattered wooden sign reads:

AREA 51: PROPERTY OF THE U.S. GOVERNMENT.

TRESPASSERS WILL BE SHOT ON SIGHT

Suddenly, a throwing knife impales the sign, knocking it off the post.

EXT. AREA 51 - DAWN

Silver Blade retrieves his knife. Behind him, a motley assortment of INDIAN and OUTLAW ride through the desert, together but hardly united. Hands ride close to pistol and blade, eyes dart between friend and foe.

Only Johnny seems calm as Silver Blade rides up alongside him.

SILVER BLADE

I look forward to killing you the moment you give me the slightest reason to.

JOHNNY

Yeah. I get that a lot. Thanks for stopping by.

Johnny rides ahead, catching up with Annie. She wears a scowl like you've never seen.

JOHNNY (cont'd)

Annie, please, talk to me. Say something. Say anything.

ANNIE

I don't talk to liars. My father taught me that a long time ago.

Annie spurs her horse on. Johnny slows up, which puts him next to Maya.

MAYA

She has your spirit.

JOHNNY

Nah. Got it from her mother.

MAYA

No. Her sense of honor is from her mother. Her spirit is yours. Where is her mother?

Johnny takes a moment, searching for the words.

JOHNNY

She's in a better place. Cholera, back when Annie was four.

MAYA

Hard, to raise a young one alone.

JOHNNY

You'll never know.

MAYA

I have a son. A few years younger than your Annie. His father, White Wolf, was a great warrior--and left us as great warriors do.

Johnny and Maya exchange a long look, seeing each other differently than before, two parents where two enemies once stood.

JOHNNY

I don't suppose you have any Apache wisdom for me? I can't seem to do anything right by Annie. You give them too much slack, and they take advantage of you.

(MORE)

JOHNNY (cont'd)
Crack the whip--and they'll hate
you forever. I don't know. Maybe
it's easier for a woman.

MAYA
It is not. A man provides strength,
like a rock in the river. Ahote
fears too much when I leave--that
the river's current will take him
away from me.

Another long glance passes between them.

MAYA (cont'd)
You must talk with her. Know her
fears as your own. You want so much
for her--but do you know what she
wants for herself?

Johnny smiles, appreciating Maya's wisdom.

JOHNNY
Can I ask you a question?
(Maya nods)
When you said she had her mother's
sense of honor, that was meant as
an insult, right?

Maya just smiles.

EXT. AREA 51 - HILLSIDE - LATER

The group rides up a hillside when suddenly, Silver Blade's
horse stops. STREAMS OF BLACK SMOKE curl up from the other
side of the hill.

All the horses begin to BRAY, circling in fear. Even the
skilled Apache can't calm the beasts.

Silver Blade, his senses tingling, dismounts and carefully
approaches the top of the hillside, his tomahawk in hand.

He shudders as he sees what lies beyond.

SMOKING CRATER

The other side of the hill is a smoldering crater, three
hundred yards wide, the ground ripped and torn beyond any
recognition.

JOHNNY
(to Tanner)
Keep Annie back.

Silver Blade, his face solemn, spots several BURNT APACHE ITEMS including a child's buckskin rattle. Even Johnny and his gang look affected by the destruction.

SILVER BLADE

What do you see?

BLACK WIND

I see no bodies. Perhaps the village escaped the attack.

Silver Blade shakes his head. He steps down near the center of the crater. Silver Blade kneels beside pools of strange liquid, around picked-clean HUMAN SKELETONS.

And for the first time--we see fear in the eyes of the Apache.

JOHNNY

I've seen this before.

BLACK WIND

What man could do such a thing?

JOHNNY

Wasn't any man that done it.

Johnny's eyes go skyward.

CUT TO:

EXT. AREA 51 - SKY WATCHER'S MESA - DAY

The riders approach the Apache encampment and the imposing mesa. As they do, dark clouds move in and blanket the sky.

The people of the village stare skyward, worried.

Maya leaps off her horse, scanning the crowd. She finally spots Yona, who hugs her closely.

YONA

Daughter. Thank the gods. There's nothing but fear in the village.

MAYA

We have the Anuan Hontora. I am sure Sky Watcher will know what to do.

(looking around)

Where is Ahote?

YONA

Ahote had another one of his dreams. He refuses to leave the kiowa.

MAYA

Does he know I am here?

YONA

He knows--you told him you would not leave him, Maya.

Maya hears the sound of the drums outside.

MAYA

I must go to Sky Watcher. Please tell Ahote I will see him later.

YONA

You will tell him yourself.

JOHNNY

Johnny and the gang are surrounded by Apache, some there to gawk and others with less pleasant thoughts on their minds.

Johnny tries to help Annie off her horse. She pushes his hand away.

JOHNNY

Look. I messed up, but I'm trying to fix that. So before I go up that there mesa, to Lord knows what, how about we just start fresh? Truthfully.

Annie shoots her dad a skeptical glance. Then she notices that Johnny holds his SILVER BULLET in one hand.

ANNIE

Truthfully? Okay, let's try. Tell me about that saloon girl I kicked out of our home the other day.

Johnny blanches.

JOHNNY

The--uh--the girl--?

ANNIE

Thought so. You can go now.

Johnny struggles to find something to say, but he's got nothing. He turns to Tanner.

JOHNNY

Look after her till I get back.

And with that Johnny leaves.

TANNER

Little girl, you might just think about giving your daddy just the hint of a break.

ANNIE

He's a liar.

TANNER

And you've been completely honest, Wild Bill?

Annie looks away.

TANNER (cont'd)

You said you lied because you didn't want to disappoint him. Well, your father just went up that mesa, surrounded by Apache, for the same reason.

EXT. AREA 51 - MESA LEDGE - DAY

Silver Blade, and then Maya lead Johnny up a ledge barely wide enough for a chipmunk, and with a hundred foot drop. Johnny makes conversation to avoid looking down.

JOHNNY

So--what can you tell me about this Skywalker guy?

MAYA

Sky Watcher has protected our people since the time of our forefather's forefathers. It is his wisdom that has kept us alive. It was he who told us to fight the white man to the death rather than sacrifice our sacred land.

JOHNNY

He sounds real friendly.

Silver Blade shoots Johnny a look that silences him.

INT. SKY WATCHER'S CAVE - CONTINUOUS

A giant totem marks the arched entrance to the pitch black cave--images of eagles carved on its face. Thin wisps of sage smoke drift out of the cave.

Johnny cautiously hangs back as Maya steps into the darkness.

MAYA

*Sky Watcher, we have the Anuan
Hontora.*

Suddenly, two torches ignite, on their own. Illuminating the area around the group. In the distance they can barely make out a figure in robes. His voice ECHOES in the cave.

SKY WATCHER (O.S.)

Show me.

Silver Blade and Maya stare at Johnny, who takes a moment to realize he's the one being spoken to. Johnny pulls the Box out of his saddlebag. As he shows it, it begins to HUM.

JOHNNY

Right here. Now if you want a
closer look, show me the gold.

Suddenly, the torches go out. In the blink of an eye, two more light up.

In the distance, Sky Watcher now holds the box. Johnny looks down at his empty hand in disbelief.

THE BOX HUMS LOUDLY IN SKY WATCHER'S HANDS.

SKY WATCHER

The Anuan Hontora--has been opened.

AND IN AN INSTANT, SKY WATCHER CRUSHES THE SILVER BOX, PIECES OF IT RAINING TO THE GROUND.

Everyone is shocked by this, none more than Johnny.

JOHNNY

Um--I'm still getting paid--right?

SKY WATCHER

(ignoring him)

For five hundred years I have
feared this day. The Gods of Death
have arrived.

JOHNNY

Will somebody please tell me just
what the hell is going on around
here?

Another wave of Sky Watcher's hand ignites a hundred torches
all around the cave, revealing--

THE SISTINE CHAPEL OF CAVE PAINTINGS

We now can see the true dimensions of this cave. It is
massive, extending hundreds of feet in every direction. And
on each and every wall, a cave painting, thirty feet high.
The sections of rock separate the painting into panels.

Still somehow in shadow, Sky Watcher throws his hand towards
the first panel. Its torch flares, having the effect of
spotlighting the panel.

In the first panel is a massive SILVER SHIP, alone amongst
the stars. Johnny's eyes go wide. He recognizes the shape.

SKY WATCHER

The gods of death were ancient
beings. For millions of years they
traveled the heavens: seeking new
worlds to conquer, leaving nothing
alive in their wake. Until one day,
when they came upon this world.

In this panel the ship now falls from the stars, a massive
fireball, CRASHING INTO THE EARTH.

SKY WATCHER (cont'd)

But destiny spared us their wrath.
For the great ship crashed deep
into the earth.

The next panel's torch flares, showing a Apache boy
discovering a blackened figure, decidedly not human. Dying.
The boy is depicted as giving the creature water.

SKY WATCHER (cont'd)

The fall of the great ship was
taken as a sign, a calling for a
lone Apache boy on his spirit walk.
The boy came upon the destruction,
and found one of the gods. Burned.
Dying. But not dead. And though
fear filled his heart, the boy
showed it something the god had no
word for. He showed--compassion.
The boy saved its life.

The next panel's torch flares. Now the creature watches over the prone boy.

SKY WATCHER (cont'd)
Owing a life-debt, the god adopted
the boy's people as his own,
swearing to watch over and protect
them from all harm.

More torches flare, illuminating panels that appear to be a timeline, showing drought, famine, disease, the arrival of the Spanish Conquistadors and their departure, the arrival of the Americans. Throughout it all, the Apache survived while the others died.

SKY WATCHER (cont'd)
And yet he always knew there would
be one day he could not protect
them from. The day the others came
looking for their fallen ship.
(half the torches go out)
That day has come.

JOHNNY
How do you know all this? I'm
supposed to believe you were that
Indian boy, five hundred years ago?

SKY WATCHER
No. I am not that boy.

And with that, Sky Watcher lowers his hand. All the torches in the place suddenly go out, plunging everyone else back into darkness.

SKY WATCHER (O.S.) (cont'd)
I am that god.

And suddenly a lone torch ignites, just inches from Johnny's face. And right behind it is Sky Watcher. The light from the torch penetrates the cowl of his hood and for the first time we can see him.

SKY WATCHER

DROPS HIS CLOAK AND RISES TO HIS FULL SEVEN FOOT HEIGHT. HE IS UNLIKE ANYTHING WE'VE EVER SEEN. HIS SKIN, INDEED MOST OF HIS BODY IS TRANSPARENT, REVEALING RIVERS OF BLACK BLOOD COURSING THROUGH HIS BODY, ENTWINING BONES THAT LOOK LIKE SHARPENED IRON. THE ONLY OTHER PARTS OF HIM THAT ARE NOT TRANSPARENT ARE BLOOD RED EYES, AND JAGGED ROWS OF RAZOR SHARP SHARK'S TEETH.

SKY WATCHER IS AN ALIEN.

Johnny, shocked, immediately pulls his gun.

JOHNNY

What the hell are you?

Sky Watcher throws a hand and the last panel is illuminated.

SKY WATCHER

The future, unless you can stop it.

It shows a crack in the earth, creatures crawling out of the crack. A multitude of creatures. ABOVE THE CREVASSE IS PAINTED A SINGLE ALIEN SYMBOL.

AND FINALLY, THERE ARE NO HUMAN FIGURES WHATSOEVER.

BOOM. THE ENTIRE MESA SHAKES, BATTERED BY A POWERFUL FORCE. A HUM, SIMILAR TO THE HUM FROM THE BOX, REVERBERATES THROUGH THE AIR, GROWING LOUDER AND LOUDER UNTIL ROCKS FALL FROM THE CEILING.

EXT. APACHE VILLAGE - CONTINUOUS

The massive alien ship has LOWERED FROM THE CLOUDS and is now poised right above the mesa, its powerful engines thundering down upon the mesa top.

In the village below--A MONTAGE OF REACTIONS. Several Apache women fall prostrate on the ground. Yona stares up in awe and fear.

YONA

Ahote, go inside. Now.

Annie and Tanner have the same expression.

ANNIE

Uncle Tanner?

TANNER

I see it short stuff. I don't believe it, but I see it.

Mattias and Ezekiel's eyes are bugging out of their heads.

MATTIAS

Saint Francis of the Sissies! A flying saucer!

INT. SKY WATCHER'S CAVE - CONTINUOUS

The walls of the great cave have begun to crumble, cracks spreading across the massive cave painting, debris raining down upon those assembled beneath it.

SILVER BLADE

*Sky Watcher, what must we do? My
braves are ready to do your will.*

SKY WATCHER

It is too late. Only one can stop
what has begun.

HE EXTENDS A TALON AT **JOHNNY**.

SKY WATCHER (cont'd)

You are the one.

Silver Blade opens his mouth to object, but Johnny beats him to it.

