



THE MISSING

by

Ken Kaufman

Current Revisions

by

Akiva Goldsman

Based on the novel "The Last Ride"

by

Thomas Eidson

3/7/03 All White Locked
Imagine Entertainment

FADE IN:

1 EXT. A DEAD OAK TREE - DAY 1

A tall, crooked tree sways, it looks like a prisoner counting out the days of his sentence.

The tree stands despite itself.

A FRESH SPRIG

shoots out amid the dead, brittle branches.

2 INT./EXT. OUTHOUSE - DAY (VALLES CALDERA) 2

TIGHT ON - SCRAPS OF NEWSPAPER ("THE BLACK RANGE")

They hang from a rope for use as toilet paper. One headline reads; APACHES SENT TO FLORIDA.

Sitting on the toilet, stealing a moment of peace, is MAGGIE GILKESON. Slim frame, thick blonde hair -- her beauty is radiant even exhausted in an outhouse. Maggie keeps her emotions well hidden by practicality and self-reliance, virtues she considers above all others. Around her neck is a crudely hewn Mexican silver cross on a simple chain.

She stares at the headline in a weary daze. Her eyes shut, and she starts to fall asleep. A KNOCK ON THE DOOR is lost under the staccato of the rain.

The door swings open, and Maggie's daughter DOT (10) stands, looking annoyed. Wide, preternaturally intelligent eyes.

DOT

Ma. Senora Nunez came in. She's burning up with fever.

Maggie looks up at her wearily.

MAGGIE

Go cool her head. Recite the Twenty-Third Psalm. I'll be there in a bit.

Dot closes the door. Maggie SIGHS.

TIGHT ON - THE NEWSPAPER. She rips it off the rope, wipes herself with it.

3 EXT. OUTHOUSE - DAY (VALLES CALDERA) 3

Maggie steps from the outhouse. In the distance is a single-story ranch house constructed of logs caulked with adobe. A barn is to one side, an adobe "sick house" to the other.

(CONTINUED)

TITLE UP: NEW MEXICO, 1885

4 INT. SICK HOUSE - DAY

(VALLES CALDERA)

4

A small, makeshift infirmary. Over the door, sign reads "TO DO AND TO BEAR IS THE DUTY OF LIFE." A Kiva fireplace roars.

Maggie enters, sweeps her long wet hair back from her face. She walks to an old Mexican woman, ESMERELDA, laying on a cot drenched in sweat, her sister MARIA hovering over her. Dot has put a compress on Esmerelda's forehead, is reciting the PRAYER as told.

MAGGIE

Good morning.

Maggie checks Esmerelda's pulse. Looks inside her mouth. Only one tooth, black and rotten. Maggie touches the tooth with a metal probe. Esmerelda reels back, CRYING in pain. Maggie turns to Dot.

MAGGIE (CONT'D)

Dot, can you get me some Cocea paste and my tooth pliers?

Maggie stirs a cotton wad in a jar of tea and white flowers.

MAGGIE (CONT'D)

(in subtitled Spanish)

Your tooth is bad. It's infected. We must pull it. Open your mouth please.

Esmerelda shakes her head, covers her mouth with both hands.

MAGGIE (CONT'D)

(in subtitled Spanish)

If you don't help, the pain will be worse.

Esmerelda MUMBLES something through her hands.

MARIA

She no worry about the pain. It is her only tooth. She worry about how she looks.

Dot brings over pliers, the wet wad of cotton, and a rag. Maggie holds the wad up.

MAGGIE

(in subtitled Spanish)

Take this. This is for the pain.

(CONTINUED)

Esmerelda opens her mouth and accepts the wad.

MAGGIE (CONT'D)
(in subtitled Spanish)
Don't eat it.

Maggie takes Esmerelda's hands, holds them down. Esmerelda struggles to free them as she clamps her gums shut.

MAGGIE (CONT'D)
(to Maria)
I need you to hold your grandmother down.

Maria holds down an arm as Maggie straddles her.

MAGGIE (CONT'D)
Dot, pin that. Squeeze her nose.

Dot grips Esmerelda's gums and pries them open. It takes all of the girl's strength to keep her mouth open. Maggie takes hold of the tooth with the pliers.

MAGGIE (CONT'D)
Open your mouth, please.

ESMERELDA
Gringa devil animal.

The woman lets out a horrible GROAN as Maggie wrestles out the dead tooth. Maggie replaces the medicated wad, followed by a wet rag. Dot lets go of the woman's mouth and she bites down on the rag, CURSING incomprehensibly at Maggie. Maggie turns to Maria.

MAGGIE
(in subtitled Spanish)
Good. Thank you. Can you pay me for this today?

Maria picks up a squirming sack.

MAGGIE (CONT'D)
(in subtitled Spanish)
No chickens. I don't need chickens.

5 EXT. HERDING PASTURE - DAY (VALLES CALDERA)

5

A cow lays still, flesh scorched on its back. Its new calf stumbles. Coyotes watch from the tree line. A RIFLE REPORT cracks the air, missing the coyotes who scatter.

(CONTINUED)

EMILIANO, an older Mexican ranch hand, is approaching the calf through the tall grass. He looks after the fleeing coyotes.

EMILIANO

Stupid pinche coyote hijos de sons of bitches.

BRAKE BALDWIN, a handsome man with a kind face, dismounts his horse and stands over the dead animal.

BRAKE

Lightening got her.

Brake crosses to the calf.

BRAKE (CONT'D)

This calf won't live through the night.

Emiliano continues staring at the trees.

BRAKE (CONT'D)

Put her in the barn.

EMILIANO

No, no, no, Senor. I am sure it is your turn to feed the orphans.

Brake smiles, shrugs. He kneels and lifts the calf.

EMILIANO (CONT'D)

Put her on the milk cow.

BRAKE

Alright. You milk her for the house, first.

EMILIANO

Senor Brake.

Brake looks up.

A HORSEMAN

Emerges through the tree line. Hard to make out his features, but his clothes are odd -- a mix of Indian and frontier.

EMILIANO (CONT'D) (cont'd)

Indian. Apache, maybe. Some kind of Apache son of a bitch.

6

EXT. FIELD - DAY

(VALLES CALDERA)

6

Brake, the calf on his saddle, rides towards the man on horseback. Rough features, nose broken more than once. With weathered skin and long braided hair, he could be white or mixed. He is SAMUEL JONES. He rides a gray Mexican Mustang, and following is a young pack mule.

BRAKE

Good day.

The Man keeps riding. Brake has to catch up, move along side.

BRAKE (CONT'D)

I said hello.

JONES

Is that your man over there in the trees?

Brake looks over at the tree line, can't see Emiliano, wonders how this man did.

JONES (CONT'D)

What is he planning on doing with that carbine?

BRAKE

We've had trouble with coyotes killing the calves.

Jones nods again.

JONES

Tell him I am not a coyote.

Brake WHISTLES. Emiliano makes himself visible with his rifle.

The RANCH HOUSE appears in the distance. Jones looks up at the house.

JONES (CONT'D)

Is that the healer's place?

BRAKE

You come for doctoring?

Jones just takes a shot of mescal from a bottle, rides on towards the house.

7 INT. SICK HOUSE - DAY

(VALLES CALDERA)

7

Maggie is vigorously cleaning bloody rags while LILLY (15), her older daughter, gathers more soiled cloths.

LILLY

Would you say I'm more 'fearless and eloquent' or 'serene and dignified'? One is Paris fashion, the other is London.

MAGGIE

London, huh?

Lilly has deposited the last pile of rags, now opens the worn copy of "GODEY'S LADY'S BOOK" she carries everywhere.

LILLY

Personally, I think I'm more Paris.

Lilly holds up an illustration of a model, then mimics the pose. Maggie keeps washing.

LILLY (CONT'D)

You're not even looking.

Maggie gives a cursory glance at the magazine.

MAGGIE

I've never known such a dainty piece girlhood. Maybe you could change those bedclothes-

LILLY

Why can't Dot ever change them-

MAGGIE

You're always dreaming about, expensive, flirty things-

LILLY

I don't have to buy them-

MAGGIE

No one better be giving you gifts, child.

LILLY

I can sew, you know?

MAGGIE

And just where you gonna be wearing them, Lilly?

Another round in a long battle, endlessly fought.

(CONTINUED)

7 CONTINUED:

7

MAGGIE (CONT'D)

Now you get to them bedclothes.

Lilly walks out SLAMMING the door behind her.

8 EXT. RANCH HOUSE - MOMENTS LATER (VALLES CALDERA)

8

Brake and Emiliano ride in alongside Jones. Jones stares at Maggie emerging from the sick house in the distance.

BRAKE

The lady shuts her doors at sundown.
She's pretty firm with her hours.

Jones doesn't respond, keeps staring.

BRAKE (CONT'D)

You're welcome to spend the night, see
her in the morning.

Jones still doesn't move.

BRAKE (CONT'D)

Barn's this way, Mister.

Brake and Emiliano exchange a look. Finally, Jones wrests his attention from Maggie.

JONES

I thank you kindly.

9 INT. THE BARN - DUSK (VALLES CALDERA)

9

Brake places the calf in the barn with the milk cow as Emiliano goes into the tack room.

Brake crosses to Jones who has uncinched his saddle. The name LUIS FERNANDES DE AYALA is etched on a metal plate adorning the enormous Mexican saddlehorn.

BRAKE

There's a spare bunk over here, Mister
Fernandes.

JONES

Jones.

Jones takes the saddle off the horse and rests it on a rack.

JONES (CONT'D)

The man who owned that saddle tried to
kill me. I was living with the Nidhne and
I suppose he thought I was one of them.

(CONTINUED)

BRAKE

Apache, huh?

Emiliano mutters under his breath.

EMILIANO

Mucho mierda.

Jones strains to hear him.

JONES

What'd you say?

BRAKE

Forget it.

JONES

What'd you say?

EMILIANO

Tu eres todo de mierda-

JONES

Te matare sin ninguna pena, pendejo y no lo olyvides

BRAKE

Basta!

They stop. Brake looks at Jones.

BRAKE (CONT'D)

I mean it. There'll be no trouble here.
If that's too tough for you to
understand, you can move on.

A beat. Then Jones lets it go.

BRAKE (CONT'D)

Emiliano, rubs his mule down.

JONES

You will keep your hands off my
mule...Emiliano.

Jones turns away, picks up a fistful of straw and rubs the
gray's back with it. Emiliano turns to Brake.

EMILIANO

Maybe you want to invite the coyotes down
in here too.

10 INT. RANCH HOUSE KITCHEN - NIGHT (VALLES CALDERA) 10

Lilly fills lanterns with kerosene. Maggie takes the cooking out of the oven.

LILLY

There are houses in Cleveland with lamps that run on electricity.

Brake ENTERS.

MAGGIE

Don't slam that door.

BRAKE

Yes, ma'am. I'd like to see Cleveland.

Brake catches it, moves to Maggie at the basin. Washes his hands, standing close to her, their hips touching.

BRAKE (CONT'D)

I'd like so see Cleveland.

MAGGIE

Fetch the water please, Dot.

LILLY

At the fair they've got expositions of the future. There's a graphophone. You can hear your own voice back on it.

The door SLAMS as Dot EXITS. Maggie just shakes her head.

LILLY (CONT'D)

The Dickersons are going.

MAGGIE

Brake can't spare you. Not tomorrow with the cows calving.

LILLY

The Fosters too.

MAGGIE

All the future you need is right here.

Lilly looks at her mother. Then she grabs her side, winces. Brake notices, looks away.

LILLY

And with this cramping and all.

(CONTINUED)

BRAKE

She won't be much use feeling the way she does anyways.

Maggie puts down her biscuits, moves behind Lilly who has begun taking the silver from the cabinet. Speaks softly.

MAGGIE

Don't ever act helpless and pitiable to win favor with a man.

LILLY

Some people shouldn't give advice on how to act with men.

Lilly turns to face her mother.

LILLY (CONT'D)

And it's pitiful not pitiable. In English.

MAGGIE

You heard what I said, Lilly-

Lilly pushes past her mother as the door SLAMS behind Dot who has re-entered carrying two pails of water.

BRAKE

Those pails are half empty.

DOT

I didn't do it -- it's that old Indian's dumb old mule.

MAGGIE

What Indian?

BRAKE

Geronimo's brother rode in.

Maggie takes the pails, pours them into a small barrel.

BRAKE (CONT'D)

Some drifter looking for doctoring.

Brake sits at the head of the table. Dot sits next to Lilly, who looks at her sister's dirty bare feet

LILLY

If you're gonna eat barefoot, why don't you take supper with the other animals in the barn?

(CONTINUED)

DOT

My boots don't fit no more. They cut off my blood circulation.

MAGGIE

We'll it's your birthday soon.

DOT

I'll have gangrene by then.

BRAKE

Your Mother may just have to saw your feet off like poor Mr. Swenson.

Lilly pulls her legs up, making fake stumps with her knees.

MAGGIE

We could get you a set of pegs. The nice wooden kind.

That's when THE DOOR pushes open. Jones stands outside.

BRAKE

Mister Jones-. This is the visiting gentleman I mentioned.

Jones takes his hat off. He is clean shaven.

BRAKE (CONT'D)

I bet a warm meal sounds good about now.

Jones' eyes meet Maggie's. She goes white.

JONES

Magdalena.

When Maggie finally speaks, her tone is matter-of-fact.

MAGGIE

I'm afraid we have just enough food for family. We can't be offering our hospitality tonight.

The others, struck by this uncharacteristic welcome.

BRAKE

I'm sure we can all do with a little less on our plate-

MAGGIE

I'm quite sure we can't. I have two growing girls to feed.