JOHNNY

What? Me?!

SILVER BLADE

Him?!!

SKY WATCHER (cont'd)

A hundred visions have told me so.
A stranger will deliver all peoples
from the gods of death.

JOHNNY

Well you better get your visions
checked--'cause you got the wrong
guy--

SKY WATCHER

He will bury his past, to save the
future.

BOOM. Suddenly the entire top of the mesa flies into the sky and dissolves away. The SHIP hovers just above the mesa, its massive iris opening, the air CRACKLING WITH POWER.

A familiar blue light and howling wind blast down upon them.

SKY WATCHER (cont'd)

Go now!

Johnny and the others run for it.

A MASSIVE SHOCKWAVE BLASTS DOWN FROM THE SHIP. SKY WATCHER CAN ONLY RAISE HIS HANDS TO THE SKY AS WHAT IS LEFT OF THE CAVE COLLAPSES UPON HIM, BURYING HIM.

EXT. MESA LEDGE

AS THE SHOCKWAVE REVERBERATES OUT TO THIS TINY LEDGE, MAYA, SILVER BLADE, AND JOHNNY ARE TOSSED LIKE RAG DOLLS, RIGHT OFF THE LEDGE.

THE ATTACK

The Ship moves over the Apache Village. BLAST AFTER BLAST OF SHOCKWAVE FILLS THE AIR, QUICKLY DESTROYING THE APACHE VILLAGE.

A band of FIFTY BRAVES appear with bows and arrows. With a WAR CRY they let loose a volley of FLAMING ARROWS at the same moment. The arrows fly up, and bounce harmlessly off the metal skin of the great ship.

OR DID THEY DO SOMETHING AFTER ALL? BECAUSE JUST AT THAT MOMENT, THE MASSIVE SHIP FALLS FROM THE SKY!

AT THE LAST SECOND, HUGE KNIFE-LIKE LEGS SPRING OUT AND LACERATE THE EARTH, DIGGING DEEP UNDERGROUND.

THE SHIP HAS LANDED, EVEN THOUGH MOST OF IT STILL TOWERS HUNDREDS OF FEET ABOVE THE GROUND.

The iris beneath the ship opens wide.

AND THEN THEY COME. ALIENS. THE SAME TERRIFYING CREATURES AS SKY WATCHER ONLY EVEN BIGGER. THEY ROCKET DOWN TOWARDS THE VILLAGE ON FLAT, ROUND SLIDER DISCS THAT FLY UNBELIEVABLY FAST.

AND AS THEY APPROACH, THEIR IRON-LIKE BONES SHIFT, AS THEIR CLAWS GROW RAZOR-SHARP TALONS.

The first alien out cuts down a row of four Apaches with a single swipe of its talon.

EXT. MESA LEDGE

Maya, Johnny and Silver Blade hang precariously off the side of the mesa. Below, nothing but SCREAMS and smoke.

JOHNNY

MAYA

Annie.

Ahote.

IN UNISON, they pull themselves back up on the ledge and run down towards the village, full speed.

Silver Blade does the same, a few seconds behind.

EXT. APACHE VILLAGE

An alien on a slider disc comes right for Tanner, Annie, and the twins.

TANNER

DOWN!

They hit the ground, the talons of the alien narrowly missing as they duck beneath its slider disc.

The alien leaps off the disc, which miraculously folds in on itself until it's no bigger than a baton. The alien puts it inside a hidden fold in its transparent skin.

It turns back towards the gang.

TANNER (cont'd)

Annie. Get behind us.

The Alien races towards them. Man these things are fast!

Tanner responds in kind. At the last second, the Alien swipes at Tanner, but Tanner somersaults clear over its head, delivering a roundhouse punch to the back of its head.

ONLY HE NEVER CONNECTS. THE ALIEN PHASES, WHICH IS TO SAY IT TURNS GHOST-LIKE, FOR JUST A SECOND, AND TANNER'S FIST PASSES THROUGH IT HARMLESSLY, BONES AND ALL!

Tanner spots Mattias and Ezekiel on the other side of it, drawing their guns.

TANNER (cont'd)

No! Wait!

Tanner drops to the ground at the last possible second as the FINKLE BROTHERS FIRE! THEIR BULLETS PASS HARMLESSLY THROUGH THE PHASING ALIEN, AND AS THEY CONTINUE ON THEIR WAY, THEY GRAZE TANNER.

No one can believe their eyes.

TANNER (cont'd)

Annie!! Run!!

BRIDGE

Johnny and Maya reach one of the narrow pathway's suspension bridges. Suddenly, AN ALIEN ON A SLIDER DISC RACES UP TOWARDS THEM, BLOCKING THEIR PATH. Maya and Johnny exchange a quick glance. They have the same idea.

THEY JUMP ONTO THE SUSPENSION BRIDGE, WHICH ABSORBS THEIR WEIGHT AND THEN LAUNCHES THEM AT THE ALIEN.

BUT THE ALIEN PHASES AND THEY PASS RIGHT THROUGH IT, LANDING HARD ON THE LEDGE BEYOND IT.

BY THE TIME THEY TURN BACK AROUND, THE ALIEN LEAPS OFF ITS DISC, LANDING ON THE BRIDGE, TALONS EXTENDED. IT MOVES IN FOR THE KILL.

Johnny draws and SHOOTs. It PHASES. He fires again. Again the bullet passes harmlessly through him. Fear fills their eyes.

WHEN SILVER BLADE SUDDENLY DROPS IN FROM ABOVE, LANDING ON THE BRIDGE BEHIND THE ALIEN. HE LIFTS A TOMAHAWK HIGH ABOVE HIS HEAD.

MAYA
Silver Blade, no!

SILVER BLADE
*I will wait for you in the next
life!*

Silver Blade USES HIS TOMAHAWK TO CHOP AWAY THE ROPE HOLDING THE BRIDGE UP!

THE ALIEN LETS OUT A PIERCING SHRIEK AS BOTH WARRIORS PLUNGE OFF THE BRIDGE, FALLING RIGHT TOWARDS THE ALIEN SHIP BELOW.

MAYA
NO!!!

APACHE VILLAGE

ANOTHER SLIDER DISC descends from the ship. Atop this one is an alien unlike the others. THE ALPHA ALIEN is taller, it seems to have twice the number of veins pumping blood through its body, and its iron skeleton extends beyond its skin, having the effect of giving it sharp spikes bristling over its body.

The Alpha Alien lets a SMALL SILVER BALL DROP FROM HIS HAND. IT BURROWS INTO THE GROUND, RACING TOWARDS THE APACHE ARCHERS.

THE APACHE SEE THE RIPPLE IN THE GROUND AS IT RACES RIGHT FOR THEM, DISAPPEARING DEEPER ONLY IN THE LAST TEN FEET.

THE APACHES LOOK DOWN, CONFUSED.

AND THEN A MASSIVE IMPLOSION SUCKS THE APACHE AND ABOUT A HUNDRED TONS OF DIRT AND ROCK INTO THE EARTH!!!

JOHNNY AND MAYA

Reach the bottom of the mesa and race towards the village,
searching for their children.

MAYA
Ahote!!!

JOHNNY
Annie!!!

ANNIE (O.S.)
DADDY, HELP!!!

Johnny zeroes in on the sound. He spots Annie's floral dress.
She runs from a pursuing Alien over a hundred yards away.

Johnny'd never make it in time. Instead, he draws his pistol,
and takes careful aim.

ANNIE

Trips and falls. When she turns back, the Alien is nearly on
top of her. It reaches down towards her and swipes with its
talons.

She closes her eyes in terror. BLAM. A bullet passes through
it, causing it to PHASE as it strikes. Its talons pass
harmlessly through her.

JOHNNY

He squints as he aims again.

JOHNNY
Run to me Annie, run!!

ANNIE

Is too terrified. She simply backpedals, crawling on the
ground. The Alien strikes again. BLAM. It PHASES again,
missing.

Annie pulls out her PARASOL, jabbing at the Alien with it.

ANNIE
You--get--away--from me!

JOHNNY

Watches as she crawls behind a Kiowa. Johnny hasn't got a
shot!

JOHNNY
NO!!!

Johnny sprints down towards Annie.

ANNIE

Jabs it with her parasol again. The Alien PHASES, and the umbrella passes harmlessly through it.

BUT ANNIE DOESN'T WITHDRAW IT. SHE OPENS IT! AND A MOMENT LATER, THE ALIEN PHASES BACK, THE UMBRELLA STILL IN ITS GUT. It lets out an ALIEN SHRIEK that'd make your teeth shatter.

THE BLACK BLOOD INSIDE IT POOLS AND SPREADS. Annie pushes on the parasol and the Alien falls back, dead.

A moment later, Johnny comes running around the kiowa, nearly hugging the life out of her in relief.

AHOTE

runs frantically through the village, searching for a safe harbor that just isn't there. The Aliens seem to be everywhere.

SUDDENLY, HE'S GRABBED FROM BEHIND--BY MAYA, who takes just a moment to close her eyes and hold him tight.

AHOTE

Mommy!

Aliens, headed this way. Maya pulls her son the other way, only to see Aliens in that direction as well. She searches frantically for a safe direction.

SHE SEES ONLY ONE: TOWARDS THE ALIEN SHIP.

DIRT MOUND

A huge pile of dirt, created where one of the legs of the alien ship dug into the earth.

Maya and Ahote hide behind it, watching the massacre from afar.

YONA (O.S.)

Ahote!

Maya spots her mother, wandering between burning kiowas, searching in vain. HER YELLS BEGIN TO DRAW ALIEN ATTENTION.

YONA (cont'd)

Ahote!!!

MAYA

Stay here.

AHOTE

Mommy, I'm scared.

Maya kneels beside her son. She looks him square in the eye.

MAYA

*Even our bravest warrior is scared
this day. I will come back, Ahote.
I will always come for you.*

Maya runs for her mother, leaving Ahote next to the dirt mound.

THE ALPHA ALIEN

Two ALIENS arrive, dragging Sky Watcher between them. He's badly burned, but still clinging to life.

The Alpha motions to the ground and they throw Sky Watcher down. The Alpha stands over him, saying something in a strange tongue of clicks and hisses.

SKY WATCHER

(in Apache)

*I am Sky Watcher, shaman of the
Apache people. I will never help
you find what you seek.*

The Alpha tilts its head, as if trying to comprehend something unfathomable. And a second later, IT FLARES ITS TALONS AND SEVERS SKY WATCHER'S HEAD.

EXT. APACHE VILLAGE

Yona, Maya's mother, still wanders through the burning village.

Maya runs quickly and silently towards her.

YONA

Ahote!? Maya?!

Maya can only watch as an Alien on a slider disc changes course to intercept Alona.

MAYA

Mother!

Yona turns and sees her daughter, still alive. It gives her a moment's peace, just as the Alien reaches her.

Maya looks away at the moment of impact, tears flooding her eyes.

THE ALPHA ALIEN

It stares down at the spot where Sky Watcher laid. It looks up, surveying the damage. The entire village seems destroyed. THE ALPHA ALIEN LETS OUT A PIERCING SHRIEK.

AT ONCE ALL THE ALIENS STOP THE MASSACRE. ONE BY ONE THEY FLOAT UP AND INTO THE ATTACK SHIP ON THEIR SLIDER DISCS.

AND JUST AS QUICKLY, THE SHIP RISES, THE KNIFE-LIKE LANDING GEAR LIFTING OUT OF THE DIRT MOUNDS BELOW AND FOLDING INTO THE SHIP.

THE SHIP RISES INTO THE CLOUDS AND RACES OFF.

And back on the ground, nothing moves except the smoke.

MAYA

stares at the area where Ahote was hiding.

MAYA

Ahote.

(louder)

Ahote!?

She runs over to the mound of dirt. It isn't a mound anymore. It is a hole in the ground where the enormous landing gear of the ship lifted up.

AHOTE IS NOWHERE TO BE FOUND. Maya's panicked eyes look left and right.

And lastly they rise to the clouds above. And she knows. She just knows.

MAYA (cont'd)

AHOTE!!!

DISSOLVE TO:

EXT. APACHE VILLAGE - LATER

A heavy rain falls over the field of rubble and craters that once was an Apache village.

MAYA

her mother's feather still in her hair, sits by herself on a black rock.

She beats her breast and rocks rhythmically back and forth, a woman deep in mourning. She KEENS, periodically letting out cries of anguish.

Behind her, a giant flaming FUNERAL PYRE burns.

BLACK WIND (O.S.)
Sacred ground! You are not welcome!

Maya closes her eyes, trying to block out the noise.

FUNERAL PYRE

Johnny and the outlaws are face a wall of angry Apache.

JOHNNY
We just came to pay our respects.
We meant no offense.

BLACK WIND
Your very boots on our land
offends. You brought death upon us
when your people opened the Anuan
Hontora!

JOHNNY
They ain't 'my people' and I'm
tired of telling you people that!

MAYA (O.S.)
Stop it! Can you for one moment
stop fighting?! I have lost my son!

All eyes turn to Maya, now standing on the black rock.

MAYA (cont'd)
Have you not seen what I've seen?
We have a new enemy. We cannot
treat each other as we have. Only
together do we stand a chance.

Tanner, walking not far behind Johnny, steps into the circle.

TANNER
Lady, I'm not sure what you saw,
but those things went through us
like we weren't even there.
Together, apart, against them--I
doubt it matters.

MAYA
But I know something you do not.
Sky Watcher has seen our victory.
(MORE)

MAYA (cont'd)

He has seen a champion among us,
who will defeat even the Gods of
Death.

She repeats it in Apache. She's got their attention now.
Everyone has the same question on their minds.

Maya turns and stares at Johnny. Reactions range from
puzzlement (the gang) to hostile disbelief (the Apache). All
eyes are on Johnny, waiting for him to say something.

JOHNNY

I'm gonna need a moment alone.

EXT. AREA 51 - RAVINE

Johnny sits on a rock, struggling to figure out what to do.
The rest of the gang walks up.

EZEKIEL

Boss, no offense, but this ain't
what we signed on for.

MATTIAS

Yeah, them E.T.s is just too tough.

JOHNNY

E.T.s?

EZEKIEL

Enormous Thingys. That's what
Mattias and I call 'em.

Johnny just shakes his head.

JOHNNY

Guys? A key part of needing a
moment alone is that nobody else is
around.

EZEKIEL

Oh. No problem. We won't let nobody
else around.

TANNER

What exactly did that Sky Watcher
say to you up there?

JOHNNY

He said I have to bury my past to
save the future.

TANNER

What does that mean?

JOHNNY

Hell if I know. I'm still trying to figure out if there are more grasshoppers or ants.

EZEKIEL

Ants.

JOHNNY

What?

EZEKIEL

Ants. Hundreds of ants 'fer every grasshopper. That dry summer a few years back? Mattias 'n I lived on 'em. Taste kinda like chicken.

Johnny gets up and heads back towards the Apache. He rubs his temple, his headache's back.

INT. MAYA'S KIOWA

Stands alone in the remains of her kiowa, packing a rucksack.

JOHNNY

I need to talk with--

Johnny realizes what she's doing.

JOHNNY (cont'd)

You're leaving? Why?

MAYA

You must stop the Gods of Death. I must follow my own course.

JOHNNY

What? I don't get this--just ten minutes ago you were talking about 'standing together'.

MAYA

Where I must go, I can ask none to follow. I go to find my son. He was caught up in the legs of the silver beast.

Johnny follows her gaze to the clouds above. He takes a deep breath.

JOHNNY

Maya, you have to know--the odds of him still being alive--

MAYA

He is alive. Every day until today
I would pray to White Wolf, to
guide me to his murderer. But today
I asked him to guide me to our son.
And he answered me. Ahote is alive.

JOHNNY

You don't know that. Just like I
wouldn't know if Annie were gone.
We love our children but we don't
have mystical powers. Now you go
out there chasing that thing and it
will kill you. And I--I don't want
that to happen.

Johnny grabs her hand, stopping her from packing.

JOHNNY (cont'd)

Come with me. We can head down
Mexico way. I've got people I know
down there--we can get up into the
mountains, away from everything and
everybody. I can keep you safe,
Maya. All of you. Just don't go.

MAYA

I do not wish to part with you as
well, but I hold a faith you lack.
My child is out there, waiting for
me.

Maya picks up her last belonging--a necklace of colorful
stones. Johnny grabs it from her hand.

JOHNNY

Enough with the prayer beads! Your
prayers won't be answered, your
gods are not on your side, and I'm
trying to help you! I'm trying to
say I know there are more ants than
grasshoppers!

Maya smiles a bittersweet smile. Softly she takes his hand in
hers, and takes back the necklace.

MAYA

You do not understand. I do not
pray to the gods, I pray to my
husband, who watches over me. And
these are not prayer beads. It is a
warrior's necklace. His. Through
it, his spirit guides me.

But Johnny doesn't even hear her. All he can do is stare at the necklace in her hand.

HE'S SEEN IT BEFORE!!!

FLASH

FLASHBACK COLUMA - THE BATTLE FIVE YEARS AGO

THE SAME FLASHBACK WE SAW BEFORE.

JOHNNY'S POV: THE HUGE APACHE WARRIOR WITH A MULTI-COLORED STONE NECKLACE LEAPS RIGHT TOWARD US WITH A HUGE KNIFE.

OUR VIEW DROPS TO THE NECKLACE. IT IS ABSOLUTELY THE ONE MAYA NOW HOLDS.

JOHNNY RAISES HIS GUN, HOPING THE THREAT WILL STOP THE GIANT APACHE. IT DOES NOT. THE FEARLESS APACHE KEEPS COMING.

JOHNNY WAITS UNTIL THE LAST MOMENT, THEN--BLAM!!! BLOOD SPLATTERS UP AT US AS THE APACHE CLINGS TO US, A LOOK OF SADNESS AND PAIN ON HIS FACE. HE DIES JUST INCHES FROM OUR EYES.

EXT. RAVINE - LATER

SOUND OVER: THE GUNSHOT STILL ECHOES.

Johnny holds his head in his hands. Tanner's shocked as well.

TANNER

Man, when Karma gets ahold of you
she sure don't let go.

(Johnny nods)

And she doesn't know?

JOHNNY

I get the distinct impression that
if she knew, I'd be a dead man.

TANNER

That makes our choice even easier.
First burrito is on me.

JOHNNY

Yeah, but there's just one problem
with that. I can't go.

TANNER

Johnny--

JOHNNY

I killed her husband. I killed that little boy's father. And now the boy's been taken from her too? How could you live with that?

TANNER

What are you saying you want to do?

JOHNNY

I'm going after them. I'm gonna bring the boy back.

TANNER

Johnny, I've seen you do crazy things before, but you're talking Finkle Brother kind of crazy now.

JOHNNY

Tanner, you believe more in this destiny stuff than I do. Can't you see I have to get this boy back?

Tanner's brow furrows--he'd love to say no...but he can't.

TANNER

I'll be damned if you get all the heroic glory while I'm down in Mexico gettin' the squirts. Okay, Johnny--so how are we gonna do this?

Johnny smiles, knowing all along his best friend was behind him. He looks down at the valley below, the ALIEN LIGHTS PLAYING THROUGH THE CLOUDS, SEARCHING THE LAND BELOW.

JOHNNY

I'm working on it.

EXT. MAYA'S KIOWA - DUSK

Johnny catches Maya just as she's about to leave.

JOHNNY

Come with me, I need your help.

EXT. THE REMAINS OF SKY WATCHER'S CAVE - NIGHT

From the rubble-strewn ruins, Johnny stares off at the night sky, his eyes following the blue search light of the alien ship in the distance.

At his feet lies the remains of one of the cave paintings: A
MAP OF THE REGION.

JOHNNY

All right. It's passing behind that
mesa out there. Which one is that?

MAYA

Tanko. The bald one.

Johnny finds it on the map and marks it with a stick of
charcoal.

MAYA (cont'd)

Why did you change your mind?

JOHNNY

Ssh. I'm concentrating. Which is
this mesa?

MAYA

Namonta Tenua. Your people call it
Little Flat Top.

Johnny takes his pencil and begins connecting the dots.

MAYA (cont'd)

Because if you think to stop me
from finding my son--

THE PATH OF THE ALIEN SHIP BECOMES CLEAR. IT IS FOLLOWING AN
INTRICATE DIAMOND PATTERN.

JOHNNY

That ship is not moving randomly.
It's following a search pattern, a
lot like a mining grid.

MAYA

You know of mining?

JOHNNY

(cautiously)

I know a little about a lot.

MAYA

What does this mean? This pattern?

JOHNNY

It means not only will we know
where they are. We're gonna know
where they will be.

MAYA

I don't understand.

JOHNNY

It means that at noon tomorrow,
that ship's gonna pass right by
Little Flat Top, and we're gonna be
there to hitch a ride.

Maya realizes what he's saying.

MAYA

No. Finding my son is my journey.
Your purpose lies elsewhere.

JOHNNY

Right, defeating the gods of death.
The moment you figure out how I'm
supposed to do that you let me
know. In the mean time, let's go
get your son.

EXT. SMOKING CRATER - NIGHT

Torres uses a lantern to examine the strange black crater and
the gravesites.

Behind him, the General waits impatiently.

TORRES

It's a trick. They're hiding.
Thinking they can lead us into some
kind of ambush.

TORRES (cont'd)

I think we're looking at an ambush,
sir. Whatever happened here--its
like the Apache never got off a
shot.

GENERAL TIBBET

Exactly why it's a trick. In seven
years we've never successfully
ambushed the Apache, Captain. I
would have thought you'd remember
that.

Torres bites his tongue and keeps silent, but the crater
bothers him.

EXT. REMAINS OF THE APACHE VILLAGE - DAWN

Johnny stands on a rock and addresses the outlaws and Apache gathered. Maya stands nearby as well. He strokes his SILVER BULLET for a moment before he speaks.

JOHNNY

Okay, so this is where I'd usually tell you some inspiring story of how I got it all worked out, and that if we work together we're gonna beat these bastards. There's just one problem with that. It's a lie.

Maya stares at Johnny, surprised. Shocked even.

JOHNNY (cont'd)

I thought you said you were going to translate for me?

Maya looks at her people, waiting for inspiration.

MAYA

He says he has a plan to defeat the gods of death. He says that with the might of our Apache warriors we cannot lose.

A rumble moves through the Apache. They like what they hear. Johnny is pleasantly surprised.

JOHNNY

(to Maya)

This is going better than I thought.

(to everyone)

Truth is, your Sky Watcher said I was gonna defeat your Gods of Death--but he never mentioned how that's supposed to happen. Actually, you want the real truth, I think your Sky Watcher may have been sniffing the wrong incense if you get my point.

TANNER

Johnny? A little truth goes a long way.

Maya winks to him, then turns to the Apache.

MAYA

He says Sky Watcher had a vision of glorious victory for our people. We will trample upon the bones of our enemy, those who have brought such destruction upon our home. And in this, Sky Watcher foresaw this man leading us.

The WAR CRIES start in earnest. The Apache love what they're hearing. The entire gang is surprised by the reaction.

JOHNNY

I gotta tell you. The honesty thing is kinda new for me. If I had any idea it would go over this well I'd have done it a long time ago.

(beat)

Anyway, at noon, the silver ship will pass by Hanging Rock. That is where we strike.

(to everyone)

Now who's with me?!

Maya doesn't need to translate this one. She steps up to Johnny and joins her hand with his. Black Wind is the first Apache to step forward. He puts his hand on top of theirs.

OVERHEAD

ONE BY ONE, WHITE AND BROWN, HANDS ARE ADDED TO THE PILE UNTIL THERE IS NO ONE LEFT. AN ALLIANCE HAS BEEN FORMED. THERE ARE NO MORE ENEMIES.

EXT. HORSE CORRAL - DAWN

The Apaches and Outlaws prepare their horses and mount up. Except for the few elderly Apache women and children, who pack up to head out on foot.

Annie looks around and sees no horse for her.

ANNIE

Daddy? Where's my horse?

JOHNNY

Baby, you're gonna go with the Apache women. They know a place you'll be safe.

Annie's eyes begin to tear, her voice quaking.

ANNIE

You're--you're sending me away
again? What did I do wrong?

JOHNNY

You didn't do anything wrong,
honey. I just want you to be safe.

ANNIE

And what about what I want?!

Johnny catches Maya's eye--she nods to him, motioning to
Annie. Johnny gets off his horse.

JOHNNY

What do you want, honey?

ANNIE

I want to be with you. That's all I
ever wanted.

Johnny holds Annie tight.

JOHNNY

I want to be with you too. But if
anything bad happened to you--

Annie pulls herself away, brightening.

ANNIE

You don't have to worry about me.
I'm a better shot than half your
gang. Ask Uncle Tanner.

Johnny looks at Tanner, who quickly looks away, whistling.

JOHNNY

What are you talking about?

ANNIE

The truth, daddy. Isn't it time we
both got to it?

Johnny meets his daughter's stare. It looks like the
beginning of a gunfight.

JOHNNY

Let's do it. You want the first
move?

ANNIE

That floozy I kicked out of your
house.

Johnny takes a deep breath.

JOHNNY

Okay. Fine. I was having--
relations with her. But I don't
love her. I haven't--I haven't been
able to give my heart to anyone
since your mother died.

ANNIE

What about her?

Annie nods towards Maya in the distance.