(CONTINUED)

And with that Maggie simply looks down. The moment lasts.
Then Jones is gone from the door without a word.

BRAKE

Maggie-

When she looks up, her eyes are hard.

BRAKE (CONT'D)

(softer)

Maggie...?

MAGGIE

Lilly, why don't you say grace?

11 EXT. RANCH HOUSE (VALLES CALDERA) 11

Jones walks from the house, looks back in the kitchen, at this family framed in window light. He turns away.

12 INT. BARN - NIGHT (VALLES CALDERA) 12

Emiliano is rifling Jones' saddle bags. A dog-eared book of sketches, a set of watercolors, a few small volumes, including The Tempest and Walden, a silver-framed study of a bird, a worn out bible and a sawed off shotgun.

Emiliano hears FOOTSTEPS, slips the gun back, picks up a broom. Jones just stares at him. The beat lasts. Then Jones turns to look out at the house as Emiliano resumes sweeping.

JONES

Is that man in the house her husband?

EMILIANO

These are good people. Stay away from them, Cabron. Go steal somewhere else.

(OVER) The moment is broken by a BLEATING CRY.

13 EXT. BARN - NIGHT (VALLES CALDERA) 13

A LOW BLURRY ANIMAL slips between a few errant cows near the barn, then races away towards the dark valley.

Emiliano comes out of the barn as Brake races from the house. They look at the calf's bleeding neck, then out into the valley. A smudge of fur streaks across the pasture.

EMILIANO

Otra vez esos pinches animales. Damn coyote came right up to the barn.

(CONTINUED)

Jones emerges from the barn holding a Sharps rifle at the ready.

Brake watches him walk to the fence and slide the long muzzle over a rail, resting it there, waiting. Jones exhales.

The Sharps EXPLODES, the muzzle flash lighting up the night. A single YELP in the distance. Jones breathes again. Brake and Emiliano exchange a look.

MAGGIE

What's going on?

Maggie has run onto the porch holding a shotgun.

BRAKE

Everything's fine. Mr. Jones just shot a coyote.

MAGGIE

He's good at killing things.

Brake reacts to this tense chemistry between Jones and Maggie. But she's already gone back into the house.

JONES

That was no coyote.

14 EXT. VALLEY - NIGHT

(VALLES CALDERA)

14

Brake and Emiliano ride up the slope carrying lanterns. They stop at the site of... A DEAD MOUNTAIN LION.

BRAKE

That wasn't no luck shot. He waited for that lion to climb up this slope into the light of the moon.

EMILIANO

That bastard don't need a lot of room to dance.

15 INT. BARN - NIGHT

(VALLES CALDERA)

15

Jones organizes his belongings. He moves with calm precision.

16 EXT. BARN - NIGHT

16

Maggie stands outside the barn, watching Jones through the boards, eyes, in slatted light, full of too many emotions.

17 EXT. BARN - NIGHT - A LITTLE LATER (VALLES CALDERA) 17

Brake rides up with Emiliano. The mountain lion carcass is sprawled over the back of Brake's horse.

18 INT. BARN - THAT MOMENT (VALLES CALDERA) 18

Jones is cleaning his Sharps. Brake ties up his horse.

BRAKE

Nice shot.

JONES

(dismissive)

There was no wind.

Brake studies Jones. Then heads back into the house.

19 INT. BEDROOM - NIGHT 19

Maggie stands facing Brake, illuminated by lantern light.

BRAKE

Who is he?

Maggie says nothing.

BRAKE (CONT'D)

He called you Aga. Your hair bristles when you lay eyes on him.

MAGGIE

He scares me, is all.

BRAKE

Nobody scares you. Who is this man?

MAGGIE

You can't trust him.

BRAKE

Maggie. Who is he?

MAGGIE

He's my father.

A long beat.

BRAKE

I thought your father was dead.

MAGGIE

He is. To me he is.

(CONTINUED)

Her VOICE quiets.

MAGGIE (CONT'D)

Brake, I want him gone.

BRAKE

You want him gone? He's your kin. You can't just-

MAGGIE

He ran off when I wasn't Dot's age. He went Indian. Turn your back he will eat your horses and dogs.

She turns away.

MAGGIE (CONT'D)

He's being chased or running from something. I don't know what he wants but he's bad, Brake. I swear. I don't want him near my children.

20 INT. BARN - NIGHT - CONTINUOUS

20

Jones stands in the open door staring at Brake and Maggie in the light of the bedroom window. She turns towards the night. Brake stands behind her, taking her hand.

JONES

Does he sleep out there or does he sleep in here?

Emiliano looks uncomfortable, glances away.

21 INT. LILLY AND DOT'S BEDROOM - THAT MOMENT (VALLES CALDERA) 21

The girls are at the wall, eavesdropping.

DOT

We're Indians, Lilly! We're Indians.

Lilly closes her eyes in despair.

22 INT. BARN - NIGHT - MINUTES LATER

22

Brake ENTERS to find Jones, nose almost touching the paper of his sketch book as he carefully draws a horse. Emiliano is already asleep, SNORING. Jones doesn't look up.

JONES

(off Emiliano)

Does he do that all night?

(CONTINUED)

BRAKE

He's just getting started.

Jones still doesn't turn.

BRAKE (CONT'D)

Did you come here for the healing?

JONES

In a manner of speaking.

Jones finally turns to face Brake.

JONES (CONT'D)

You sleep in there when there's company,
is that right?

BRAKE

That's right.

A long beat.

BRAKE (CONT'D)

Sir.

Jones just nods.

BRAKE (CONT'D)

Thought you might be hungry.

Brake reaches towards him with a plate.

BRAKE (CONT'D)

It's just rabbit stew.

JONES

I can't eat rabbit. I was bitten by a
rattlesnake.

BRAKE

...All right.

JONES

You are not her husband.

BRAKE

No. Not for lack of asking. I'll wear her
down one of these days, though.

Brake smiles. He really does love this woman.

JONES

Are they your children?

(CONTINUED)

BRAKE

No.

JONES

What happened to their father?

BRAKE

Dot's father-. You don't know this? Dot's father, he ran off.

JONES

And the other one's father?

BRAKE

Maggie wasn't more than fourteen or fifteen years old.

Something in Brake's eyes.

BRAKE (CONT'D)

She ain't had the easiest time.

Brake holds Jones' stare.

BRAKE (CONT'D)

But Maggie's a good Christian. She won't turn away any man in need. Nor will she send off her children's grandfather without a second look.

Brake holds Jones' eyes.

BRAKE (CONT'D)

Tomorrow she'll give you what doctoring she can. Then you're on your way. I can't say what all happened between you two. But you're not welcome here, Sir.

The beat lasts. Then Jones blows out the lantern, climbs into his bed. Brake sits on his bunk.

JONES

There are some places a father would kill a young man for doing what you are doing, you know that don't you?

Jones VOICE is low in the dark.

JONES (CONT'D)

(over)

You sleep with a gun?

(CONTINUED)

22 CONTINUED: (3)

22

Brake looks up sharply but Jones has turned to the wall to sleep. Brake sits up in the dark.

23 EXT. FARM HOUSE - MORNING

23

Maggie stands splitting firewood with a sharp axe, her face tense. See what she looks up to see...

24 EXT. BARN - MORNING (VALLES CALDERA)

24

Jones faces East. Lights a smudge. With palms upturned, he PRAYS towards the sun.

Dot sits on an upside down pail milking a cow. She is far more interested in Jones than in her milking.

Jones finishes his prayer. His eyes connect with Dot's.

JONES

If you have something to then say, say it.

DOT

Are you really Indian? Brake said you rode with the Chiricahua.

JONES

That's right.

DOT

So that means I'm part Indian, right?

JONES

No. Not at all.

Dot keeps staring at Jones. Jones looks up again, catches her eyes. He looks annoyed, mean. She fixes her gaze on him.

DOT

I can beat anybody in a staring contest.

But Jones looks off, unwilling to play. Dot stares a beat longer. Jones turns back abruptly and makes a YOWLING grimace. Dot bolts, terrified. Jones almost smiles.

25 EXT. RANCH HOUSE - DAY

(VALLES CALDERA)

25

Lilly butchers a deer. She wears a bloody apron over her tailored shirtwaist, stylish high-buttoned shoes, and a cabriolet bonnet. Dot walks up to her on make shift stilts.

(CONTINUED)

DOT

You look stupid in them clothes, you know?

LILLY

I'm leaving here as soon as I can. I'm moving to the city.

DOT

What city?

LILLY

Any city.

DOT

(taunting)

But grampa's visiting.

LILLY

Did you see him? He's a savage. They're gut-eaters, you know?

Dot looks up at her oddly.

LILLY (CONT'D)

What?

DOT

Nothing.

Lilly goes back to work. Catches Dot looking at her again, turns self-conscious.

LILLY

What? Is something on my face?

DOT

No. Never mind.

LILLY

Dot!

DOT

It's just that -- well, in this light...
I can kinda see your resemblance to
Grampa.

Lilly goes back to work.

LILLY

I got born into the wrong family. I swear
to God I did.

26 EXT. SICK HOUSE - DAY

26

Maggie emerges onto the porch, opening her door for the day. She looks across, nods to Jones staring at her from the barn.

27 INT. SICK HOUSE - DAY

(VALLES CALDERA)

27

Jones ENTERS to find Maggie, her back turned to him, standing over her medical bag.

JONES

I appreciate this-

MAGGIE

Take off your shirt.

JONES

Aga.

MAGGIE

Don't call me that.

Maggie turns to face him.

MAGGIE (CONT'D)

It isn't my name.

Maggie and Jones stand facing each other. A beat. Jones begins unbuttoning his shirt. He is a map of scars. A history here, violence. Pain. Maggie, startled by the brutal flesh.

Maggie begins examining him with expert fingers, poking and prodding with rough precision. The proximity is intense, awkward. Jones closes his eyes, emotions impossible to name.

MAGGIE (CONT'D)

Where does it hurt?

JONES

It hurts when I breathe.

Jones touches his chest on his left side.,

JONES (CONT'D)

Mostly around here.

Maggie digs in hard with her fingers, looking up at Jones' face as he winces. Again, harder. Jones grabs for breath.

MAGGIE

Your muscles are torn over top of your ribs. I'll put a cottonwood plaster to it.

(CONTINUED)

Maggie steps back.

MAGGIE (CONT'D)

You'll live.

Jones begins to button his shirt as she prepares the plaster.

JONES

I never thought you would turn out to be a healer.

Maggie says nothing.

JONES (CONT'D)

You always liked broken things. You had that cat once, do you remember?

Maggie begins washing her hands in a water bowl.

JONES (CONT'D)

I remember you were crying and your mother--.

MAGGIE

Don't remember. Not in front of me. Because I remember my mother. My mother died scrubbing a man's floor.

Jones stands impassive in the face of impossible cold rage.

MAGGIE (CONT'D)

You killed her. You didn't shoot her or stab her but, what you did, you broke her. I remember my brother too. He lasted six years. I bet you never even knew his name. I remember praying hard every night you'd come home. And on the day I put him in the ground, I remember praying even harder you were dead.

She actually takes a step closer to him. Her VOICE is soft.

MAGGIE (CONT'D)

You don't want to reminisce with me. That I promise you.

Jones holds her eyes. Then he nods, takes something out of his bag. A parfleche holding coins and cash.

JONES

I earned this in large part hunting mountain lions for ranchers like you. I want you to have it.

(CONTINUED)

27 CONTINUED: (2)

27

He extends the cash towards her.

MAGGIE

If I were poor as a snake and drawing my last breath, by my life I wouldn't take your money.

JONES

It's good money. Take it for your children.

MAGGIE

You take it for your funeral.

Maggie turns and walks out.

28 EXT. SICK HOUSE - CONTINUOUS

28

Jones touches Maggie's arm.

ANGLE - BRAKE - NEAR THE HOUSE

He sees Maggie swing around, pulling her arm free.

MAGGIE faces off Jones, her eyes blazing.

MAGGIE

I've done my duty as a Christian. Now get the hell off my ranch.

Maggie starts away and Jones grabs her again. But this time Emiliano is there, hand grabbing Jones' shoulder, now pulling a hunting knife.

EMILIANO

Ya Escuchaste a la senora.

That's when Jones EXPLODES. The rage is almost incomprehensible, as is the strength of this man. He spins, grabbing Emiliano by the chest and hurling him in to the wall. But he's not done, going for the Mexican, venting his rage.

(OVER) A GUNSHOT.

BRAKE

I'd stop now.

WIDER. Brake stands behind Jones, his rifle aimed at the older man's head. Finger on the trigger.

(CONTINUED)

BRAKE (CONT'D)

Maggie asked you to leave. I think it's time you did so, Sir.

Jones looks at Maggie, staring at him from the open door.

BRAKE (CONT'D)

Right about now.

29 EXT. BARN - DAY

29

DOT-CLOSE. A couple of streaks of mud drawn down her cheeks. A child's attempt at war paint. Watches, eyes sad.

JONES rides out of the barn on his Mustang with his pack mule in tow, the mountain lion hide over it.

Behind Dot, Brake stands on the porch with the rifle in his hand. Maggie is nowhere to be seen.

DOT

So long.

Jones ignores her, keeps riding.

DOT (CONT'D)

Nice making your acquaintance.

30-37 OMITTED

30-37

38 INT.-HOUSE- GIRLS ROOM -NIGHT

38

Lilly sits sewing on a foot driven machine by lantern light. Dot stares up at her, face tight in anguish.

DOT

Lilly, please.

Lilly just keeps sewing, unconcerned.

LILLY

Ask your mother.

DOT

She'll tell me to go on my own.