JOHNNY

You got your one question. My turn.
What is this about you being good
with a gun?

ANNIE

I've been missing classes to
practice with my gun. I even won a
trophy last month.

JOHNNY

You've been what?!

ANNIE

Daddy, I hate that school. Well,
most of that school. I love English
and History and Geography and all
that, but half my day is studying
Womanly Arts. Polite conversation,
cooking--Daddy I hate cooking!

JOHNNY

(deadpan)

Really?

ANNIE

I know you want me to be more like
mom. But, Daddy, I'm just not. I'm
more like you. Always have been.
Now I don't know if you noticed or
not, but I been taking care of
myself for years. I can take care
of myself now. And you sure as heck
need all the help you can get. So--
what do you say?

Johnny stares at his daughter with new eyes. She's brave,
confident, strong. How can he say no?

JOHNNY
Annie--get your gun.

EXT. DESERT VISTA - DAWN

In the distance, the sun rises over a strange cloud formation. A RUMBLING IS HEARD.

Over the nearest ridge rides Johnny, leading a large posse. Apache and white man (and girl) ride side by side, all mixed together.

JOHNNY
Okay! Switch out!! Now!!

Johnny, Maya and the rest of his gang LEAP FROM THEIR TIRED HORSES TO THE RIDERLESS HORSES IN TOW.

With the better rested horses, they quickly pull away from the Apache who yell WAR CRIES in support.

EXT. HANGING ROCK - NEARLY NOON

A steep mesa with a strange lip on its flat top that extends out over the desert floor far below.

MAYA
Little Flat Top. Never would I believe we could make it so fast.

MATTIAS (O.S.)
Boss!

Johnny turns back and sees what Mattias sees. Those same strange, dark clouds moving right towards them.

JOHNNY
Just in time. Okay, everyone knows what to do--

ANNIE
I don't.

Johnny pulls over the last of the spare horses.

JOHNNY
Annie, you have the most important job of all.

EXT. WATERING HOLE - DAY

Annie kicks a rock in frustration as she watches over the horses drinking from the shallow pond.

ANNIE
(angry)
Most important job.

EXT. HANGING ROCK - MESA TOP - DAY

HEE-YAA!!! Johnny, Tanner, Maya and the Twins ride all out on top of the mesa.

AS WE PULL AWAY, WE SEE THAT OVER THE EDGE OF THE MESA, THE STRANGE CLOUDS RACE PAST, NEARLY AT THEIR HEIGHT. AND FROM ABOVE, THE ATTACK SHIP CAN CLEARLY BE SEEN, NESTLED AT THE CENTER OF THE CLOUD.

They pull their horses close to the ledge nearest the Attack ship.

JOHNNY
Get ready! We're only gonna get one shot at this!

MAYA
I do not understand! How are we to get on that ship?!

JOHNNY
Haven't you ever robbed a train before!?!

AND THEN JOHNNY AND THE TWINS GET IN A FAMILIAR-LOOKING FORMATION. LIKE THE FORMATION JOHNNY USED TO ROB THE TRAIN!

The Finkle Twins throw a horse blanket between them and Johnny rides up and jumps on it.

MATTIAS
Boss, you sure you can do this?
Usually Tanner's the one--

JOHNNY
I got moves you've never seen, now
DO IT!

The Finkle Twins TOSS HIM AND THE BLANKET HIGH IN THE AIR.

JOHNNY TUMBLES, SOMERSAULTING THROUGH THE AIR, HUNDREDS OF FEET UP. AND SLAM! HE LANDS ON THE TOP OF THE ATTACK SHIP!

ON TOP OF THE ATTACK SHIP

Using his feet to brace him, Johnny tosses a rope back to the riders. Maya grabs the rope and SWINGS ACROSS THE CHASM, landing safely on a ledge on the side of the Attack ship.

She tosses the rope back to the Finkle Twins, but--

TANNER
We're out of room!

TOP OF THE MESA

The Finkle Twins look ahead and see that they've run out of mesa. They're galloping right off a cliff.

Together with Tanner, they fight the horses to a stop just in time, the hooves of their horses crumbling away the very edge of the side of the mesa.

TANNER

Pulls his horse back, watching as the ship--with Johnny and Maya upon it--heading off into the distance.

TANNER (cont'd)
Go get 'em, Johnny.

DISSOLVE TO:

EXT. HANGING ROCK - DAY

Tanner and the Finkle Brothers reach the bottom of the mesa, where the Apache wait for them.

EZEKIEL
Cheer up, fellas! We got them on
board that flying saucer!

But the Apache aren't smiling. CLICK.

Tanner looks around to see the ENTIRE CAVALRY DIVISION
SURROUNDING THEM.

TANNER
For once, I'd like to see one of
these plans work.

EXT. DESERT VALLEY

Tanner and the Apache are on their knees, hands behind their heads. The soldiers begin tying the hands of the Apache, while General Tibbet crouches beside Tanner.

GENERAL TIBBET
Where are they?

TANNER
Where are who?

The General hauls off and PUNCHES Tanner in the face. Two soldiers lift Tanner back onto his knees, sporting a fat lip.

GENERAL TIBBET

Where are the rest of your Apache friends?

TORRES

And where is Johnny Dixon?

Tanner looks up at the sky a moment.

TANNER

You wouldn't believe me if I told you.

The General punches Tanner again. Again he goes down.

TANNER (cont'd)

Okay--he's on this big--thing.
About a hundred stagecoaches long.
Circular. Smooth silver. Oh, and it
flies through the sky and rains
fire down on anything that moves
beneath it.

The General looks disgusted. He thinks Tanner's messing with him. But Torres? His eyes light up at Tanner's words.

TORRES

Sir, those destroyed villages--

Tibbet silences him with a gesture.

GENERAL TIBBET

Captain, finish securing the
prisoners and mount up for the
mining camp at Columa.

TORRES

Columa, sir? Shouldn't we send the
prisoners back to the fort?

GENERAL TIBBET

Do you realize what we have here?
We have bait for the big fish. And
all we've got to do is dangle it
and our enemies will come to us.

THE RIDGE ABOVE

Annie drops the reins of the fresh horses, shocked by what she sees.

She pushes the horses back and takes cover, careful not to be seen. Her face is panicked as she realizes whatever she does-- she'll be doing it all alone.

CUT TO:

EXT. ALIEN SHIP - TOPSIDE

Johnny pulls a rope from his belt and quickly ties a lasso. He swings it around his head, judging the wind and throws it up above them, around one of the silver spires atop the ship.

He holds the other end in his hand.

JOHNNY

Hold on to me.

MAYA

What are we going to do?

JOHNNY

Trust me. You don't want to know.

She grabs onto Johnny and THEY RUN RIGHT FOR THE EDGE OF THE SHIP. THEY PICK UP SPEED AS THE SLOPE CURVES DOWNWARDS AND AT THE VERY EDGE, THEY LEAP INTO THIN AIR!

THE ROPE COILS OUT UNTIL IT HAS NO MORE SLACK TO GIVE, THEN PULLS TIGHT. AS THE WEIGHT INCREASES, MAYA SLIPS, GRABBING ONTO JOHNNY. JOHNNY GRIMACES AS HE TRIES TO HANG ON.

THE ROPE SWINGS THEM DOWNWARDS, CONVERTING THEIR MOMENTUM INTO A LONG, FAST ARC. THEY SWING DOWN UNDER THE SHIP. JOHNNY'S ARMS STRAIN AS THEIR ARC CARRIES THEM BACK UPWARDS. THEY'RE HEADING RIGHT FOR THE BLUE BEAM OF LIGHT.

AT THE LAST SECOND, JOHNNY LETS GO OF THE ROPE AND THEIR TRAJECTORY SENDS THEM FLYING UP THROUGH THE OPENING IN THE BOTTOM OF THE SHIP!

INT. ALIEN SHIP - THE LENS ROOM

They land with a THUD just inches from the blue beam of light blasting through an oval LENS mounted in the ceiling of this crawlspace.

Above them, something moves. A shadow falls over the lens as an ALIEN stands directly above them, searching for the source of the noise. Silently, Johnny and Maya roll deeper into the shadows.

The alien stares down at the lens, sees nothing, and continues on. Johnny and Maya let out a deep breath.

They search for some way out of this crawlspace, feeling around in the darkness.

Maya's arm touches something soft. GOOEY. IT PULLS HER IN.

MAYA
(whispers)
Johnny!

Johnny turns only to see Maya sucked through the black wall. He takes a deep breath and dives after her.

INT. ALIEN SHIP - CORRIDOR

Not exactly a corridor. It looks more like a windpipe, or a gullet. THE FLOOR AND WALLS RIPPLE, PULLING JOHNNY ALONG as he hurtles through this twisty, undulating tunnel.

INT. ALIEN SHIP - DARKENED ROOM

Johnny and Maya are spit into a dark room out some kind of membrane that closes behind them. The only source of light: the outline of several FORMS standing atop pedestals.

MAYA
What was that?

JOHNNY
I don't know, but I don't ever want
to go back that way again.

As they step towards the pedestals, THE LIGHTS COME UP in the room--

HALL OF CONQUEST

Standing atop each pedestal are TWENTY DIFFERENT SPACE CREATURES, LINED UP, ALL STARING RIGHT AT THEM! Johnny goes for his gun and is about to shoot, when he realizes that these things are dead.

JOHNNY (cont'd)
What the hell?

STUFFED IN FACT. THE BATTLE-SCARRED CREATURES ARE IN VARYING STATES OF DECOMPOSITION, ONLY SLIGHTLY PRESERVED IN SOME KIND OF FORMALDEHYDE-LIKE SUBSTANCE.

MAYA
What is this place?

JOHNNY

Looks like--maybe it's some kind of
Boot Hill. Your gods of death are
keeping score.

Johnny gapes at each in turn, until he reaches the end of the
row, where an EMPTY PEDESTAL STANDS.

JOHNNY (cont'd)

They even saved a place for us.

EXT. COLUMA GORGE - DAY

The cavalry drag their bound captives to Columa: a deep,
black gorge, hundreds of feet deep. To us it is familiar. IT
IS THE GORGE CREATED BY THE ALIEN SHIP CRASH IN THE BEGINNING
OF THE FILM.

WE PULL BACK, revealing Annie, secretly following them from a
distance.

INT. ALIEN SHIP - HALL OF CONQUEST

Johnny and Maya search the black walls.

JOHNNY

There has to be a way out of here
somehow.

Johnny pushes a section of wall which suddenly OPENS, putting
Johnny FACE TO FACE WITH AN ALIEN.

JOHNNY (cont'd)

Get down!

Johnny draws his pistol. The Alien lunges for them as he
FIRES.

THE ALIEN PHASES AS THE BULLET PASSES THROUGH HIM. AND BY
PHASING, ITS TALONS PASS RIGHT THROUGH JOHNNY AND MAYA.

Johnny grabs Maya and they start running, back the way they
came, past the alien trophies. They reach the wall and start
pounding on it--to no avail.

The alien menacingly bears down upon them, his talons
glistening in the light.

JOHNNY (cont'd)

Hey, hey, wait. We come in peace.

No sale. Johnny draws again and fires, missing the alien--

BUT THEN SOMETHING STRANGE HAPPENS. THE BULLET RICOCHETS OFF THE SCALY HIDE OF THE STUFFED "MEN IN BLACK" BUG--

AND STRIKES THE ALIEN IN THE BACK. IT SHRIEKS IN AGONY, FLAILING AROUND THE ROOM, BLOOD HEMORRHAGING INSIDE ITS BODY.

JOHNNY (cont'd)

What the--?

The Alien isn't done. It lashes out at Johnny again. Johnny FIRES AT THE SAME SPOT. THE BULLETS RICOCHET AGAIN AND AGAIN, LODGING IN THE ALIEN'S BODY.

THIS TIME IT FALLS TO THE FLOOR, WRITHING IN PAIN.

MAYA

What is happening?

JOHNNY

These bastards do have a weakness after all. Ricochets.

The Alien, with its last breath, presses a spot on the wall. A LOUD ALARM SOUNDS, LIGHTS FLASH.

JOHNNY (cont'd)

That can't be good.

A moment later, WHOOSH! TWO MORE ALIENS come through another door in the room.

THEY CHARGE RIGHT FOR JOHNNY AND MAYA. JOHNNY AIMS CAREFULLY AND--CLICK! NO MORE BULLETS! MAYA DRAWS HER KNIFE, EVEN THOUGH SHE KNOWS IT'S HELPLESS.

BUT AT THE LAST SECOND, THE ALIENS PHASE AS SOMETHING PASSES THROUGH THEM FROM BEHIND.

TOMAHAWKS, TWO OF THEM. RACING RIGHT FOR JOHNNY AND MAYA--

UNTIL AT THE LAST SECOND THEY STOP, AND SUDDENLY CHANGE DIRECTION, YANKED BACK BY THE ROPES TIED TO THEIR HANDLES.