Lilly checks her pattern, continues sewing.

DOT (CONT'D)

I'm scared. It's a full moon out there.

Dot's crossing her legs.

(CONTINUED)

DOT (CONT'D)

Please.

Lilly glances out the window. Brake is heading to the house from the barn, arms full of wood. Her expression changes.

LILLY

I'll take you.

38A INT.-MAGGIE'S BEDROOM-MOMENTS LATER

38A

Brake kneels at the wood stove, feeding the fire.

BRAKE

What's done is done, I guess.

Maggie stands looking at Brake. Her hair is down in the heat.

MAGGIE

I know you would have done different. I appreciate your regard, Brake. I do.

Brake stands to face her.

BRAKE

Night, then.

Neither moves. Brake hold her eyes. Then he reaches forward, moves her hair.

MAGGIE

Did they see you come in?

He says nothing, his hand slides down her neck.

MAGGIE (CONT'D)

It's still early.

He begins unbuttoning her blouse.

MAGGIE (CONT'D)

They're still awake.

He slides her blouse off her shoulders.

MAGGIE (CONT'D)

We can't make a sound.

She moves to him, lips finding each other's.

38B EXT.- OUTHOUSE -NIGHT

38B

Lilly stands outside the closed outhouse. She stares up at the house. In the bedroom window, Maggie is peeling off Brake's shirt, his mouth moving hungrily down her chest.

She looks out the window - locks eyes with Lilly. The beat lasts. Maggie pulls her shirt back on, pushes Brake away.

39 EXT. BARN - MORNING

(VALLES CALDERA)

39

Lilly, Dot, Brake and Emiliano walk their horses from the barn. Maggie goes to them with food packs.

BRAKE

Figure we can get 'em branded in a day.
You want Dot to stay for company-

DOT

You said I could go. You promised.

MAGGIE

I'm fine. He's not coming back.

Maggie glances at Lilly who sits on her horse, sulking.

MAGGIE (CONT'D) (cont'd)

Lilly, the calves are a lot more
important than hearing your own voice
coming out of a machine.

Lilly looks down at her.

LILLY

I guess you never had anything but this
so why should I?

Lilly turns her horse. Brake looks down at Maggie, shakes his head and smiles. She smiles back.

BRAKE

Who's she like, Mama?

MAGGIE

Go, now. Get on.

BRAKE

Keep your eyes on them.

A glint of promise in her eyes.

MAGGIE

You just be home by dark.

(CONTINUED)

39 CONTINUED:

39

She watches her family ride off. Then Maggie turns and heads back to the house. Dot's horse's bell CHIMES.

40 INT. RANCH HOUSE - KITCHEN - SUNSET (VALLES CALDERA) 40

Maggie sits alone at the table eating bacon from a service platter. It is very quiet. She gets up, walks to the door.

41 EXT. RANCH HOUSE - PORCH - CONTINUOUS (VALLES CALDERA) 41

She stares into the closing darkness. Crosses to the rocking chair, and wrapping herself in a blanket, sits, waiting.

42 EXT. RANCH HOUSE - PORCH - DAWN (VALLES CALDERA) 42

MAGGIE'S FACE-CLOSE. Sleeping. Her eyes spring open. She looks up, jumping back in the chair as she faces...

DOT'S HORSE. Riderless. Crossing in front of the porch, the bell around its neck CHIMING endlessly.

MAGGIE

Dot?

(OVER) NOISE from the kitchen behind her.

43 INT. KITCHEN - CONTINUOUS 43

Maggie bursts inside. A coyote stands on the kitchen table eating last night's bacon. Maggie ENTERS, grabs an iron skillet and hurls it at the animal who runs out the door.

MAGGIE

Dot?

Only the WIND.

44 INT. BARN - MORNING (VALLES CALDERA) 44

Maggie slides her shotgun into its sheath and mounts her horse. Dot's horse in tow, she rides fast out of the barn.

45 EXT. TRAIL - DAY (TBD) 45

Maggie bolts up a narrow slope through some cattle. Ahead...

A COLUMN OF THICK SMOKE

In the pines. She rides harder.

46

EXT. TALL GRASS - DAY

(TBD)

46

Maggie slows on the edge of a wide, green field. Wind moves the tall stalks like tides. Her horse WHINNIES, spooked. Maggie looks up. In the grass, a naked body.

THE BODY-CLOSE. TRACK ALONG flesh that has been broken, or pierced by arrows, to find a lifeless face. Emiliano.

HIGH AND WIDE. Maggie kneels over the corpse and we can see, from this height, it has been stung by a dozen arrows.

MAGGIE looks away in horror. In the distance...

A LARGE GLOSSY RED SHAPE

lying still in the blue bunch grass. Flies BUZZ around it.

She stands, shotgun in hand, leading the horses cautiously towards the mysterious shape. Dot's bell RINGS.

THE CARCASS OF A SKINNED STEER, armies of ants a living, second skin on the wet, bare flesh.

Maggie moves on towards the rising smoke beyond. A fire pit smoulders under an old oak tree. And from the oak's lower branches, a dark shape swings grotesquely.

Maggie holds her sleeve over her mouth and nose. The smell is nauseating. Still moving closer, she can make out the horror swinging before her. The cow's skin, sewn into a giant bag. And something is inside.

LILLY'S DRESS

lays in the dirt next to the fire.

A breeze blows the thick smoke from the hanging steer-hide bag, enough to reveal a man's hand poking from the tightly stitched seam. The bag turns to reveal a dead, charred face staring out through the seam, eyes wide in terror. Brake.

Maggie stands, fixed in horror, trying not to vomit as the bag slowly spins in the wind. Face gives way to extended hand again and then something moves beyond, a small white ghost.

RACK FOCUS. On the field's grassy horizon, a tiny figure moves, drifting without rudder, entirely lost. Dot.

Maggie moves with a desperate mother's speed, is kneeling before her daughter in a heartbeat, touching her face.

(CONTINUED)

MAGGIE

Darlin'. Oh Lord.

Dot seems unharmed. Except for the slight blue pallor and trembling that come from a night's cold. And that terrible, vacant stare in her eyes.

MAGGIE (CONT'D)

Dot? It's Mama. Can you hear me?

Maggie has pulled off her jacket and wrapped it around Dot. Now blows and rubs her little girl's hands.

MAGGIE (CONT'D)

Dot. Where's Lilly?

It takes the child a moment to realize her mother isn't another of a long night's waking dreams.

DOT

Emiliano and me. We was in the arroyo. We heard shots. From where Brake and Lilly was. He told me stay down. Emiliano did. Don't move. Stay down. He went to see. But he didn't come back. I waited like he said. But he didn't come back.

Her eyes are coming back now, beginning to well with tears.

DOT (CONT'D)

Brake was screaming, Mama. He screamed so long. I wanted him to stop. Then he did. Then someone rode away with Lilly.

Dot turns to look at Brake's hanging body in the distance.

DOT (CONT'D)

I wanted him to stop.

And with that, the floodgates burst and Dot begins SOBBING into her mother's chest. Maggie holds her tiny girl tight.

MAGGIE

Did you see who? Who took your sister?

DOT

He wore a hood. He was a Indian.

It only takes Maggie a second.

MAGGIE

Sick bastard son of bitch.

(CONTINUED)

That's when she hears it. MOVEMENT in the pine forest beyond. Maybe just the wind. Maybe something else.

Maggie moves like a lioness, putting Dot on her horse and jumping on her own.

THE MOVEMENT in the pines again. Maggie rides away hard, Dot in tow, leaving the strangely shifting pines behind.

47 EXT. TOWN OF CHLORIDE - DAY (CERRO PELON) 47

A PASTORAL TABLEAU -- vividly painted on the wooden side of --

AN ORCHESTMELOCHOR (aka "The Golden-Voiced Organ of Vienna") a horse-drawn circus pipe organ. It is playing a loud and bouncy rendition of "Silver Threads Among the Gold." People pass the organ, carrying things as they set up for the fair.

FIND Maggie walking with a man in a dark suit. Dot trails behind them. We cannot hear their words.

CLOSER. The man walking with Maggie has a silver star pinned to his chest. This is SHERIFF PURDY.

SHERIFF PURDY

I am sorry for your loss, Mrs. Gilkeson.

An ACTOR, holding a skull leads a troop down the street, shouting lines from Hamlet. He plays to Dot.

SHERIFF PURDY (CONT'D)

(cont'd)

But I'm afraid you've got the wrong man in mind. I've had the fellow you're describing in jail since last night. Sold himself a lion's hide, got quite a drunk on. He did say he was staying up by your place, though.

48 INT./EXT. SHERIFF'S OFFICE (CHLORIDE) - DAY (CERRO PELON) 48

Small. But well appointed. The Post Master, MR. LANEY, sits over a TELEGRAPH machine as our three ENTER.

SHERIFF PURDY

There's been several raids like this on people here lately in Arizona and New Mexico.

Dot drifts to the window. A man dressed as Uncle Sam sells noise makers and American flags to a few laughing children.

(CONTINUED)

SHERIFF PURDY (CONT'D)

Some Apaches jumped the reservation at San Carlos middle of last month, sometime.

Maggie follows Purdy to the telegraph machine.

SHERIFF PURDY (CONT'D)

We've been getting communications about them almost ever' day.

Purdy looks to Mr. Laney, expanding with self importance.

SHERIFF PURDY (CONT'D)

Mr. Laney. Send this message to Fort Bowie.

(clears his throat)

From: Me.

As he speaks, Laney CLICKS the key.

SHERIFF PURDY (CONT'D)

To: Fort Bowie: Possible your hostiles attacked local ranch. Two dead, one girl missing. Lilly Gilkeson.

Purdy looks towards Maggie like a triumphant father.

SHERIFF PURDY (CONT'D)

Just take a second. These things are truly a miracle.

The machine starts CLICKING rapidly. Maggie looks out the window. A girl Lilly's age speaks into a graphophone, her recorded voice, laughter, like whispers through the glass.

LANEY

(transcribing)

To Sheriff Purdy of Chloride: Believe hostiles headed northwest toward Colorado River. Fourth Cavalry in pursuit.

SHERIFF PURDY

Well, there you have it. We'll send someone along for the...

(hushed, off Dot)

For their remains.

MAGGIE

You're not going after them?

Purdy frowns, sincerely puzzled.

(CONTINUED)

MAGGIE (CONT'D)

Surely you could put together some men
and follow these hostiles.

SHERIFF PURDY

Not under the present circumstances,
ma'am. No.

Purdy gestures to the window.

SHERIFF PURDY (CONT'D)

The fair being in town and all, we need
all the men we have right here.

MAGGIE

You don't follow them now their trail's
going to get cold.

SHERIFF PURDY

As I said, the Army's handling the
situation. They got Apache scouts. And it
takes an Apache to catch an Apache.

MAGGIE

By the time the Army catches them my
daughter may be dead.

SHERIFF PURDY

Ma'am, I'm elected to keep vigil over
this town of ours. The United States Army
is not going to let your child be lost.
They will find these men, they will find
your daughter, I assure you.

MAGGIE

Please. Just one or two men. That's all I
ask.

Purdy just shakes his head.

SHERIFF PURDY

Believe me, ma'am. I am sorry.

DOT (OVER)

They were Indians.

Dot has wandered to the back of the room. Stands facing what
we cannot see. She wears a betrayed expression.

DOT (CONT'D)

They were Indians did it.

(CONTINUED)

Maggie moves to her daughter. See who Dot's talking to. There's a cell in back of the room. Maggie looks on the wooden bench inside. Jones. He's heard everything.

SHERIFF PURDY (OVER)

So, ma'am, what do you want me to do with him?

HOLD on Maggie.

49 INT. RANCH HOUSE - AFTERNOON 49

Dot emerges from her bedroom, rubbing sleep from her eyes, wishing her nightmare was just a dream. Looks up to see...

Packed saddle bags. Provisions. A bible held in Maggie's hands. She sits in the rocking chair, lips working prayer.

DOT

Mamma?

Maggie looks up.

MAGGIE

Dot, you'll ride over to the Handy's-

DOT

No, I won't-

MAGGIE

Stay at their place till I get back.

DOT

I'm not staying behind. I'll follow you.
As soon as you're gone. You know I will.

Dot's getting hysterical

DOT (CONT'D)

You can't leave me alone. I'm going,
mamma. I'm going with you. Please. I am.

Maggie looks almost mad at Dot for making this difficult. Dot looks equally angry.

MAGGIE

Now, you hear me, Dot-

Dot backs off from her.

(CONTINUED)

DOT

I'm not gonna stay. Wherever you put me,
I'm coming after you, ma, you know I'm
not gonna stay put, I swear to God--!

Dot starts SOBBING. A child who can't loose any more than she
already has. Maggie hugs her, shakes her head in frustration.

MAGGIE

Hush, now. Hush.

50 EXT. RANCH HOUSE - MOMENTS LATER (VALLES CALDERA) 50

Maggie stands on the porch as a figure comes riding out of
the dust. Jones dismounts, faces her.

JONES

The Army's headed in the wrong direction.

He walks to a water trough, takes off his hat.

JONES (CONT'D)

There's seventeen horse tracks, three
shod, one outrider. Two are on Cavalry
horses, white most likely.

Jones splashes water on his face, rubs down his hair.

JONES (CONT'D)

Six horses are tied together and carrying
light loads, children or young women.
They're captives, because they aren't
riding. They're being led, like pack
horses. And they're going South, not
North. They're most likely trying to make
it to the Mexican border.

Jones steps up onto the porch, close to her.

JONES (CONT'D)

The Apache sell a lot of girls on the
other side. Top dollar.

MAGGIE

Can you track them?

Her tone, her words are terse and efficient. As if even
reaching towards him with breath is all she can bare.

JONES

They can be tracked. But you catch them,
you will wish you had stayed at home.

(CONTINUED)

MAGGIE

I don't want to catch them. Just keep me on their trail until I can get the Army down at Fort Seldon to catch them.

Now it's Jones turn not to speak.

MAGGIE (CONT'D)

You wanted to give me money. You do this instead.

A long beat.

51 INT. BARN - LATER

(VALLES CALDERA)

51

Maggie and Dot saddle up their horses. Jones comes around already on his horse, his pack mule loaded up behind him.

JONES

Taking this girl out there is foolish. Do you want to lose two daughters?

MAGGIE

I leave her behind she'll just follow me.

JONES

That's no way to care for a child.

Maggie has moved unaware, to Brake's bed stall. She seems surprised, hovers now over at his unmade bed.

MAGGIE

What would you know about any of it?

She picks up Brakes's old Winchester, his binoculars, heads back to her horse.

52 EXT. BARNYARD-DAY

52

Maggie and Dot turn out the barn yard animals, hogs and chickens running free. Maggie is spilling tears.

DOT

Fend for yourselves. We'll get back.

Jones cuts the bell off Dot's horse.

53 EXT. MAGGIE'S HOMESTEAD - DAY

(VALLES CALDERA)

53

BIRD'S EYE VIEW - Maggie, Jones and Dot ride away from the homestead, mere specks in the distance.

53A EXT. TREE - NIGHT

53A

Four snakes hang upside down from ropes tied to a tree branch. The writhe frantically. A MAN we don't see walks over and holds his hand up. The first snake lunges at his palm.

The Man holds an animal liver, squeezes the glands on the snake's head so it releases the venom into the liver.

54 EXT. ADOBE RANCH - NIGHT

(LAS GOLONDRINAS) 54

LONG SHOT - This ranch is smaller than Maggie's place. A WOMAN sits alone on the porch swing.

55 INT. ADOBE RANCH - NIGHT

(LAS GOLONDRINAS) 55

A RANCHER yawns as he enters the kitchen, looks around.

RANCHER

Anne?

He hears the gentle CREAKING of the porch swing. He picks up an apple and steps --

56 EXT. - ON THE PORCH - CONTINUOUS

56

He sees the woman on the swing from behind. She wears a bonnet on her head and a pretty flowing dress. He pauses in the doorway, smiling as he admires her from behind, silhouetted by the moonlight. He takes a bite of the apple.

RANCHER

Pretty moon.

(she doesn't respond)

Bob Hadley was supposed to stop by tonight. The old man must've forgot.

He goes to the porch rail, turns. His eyes widen with horror when he sees the face under the bonnet belongs to --

AN OLD MAN - He is dead, his throat slit and bleeding

RANCHER (CONT'D)

God--!

The Rancher whirls around to face the wall of darkness behind him. A massive, dark figure emerges silently from the shadows.

His body is misshapen, ill-proportioned, but he is a bull-strong, graceful creature. He is CHIDIN. He holds in his hand

A GLISTENING ANIMAL LIVER

(CONTINUED)

From it he plucks an eagle's claw. He holds it between his fingers.

CHIDIN

You go to the place of the dead.

ANGLE ON - THE RANCHER'S NECK - Chidin's hand darts at his neck, grabbing his throat tight while pressing in the claw.

RANCHER

Anne!

CHIDIN

Shhh.

He watches the rancher die.

57 INT. ADOBE RANCH - NIGHT (LAS GOLONDRINAS) 57

ANNE, pretty (19), is pouring candles.

LITTLE GIRL (O.S.)

Mommy? There's a witch in my room.

She walks down the hallway and into --

58 INT. SALLY'S ROOM - CONTINUOUS (LAS GOLONDRINAS) 58

The three-year-old girl, SALLY, in bed with the sheets pulled over her face. Anne sits by her, smiles reassuringly as she pulls down the sheets to expose the child's terrified face.

ANNE

It's just the fever, Sally.

Anne notices an open window and goes to close it.

ANNE (CONT'D)

You want Mama to sing you a song-

A shadow moves. Chidin clamps his hand over Anne's face. As he drags her out into the night, she can see...

A BREASTPLATE Chidin wears. Made of tintypes and daguerreotypes of women he's captured, weaved together with hair, teeth and bones. He lifts Anne under his arm and grabs the child. The tintypes JANGLE as he limps out of the room.

59 OMITTED

59

60 EXT. THICKET OF PINE TREES - DAY (CERRO PELON) 60

Maggie and Dot ride slowly through the pines, Jones nowhere in sight. Maggie looks at --

THE GROUND

The trail tracks go from linear to spread, lots of activity, human footprints mixing with horse tracks. A HORSE NEIGHS.

Maggie grabs her shotgun, looks around. She signals Dot to stay close. Then, behind a screen of trees, she sees Jones' horse, riderless. Maggie dismounts, then Dot.

With her shotgun at her hip, Dot close at her side, she walks carefully, following --

A STREAK IN THE DIRT

where something was obviously dragged. To the edge of a granite shelf. Raises her shotgun.

A HAND

pushes the shotgun barrel aside. Jones stands on the shore of a water hole, about six feet under the ledge. He is facing something we cannot see.

MAGGIE

Don't ride ahead like that.

JONES

They camped here before they went to your ranch and they came back here after they stole your daughter.

60A EXT. WATERHOLE - MOMENTS LATER

60A

Jones stands with Maggie and Dot. Under the rock, a shallow cave surrounds the water hole. The sandy perimeter is thick with footprints. She points to charred bones in the fire pit.

MAGGIE

Those...

Jones picks up a bone, looks past it to her dread.

JONES

Deer.

(He grips the bone tight to
feel its temperature)

Still warm. They left this morning.

(CONTINUED)

Dot, curious, takes a step closer to Jones.

DOT

How can you tell just from holding it-

Jones grabs the front of her jacket, face angry.

JONES

Don't destroy those tracks, girl!

And Maggie is in his face, between Jones and her daughter.

MAGGIE

Don't you lay a hand on her. Not ever.

DOT

Ma, it's okay-

Maggie silences her with a gesture, still holding Jones' eyes.

JONES

I wouldn't hurt the child in anger. I never hurt you.

Maggie seems about to answer.

DOT

Dot. My name's Dot.

Maggie absorbs the surroundings, wondering what her daughter must have been thinking at this same spot.

JONES

Come here. Dot.

Jones is wiping off his hands. Now he cups them together to make a step for Dot. The girl looks at her mother who nods.

Maggie watches her father help her daughter up onto the ledge, more troubled by his kindness than his anger.

61 EXT. ROCKY LEDGE - DAY

(CHARLES R RANCH)

61

EIGHT APACHES, dressed in a mix of White Mountain Apache and US Cavalry uniforms, and TWO WHITE DRIFTERS, relax along a rocky outcropping, far above a narrow ravine. They are resolute in expression and well-armed with traditional Indian weapons as well as rifles. There is something odd about the men, so perfectly static and dusty they appear stuffed.

(CONTINUED)

WITTICK (V.O.)
(with a nervous laugh)
You can all move now!

The gang moves freely. A sleazy, arrogant white man in a suit withdraws his head from a dry-plate camera on a tripod. Next to him is his mule-drawn cart on which is written "RUSSEL J. WITTICK STUDIO. Wittick smiles disingenuously at the Indians, tosses them coins. The Apache **TALK** amongst themselves.

WITTICK (CONT'D)
Thank you, sir. Thank you very much.

ISAAC EDGERLY, a cool, long-faced cowboy, draws on a cigarette and holds out his hand. Wittick hands him a coin.

WITTICK (CONT'D)
Do you suppose that it's safe for me to continue on my way now, sir?

EDGERLY
I don't suppose nothing. You're theirs.

WITTICK
What do you mean exactly, 'I'm theirs?'

EDGERLY
They captured you.

WITTICK
So what's the protocol for this sort of thing? I've read the accounts, of course, but I don't seem to be tied up and all that.
(laughs nervously)
Could you help me?

Edgerly casually smokes, indifferent to the man.

EDGERLY
I could. 'Cept I don't know what 'protocol' means.

Wittick suddenly realizes the gravity of his situation and promptly vomits. Two Stone looks up, attentive.

TWO STONE
Boss of the ghosts is back.

The hooded Chidin rides in with two horses in tow. Anne and Sally are tied together on one, another CAPTIVE GIRL tied to the other. Four Apaches help untie, take down the girls.

(CONTINUED)

CHIDIN

Take the girls inside, tie them up.

WITTICK

What's going on, exactly?

TWO STONE, a well-built Apache, SHOUTS to Wittick.

TWO STONE

Go in cave.

Wittick looks intimidated as Chidin goes in the cave.

TWO STONE (CONT'D)

Bring picture maker. Go.

Wittick picks up his heavy camera box, and, nearly tripping over the tripod, awkwardly walks with it into...

62 INT. CAVE - DAY.

(MILLENNIUM MINE) 62

Wittick enters and puts the camera down. He sees something that horrifies him.

FIVE CAPTIVE GIRLS

Kneeling on the cracked earth, bound with their heads pulled back by gags in their mouths and tied to their ankles so they are looking straight up. Four are white (12-18), and one a pretty INDIAN GIRL. GRUMMOND, another drifter, and Edgerly have ENTERED. They tie Anne and the new girl up with the others, making a total of seven. All look starved, dirty, terrified, all dressed in men's clothing.

LILLY

dressed in Brake's clothing, is one of them. While others WHIMPER, she wears a look of concentration, following the situation closely.

Wittick GASPS like he is sick enough to wretch again. But the gasp turns into a SIGH of delight.

WITTICK

Oh, I see. You gentlemen are engaging in a little frontier recreation out here.

EDGERLY

Those girls are going to market. We ain't supposed to sully the merchandise.

Anne's hands are being tied. She reaches in vain for Sally.

(CONTINUED)

ANNE

My baby. Please--!

GRUMMOND

What about her, Isaac? Ain't like she's no virgin.

EDGERLY

No, she definitely ain't.

Edgerly and Grummond LAUGH. Wittick LAUGHS a little too hard, trying to get chummy.

CHIDIN

I can smell him from here.

Chidin limps over, interested in Wittick. Wittick nervously stares at his breastplate of tintypes, while Chidin looks at his photographic supplies.

WITTICK

I see you share a fondness for the photographic arts like myself.

CHIDIN

Where did you find this squashed penis?

Two Stone LAUGHS.

TWO STONE

He is a gift for you.

WITTICK

May I have the honor of posing you with your captives?

TWO STONE

Let him take your picture.

Chidin walks in front of the captive girls. Wittick quickly primes the flash with powder.

POV - BEHIND CAMERA

The image of Chidin and the seven captives is projected UPSIDE DOWN on to the frosted glass plate. It comes into focus. Lilly WHISPERS through her gag to Wittick.

LILLY

Help. Please. Help us.

WITTICK

Now look your best.

(CONTINUED)

62 CONTINUED: (2)

62

The SIZZLING EXPLOSION of the flash powder WHITES the screen.

63 EXT. PLAINS - LATE AFTERNOON (CERRO PELON) 63

Jones rides at a long trot across the flat plains, Maggie and Dot behind him, mid-day sun beating down on them.

64 EXT. FAMILY PLOT - DAY (LAS GOLONDRINAS) 64

Jones sits on horseback in a grassy pasture adjoining an adobe ranch house in the distance, his expression dark.

Maggie rides up, Dot beside her. She follows Jones' gaze, her face growing uneasy.

MAGGIE'S POV

She scans the porch, finds the bonnetted figure on the swing.

A HARSH WIND WHIPS past her. It reaches the house a second later, blowing the bonnet off the corpse on the swing.

MAGGIE
Lord protect us.

She lowers the glasses in horror.

JONES
Stay behind me.

Jones moves forward.

65 INT. ADOBE RANCH HOUSE - DAY (LAS GOLONDRINAS) 65

Jones walks down the hall. He sees a triptych Daguerreotype that holds three portraits on a table, picks it up. One depicts the dead rancher, one a small baby. A dusty space where a third has been removed.

66 EXT. ADOBE RANCH HOUSE - PORCH (LAS GOLONDRINAS) 66

Maggie looks at the dead bodies, wind blowing around them. Dot stands by obediently. Jones steps into the doorway from inside and Maggie looks at him angrily.

MAGGIE
(derisively)
Indians.

JONES
Yes. But not the way you're thinking.

Maggie looks at her daughter. Back to Jones.

(CONTINUED)

MAGGIE

Is there time enough to give these men a proper Christian burial? Before the wind wrecks the trail.

Jones looks at her, sees how much she hates asking.

JONES

Dead's dead. One way or the other.

MAGGIE

I asked if there was time?

JONES

There's time.

He turns back inside the house.

67 EXT. ADOBE RANCH - FAMILY PLOT - AFTERNOON (LAS GOLONDRINAS) 67

Maggie and Dot dig two graves beside three older tombstones.
(OVER) The sounds of approaching HORSES in the distance.

MAGGIE

Get in.

68 INT. ADOBE RANCH - SALLY'S ROOM - AFTERNOON (LAS GOLONDRINAS) 68

Jones is examining Sally's room. FLOORBOARDS CREAK.

Jones looks at the wall separating him from the noise. He raises his pistol and aims it at the wall, shadowing the barely detectable NOISE beyond, reaching the doorway just as

A WHITE MOUNTAIN APACHE SCOUT

steps into the doorway from the other side, his rifle aimed at Jones. He wears a red bandana around his head and a blue US ARMY UNIFORM. A white man dressed like an Indian faces off an Indian dressed like a white man. Irony lost on neither.