AND ON THE RETURN TRIP, THE TOMAHAWKS BURY THEMSELVES IN THE BODIES OF THE ALIENS, WHO GO DOWN FOR THE COUNT.

And standing behind the Aliens: **SILVER BLADE.**

MAYA

Silver Blade?! Thank the gods!

She runs to Silver Blade and hugs him.

JOHNNY
(much less enthusiastic)
Yeah. Thank the gods.

SILVER BLADE
I prefer killing them to thanking
them.

JOHNNY
How the hell did you survive that
fall?

SILVER BLADE
They have not yet invented a sure
way to kill a warrior of the Apache
Nation.

MAYA
Ahote, where is he?

SILVER BLADE
Ahote? He is here?

MAYA
He was caught in the legs of this
beast.

SILVER BLADE
I know where such things are. This
way. We must hurry.

JOHNNY
Wait a minute. I want to do one
thing first.

MOMENTS LATER:

THE ALPHA ALIEN

Enters the trophy hall, surrounded by several armed aliens,
ready to open fire. But there's no indication of humans,
except for--

THE FINAL PEDESTAL

Johnny has placed the dead form on one of the aliens on the
empty pedestal in the Hall--the pedestal meant for us.

EXT. COLUMA - LIP OF THE GORGE

Annie stare down into the depths of the gorge. There at the
very bottom sits a small, one-street mining town.

In one corner of that town, an outdoor jail has been hastily constructed with barbed wire. Tanner and the Apache are chained to stakes in the ground.

WE PAN UP TO THE FIRST OF THE STRANGE CLOUDS ARRIVING OVERHEAD.

EXT. COLUMA - JAIL

Tanner and the others in the jail see the same clouds approaching. Tanner yells at Torres who's staring up as well.

TANNER

Hey--you! Guy-whose-train-we-stole?! You know something's going on, don't you? You'd better get your general over here quick.

TORRES

You know something, you say it to me.

TANNER

When those clouds up there reach us--all of you, all of this--is a goner.

Torres looks skyward again. The clouds move fast.

INT. ALIEN SHIP - SCANNING CHAMBER

Dominating the room is a huge glowing orb hanging from the ceiling. And shooting from the bottom of the orb, that familiar blue beam, blasting into the lens below.

Holograms float around the orb showing X-RAY pictures of the terrain beneath them.

In the corners of the room, sections of the LEGS OF THE SHIP protrude. Maya, Johnny, and Silver Blade enter.

SILVER BLADE

The legs of this beast extend from here.

MAYA

What is this place?

SILVER BLADE

The light from the sky comes from here. Beyond that, only the gods know.

But Johnny's staring at the holograms. They show a pattern, looking very much like mineshafts in the earth. Johnny's starting to figure it out when--

MAYA
We must find Ahote.

EXT. ALIEN SHIP

The blue beam blasts through the clouds and scans a mountain.

WE PAN AHEAD. On the other side of the mountain: the Columa gorge.

EXT. COLUMA - JAIL

Tanner and the others have their eyes peeled on the clouds.

GENERAL TIBBET (O.S.)
I hear you have a warning for me,
traitor.

Tanner turns around to see the General and Torres.

TANNER
You got a whole world of hurt
coming your way.

GENERAL TIBBET
I don't think so.

TORRES
Sir, you should listen to them--

GENERAL TIBBET
Fine. You want to warn me? Let me
warn you. God is on the side with
the best artillery.

TANNER
Yeah? Well what if you don't have
the best artillery anymore?

INT. ALIEN SHIP - SCANNING CHAMBER

Maya, Johnny and Silver Blade search the dark walls of the room for openings, or any sign of Ahote.

The holograms above change as the X-RAY passes over something else in the earth. SOMETHING HUGE, BURIED DEEP BELOW!

A SCREECHING ALIEN ALARM SOUNDS. Johnny, Maya, and Silver Blade fall to the ground as the ship slows rapidly.

EVERY PORTAL IN THIS CHAMBER OPENS. ALIENS FLOOD IN, LED BY THE ALPHA ALIEN.

RACKS DROP FROM THE CEILING LOADED WITH SLIDER DISCS.

THE ALIENS MOUNT THE SLIDER DISCS AND IN GROUPS OF THREE THEY DESCEND BELOW, RACING THROUGH THE CLOUDS.

And as the last Alien takes a slider disc, we notice something hiding in the back of the rack.

NOT SOMETHING, SOMEONE. **AHOTE!!**

Maya spots him instantly and rises from their hiding place. Johnny and Silver Blade both pull her down.

EXT. COLUMA - MAIN STREET

As the cavalry stare up into the clouds, ALIENS DESCEND ON SLIDER DISCS.

The General steps out of the barracks just in time to see them descend.

GENERAL TIBBET

What in God's name is that?

TORRES

That--would be better artillery.

TORRES RUNS JUST AS SHOCKWAVES FILL THE AIR. THE DEFENSELESS CAVALRY BELOW ARE RIPPED APART BY THE WAVES.

GENERAL TIBBET

George--Armstrong--Custer!

Fitting last words. A MASSIVE SHOCKWAVE ROCKETS IN AND THE GENERAL DISSOLVES AWAY BEFORE OUR EYES!

THE FEW SURVIVORS FIRE BACK AT THE DESCENDING HORDE, BUT TO NO EFFECT. TORRES DODGES THE BLASTS, TRYING TO MAKE IT TO THE PRISONERS, BUT THERE'S TOO MUCH OPEN GROUND. HE TAKES COVER IN THE SALOON.

Tanner and the Apache can only watch as the shockwaves get closer and closer. Their chains won't budge.

BLAM. TANNER'S CHAINS BREAK BEHIND HIM. BLAM, BLAM, BLAM. ONE BY ONE THE APACHES' CHAINS BREAK AS WELL.

Tanner looks everywhere trying to see who's shooting. A WHISTLE sends his eyes skyward.

ANNIE LIES PRONE TWO HUNDRED FEET ABOVE, ON THE EDGE OF THE GORGE, RIFLE IN HAND.

Tanner shoots her a quick grin and a wink and he and the Apache run for cover. The very next moment, the stakes they were chained to dissolve under a hail of shockwaves.

TANNER

Thank god she shoots better than
she cooks.

Torres waves them over to the Saloon.

INT. ALIEN SHIP - SCANNING ROOM

The last alien steps on its slider disc, about to dive through the hole below. But it turns at the last moment, staring back at the empty rack.

STARING DIRECTLY AT AHOTE! IT OPENS ITS JAWS AS IF TO YELL!

MAYA THROWS HER KNIFE IN A SPLIT-SECOND. THE KNIFE REBOUNDS OFF THE DARK WALL AND PLANTS ITSELF IN THE FOREHEAD OF THE ALIEN. IT DROPS WITHOUT MAKING A SOUND, FALLING WITH ITS SLIDER DISC OUT THE HOLE IN THE FLOOR.

MAYA MOTIONS TO HER SON. HE RUNS TO HER! MOTHER AND SON HUG UNTIL THEY NEARLY BECOME ONE.

MAYA

(whispering)

I will never leave you again,
Ahote.

INT. ALIEN SHIP - THE LENS ROOM

They exit the strange portal and find themselves back in this tiny crawlspace.

Johnny stares down through the opening in the floor. There are no clouds now. Instead, Johnny has a clear view of the Columa Gorge below.

JOHNNY

Columa.

And just as he says it, THE ALIEN SHIP DROPS DOWN INTO THE GORGE, HEADING RIGHT FOR A HORSE CORRAL ON THE EDGE OF TOWN.

JOHNNY (cont'd)

Finally, a little karma working for
me. Looks like we'll get close
enough to the ground to jump out.

But then, SOMETHING DROPS FROM THE ALIEN SHIP. SIX SILVER BALLS, THEY LOOK VERY MUCH LIKE THE BURROWERS THE ALPHA ALIEN HAD ONLY THESE ARE EACH TEN TIMES THE SIZE.

And sure enough, they hit the rocky ground near the corral and immediately burrow beneath, forming a huge circle. AND A MOMENT LATER, THE GROUND DISINTEGRATES CREATING A HUGE CRATER IN THE EARTH.

THE CORRAL, HORSES AND ALL, TUMBLE DOWN THE STEEP SLOPE OF THE CRATER, FALLING AN IMPOSSIBLE DISTANCE BENEATH THE EARTH.

JOHNNY (cont'd)
Nope. Still screwed.

EXT. COLUMA

The Alien Ship descends rapidly, DIVING DOWN INTO THE CRATER.

INT. ALIEN SHIP - THE LENS ROOM

The room goes dark as the ship descends into the dark, impossibly deep tunnel. Only the blue beam provides any light.

AND FAR, FAR BELOW, THE BLUE BEAM REFLECTS OFF SOMETHING. SOMETHING SILVER. SOMETHING SHINY. SOMETHING ENORMOUS.

As the ship nears the smooth silver surface, THE BLUE BEAM FOCUSES ON A PINPOINT AT THE VERY CENTER OF THE SMOOTH SILVER FORM. IT SHOOTS A LIGHT BACK UP TOWARDS THE SHIP AND A SECOND LATER, IT OPENS, A CRACK THAT WIDENS UNTIL THE ENTIRE ALIEN SHIP CAN FLY THROUGH.

INT. ALIEN MOTHERSHIP

This place is pitch black, but as the Alien ship descends into the cavernous space, its blue beam of light reflects off the surface far below and bounces around enough to give us an idea of what we are inside.

THIS IS SOME KIND OF MOTHERSHIP, THE SCALE OF WHICH IS ALMOST UNFATHOMABLE. A HUNDRED, PERHAPS EVEN A THOUSAND OF THE ALIEN SHIPS JOHNNY IS ON COULD EASILY FIT INSIDE THIS THING.

AND THE ONE OTHER THING THAT IS EASILY NOTICED: EVERY STRUCTURE, EVERY SURFACE IN HERE IS FROZEN, COATED WITH A THICK LAYER OF ICE.

The Alien Ship slows as it finally reaches the bottom of the massive space. Its legs extend once again, only this time they each find a pylon, made just for docking with such a ship.

INT. MOTHERSHIP - THE COLUMNS

Johnny, Maya, Silver Blade, and Ahote run down what can only be described as a valley in this massive ship. Row after endless row of tall, frozen columns rise up thousands of feet in the air, punctuated by a spiderweb of what appear to be catwalks that connect the columns at various heights.

It looks like some kind of alien forest rising a thousand feet above them.

SILVER BLADE

Never have I seen a cave as this.

JOHNNY

It's not a cave. It's another flying saucer.

AND THEN STRANGE CRACKING AND SHATTERING NOISES ECHO THROUGH THE SHIP AS THE ICE FOREST AROUND THEM BEGINS TO GLOW.

Silver Blade points back behind them. They follow his finger, and spot the ALPHA ALIEN. IT STANDS ON SOME KIND OF RAISED DAIS, AND EVERYWHERE ITS CLAW POINTS, THE ICE FOREST BEGINS TO GLOW LIKE CHRISTMAS TREES. SECTIONS OF THE CATWALKS BEGIN MOVING, RISING AND FALLING THROUGH MIDAIR LIKE ELEVATORS. This massive ship begins to awake.

AHOTE SCREAMS! Maya quickly clamps her hand over her son's mouth as the scream echoes.

The Alpha Alien pauses a moment, staring out at the thousands of columns around it. Seeing nothing, it resumes its work waking the ship.

But Ahote's terror doesn't subside. Only Maya's hand over his mouth keeps him quiet. They all turn and look in the direction Ahote is facing.

THE EERIE GLOW, WHICH NOW ILLUMINATES THE NEAREST COLUMN, REVEALS FROZEN ALIEN WARRIORS INSIDE. EACH AND EVERY ONE OF THE THOUSANDS OF COLUMNS CONTAINS HUNDREDS OF ALIENS STACKED ONE ON TOP OF ANOTHER, ENCIRCLING THE ENTIRE SHIP. EACH ONE, FROZEN AT ATTENTION.

MAYA

This is what Sky Watcher was protecting. It is their burial ship.

Silver Blade's face stiffens with the horrible realization.

SILVER BLADE

No. This was an invasion force.

Johnny notices a steady stream of water leaking out of the defrosting racks.

JOHNNY

It still is.

SUDDENLY, THE EYES OF ALL THE ALIENS UP THE COLUMN POP OPEN AT THE SAME MOMENT!

Our gang jumps back from the column, terrified. In the distance they hear more sounds of ICE CRACKING.

They turn and look out over the ship. Level after level, column after column. THE ICE IS THAWING! THE ALIENS ARE AWAKENING!!!