JONES

You must be the pride of your tribe.

APACHE SCOUT

And you of yours.

(OVER) The SOUNDS of APPROACHING HORSES. Jones, of course, does not take his eyes away to look behind him.

JONES

A calvary man.

(CONTINUED)

Over Jones' shoulder, through the window, about FIFTEEN US ARMY CAVALRY MEN ride up at a clip.

APACHE SCOUT

My tribe.

Jones weighs the odds. Tosses his pistol on the bed.

69 INT. ADOBE HOUSE - HALLWAY - MOMENTS LATER(LAS GOLONDRINAS) 69

LIEUTENANT JIM DUCHARME, a middle-aged man with sparkling, keen eyes stands flanked by his unit of TEN CAVALRY, all aiming their guns at Jones.

SOLDIER (O.S.)

There's two dead on the porch,
Lieutenant!

Ducharme turns to the Scout.

DUCHARME

Ask him why he brained those men on the porch.

JONES

I didn't brain anybody. They were dead when I got here.

Ducharme is surprised by Jones' perfect English.

DUCHARME

Then what were you doing in here?

JONES

My granddaughter was stolen two days ago.
I trailed her here.

Ducharme nods to one of his men who takes out a scroll of paper with names on it and unrolls it.

DUCHARME

(firmly)

What's her name?

Jones thinks a second, draws a blank, curses himself.

DUCHARME (CONT'D) (cont'd)

You don't know your granddaughter's name?

JONES

I just met her.

(CONTINUED)

DUCHARME

Excuse me?

JONES

Her sister's name is Dot.

A greasy-haired soldier named STOKELY runs in the house, breathless. Jones keeps trying to remember.

JONES (CONT'D) (cont'd)

Damn it...

STOKELY

We found two horses with a bunch of women's property in them.

Stokely looks at Jones.

DUCHARME

Hang him.

Jones bolts to his left, back into Sally's room and dives out the window, narrowly avoiding a SHOT fired over his head.

70 EXT. ADOBE RANCH HOUSE - THAT MOMENT (LAS GOLONDRINAS) 70

Jones falls out the window in a shower of glass, rolls to his feet. A YOUNG SOLDIER rounds the corner, Jones tackles him.

Jones races across the yard, soldiers SHOOTING at him.

71 EXT. FAMILY PLOT - THAT MOMENT (LAS GOLONDRINAS) 71

Maggie hears SHOTS echo, is confused and scared.

SOLDIER (O.S.)

Lieutenant, he's in that goat house!

72 EXT. FRONT OF HOUSE - THAT MOMENT (LAS GOLONDRINAS) 72

Ducharme's men now surround a SMALL GOAT SHACK. They kneel, rifles aimed. Jones' Mustang is tied up near a water trough.

JONES

I didn't kill anyone.

Ducharme signals one of his men. They move in.

JONES (CONT'D)

(O.S.)

I said I didn't kill anyone!

(CONTINUED)

DUCHARME

Come out and show your hands!

Jones points the barrels of his shotgun and his rifle out through the slatted boards of the shack. Stand off.

JONES

I'm looking for my granddaughter!

DUCHARME

Then tell me her damn name!

JONES

I don't know her damn name!

VOICE (OVER)

Lilly.

Ducharme and the others turn at the sound. Maggie stands a few yards off, Dot behind her.

MAGGIE

Lilly Gilkeson.

The officer with the scroll confirms this with a nod.

OFFICER

Taken near Chloride, Sir.

DUCHARME

You know this Indian-

MAGGIE

He's no Indian.

DUCHARME

Damn well looks Indian to me-.

MAGGIE

He's my father.

A long beat. Ducharme nods and his men lower their weapons.

MAGGIE (CONT'D)

I'm Maggie Gilkeson, Lieutenant.

Jones lowers his gun.

Ducharme stands talking to Maggie and Dot, Jones is a pace back from them, half in shadow. Soldiers move in the house.

(CONTINUED)

The dead are being removed, wrapped in tarps stenciled "U.S." in large letters.

MAGGIE

We've tracked them South from Chloride.
They're heading towards Mexico.

DUCHARME

Best as we can tell they've hit six,
maybe seven homesteads so far. Including
this one.

Maggie is drinking from a gourd dipper.

MAGGIE

Army should have killed all these
heathens when they had the chance.

Jones just shakes his head.

DUCHARME

They are Army, ma'am. Deserters.

MAGGIE

I thought they were Apache.

DUCHARME

Apache scouts, formerly on Uncle Sam's
payroll. Like Happy Jim here. We use them
to hunt down other Apaches.

(off his Apache scout)

He's White Mountain Apache. Hates
Chiricahua Apache more than he hates us.

MAGGIE

These men were American soldiers?

DUCHARME

(nods)

About two months ago a few of them
turned, shot some white officers and
jumped the reservation at San Carlos.

Ducharme looks into the distance.

DUCHARME (CONT'D) (cont'd)

The Ninth killed their medicine man. I
don't know what they thought was gonna
happen.

JONES

Well, they weren't gonna bring you
presents.

(CONTINUED)

DUCHARME

Why's he dress like that, anyway?

DOT

He's Indian in his heart.

Maggie shoots her daughter a look.

DUCHARME

The Indians hooked up with a couple of deserters. They've been weaving around the border stealing girls.

(he shakes his head ironically)

This whole territory's gone topsy-turvy. You got Indians running with whites...

(nods to Jones)

...whites running with Indians!

A young OFFICER approaches.

OFFICER

The prisoner's are secure.

Maggie follows Ducharme's gaze to a horse-drawn wagon carrying nine somber, half-starved looking Chiricahua.

DUCHARME

First things first. Let's get these dead in the ground.

Maggie looks at Jones then back to Ducharme, a man who has the priorities of civilization in the right order.

74 EXT. ADOBE RANCH HOUSE - CONTINUOUS (LAS GOLONDRINAS) 74

Jones stands near the prisoners, face to face with the Apache scout who is guarding them.

JONES

You think because you're wearing that coat they won't put you on the prison train to Florida with chains on your legs?

APACHE SCOUT

I don't know of Florida.

JONES

It's a real shit-hole of a swamp. You'll see.

(CONTINUED)

APACHE SCOUT

*You don't look like someone who gives
good advice.*

Jones looks at the broken Apaches in chains. They smile at him far too eagerly, spirits entirely broken.

CAPTIVE APACHE

I hear they will paint our skin white.

JONES

They'll try.

75 EXT. FAMILY PLOT - DAY

(LAS GOLONDRINAS)

75

Maggie, Dot, and Ducharme, hat in hand, bow over the graves, now covered with dirt and makeshift crosses made from sticks.

CLOSE ON - DUCHARME'S HEAD

A scar rings the top of his skull where he was partially scalped and the flap of hairy skin was crudely sewn back on.

Maggie and Dot, their heads bowed, can't help but stare in wonder. Maggie nudges Dot to look back down.

DUCHARME

Blessed be the Lord my rock, who traineth
my hand for war, and my fingers for
battle. Man is like unto a breath. His
days are like a shadow that passeth.

He is interrupted by MEN ARGUING in the distance. Stokely runs up, out of breath, shouting.

SOLDIER

I'm sorry to disturb you Lieutenant. Some
fighting's broke out.

76 EXT. ADOBE HOUSE - PORCH - CONTINUOUS - DAY (LAS GOLONDRINAS) 76

A DRUNKEN SOLDIER rolls out of the door fighting with another SOLDIER over a velvet roll of silverware.

DUCHARME

Break it up! What's going on here?

Ducharme pulls the fighting men apart. Maggie and Dot watch incredulously.

DRUNK SOLDIER #1

I found it first, Lieutenant!

(CONTINUED)

DRUNK SOLDIER #2

Lying bastard!

They go at it again more fiercely, ripping the velvet roll in half. Tarnished monogrammed forks, knives and spoons go skittering across the porch. The two drunk soldiers dive on the boards, frantically collecting silverware.

DUCHARME

Looks like God intended you two to share.

THROUGH A WINDOW

A couple of soldiers fill their canteens with the dead rancher's whiskey.

DUCHARME (CONT'D)

(for Maggie's benefit)

Any man found looting will have the value of that stolen property deducted from his pay!

A soldier comes outside holding two child's dolls. Maggie looks at Ducharme who drops the facade, shakes his head.

DUCHARME (CONT'D)

They're enlisted men.

Jones rides up on his horse. Looks from Maggie to Ducharme.

JONES

I'm going to camp by the river.

He holds Ducharme's eyes.

JONES (CONT'D)

If I stay around here, I will have to kill somebody.

Maggie watches him go. She turns back to the officer.

MAGGIE

Lieutenant, I imagine you plan to ride at first light. If so, would it be all right if my daughter and I rode along with you?

Ducharme just looks at her blankly.

MAGGIE (CONT'D)

I am naturally quite concerned.

(CONTINUED)

DUCHARME

Ma'am I assure you, capturing these renegades is the army's highest priority.

MAGGIE

Yes. Of course.

DUCHARME

(shouting)

Butcher a hog for supper.

MAGGIE

(overlapping)

I am grateful.

DUCHARME

But that is the assignment of The Fourth.

MAGGIE

...The Fourth is going in the wrong direction.

DUCHARME

I assure you they will be re-directed soon as we get to Fort Stanton.

MAGGIE

Stanton's three days away. My daughter will be in Mexico by then.

DUCHARME

Ma'am I grieve for your situation. I truly do.

Ducharme gestures to the wagon carrying the nine half-starved Chiricahua Apaches.

DUCHARME (CONT'D)

But my assignment is to return these hostiles in my capture to Stanton for prompt and immediate deportation.

(OVER) More SHOUTS. Ducharme rushes inside, Maggie trailing.

MAGGIE

Lieutenant, please...

A couple of soldiers sit on the swing where the men were killed. One opens and closes an ivory parasol.

Dot stands alone on the porch, staring after her mother.

77

EXT. RIVERBANK - EVENING

77

Jones has made camp, is feeding a cook fire where two fresh fish fry in a small skillet.

(OVER) The SOUNDS of hoofbeats. He works his dinner, only looks up after the horses have stopped, the riders dismount.

Maggie and Dot stand on the edge of camp. Maggie wears her sadness like a mask, broken only by the resolve in her eyes.

JONES

Fish?

A beat.

MAGGIE

Dot, water the horses please.

DOT

I watered them back at the-

MAGGIE

I'm not asking.

Dot shoots her mother a look. Then she starts towards the river. Pauses as she passes Jones.

DOT

Don't make them too raw, please.

JONES

Very well.

She heads off into the twilight. Maggie stands still.

MAGGIE

Lilly's not like Dot. She's not strong.
No grit at all. She gets hurt so easy.

Jones nods, turns the fish with a HISS.

MAGGIE (CONT'D)

I know what they're gonna do to her.

Something in the way she says it. Jones notices, says nothing. Just nods again, her life not what he imagined.

MAGGIE (CONT'D)

She won't survive it.

Jones slides the fish off the skillet onto a couple of plates. One for him. Half each for Maggie and Dot.

(CONTINUED)

MAGGIE (CONT'D)

She's my baby girl.

JONES

Sage?

MAGGIE

What?

JONES

For the fish.

Jones drags a thumb-full of dry leaves from a sprig.

MAGGIE

I know I only hoped you'd get us far as-

JONES

I asked if you wanted some sage on your fish?

MAGGIE

Yes. All right. None for Dot.

Jones sprinkles some sage on the fish.

JONES

We will leave at first light. If we catch them in two days, I might have enough money to buy her back. If we don't find her by then, they'll be in Mexico and the girl is lost.

Maggie nods.

MAGGIE

What should I call you?

But Jones shakes his head, one answer he just doesn't have.

78 EXT. CAMPSITE - DAWN

78

Maggie, Dot, and Jones mount their horses in the blue, first morning's light. They ride off, leaving only the fish bones.

79 EXT. ROCKY LEDGE - DAY

(CHARLES R RANCH)

79

Wittick is inside the black developing tent folded out from the back of his cart. Using tongs, he moves a photo plate from developer fixer. Wittick waves the photo dry, excited, without looking at it, steps out of the tent to face...

(CONTINUED)

CHIDIN stands waiting outside. Wittick hands him several tintypes, including one of Lilly, and the newest image. Chiden takes the tintype from the Wittick, looks down. His expression darkens.

TINTYPE-CLOSE. Chidin stands in front of his captives. There is a flare behind Lilly's head, the flash reflecting off an outcropping of granite.

Chidin is visibly unhinged by the flare. He YELLS at Wittick, his face right in his. Wittick backs away.

CHIDIN

This is bad luck. You brought bad luck.

WITTICK

It's a flare. That's all. Off the rocks.

CHIDIN

Shut your lying mouth.

He pulls out tintypes from his coat, some with various flaws, shows them to Chidin.

WITTICK

There's no magic. It's just an optical defect. A flaw.

Chidin CIRCLES WITTICK threateningly.

CHIDIN

You think you have power?

Wittick is confused and terrified. Desperate, he looks at the tintypes in his hands. Some of young girls.

WITTICK

Hey! Listen. I know where all the prettiest girls live, from Arizona to Texas! Choose the ones you like! I'll take you to them!

CHIDIN

You think you're a witch?

Wittick turns towards Edgerly and Grummond who sit on the ground breaking open a stolen US ARMY FIRST AID BOX. They toss bandages aside, collecting the small TINCTURES OF LAUDANUM. They ignore Wittick.

CHIDIN (CONT'D)

You think you have more power than me.

(CONTINUED)

79 CONTINUED: (2)

WITTICK

Could one of you fellas please tell him
what I said?!