THE ALIEN IN THE COLUMN NEAREST THEM BREAKS THROUGH THE ICE AND DROPS TO THE FLOOR. IT CRAWLS TOWARDS THEM. JOHNNY AND THE OTHERS RUN, BUT IN EACH DIRECTION THEY SEE MORE ALIENS AWAKENING.

They back up into the dark recesses of the ship as they see an army come to life.

JOHNNY

Eyes wide in fear, slowly backs away from the aliens. Suddenly, he feels a cloud of STEAMING BREATH ON THE BACK OF HIS NECK. SOMETHING IS BEHIND HIM--SOMETHING BIG.

JOHNNY SPINS AND TAKES AIM--

AT A HORSE. THREE HORSES TO BE PRECISE. AND BEHIND THEM, THE WRECKAGE OF THE HORSE CORRAL.

For the first time in a long while, Johnny smiles.

CUT TO:

THE ALPHA ALIEN

Stands on its dais as AN ARMY OF ALIENS SHAMBLE INTO VIEW.

SUDDENLY HE SPOTS SILVER BLADE AND MAYA RIDING PAST AT FULL GALLOP. THE ALPHA ALIENS SCREECHES, RAISING HIS WEAPON TO FIRE.

JOHNNY (O.S.)

Yee-haa!!!

JOHNNY, WITH AHOTE SEATED BEHIND HIM ON THE HORSE, LEAPS RIGHT THROUGH THE ALPHA ALIEN'S HEAD, FORCING IT TO PHASE.

THE ALPHA FIRES A SHOCKWAVE, BUT MISSES JUST AS JOHNNY'S HORSE LEAPS ONTO A RISING PLATFORM. MAYA AND SILVER BLADE DO THE SAME.

BUT UP ABOVE, MORE ALIENS GATHER, EXTENDING THEIR TALONS, WAITING FOR THE PLATFORM TO REACH THEM.

BUT JUST AS THE PLATFORM REACHES THE ALIENS, JOHNNY WHISTLES AND KICKS HIS HORSE HARD. IT LEAPS DOWN, LANDING ON ONE OF THE PLATFORMS MOVING DOWNWARDS, IN THE OPPOSITE DIRECTION. SILVER BLADE AND MAYA FOLLOW HIS LEAD.

THE ALIENS SCREECH IN FURY AS OUR GANG DROPS AWAY FROM THEM.

JOHNNY KICKS IT INTO A GALLOP, GUIDING THE HORSE ALONG THE NARROW PLATFORM, A HUNDRED FEET ABOVE THE FLOOR.

JOHNNY (cont'd)
Stay close!!!

THE ALIENS RACE IN PURSUIT, CLOSE ON THEIR HEELS.

JOHNNY AND HIS HORSE LEAP AGAIN, THIS TIME LANDING ON A RISING PLATFORM. AND BEFORE THE HORSE CAN TAKE ANOTHER STEP, JOHNNY HAS IT LEAP AGAIN ACROSS A WIDE CHASM, LANDING ON ANOTHER LOWERING PLATFORM.

LEAPING UP AND DOWN, BUT ALWAYS MOVING FORWARD, JOHNNY AND THE OTHERS SLOWLY WORK THEIR WAY TOWARDS THE TOP OF THE SHIP. IT'S LIKE THEY'RE INSIDE SOME KIND OF REAL-WORLD VIDEO GAME.

EXT. COLUMA - DAY

WE MOVE ACROSS the smoke-shrouded, decimated street, over the broken bodies of cavalymen, and beneath the porch of the saloon, where we discover a hidden window and a PAIR OF EYES LOOKING OUT.

INT. COLUMA - LIQUOR VAULT

Tanner stares out the basement-level window, his gun at the ready. The vault is a series of dug-out storage spaces filled with the good stuff for the bar above.

Behind Tanner, sitting in hushed silence are the surviving members of our team: the Finkles, Annie, Torres, Black Wind and a handful of Apache braves.

BLACK WIND
(whispering)
Are they still out there?

TANNER
Only one way to find out.

EXT. COLUMA - SALOON

Tanner and Black Wind carefully creep out of the saloon, weapons at the ready. The town is eerily silent.

Suddenly, Black Wind grabs Tanner, forcing him to freeze. Tanner follows Black Wind's eyes: straight up.

Directly over their heads is the bottom of a hovering slider disc. One more step and the alien above will spot them.

Just then, a SCREAM is heard in the distance. The slider disc moves off like a bat out of hell, heading in the direction of the screams. Shadows in the distance do the same, converging for the kill.

The two men sneak off in the opposite direction the aliens went, discovering--

A MASSIVE HOLE IN THE GROUND

A giant smoldering crater lies where the mine once stood, surrounded by piles of smoking debris.

And from deep in the subterranean depths come the inhuman SHRIEKS and WAILS of the aliens.

Tanner and Black Wind sneak over to the massive hole.

TANNER
What do you suppose is down there?

BLACK WIND
Hell.

Suddenly, some of the debris near the surface SHIFTS. Tanner immediately goes for his gun, terrified. A heavy waft of smoke obscures his vision as a FORM RISES FROM THE HOLE--

TANNER
I don't believe it.

IT'S JOHNNY, RIDING OUT OF HELL ON HORSEBACK!

INT. COLUMA - LIQUOR VAULT

A reunion takes place. The Apaches hugging Silver Blade, Maya and Ahote, the outlaws overjoyed to see Johnny. Even Torres holds out a hand, which Johnny shakes.

JOHNNY

Torres. Consorting with deserters, outlaws and Apaches? This won't help your career.

TORRES

Yeah, well, neither will dying. Good to be back on the same side as you, Johnny.

JOHNNY

Same here, Ruben.

But Johnny only truly smiles once he sees Annie, safe and sound. The two share a long look, each overwhelmed with emotion.

JOHNNY (cont'd)

I heard you shattered Tanner's chains with a rifle shot from fifty yards.

ANNIE

Seventy-five, with a crosswind.

JOHNNY

Really. Well, I've been thinking. A young lady shouldn't know how to shoot roaches off a tin can from a hundred yards.

Annie looks down, expecting a rebuke from her father.

JOHNNY (cont'd)

Nope. Any daughter of mine needs be able to shoot 'em from at least a hundred fifty. With either hand. We'll have to work on that.

Annie runs into her father's arms, hugging him for everything's she's worth. Annie spots Maya coming with Ahote.

ANNIE

Is that him? The Indian boy?

JOHNNY

Yeah. He's had it kinda rough.

Annie walks over to Ahote, who clings to his mother.

ANNIE

Hi. My name is Annie. I'm glad
you're okay.

Ahote still looks afraid, clinging even closer to his mother,
afraid to let her go for even a second.

ANNIE (cont'd)

Are you hungry?

(Annie mimics eating)

I know I would be. If I don't eat
at least every eight hours--wow. I
become a totally crazy person, it's
kind of embarrassing, actually.

While Ahote doesn't understand a word Annie says, her casual
tone eases his fears, and when she holds out her hand he
doesn't shy away.

ANNIE (cont'd)

I got some chocolate in my pack.
Come on, it's okay.

Ahote finally reaches out and takes Annie's hand, the doll-
like fingers of brown and white clasped into each other.

INT. LIQUOR VAULT - WHISKEY ROOM

A room filled with thick wooden casks. Everyone (except the
kids) crowds around Johnny and Silver Blade, except for a
pair of Apache who keep watch on the windows above.

MATTIAS

Wait. Now wait just a second. How
many did you say was down there?

SILVER BLADE

How many are the stars?

EZEKIEL

Hey, now is no time to get all
Apache on us. How about a number?

JOHNNY

Millions. Enough to wipe every man
woman and child off the map.

INT. SALOON - DAY

Johnny crawls over to a window.

JOHNNY'S POV

At first we see nothing in the haze, but then two ALIENS on their silent slider discs move down the main street, hunting.

A SCREAM echoes in from another part of town. The slider disc aliens and a few more that appear on foot race in the direction of the scream. In moments, there is no more sound.

A hand touches Johnny's shoulder. Maya. The entire conversation is done in a whisper.

JOHNNY

You shouldn't be up here. It isn't safe.

MAYA

The only safe place left is by your side, Johnny Dixon.

JOHNNY

God I wish that were true.

MAYA

It is true. I know it now. You saved my son and now you will save us all, just as Sky Watcher saw in his visions.

JOHNNY

Stop. Just--stop.

MAYA

You cannot hide from me anymore. You are no rogue. You have the heart of a hero.

She closes the distance in an instant and KISSES HIM. For a moment he goes with the kiss, his mouth hungry for her, but then sanity returns.

JOHNNY

I wish you hadn't done that.

MAYA

For a long time I've been wishing I had.

JOHNNY

Maya, you don't know me.

MAYA

But I do--

Johnny cuts her off with a finger in front of her face.

JOHNNY

No. If you knew me, the real me,
this is the last conversation we'd
ever have.

He heads back down towards the liquor vault.

MAYA

I do not care about your past,
except that it keeps you from me.
Listen to Sky Watcher. Bury your
past, and you will find me waiting
for you.

JOHNNY

(to himself)

Bury--bury your past. Sky Watcher
said the--no. No! Sky Watcher,
you're a goddamn genius.

We see it in his eyes, clear as day. An idea. And just as suddenly, great sorrow. He waves Maya down into the vault with him.

INT. COLUMA - LIQUOR VAULT

Everyone is in rapt attention as Johnny stands before them. They huddle close, and Johnny speaks in hushed but excited tones.

JOHNNY

You see this?

He slaps a section of the bare earth wall. A section where two strata of rock intersect.

JOHNNY (cont'd)

These are two different rock
strata, two different plates of
rock, rubbing against one another.

Johnny grabs two rocks, pressing them against one another. Bits of them BREAK OFF.

JOHNNY (cont'd)

It's called a fault line. A very
active fault line that runs the
entire length of Columa.

EXT. COLUMA

WE RISE UP OUT OF THE LIQUOR VAULT, THROUGH THE WALL OF THE SALOON, AND RACE TOWARDS THE MINE. AS WE DO, WE FLY RIGHT PAST STALKING ALIENS, HIDDEN IN THE SMOKE.

JOHNNY (V.O.)

We've got two targets. Target one: the demolitions bunker, behind and beneath the stables nearest the mine.

WE RACE PAST RUBBLE THAT WAS ONCE STABLES AND FIND A SLAB OF TIN COVERING A LOW WOODEN STRUCTURE. AS WE FLY THROUGH THE TIN SLAB, WE DISCOVER A CACHE OF EXPLOSIVES.

JOHNNY (V.O.) (cont'd)

We're gonna get as much dynamite there as we can carry, and enough fuse to make our escape.

WE RISE OUT OF THE DEMOLITIONS BUNKER AND RACE BACK THROUGH TOWN. THE ALIENS SEEM TO BE EVERYWHERE, STATIONED ATOP BUILDINGS, PROWLING THROUGH ALLEYS, AND PATROLLING UP AND DOWN THE MAIN STREET ON THEIR SLIDER DISCS.

JOHNNY (V.O.) (cont'd)

And then we're gonna take it to target two: a dry well, boarded up next to the barracks.

WE RACE RIGHT THROUGH THE BARRACKS UNTIL WE FIND A PILE OF NAILED BOARDS ON THE GROUND. WE MOVE THROUGH THEM TO DISCOVER A DRY WELL, ABOUT TWENTY FEET DEEP.

JOHNNY (V.O.) (cont'd)

We're gonna pack that sucker full of all the dynamite we can carry, and then we're gonna blow this place to Kingdom come.

INT. COLUMA - LIQUOR VAULT

BACK TO SCENE.

TANNER

Blowing up a well? What'll that do?

Johnny scrapes his hand along the rock wall, pulling off some of the crusted dirt.

JOHNNY

We're gonna bury the bastards.

Most everyone is excited by this news. That is, most everyone. MAYA STARES AT JOHNNY, EYES FILLED WITH SUSPICION.

INT. LIQUOR VAULT - BACK ROOM - LATER

Johnny tightens his gun belt and reloads his revolver, preparing for battle.

Maya stands in the doorway, watching him for a long moment.

MAYA

It is a good plan, Johnny Dixon.

JOHNNY

It's a longshot, but even a longshot pays off once in a while.

MAYA

I wonder, how is it you know this town so well?

Johnny meets her gaze. He takes a deep breath, and tells the truth.

JOHNNY

Because I was here. Back when I was a geologist for the army.

MAYA

I knew someone who was here once.

JOHNNY

I know. I just never knew his name.

Surprise crosses Maya's face.

JOHNNY (cont'd)

You're wondering how I could know your husband died here. You're wondering why I never told you any of this before. It's because I'm a coward. Because I wanted to try and sneak by the hard truths, so I could stay close to you. But that's just not the way it works, is it?

A chill passes through Maya.

MAYA

No. It is not.

JOHNNY

Want to know something odd? I was an outlaw in the wild west for five years. Before that I was in the army, assigned to the Indian Territories for ten more. In all that time, I never killed a man, never believed in it--except for my last day in uniform.

(beat)

You once told me you prayed to White Wolf to guide you to his murderer. Well, your prayers are answered. Here I am.

For a long moment she says nothing, just staring at the stranger before her. When she speaks her eyes are cold, her voice colder.

MAYA

You--you killed my White Wolf. You took Ahote's father from him. You--

Words fail her and she staggers out of the room.

INT. COLUMA - SALOON - LATER

Silver Blade is preparing himself when Maya approaches him, tears wiped from her face.

MAYA

Silver Blade, I know that I have behaved shamefully with you. But I see the error of my ways. Silver Blade, do you still wish to marry me?

SILVER BLADE

I have wished it for a long time, Maya. You know that.

MAYA

Then my hand you will have. But you must grant me one gift first.

SILVER BLADE

Anything.

MAYA

When the day is done, you must kill Johnny Dixon.

CUT TO:

EXT. COLUMA - MAIN STREET - DAY

The smoke from several still-smoldering buildings hangs like an eerie fog over what has now become a ghost town. A cold wind blows, creating whirlwinds and eddies in the smoke.

Dark ALIEN FORMS move to and fro in the half light, searching. Hunting.

INT. SALOON - DAY

Silver Blade and several more Apache bring up crates from the liquor locker, laying the crates in a row on the long bar.

EXT. BOARDED-UP WELL - DAY

Annie and Ahote slowly, quietly move the boards off of the dry well.

EXT. BARRACKS - DAY

Mattias plasters himself behind a horse trough as a couple ALIENS ON SLIDER DISCS race by, on patrol.

He raises his arm and marks the hitching post above with a piece of chalk. THE MARK IS AT THE HEIGHT OF THE SLIDER DISCS.

INT. GENERAL STORE - DAY

Tanner carefully, quietly rips up the floorboards just inside the door of the shop while Maya gathers pickaxes.

One of the boards SNAPS as Tanner pries it loose. He and Maya freeze as footsteps approach.

AN ALIEN STANDS JUST OUTSIDE, TRYING TO PEER IN. IT RAISES A HAND AND A THIN BLUE BEAM OF LIGHT PIERCES THE HAZE. THE LIGHT MOVES RIGHT FOR MAYA. SHE CRAWLS OUT OF ITS PATH JUST IN TIME.

The Alien sees nothing and moves on.

EXT. MINE SHED - DAY

Johnny, Ezekiel, and Torres peer around the corner of the shed. They see the demolitions bunker just a hundred feet away--

AND A HALF DOZEN ALIENS BETWEEN THEM AND IT.

Johnny pulls something from his duster. Triangular. Metal.

EZEKIEL

What is that?

JOHNNY

The dinner bell.

Johnny steps around the other side of the mine shed AND WALKS OUT INTO THE CENTER OF THE STREET, USING HIS GUN TO RING THE TRIANGULAR BELL.

JOHNNY (cont'd)

Come and get it! Come on you bastards! Who wants some?!

Over towards the demolitions bunker, the shadows race towards him. Johnny turns tail and runs the other way.

Back behind the shed, Ezekiel and Torres watch as their path to the dynamite is cleared.

They run for the demolitions bunker.

EXT. COLUMA - MAIN STREET

Johnny hauls ass down the main street as a whole horde of Aliens race after him in pursuit.

As the first few near, Johnny turns abruptly running into the General Store.

INT. GENERAL STORE

The second Johnny crosses the threshold, he LEAPS as far and as high as he can--which is a good thing because the floor is missing from the first eight feet, and in its place, dozens of sharp pickaxes have been placed in the pit.

Johnny's jump is long, but not quite long enough. He hits the edge of the remaining floor, HARD. His arms struggle to keep him from falling down on the pickaxes waiting for him.

The first three Aliens aren't so lucky. They race in the door and drop instantly into the pit.

THEIR BODIES PHASE AS THE PICKAXES PASS THROUGH THEM, BUT BEFORE THEY CAN JUMP OUT, THEY RETURN TO SOLID FLESH AND SHRIEK AS THEY'RE IMPALED ON THE DIGGING TOOLS.

Johnny slips some more. He's loosing his grip. Suddenly, a hand grabs his. Tanner.

TANNER

Hang on there chief. Maya, a little help?

He looks back, but Maya has her arms folded. She just stares into Johnny's eyes as he slips further towards his death.

TANNER (cont'd)

Maya?!

He's confused as he realizes she'll be no help. He doubles his efforts, bracing himself as he pulls Johnny out of the pit.

Just then two more ALIENS appear at the door. They look down and see their dead brethren, and they produce SLIDER DISCS.

Johnny, Maya, and Tanner run for their lives.

EXT. GENERAL STORE - OUT BACK

As they run out the back door, three more Aliens on slider discs are waiting outside.

Johnny splits off from Maya and Tanner, leading the slider discs away.

Tanner and Maya run the other way, hiding safely behind another building.

TANNER

What the hell was that?

MAYA

I will not help the man who murdered my husband.

TANNER

Murdered--? Wait a second, what exactly did Johnny tell you?

INT. DEMOLITIONS BUNKER

Ezekiel and Torres sneak silently into this small tin shack. The room contains boxes and boxes of TNT, stacked to the roof. Ezekiel cannot contain his glee.

EZEKIEL

It's just so beautiful.

TORRES

C'mon. Let's steal us some government property.

Silently the men begin gathering the crates of TNT.

EXT. MAIN STREET

Johnny turns the corner and runs right down the middle of Main Street.

A moment later a half-dozen ALIENS ON SLIDER DISCS do the same.

SUDDENLY, MATTIAS SPRINGS UP FROM HIS HIDING PLACE AND PULLS ON A ROPE HIDDEN IN THE SANDY GROUND. THE ROPE GOES TAUT AS MATTIAS WRAPS IT AROUND THE HITCHING POST--RIGHT AT HIS CHALK MARK.

THE SLIDER DISCS RACE BY A SECOND LATER. SLAM!!! THEY HIT THE THICK ROPE AT THE SAME MOMENT, SENDING THE ALIENS CRASHING TO THE GROUND, SHOCKED AND CONFUSED.

Johnny turns and smiles as the Aliens stand back up. They extend their talons.

Johnny WHISTLES. Black Wind and six APACHE ARCHERS erupt out of the sandy ground, firing flaming arrows that PASS RIGHT THROUGH THE SURPRISED ALIENS.

BUT THERE ARE ROPES ATTACHED TO THE ARROWS. WE RACE ALONG THE ROPES TO FIND ANNIE AND AHOTE STANDING NEXT TO A TEAM OF HORSES, THE ROPES TIED TO THEIR SADDLEHORNS.

ANNIE AND AHOTE WHISTLE AND THE HORSES RACE OFF. THE ROPE PULLS TAUT. THE ARROWS HIT ALIEN FLESH ON THE RETURN TRIP, AND SIX DYING ALIENS ARE DRAGGED OUT OF TOWN BY THE HORSES.

The Apaches let out a WAR CRY as their enemies are dragged to their death.

The War Cry is short lived. SHOCKWAVES BLAST ACROSS MAIN STREET AS THE REMAINING ALIENS FIRE FROM THEIR ROOFTOP POSITIONS.

INT. MOTHERSHIP

The Alpha Alien stands on a circular dais at the bottom of the ship. Everywhere around and above him, the ship is crawling. Thawing aliens crawl from their columns, stand, and fall into their ranks.

EXT. COLUMA - IN THE WELL

Ezekiel ties strands of his fuse to the pile of TNT boxes he stands on, humming "When Johnny Comes Marching Home." A man in his element.

He stands back once he's connected the last fuse and admires his work. He kisses his fingers.

EZEKIEL

A bo-na-fi-dee masterpiece.

He tugs on the rope and Torres pulls him up. He strings the fuse behind him as he leaves.

EXT. GENERAL STORE OVERHANG

Tanner pulls Maya up onto a low overhang adjoining the roof of the General Store.

TANNER

Johnny was conned into working the mine. The General told him it was government land. That night? The Apache were killing all the miners, and your husband was heading right towards Annie's tent. There was wrong done on both sides that day-- but you can't blame Johnny for protecting his child.

Maya's face creases with confusion.

MAYA

If that were true, why wouldn't he say it?

TANNER

Because he's spent five years punishing himself for that night, and now he's got someone who will finish the job.

This gets through. Maya has to consider the possibility.

EXT. MAIN STREET

Johnny and Mattias are pinned down as the shockwaves continue to eat away their cover.

JOHNNY

Time to cowboy up!!

Johnny's the first to run. A moment later, Mattias runs after him. They dodge shockwaves as they race into the Saloon.

The Aliens leap down from their firing positions--six in all--and they race after their prey.

INT. SALOON

The Aliens burst through the swinging doors only to see Johnny and the rest running out the back door.

They give chase when suddenly--

SILVER BLADE (O.S.)
Firewater.

The aliens stop. They turn to see Silver Blade holding a shotglass of alcohol, standing atop the bar.

SILVER BLADE (cont'd)
That's what my people call the
white man's drug, but I never knew
why.
(the Aliens charge)
Until today.

Silver Blade flicks a match with his thumb and drops it into the shot glass. THE SHOTGLASS IGNITES. HE DROPS IT. THE FLAME RACES OUT, FOLLOWING THE WIDE POOL OF ALCOHOL ALL AROUND THE BAR, THEN DROPS DOWN INTO THE LIQUOR VAULT.

SILVER BLADE SOMERSAULTS TO THE RAFTERS AS THE LIQUOR VAULT EXPLODES, SENDING NAPALM-LIKE FLAMES SHOOTING THROUGH THE ROOM!

HE DIVES OUT THE WINDOW AS THE ROOM TURNS INTO AN INCINERATOR. THE SCREAMS OF THE ALIENS INSIDE ECHO THROUGHOUT THE GORGE.

EXT. OUTSKIRTS OF COLUMA

Ezekiel and Torres run a long fuse right up the gorge. The town is obscured in the distance. Torres pulls out a match.

Ezekiel FIRES his gun in the air three times. Torres lights the fuse.

MONTAGE

Our heroes all hear the shots. They all know what it means.

JOHNNY
Go, go, go!!!

Everyone runs up the gorge and out of town.

EXT. MAIN STREET

Johnny and the Apache are the farthest back as everyone evacuates the town. Johnny smiles as he sees no Aliens trying to stop them.

His smile drops when he sees a narrow BLUE BEAM scan through the haze and catches one of the Apache. He falls as the beam BURNS INTO HIS BACK.

Johnny looks back through the haze and spots the Alpha Alien coming after them. It lets a BURROWER DROP!

JOHNNY

Look out!!!

Too late. The burrower digs down beneath three of the Apache and SUDDENLY THE GROUND DISSOLVES AWAY BENEATH THEM. THEY DROP BELOW TO THEIR DEATH.

Ahote and Annie were nearest to the Apache and are terrified. Ahote falls to the ground.

Annie turns around and goes back for him.

JOHNNY (cont'd)

Annie no! I got him!

MAYA SEES JOHNNY TURN AROUND AND RUN BACK TO AHOTE EVEN AS THE ALPHA ALIEN RELEASES ANOTHER BURROWER. AND ANOTHER! AND ANOTHER!

JOHNNY GRABS AHOTE, JUST A MOMENT BEFORE THE BURROWER REACHES THEM, AND HE RUNS RIGHT TOWARDS THE BURROWERS! AT THE LAST SECOND HE LEAPS INTO THE AIR AS THE GROUND DISSOLVES AWAY BENEATH HIM.

SLAM. HIS BOOTS LAND ON SOLID GROUND, NOT EVEN A QUARTER INCH FROM THE NEWLY FORMED CHASM.

AND A CHASM IS THE RIGHT WORD FOR IT. THE THREE BURROWERS HAVE DUG A HUGE HOLE THAT EXTENDS FROM WALL TO WALL, AND JOHNNY AND AHOTE ARE STUCK ON THE SIDE WITH THE ALPHA ALIEN.

The Alpha Alien slowly stalks its prey. BEHIND IT, THE AWAKENED ALIENS EMERGE FROM THE MOTHERSHIP BELOW. LIKE ANTS FROM A HIVE, THEY STREAM INTO THE FAR END OF TOWN.

Johnny steps over to the barracks and pulls a slider disc from where it lodged itself in the wall. He lifts Ahote on top, and HE HURLS IT LIKE A FRISBEE, CARRYING AHOTE ACROSS THE CHASM TO SAFETY.

The outlaws and Apache catch Ahote. They throw the slider disc back, but Johnny lets it sail past.

JOHNNY (cont'd)
Go on. I got some unfinished business here.