Edgerly and Grummond ignore him.

CHIDIN

*You think you can curse me with your
white man's toys.*

Wittick desperately shows Chidin two tintypes of pretty young girls.

WITTICK

It's brilliant. It's a helluva way to
modernize your enterprise. Like shopping
from the Sears Roebuck catalogue!

CHIDIN

If you are a witch, show me.

Wittick looks on the verge of crying.

WITTICK

I'm sorry. I can't understand you. Truly,
I wish I did but I can't understand you.
I can't understand you.

CHIDIN

Show me now or die like a dog.

WITTICK

(flaring)

I don't understand what you said.

Chidin blows a dash of white powder at Wittick's eyes.

CHIDIN

Take your bad luck to your grave.

WITTICK

What? What did you do?

Chidin walks away. Wittick starts rubbing his eyes.

80 EXT. FLAT PLAINS - DAY

80

As Jones, Maggie and Dot ride, the terrain is changing, pine groves giving way to volcanic rock and mesas in the distance.

Dot rides a few paces ahead. Jones pulls Brake's rifle from Maggie's pack horse. Inspects it.

(CONTINUED)

JONES

He didn't keep his rifle very clean.

Maggie says nothing.

JONES (CONT'D)

If he wanted to marry you, though, I guess that's something.

They ride on in silence.

JONES (CONT'D)

It's not all bad.

A jagged chain of ASH WHITE MOUNTAINS fills the horizon.

JONES (CONT'D)

Did you ever marry?

Only when it seems she will not answer at all does she speak.

MAGGIE

Dot's father was my husband. He built the ranch with me. The notion of it was better than the doing, I guess.

JONES

Why did he run off?

MAGGIE

He was a moderate drinker. Said he was going to find gold in Mexico. Maybe he found it, I don't know.

JONES

And the other girl's father? Lilly.

MAGGIE

I didn't get much of a look at him.

And with that she rides up ahead, towards her daughter. Jones stares after her a beat. Rides up to join her.

JONES

Maggie-

MAGGIE

You're doing this for your own soul. What you done you can't undo.

Maggie closes the gap between her and Dot. HOLD on Jones, the mountains still an impossible distance away.

81 EXT. ROCKY LEDGE

81

The group of renegades are breaking camp. A couple of scouts ride in with a freshly killed deer. All seem to ignore Wittick. He nervously heads into his wagon darkroom.

82 INT./EXT. CAVE - DAY

(MILLENNIUM MINE)

82

Lilly, tied up, watches sidelong as two Apaches throw the freshly killed deer in front of the cave.

Edgerly understands, walks into the cave, steps around the still body of Anne's child.

EDGERLY

Who of you can skin a deer?

ANGLE ON - THE GIRLS

None of them moves. Lilly looks at the dead deer, an arrow sticking from it's side. She nods. Edgerly un-gags her.

LILLY

Me. I can.

Edgerly bends down, tries to untie the ropes tying her.

EDGERLY

Goddam Indian knots!

He takes out a long Bowie knife and slashes the thongs binding her. She struggles to walk, her legs having been tied back unnaturally. Edgerly kicks her in the ass. Stumbles...

83 EXT. ROCKY LEDGE - CONTINUOUS

(CHARLES R RANCH)

83

Lilly falls face to face with the dead deer. Edgerly crouches and puts the tip of his Bowie knife under the deer's chin.

EDGERLY

Here.

LILLY

I can butcher a deer.

EDGERLY

Oh. Maybe you could teach me then.

He smiles lecherously. He puts his hand on hers and they cut the animal's skin, Edgerly getting a sick pleasure from it.

84 INT. DEVELOPING TENT - DAY (CERRO PELON?) 84

In the red glow of a covered lantern, Wittick works in the thick dark. He blinks, starting to tear. Rubs his eyes.

The tears are coming faster, now. He wipes them away. Notices his hand. Not tears. Too dark. He pushes outside...

84A EXT.- TENT - CONTINUOUS 84A

His hands and face are covered with blood. The blood flows faster, filling his eyes and dripping down his cheeks.

He spasms uncontrollably, his jerky, blind movements a grotesquery as he falls to the ground.

85 EXT. LEDGE - THAT MOMENT (MILLENNIUM MINE) 85

Lilly looks up, as does Edgerly, now drawn, with the other men, to the death show behind the tent. Lilly sees...

THE IRON ARROWHEAD

lodged in a deer's rib. She glances sidelong, sees Edgerly riveted by the shaking and SCREAMS behind the black tent.

She could try and run, but the Apaches are just too close. A beat. Then she quickly pries the arrowhead out of the rib and hides it in Brake's jeans.

CHIDIN

Has wandered over to the tent. He turns and looks back at Lilly as if called. The beat lasts. He turns away.

86 EXT. LEDGE - LATER 86

Chidin has climbed on his horse. Angry. Fierce.

CHIDIN

Meet me at the cave of the hunters.

Two Stone crosses past Edgerly and Grummond who are breaking camp. They look past him, tense, as Chidin rides away.

EDGERLY

Where's clubfoot going? I thought we were dropping back into Mexico.

TWO STONE

Seven is now an unlucky number to him. He wants eight girls. We leave now.

(CONTINUED)

LILLY has almost finished butchering the deer. She watches as Apaches lead the other girls to the horses. Edgerly appears above her, retrieves his knife. Wipes the blood on her shirt.

EDGERLY

Fill the packs with meat.

Anne emerges from the cave, physically weak but resisting as she fights to go run back inside.

ANNE

No, she just needs water, she's fine--

EDGERLY

She's dead, Momma. Now shut up about it.

ANNE

No. Please. She's my baby. She needs me.

Lilly watches as Anne is dragged away. She moves fast, before anyone can stop her, up and running into...

87 INT. CAVE - CONTINUOUS (MILLENNIUM MINE) 87

Lilly drops to her knees, checks to make sure she's still breathing, scoops up the girl. The Apaches kick her, *jeer*, but she holds on to the child, curls around her protectively, absorbing the blows. They give up, drag Lilly--

88 EXT. CAVE - CONTINUOUS (CHARLES R RANCH) 88

Lilly, still holding the child, is lead to a horse. A rope is tightened around Lilly's neck. She whispers to the child.

LILLY

It's going to be all right.

TWO STONE

I hope we sell this one first.

Two Stone jerks her horse forward.

89 EXT. NARROW CANYON - DAY (CERRO PELON) 89

Jones and the girls enter a wide, narrowing canyon.

90 EXT. STEEP CANYON - DAY (TBD) 90

The renegades ride the girls through a very narrow passage with steep walls that brush their shoulders.

91 EXT. STREAM - AFTERNOON (CERRO PELON) 91

A high ledge where the renegades camped. And below, Jones and the girls walk their horses across the fast-moving stream.

92 EXT. STREAM CAMPSITE - LATE AFTERNOON (CERRO PELON RAVINE) 92

Maggie unrolls blankets. Jones hobbles the horses. Dot finishes the fire pit, sits on a rock, rubbing her feet.

DOT

I think my feet grew two sizes today.

Jones wordlessly takes a pair of knee-high beaded buckskin moccasins from his saddle bag and tosses them to Dot.

JONES

Try these.

Maggie turns to see what Jones is offering.

DOT

They're beautiful.

Maggie runs her hand over the turquoise-beaded patterns.

JONES

They were my wife's.

DOT

My grandmother?

Jones' surprise at the question is almost wistful.

(JONES

No.

Maggie has walked over, calmly takes the moccasins from Dot. She tosses them back to Jones. He goes back to the horses.

DOT

Was he real mean to you or something?
When you were little?

MAGGIE

Don't like him too much, Child

Dot grabs the canteens and heads off.

Maggie begins to hobble her horse in a unique style. She looks up to find Jones hobbling his horse in the exact same style. Jones looks back at her, wearing almost a smile.

(CONTINUED)

92 CONTINUED:

92

She turns away.

93 EXT. STREAM BANKS - EVENING (CERRO PELON RAVINE) 93

Dot quickly walks towards the darkening water. Something catches her eye through the trees. She moves towards it...

WITTICK'S MULE DRAWN WAGON

Laying on its side and broken, as if pushed down the canyon. She walks around it, and when she gets to the...

BACK OF THE WAGON

she lifts the flap of the canvas wagon cover away...

INSIDE THE WAGON - CONTINUOUS

WITTICK'S BODY

His eyes are blood red and foaming out of the sockets like gelatin. His hands are clutching his chest.

Dot GASPS in horror. She pulls her head out and lets the flap fall. She walks backwards from the wagon, eyes glued on it.

ANGLE FACING DOT - AS SHE WALKS BACKWARDS - there are four long thin shapes hanging on ropes from a tree branch behind her. One of them wriggles.

She turns and runs a few feet. A RATTLESNAKE RATTLES. She looks above her at--

FOUR SNAKES - hanging from a tree branch by ropes tied to their tails. The snakes whip around in a frenzy. They bounce on their ropes so strenuously the BRANCH SPRINGS UP AND DOWN, bringing them WITHIN A TERRIFYING PROXIMITY of Dot.

Dot SCREAMS.

94 EXT. NARROW CANYON - THAT MOMENT (CERRO PELON RAVINE) 94

Maggie and Jones are still silently making camp. The SCREAM rings out around them. Maggie grabs her shotgun.

Jones is already running towards the stream, looking around for Dot. Maggie comes up right behind him with her shotgun.

MAGGIE

Where is--

Jones silences her with a gesture. A SECOND SCREAM. Jones heads straight through the brush, Maggie right behind him.

(CONTINUED)

They pass the wagon and reach the branch where the snakes are wriggling frenetically over Dot. Jones draws a long machete-like knife cuts them to the ground. The snakes wriggle away.

JONES

(to the snakes)

We are just passing through.

Maggie is holding Dot by her shoulders, staring into the little girl's wide, terrified eyes.

MAGGIE

Did you get bit? Dot! Did the snakes bite you?

DOT

No.

Dot points to the wagon.

DOT (CONT'D)

A dead man's in there.

Jones approaches, then yanks the tent, looks at Wittick. Jones' expression darkens. Something he's not saying.

DOT (CONT'D)

Mamma, look at his eyes.

Jones is searching the perimeter of the wagon. He locates an area where the soil is turned, begins digging up the dirt.

DOT (CONT'D)

What happened to him?

MAGGIE

He's holding his chest. Maybe he had a heart seizure, lost hold of his wagon.

Jones removes something from under the earth. Stained and bloody, it's the tintype Wittick took of the girls.

JONES

He didn't have a heart seizure.

She looks at Jones. This is her expertise.

MAGGIE

No? How's that?

JONES

His heart's in that hole.

(CONTINUED)

Maggie looks down at the small pit, sees the human heart. Dot looks scared. Jones hands Maggie the picture.

JONES (CONT'D)

She's alive.

Maggie is holding back emotion, but Dot has already pulled her arm down to get a better view. Touches the flare.

DOT

What's behind her head?

JONES

Some people would think it was a sign.

DOT

A good sign or a bad sign?

JONES

It is not that simple.

Jones considers.

JONES (CONT'D)

But I guess it was a bad sign for this fella.

Jones looks up into the trees. Staring down at them is an owl. As if a communication has passed, it HOOTS, flies away.

JONES (CONT'D)

Come here, child.

Jones takes a rawhide necklace with a bone amulet off his neck. Begins to hang it on Dot.

MAGGIE

What are you doing?

JONES

These are protection. The one who killed this man has powers. He's a Brujo. A witch. You need to wear one too.

MAGGIE

You can believe in your impiety and witchcraft all you want-.

JONES

I believe what I've seen, girl.

Maggie shakes her head, no.

(CONTINUED)

JONES (CONT'D)

Snakes belong on the ground. So this one hangs them in the air. A man's heart holds his spirit so he bleeds it and buries it in the dirt.

MAGGIE

Don't you do this.

JONES

I have heard of Brujos who can put an arrowhead inside you from a mile away. Of a Brujo so powerful he only touched a boy once and the boy cramped and spit up white bees until he was dead.

MAGGIE

You stop it. You hear me? You're scaring her-

JONES

She **needs** to be scared. So do you.

His eyes blaze.

DOT

(terrified)

Mama, please...

Finally, the smallest voice...

MAGGIE

Just on her.

And with that, she turns away. Jones slips the amulet around Dot's neck. But he's looking after his own daughter.

Jones crosses to the wagon, looks again at Wittick's body. Takes something out of the dead man's pocket. Spectacles.

Jones tests them against his eyes. Then he slips them into his pocket.

95 EXT. NARROW CANYON - NIGHT

95

The girls sleep. No fire, tonight. Jones sits awake, rifle on his knees, keeping watch. An owl sits on a low branch, staring down with shiny, yellow eyes.

95A EXT.- WIDER CANYON-MORNING

(PLAZA BLANCA) 95A

The renegades ride on without Chidin.

95B EXT.- TBD

95B

Jones, Maggie and Dot ride though the barren terrain.

95C EXT.-NARROW CANYON-AFTERNOON

(PLAZA BLANCA) 95C

The renegades head for the base of the low hills.

95D EXT. PLAZA BLANCA CANYON - DUSK

(PLAZA BLANCA) 95D

Storm clouds overhead. No rain yet, but very soon. Tracks head into a deep canyon. Jones Maggie and Dot stare across the canyon ahead.

JONES

We have to get through before the storm starts or we're going to lose the trail.

Jones starts riding. Not happy.

96 INT. CAVE OF HUNTERS - NIGHT

(CERRO PELON CAVES?) 96

PETROGLYPHS - CLOSE. On the ceiling of the cave, portraying Indian hunters killing elk with arrows.

Lilly has her head pulled back by the gag in her mouth so she stares straight up. She moves her hands behind her.

THE ARROWHEAD falls out of her pocket, dropping behind her. She gropes around with her bound hands until she finds it.

Lilly looks over at the lip of the cave, at...

EDGERLY AND GRUMMOND keeping guard. The Apaches are nowhere in sight. Edgerly opens the laudanum tinctures and pours them into a bottle of mescal, shakes it up. He has a long swig. Grummond takes the bottle from him and drinks some too.

EDGERLY

I drink enough of this, and I swear you start looking good to me.

Grummond spits. Edgerly LAUGHS. Not a pretty sound.

ANGLE ON LILLY'S HANDS - Lilly awkwardly saws at the rope around her hands with the arrowhead.

97 EXT. PLAZA BLANCA CANYON - NIGHT

(PLAZA BLANCA) 97

Lightning flashes. Rain sheets. The canyon has narrowed significantly. The crumbling limestone walls rise steeply. Jones looks at the ground. Not only has the rain washed away the trail, it's mixing with the sand, making a soupy mud.

(CONTINUED)

Dot, straggling behind Maggie, looks delirious with exhaustion and is soaking wet.

DOT

Ma, I'm so tired.

JONES

Stay awake, girl!

Jones expertly whips around in the narrow space, now riding behind Dot, urging her horse on through the SPLASHING water.

98 EXT. PLAZA BLANCA CANYON - NIGHT

(PLAZA BLANCA) 98

The rain pours, DEAFENING. The water is up to their horses' ankles. Maggie rides in the lead, then Dot, then Jones. Jones SHOUTS over the RAIN.

JONES

We have to get through!

A FLASH OF LIGHTNING. The rain intensifies. Boulders and dirt slide down the steep canyon wall.

ANGLE BEHIND DOT - The boulders CRASH in the water in front of her, spooking her horse, who REARS. Dot tries to hold on, but is thrown from the saddle. The horse bolts.

Dot tries to sit up in the rising water, but her hair is badly tangled in a thorny scrub oak branch.

DOT

I'm stuck!

Dot starts struggling.

UNDERWATER

Her foot jams between two rocks.

ON THE SURFACE

JONES

Hold still.

99 EXT. FURTHER DOWN THE NARROW CANYON

(PLAZA BLANCA)

99

Maggie has turned a narrow bend. Dot's horse runs by, riderless. She chases it, successfully grabbing its reigns, slowing it. But Dot's horse is spooked, jumpy, making Maggie's horse rear. She hangs on. Barely.

(CONTINUED)

JONES

Get the horses to high ground! I've got her! I've got her!

100 EXT. NARROW CANYON - THAT MOMENT (PLAZA BLANCA) 100

Jones reaches Dot, leans over.

JONES

Take my hand!

He tries to pull her out, but he's not succeeding and he's hurting her. The water is VISIBLY RISING.

DOT

You're gonna pull out my arm.

LIGHTNING flashes and Jones' Mustang skitters back.

101 EXT. FURTHER DOWN THE CANYON - THAT MOMENT (PLAZA BLANCA) 101

Maggie tries to head back, Dot's horse in tow.

JONES

draws his knife. He lowers himself off his Mustang into the water, testing the ground. He moves to Dot. He cuts through several branches, but is unable to free Dot's tangled hair from the scrub oak.

LIGHTENING

More rocks slide. Jones' horse bolts.

MAGGIE

Catches Jones' horse. She takes one look back at Jones, then rides up the canyon with the horses in tow, searching for higher ground.

JONES

(over)

Get up higher!

BACK ON JONES

JONES (CONT'D)

Don't move.

Jones begins chopping Dot's hair with his hunting knife. His face is close to her's, illuminated by lightning, rivulets of water pouring off rough skin, like a dream.

(CONTINUED)

JONES (CONT'D)

Almost.

Dot's hair is nearly freed from the branches, looks up the fast-running stream. She SCREAMS.

101A A WALL OF WATER is hurtling down the canyon towards them at 101A
terrible speed.

ANGLE on Dot and Jones as he whips his knife back into its sheath just as the flash flood SMASHES into them.

102 UNDERWATER (GRIEGO POOL) 102

Jones moves in hurled, turning motion, spins and scrapes against the rock walls before struggling up and to...

THE SURFACE

Jones PLUNGES through chest-high waters, towards Dot who is still in the same position, eyes wide with panic, mouth barely above the water's lapping surface.

JONES

Can you hold your breath?

(she shakes her head no)

When I tell you, take a deep breath and keep your mouth and nose shut. Do you understand?

She nods, but with little confidence.

JONES (CONT'D)

You can do it.

Jones vanishes under the muddy water.

UNDERWATER

Muddy, but we can make out Jones going down to her boot, wedged in mud between two large rocks. He cuts at the laces with his knife, tries pulling her foot out. It's in mud too deep, won't budge. He chops away strips of boot leather.

103 EXT. NARROW CANYON - THAT MOMENT (GRIEGO POOL) 103

The water rises to her mouth. Jones emerges in front of her.

JONES

Hold your breath. Right now.

She takes a deep breath and holds it. Jones disappears underwater. The water rises up over her mouth.

104 EXT. FURTHER DOWN THE CANYON - THAT MOMENT (PLAZA BLANCA) 104

Maggie rides the horses up a steep ledge that goes through a narrow crevasse and up the side of the canyon. She reaches a perch, but is unable to see Dot. The roar of the flood drowns out all other sound.

105 EXT. UNDERWATER - THAT MOMENT (GRIEGO POOL) 105

Jones slashes the laces of the left boot and frees her foot.

106 EXT. NARROW CANYON - THAT MOMENT (GRIEGO POOL) 106

Dot and Jones suddenly emerge from the water, both GASPING for air as the current sweeps them under the fallen tree and down the water-filled canyon. Jones holds her in a hug that keeps her head above the water.

107 EXT. CANYON PERCH - CONTINUOUS 107

Maggie can see Dot and Jones moving fast in the sudden frothing stream, head over foot, then disappearing.

A HAND grabs a low branch sticking out from the rocky banks. Jones pulls himself up, Dot hanging on to him. Alive.

108 EXT. CAVE OF HUNTERS - NIGHT (CERRO PELON CAVES?) 108

Rain. Edgerly stumbles from the cave in a narcotic haze. He leans against a tree, unbuttons his pants to piss. He sits, falls asleep against the tree.

109 INT. CAVE OF HUNTERS - NIGHT (CERRO PELON CAVES?) 109

Lilly successfully severs the rope binding her hands. She can now tilt her head forward. She sees Grummond also sleeping soundly. She unties the rope from her neck and her ankles.

Anne is tied up next to Lilly. Her child is lying on the ground, not moving. Lilly goes to pick up the baby -- puts it back down. It's dead. She looks at Anne, unties her binds.

LILLY

I can get us out of here.

Lilly removes the gag and the woman smiles at her pleasantly. A horse NEIGHS softly in the distance.

ANNE

Do you hear that?

Lilly puts her finger to her lips, WHISPERS.

(CONTINUED)

LILLY
You mustn't speak.

ANNE
My baby is calling me.

Lilly helps Anne stand.

LILLY
Your baby has passed on.

ANNE
No, no. That's just how she sleeps.

Anne goes to pick up her child. Lilly tries to stop her.

LILLY
I'm sorry. There's nothing you can do for
her now. Please, just come on.

Anne won't take no for an answer, lifts her still child. They
walk quietly to the lip of the cave. Grummond is still
asleep. Lilly quietly swipes his gun.

110 EXT. CAVE OF HUNTERS - NIGHT (CERRO PELON CAVES?) 110

Lilly and Anne make it out of the cave. Lilly hurries Anne
out to...

111 EXT. AREA OUTSIDE OF CAVE-CONTINUOUS (CERRO PELON CAVES?) 111

Towards the place where the Indians hobbled their horses. She
hands the revolver to Anne.

LILLY
Mind the cave while I get the horses.

Lilly cinches the horses. She turns, sees Anne, so terribly
sad, slowly wandering down the trail holding Sally.

LILLY (CONT'D)
Hey! Don't wander off.

ANNE
I'm just gonna pick those berries I
promised you.

LILLY
We don't need any berries. Stay here.

Anne disappears. Lilly turns back around, tightens the
saddle. (OVER) A GUNSHOT.

112 EXT. CAVE OF HUNTERS - THAT MOMENT (CERRO PELON BOULDERS?) 112

Edgerly, still asleep against the tree, wakes at the SHOT. He looks around. Two Stone and another Apache, SHOUT, run past.

113 EXT. CAVES - THAT MOMENT (CERRO PELON CAVES?) 113

Lilly stands frozen, staring after Ann. She decides, quickly unties the hobbling rope. FOOTSTEPS run towards her. She mounts, rides fast, the lead shank dragging behind her.

TWO STONE, ANOTHER APACHE, AND EDGERLY

run down the arroyo after her. Two Stone dives on the shank rope and digs his feet into the ground. Edgerly and the other Apache grab at her legs and arms, pulling her off the saddle. She lands hard. Edgerly grabs her by the hair and she jabs the arrowhead into his wrist. He lets go in pain.

EDGERLY

Ow! You filthy whore.

Two Stone turns the horse around. Edgerly drags Lilly back towards the cave. She looks to her side, sees...

ANNE AND SALLY

Lying dead together in a patch of scrub grass, Anne still holding the pistol against the side of her head. Edgerly picks up the pistol and hands it back to Grummond.

CLOSE ON - LILLY - Rain, mud and tears streak her face.

Edgerly throws her against a rock. He pushes her face flat against cold stone with his hand around her neck. With his other hand he unbuckles and drops his pants to his ankles.

EDGERLY (CONT'D) (cont'd)

We're gonna be back to seven. Seven is an unlucky number you stupid little whore.

He's about to rip down her pants when he's punched in the back of his neck and falls limply to the ground. Lilly turns around and sees Two Stone standing there facing her.

LILLY

Thank you.

Two Stone pulls her from the rock by the arm and throws her towards the cave.

(CONTINUED)

113 CONTINUED:

113

TWO STONE

Crawl. You are better than them. Not
better than me.

114 OMITTED 114

115 EXT. THE SKY - NIGHT (PLAZA BLANCA) 115

Moonlight. The rain has stopped. The roar of the flood has
ended. Crickets CHIRP.

116 EXT. NARROW CANYON - NIGHT (PLAZA BLANCA) 116

TIGHT ON - DOT'S BOOTS

Sticking up out of the muddy ground, the laces slashed and
the leather uppers crudely sliced up.

117 EXT. CANYON CAMP - NIGHT (PLAZA BLANCA) 117

Dot and Jones' wet clothes, his hat, dry by the fire. Maggie
cooks. Dot sleeps beside her mother. Jones, wrapped in a
blanket, returns from checking the horses, something in his
hands.

JONES

Can she have the moccasins now?

Maggie looks at Dot's bare, muddy feet.

MAGGIE

Yes.

Jones lays the moccasins by her feet. He sits by the fire,
swigs a bottle of mescal.

MAGGIE (CONT'D)

If I can say.... I'm glad you were here.

Jones looks up at her through the light of the fire.

JONES

I was bitten by a rattlesnake.

MAGGIE

What?

JONES

A good shaman gave me two amulets, told
me not to eat rabbit meat for a year, do
my morning prayers, take care of my
family and I would get well.

(CONTINUED)

Maggie stares at him in disbelief.

MAGGIE

You're telling me you only came back
because you were following the say-so of
some medicine man? Is that right?

He nods in acknowledgement.

JONES

Oh, yes. Absolutely. A rattlesnake can
make your soul sick.

Maggie stares at him.

JONES (CONT'D)

It's likely not what you want to hear.
But it is the truth.

118 EXT. CAVE OF HUNTERS - DAWN (CERRO PELON BOULDERS?)

118

Lilly and the women are tied together. Lilly finally looks as
drained of hope as the others. Chidin enters with a new girl,
ELLY, leaves her for Two Stone to tie up.

CHIDIN

We have eight now, now we can go.

TWO STONE

No. This one ran, let the mother die.

Chidin limps over, pulls off Lilly's gag.

LILLY

Go on and hit me. I won't fetch as many
pesos with my face all swollen and you
know it.

He pries open her mouth with his fingers and pours in a
handful of sand. She chokes and gags, trying to spit out the
sand. He clamps her mouth shut.

CHIDIN

*This is what the rest of your life will
taste like.*

Lilly struggles to get free. He lets go and walks out as she
spits out the sand. Two Stone ties a buckskin with a
breathing hole across her face. His VOICE is almost gentle.

TWO STONE

Keep still.

119 EXT. CANYON CAMP - MORNING

(ZIA BLUFFS?)

119

MAGGIE-CLOSE. Asleep. Something wakes her. She glances down. On her chest, crawling towards her face is a wolf spider.

In the firelight, not moving, as the fanged beast walks to her chin, she raises her hand high in the air.

JONES

(over)

Don't.

A HAND ENTERS FRAME and lifts the spider. Jones stands, wearing Wittick's spectacles, holding the spider.

JONES (CONT'D)

The chim-sho will tell us what luck we'll have.

MAGGIE

I don't believe in luck.

Jones sets the spider onto the grass.

JONES

And I don't want to know.

Maggie sits up, a little spooked. Jones returns to a cross-legged position under a tree, book by his side.

MAGGIE

What are you reading?

JONES

I'm not reading.

He hands the book to her. Dog-eared pages of watercolor landscapes, birds, black and white in the moonlight.

MAGGIE

You paint pictures?

JONES

Not for a while.

Maggie hands the book back to him.

JONES (CONT'D)

Do you remember I went to art school in New York before I met your mother?