And then Johnny notices that one of the burrowers disintegrated part of the fuse.

Johnny pulls a single match, striking it with his thumb.

He relights the fuse on this side of the chasm. And then Johnny turns to face the Alpha Alien closing in on him.

EXT. THE TOP OF THE GORGE

Ahote runs to his mothers arms. Tears fall from her eyes as she hugs her son.

MAYA
Thank the Gods. Thank the Gods.

AHOTE
It wasn't the gods, mother. The white man, he saved me.

Maya hugs her son as she chews on this.

EXT. COLUMA - MAIN STREET

A CLASSIC SHOWDOWN MOMENT. JOHNNY AND THE ALPHA ALIEN STAND ON OPPOSITE ENDS OF A DESERTED STREET.

JOHNNY STEPS OUT INTO THE MIDDLE OF THE STREET AND SQUARES OFF. THE ALPHA RELEASES ANOTHER BURROWER.

JOHNNY DRAWS AND FIRES AT THE BURROWER. HE MISSES. HE FIRES AGAIN. ANOTHER MISS. HE AIMS CAREFULLY AS THE BURROWER APPROACHES WITHIN TEN FEET. BLAM!

BULLET POV

The bullet dives into the sandy ground and STRIKES THE BURROWER!

The Burrower is deflected. It turns ninety degrees and DISINTEGRATES BENEATH THE FLAMING SALOON, SENDING THE ENTIRE STRUCTURE INTO THE DEPTHS BELOW.

Johnny switches aim and FIRES AGAIN. THE BULLET RICOCHETS OFF A HITCHING POST AND LODGES IN THE BACK OF THE ALPHA ALIEN.

BUT THE ALPHA DOESN'T FALL. IN FACT, HE'S BARELY STAGGERED. THIS ONE'S TOUGHER THAN THE REST. IT LETS OUT AN ENRAGED SHRIEK, AND DROPS ANOTHER BURROWER.

IT RACES TOWARDS JOHNNY. JOHNNY TAKES AIM AGAIN. BLAM! DIRECT HIT. THE BURROWER DEFLECTS AND THIS TIME IT DISSOLVES THE GROUND BENEATH THE BARRACKS.

JOHNNY SHIFTS AIM AGAIN. AGAIN, HIS BULLET RICOCHETS OFF THE HITCHING POST AND SLAMS INTO THE ALPHA ALIEN'S BACK.

THIS TIME THE ALPHA ALIEN STAGGERS, BUT AGAIN HE DOESN'T GO DOWN! ITS RED EYES FLARE AT JOHNNY, AS IT DROPS ANOTHER BURROWER.

JOHNNY TAKES AIM ONCE AGAIN, AND FIRES--

CLICK! NO MORE BULLETS! JOHNNY STARES HELPLESSLY AS THE BURROWER COMES RIGHT AT HIM. HE DIVES OUT OF THE WAY BUT HE'S TOO LATE. THE BURROWER DISINTEGRATES THE EARTH BENEATH HIM AND JOHNNY PLUMMETS INTO THE CHASM!

BUT A MOMENT LATER, A HAND SLAPS THE DIRT AT THE EDGE OF THE CHASM. SLOWLY, JOHNNY DIXON PULLS HIMSELF BACK UP.

JOHNNY

Almost had me there. But no cigar
for you yet.

Surprised, the Alpha quickly releases another BURROWER.

It races for him. Johnny reaches into his shirt, AND PULLS THE SILVER BULLET FROM THE CHAIN AROUND HIS NECK. THE BURROWER IS FORTY FEET AWAY.

HE DROPS IT INTO AN EMPTY CHAMBER OF HIS GUN. THE BURROWER ADVANCES TO TWENTY FIVE FEET.

HE SLAPS THE CHAMBER CLOSED. THE BURROWER RACES TO JUST TEN FEET AWAY.

JOHNNY (cont'd)

Time to shoot straight, baby.

JOHNNY WHIPS THE PISTOL UP TOWARDS THE BURROWER AND BLAM!!!

BULLET POV

IT RACES DOWN TOWARDS THE SANDY GROUND, DIGGING DOWN UNTIL SLAM! IT HITS THE BURROWER DEAD ON!

THE BURROWER TURNS AROUND EXACTLY 180 DEGREES AND RACES RIGHT BACK AT THE ALPHA ALIEN. IT LETS OUT ONE LAST ANGERED SHRIEK AS THE BURROWER DISSOLVES THE EARTH AROUND IT.

THE ALPHA ALIEN PLUMMETS DEEP BELOW THE EARTH!

INT. WELL

The fuse drops, the flame reaches the TNT boxes.

EXT. COLUMA - ABOVE

A MASSIVE EXPLOSION ROCKS THE TOWN! FIRE SPEWS OUT OF THE ABANDONED WELL.

AND THEN--NOTHING. THE TOWN DOESN'T COLLAPSE. THE GORGE REMAINS INTACT.

EXT. COLUMA - MAIN STREET

Johnny opens clenched eyes.

JOHNNY

NO!!!

EXT. THE TOP OF THE GORGE

Everyone looks on, dismayed by the lack of effect.

TANNER

You idiot! Nothing happened!

EZEKIEL

Actually, when you're blasting unstable rock all you want to do is tamp your charge against the pressure point, and the sympathetic vibrations should do the rest.

Everyone turns and looks at Ezekiel like he's an alien. And a moment later, A RUMBLE IS HEARD.

EXT. COLUMA - MAIN STREET

Johnny feels the shaking grow. He smiles, sensing what is coming.

A LANDSLIDE PARTIALLY COLLAPSES A WALL OF THE GORGE. Johnny doesn't hesitate. He runs up the rubble pile, searching for higher ground.

EXT. THE GORGE

THE RUMBLING GROWS INTO A FULL BLOWN EARTHQUAKE OF MASSIVE PROPORTIONS. FIRST, THE TOWN BELOW COLLAPSES IN ON ITSELF. THEN THE WALLS OF THE GORGE ITSELF BEGIN TO SHAKE.

INT. MOTHERSHIP

An avalanche of rock rains down, shattering columns and catwalks and pulverizing the massing alien army below.

EXT. THE GORGE

AND A MOMENT LATER, THE WALLS OF THE GORGE BUCKLE AND FALL, COLLAPSING IN ON THEMSELVES AND BURYING BOTH SHIPS FAR BELOW.

WHEN THE EARTHQUAKE FINALLY ENDS, THE ENTIRE GORGE HAS BEEN FILLED IN, AS IF IT HAD NEVER EXISTED.

EXT. THE TOP OF THE GORGE

Their victory in hand, both white man and Apache YELL, raising their hands in triumph. Hands are clasped, even hugs shared--until we REVEAL ANNIE, her eyes filled with tears, her gaze frozen upon the rubble.

She makes her way to the edge of the destruction, staring into the dust and destruction for some sign of her daddy. But nothing moves. Tanner comes and cradles Annie in his arms.

TANNER

I'm so sorry, Annie.

The tears fall in a torrent as Annie squeezes Tanner as hard as she can. The Finkle Twins look down, their youthful faces suddenly old and fatigued. A hero has died.

EZEKIEL

Your daddy was a hero, Annie. Only one we ever met.

ANNIE

I just can't believe--he left me.

SOMETHING MOVES IN THE RUBBLE

Suddenly, a hand reaches out of the collapsed gorge. JOHNNY APPEARS, DUSTY, BRUISED, BROKEN EVEN, BUT STILL ALIVE. COUGHING, HE TRIES TO PULL HIMSELF OUT OF THE GORGE.

A ROAR ERUPTS FROM EVERYONE!

SILVER BLADE IS THE CLOSEST TO HIM. HE HEADS OVER TO HIM, WALKING CAREFULLY OVER THE UNSTABLE GROUND.

ONE HAND REACHES OUT TOWARDS JOHNNY.

BUT HIS OTHER HAND, SLOWLY SNAKES BEHIND HIS BACK, UNDER HIS CLOTHES. HE'S REACHING FOR SOMETHING.

HIS LEFT HAND GRABS JOHNNY'S. HE STARTS TO PULL HIM UP OUT OF THE EARTH--

AS HIS RIGHT HAND DRAWS A TOMAHAWK FROM ITS HIDING PLACE!!!

MAYA SEES WHAT IS HAPPENING. SHE SCREAMS--

MAYA
Silver Blade! NO!!!

BUT IT'S TOO LATE, SILVER BLADE THROWS THE TOMAHAWK--

WHICH PASSES RIGHT BEYOND JOHNNY, FORCING THE ALPHA ALIEN, WHO WAS CRAWLING UP BEHIND HIM TO PHASE. SILVER BLADE TUGS BACK ON THE ROPE AND THE TOMAHAWK LODGES IN THE BACK OF THE ALPHA'S HEAD. THE ALPHA ALIEN FINALLY DROPS DEAD.

Then Silver Blade helps Johnny out of the gorge.

JOHNNY
For a second there, I thought-

SILVER BLADE
For a second there, you were right.

JOHNNY
Then why?

SILVER BLADE
If we cannot bury the past, we have
no future.

Maya meets Johnny's eyes. Hope, longing, love...it's all there.

Annie breaks the moment, rushing up to her father, who sweeps her up in his arms. He spins her around, showering her with kisses. She closes her eyes and holds him tight.

CUT TO:

EXT. MOUNTAIN RIDGE - DUSK

Silver Blade and about a dozen Apache stand in front of Johnny, Torres, Mattias, Ezekiel, and Tanner.

SUPER THE TITLE: SIX MONTHS LATER

JOHNNY

You okay with the settlement,
Silver Blade?

SILVER BLADE

It is generous. Our thanks to
Captain Torres for his help with
the negotiations.

TORRES

Didn't take much negotiating. The
government's positively drooling
over what might be buried in Area
51. They probably would've given
you San Francisco in trade if you
asked.

SILVER BLADE

You can keep your cities. We just
need a quiet place to start again.

JOHNNY

What's the name of the place you're
going again?

SILVER BLADE

It's land deep in the territory of
New Mexico. Your people call it:
Roswell.

Johnny holds out his hand. Silver Blade shakes it, then pulls
Johnny in for a slap on the back. Hard. Johnny winces.

SILVER BLADE (cont'd)

You treat her well. It would be a
shame to have to kill you after all
we've been through.

JOHNNY

You really are Death with a tan.

A TRAIN WHISTLE pierces the silence. Mattias looks behind
him.

MATTIAS

Boss. It's time.

JOHNNY

(to Silver Blade)

May the spirit of Sky Watcher
travel with you.

SILVER BLADE

Don't buy any wooden wampum.

Johnny and the gang mount up and off they go down a steep mountain grade.

EXT. MOUNTAIN PASS - TRAIN TRACKS - CONTINUOUS

A long train steams forward, slowing as the grade gets steeper. Suddenly, Johnny and his gang descend on the train.

JOHNNY

Get into position!

Mattias and Ezekiel take the lead riding side by side. Mattias pulls out a horse blanket and throws one end of it to Ezekiel.

They pull the blanket taught, just as Tanner rides up between them. He leaps out of his saddle and lands right on top of the blanket as his horse runs underneath it.

TANNER

Let's do it!

The Finkle brothers throw the blanket, with Tanner on it, as high into the air as they can.

Tanner sails through the air and SLAM! He lands right on top of the train. Then he ties himself down to a handhold and tosses down a long coil of rope.

Johnny grabs the rope, and some sort of BOOK BAG, and he swings across to the train.

INT. PASSENGER CAR - CONTINUOUS

BLAM. Johnny kicks the door open and steps inside, ready for action.

MAYA (O.S.)

Can you not get on a train like normal people?

REVERSE ANGLE. Maya, Ahote and Annie, all dressed for travel, sit on benches facing Johnny, their large trunks in a rack overhead.

ANNIE

He's just showing off. I see it at school all the time. It's how boys show they like you. You'll see when you get there, Ahote.

Ahote nods.

MAYA

I suppose I'll just have to get used to it.

JOHNNY

You forgot your book bag, young lady. I didn't spend a month finding a school more to your liking just to see you get expelled again.

MAYA

And you just had to make one more train jump for old time's sake?

JOHNNY

What did I promise you? Straight as an Apache arrow from now on. Besides, I sold my stake in the franchise.

They look out the window as Tanner leaps back atop his horse. He barks orders to his gang and with a tip of the hat, off they ride.

TANNER

Good luck, Johnny!!

Johnny waves, eyes down at Ahote, Annie and Maya. They make a beautiful family.

JOHNNY

Who needs luck when you've got karma.

He grabs Maya, pulls her to him, and plants a deep, soulful kiss on her.

THE TRAIN

Crests the mountain, heading for the blue pacific in the far distance, shimmering gold and red in the light of a beautiful California sunset.

FADE OUT