Maggie shakes her head.

(CONTINUED)

MAGGIE

Some life you've lead.

JONES

Yes. Some life.

Maggie pours herself some coffee. Jones takes out his mescal, has a long drink. She stares at the mescal, then at her coffee. She dumps the coffee, holds out the cup to him. He looks at it strangely a beat, then pours. She shoots it back.

JONES (CONT'D)

What was my boy like?

She looks at him a second, hesitates. She holds out her cup again, and he fills it. She drinks the mescal.

MAGGIE

He was tall for his age. Curious, like Dot. He liked singing.

She is lost, eyes far off.

MAGGIE (CONT'D)

He hated wearing hats, even in winter. He had hair like...

(her mood darkens)

He looked very much like Mama.

She looks up at him.

MAGGIE (CONT'D)

Do you even remember Mama? What she looked like?

JONES

Yes. I remember.

Jones starts to say more. Thinks better of it.

JONES (CONT'D)

What was his name?

She looks beyond the river, rushing below, into the past.

JONES (CONT'D)

My son?

Her eyes don't stray from the river.

MAGGIE

Jacob.

(CONTINUED)

Jones leans back against the tree again.

JONES

Jacob.

He likes how it sounds.

120 EXT. ALKALI FLATS - MORNING

120

Maggie, Jones and Dot ride. Maggie lifts her binoculars.

In the distance, dust clouds.

MAGGIE

We found them.

Jones doesn't smile.

JONES

Yes. We did.

He begins to ride terribly fast and away. Maggie and Dot follow close behind.

121 EXT. ZIA BLUFFS - LATER (ZIA BLUFFS?)

121

Jones is dragging over a final piece of brush to complete the impromptu camouflage wall. Maggie and Dot watch the river. Maggie pulls a bible and some ammunition from her pack, her hairbrush falling unseen to the ground.

JONES

After they clear the trees, they'll be riding fast in a line down the river. I'll shoot the front horse, you shoot the middle horse. If we're lucky we can scatter them.

MAGGIE

I thought we were going to buy 'em back.

JONES

The more of them we can kill, the easier they will be to reason with. Maybe she'll even get clear, save us the trouble all together.

Dot watches Jones.

JONES (CONT'D)

Dot, you keep shooting and try to hit the horses.

(CONTINUED)

Maggie considers a beat, then hands Dot the .22.

MAGGIE

There's nothing hard about pointing that thing and pulling the trigger.

DOT

(cocky)

I know.

MAGGIE

And everything hard about taking the breath out of a man. So that's why you say a little prayer. You say, God, forgive me for what I am going to do. That way, when the time comes, you have faith in the order of things. And you feel free in your heart to fire.

DOT

Mama, I know how to-

JONES

Pay attention to your mother, child.

DOT

Yes, sir.

Jones softens.

JONES

Are you good at waiting?

DOT

No, sir.

JONES

Well today you will learn to be good at waiting.

122 EXT. MESA - DAY

122

The renegades ride through the wind and dust. Lilly's head lolls. She's not going to last much longer.

123 EXT. ZIA BLUFFS - MORNING -LATER

(ZIA BLUFFS)

123

Maggie sits behind the brush, her eyes focused on the riverbank. Jones recalibrates the sight on his Sharps.

Dot sees a flicker of movement below, jerks her head fast. Jones looks at her. She points. He moves her hand down.

(CONTINUED)

A THICKET OF LOCUST TREES

For a long moment nothing happens. Then Two Stone rides out and studies the river.

JONES

Don't look at him. Think of something else, clear your mind.

Dot closes her eyes and furrows her brow, concentrating hard.

A LINE OF RIDERS ON HORSEBACK

move out on to the strip of sandy shore, heading quickly for the water. Lilly, like the other girls, is bound. But she is the only one with a buckskin mask over her face.

Jones follows the lead horse with his Sharps.

JONES (CONT'D)

Let them pick up speed. On my call, make sure you hit that middle horse.

Maggie aims her Henry Carbine.

MAGGIE

(whispering)

Mother of Jesus, you watched your son suffer. Give me strength. I beg of you, stop my hands from trembling.

DOT

I don't see Lilly.

Dot has lifted the binoculars to her eyes.

JONES

No--!

He's too late.

124 EXT. GILA RIVER - THAT MOMENT

(TBD)

124

The Apaches, Edgerly and Grummond ride fast. A glint of sunlight reflects off the binocular lens. Chidin pulls to a stop. The others stop too. They cock their rifles.

Lilly moves her head, trying to figure out what is happening.

125 EXT. ZIA BLUFFS - THAT MOMENT (ZIA BLUFFS) 125

The cocking of their rifles ECHOES through the canyon. Below the men reposition themselves so the captives are between them and the bluff. They aim their guns at the bluffs.

JONES
Take everything.

The line of riders starts to move again, slowly, down river, until they disappear around the bend of the river. Jones gathers up the weapons and ammo.

126 EXT. ALKALI FLATS - DAY (TBD) 126

Jones, Maggie and Dot ride back up the slope onto the flats away from the Apaches.

Maggie looks behind her. She sees three dust trails kicked up by riders. Dot looks scared, rides close to her mother.

Jones looks over his shoulder at their pursuers.

JONES' POV - THREE MORE RIDERS close in on the renegades from the NORTH, WAR WHOOPING.

A FLURRY OF GUNSHOTS splinter the air as the two groups of Indians FIRE at each other. Men from both sides are SHOT and fall off their saddles. Jones looks puzzled.

127 EXT. ALKALI FLATS - MOMENTS LATER - DAY (TBD) 127

Jones, Maggie and Dot ride up a sandy mesa, stopping and turning back to see...

JONES-POV. The two surviving riders from the North stand over an injured member of Chidin's band, SHOUTING at him. They are two Apache, KAYITAH and his son HONESCO.

Honesco, whose shoulder is bleeding, collects weapons from the dead men. Kayitah ends his SHOUTING, aims his bow at the man on the ground and shoots him with an arrow. He flips the body and roughly salvages the arrow. Then he looks up ominously in the direction of Jones, Maggie and Dot.

128 EXT. MESA - MOMENTS LATER 128

Jones, Maggie and Dot wait behind a sandy dune. Kayitah and Honesco ride towards them. Maggie raises her gun.

JONES
They're Chiricahua.

(CONTINUED)

Jones pushes down her rifle.

JONES (CONT'D)

Kayitah, where did you steal that horse?

KAYITAH

Chaa-duu-ba-its-iidan? Hasn't someone killed you yet? You still owe me three lion hides, you know.

Jones turns to Maggie.

JONES

I spent some time with them.

MAGGIE

Good. That is good, right?

JONES

The older one's name's Kayitah.

KAYITAH

Forget the hides. Give us your guns and your horses and we'll call it even.

JONES

They want our horses and guns.

MAGGIE

I am not giving over my horse. Neither is Dot.

(to the Indians)

You understand? You'll have to kill me first.

Dot looks at her mother in awe. She aims her .22 at Honesco.

DOT

Me too.

MAGGIE

(to Jones)

Go on. Tell him what I said.

JONES

Now look. You pissed her off.

KAYITAH

How can you tell? You people all look pissed off all the time.

(CONTINUED)

MAGGIE

Tell them to go on their way. Better yet-
(looking at their rifles)
Tell them we want their guns and
ammunition. Tell them.

JONES

*The men you just killed were trying to
kill us too. Did you notice?*

KAYITAH

The ghost stole my boy's future.

JONES

*And he stole my granddaughter. Two hands
are better than one. And she's a healer.*

Kayitah seems to consider. Then he nods.

JONES (CONT'D)

He's after the same men we are. They
stole his son's bride-to-be. So I told
him we could work together.

MAGGIE

You spoke for yourself, not for me.

JONES

You should reconsider. Kayitah is a hell
of a fighter. We may need him.

Maggie looks at Jones, at the Indians.

MAGGIE

And what do they get in return?

JONES

You.

Jones gestures to Honesco's shoulder, bleeding badly.

JONES (CONT'D)

The boy's going to bleed to death if
someone doesn't sew up that hole in his
arm.

129 EXT. ANIMAS VALLEY - DAY

(TBD) 129

Maggie, Jones, and Dot ride with Kayitah and Honesco across
the open valley. Honesco's arm has been tourniqueted and
slinged with torn shirt material. Dust clouds kicked up by
Jones and Kayitah's horses mixes with the perspiration on
Maggie and Dot's faces as they struggle to keep up with them.

130 EXT. ZIA BLUFFS - DAY

130

The renegades have dismounted, move through the remains of Jones, Maggie and Dot's camp. Nothing to be found.

EDGERLY

No undergarments or nothing.

Chidin has stopped by the edge of the bush blind. Looks down. His hand closes around...

ANGLE ON - THE HAIRBRUSH - some of Maggie's long blonde hair tangled in its bristles.

131 EXT. ABANDONED PUEBLO RUINS - DAY (SANTA CLARA PUEBLO)

131

They make camp as Dot lifts a large desert tortoise. It retracts its head.

DOT

Where are we?

JONES

Mexico.

Jones and Maggie exchange a look.

MAGGIE

Dot, bring me my bag.

131A INT.-PUEBLO RUINS- MOMENTS LATER

131A

Honesco lays on a blanket. Maggie cuts the sling and tourniquet and exposes his wounded shoulder. She wipes the sweat from her brow. Dot has delivered Maggie's bag, moves closer to watch.

MAGGIE

Go on outside. You don't know what diseases these people have.

Maggie cleans the wound. She tries to thread a needle, but her hands shake. Jones is in the doorway, sharing a bottle of mescal with Kayitah. He watches his daughter, impressed.

MAGGIE (CONT'D)

(to Jones)

I usually don't operate on Indians.

JONES

Their blood's green and they have a pinecone in their chest instead of a heart.

(CONTINUED)

Maggie shoots him a look.

MAGGIE

Just give me the mescal.

Jones hands her the mescal. She sterilizes the wound, then takes a long pull, hands it back. Starts to stitch.

131B EXT.-PUEBLO RUIN- A LITTLE LATER

131B

Jones and Kayitah continue to TALK over a blanket on which they have laid out all their new, stolen weapons.

JONES

Do you still go up North and fool around with that fat Suni girl? Tell me the truth.

KAYITAH

No. She started to like me too much.

Maggie emerges. Looks at Kayitah, nods. He nods back, slips inside the ruin. Maggie starts towards the horses. Jones falls into step with her, walking in silence. Then...

JONES

He says this Brujo's mother was raped by a witch. He spent two years in her womb and came out with a full set of teeth.

Maggie shivers, cold. She crosses her arms tight. Jones looks up at her, watchful.

MAGGIE

I'm not feeling too good myself.

Maggie pulls a bottle of elixir from her back, takes a swig. She seems to be having trouble focusing. Jones watches her.

132 INT. PUEBLO RUIN - SUNSET

(STAGE)

132

Jones sits on a rock outcropping, wearing his new spectacles, his book in his hand, sketching the valley. PULL BACK...

Maggie sits by the fire. She has the shakes. She watches Kayitah holding his wounded son in his arms, SINGING over him. Dot comes towards her with a blanket and some firewood.

MAGGIE

Don't sit too close, darlin'. I'm not well.

(CONTINUED)

Dot sits a little ways off. Maggie smiles as they both watch Kayitah and Honesco across the fire.

MAGGIE (CONT'D)

Its so cold.

DOT

Its not that cold, ma.

Kayitah stops SINGING, looks at Jones in the distance. Maggie speaks in subtitled Spanish with Kayitah

MAGGIE

Hablas espanol?

Kayitah nods.

MAGGIE (CONT'D)

You knew my father? El viejo?

Kayitah nods again.

MAGGIE (CONT'D)

What do you remember about him?

KAYITAH

We called him Cha-duu-ba-its-iidan.

Kayitah LAUGHS, Honesco too, as if this has answered her question. Maggie mouths the word.

KAYITAH (CONT'D)

He rode with us some years ago.

Kayitah thinks.

KAYITAH (CONT'D)

He was a good hunter.

MAGGIE

Yes, he was.

KAYITAH

He married Gee-To-Wee. His Chiricahua wife.

MAGGIE

Was she beautiful?

KAYITAH

No. She had one crossed eye. He was living with Navajo at time she died of Small Pox.

(CONTINUED)

MAGGIE

I didn't realize-. She died?

KAYITAH

He ran with other peoples. Maybe he made Navajo wife also. I don't know.

This is not what Maggie imagined.

KAYITAH (CONT'D)

Painted pictures.

MAGGIE

Yes.

KAYITAH

Awful. He couldn't sell a single picture.

Maggie shakes her head.

KAYITAH (CONT'D)

Moved around. Never still, Cha-duu-ba-its-iidan. Moving spirits don't make happy man.

MAGGIE

Did he love her. His Chiricahua wife?

Kayitah shrugs.

KAYITAH

He loved all of them. For a time.

133 INT. PUEBLO RUIN - A BROKEN ROOM - NIGHT

(STAGE) 133

Jones sits on his blanket against the wall, bottle of mescal beside him, eyes closed. A small shadow crosses his face.

JONES

(not opening his eyes)
Hello.

Dot stands in the moonlight.

DOT

What you doin?

Jones opens his eyes.

JONES

I am dreaming on what's going to happen tomorrow.

(CONTINUED)

Dot nods seriously.

DOT

Can I dream on it too?

JONES

I don't know. Can you?

Dot sits down. Closes her eyes. Jones closes his again. Silence. Then, Dot opens her eyes again.

DOT

I can't.

Jones opens his eyes. Nods.

DOT (CONT'D)

Ma's talking in her sleep again.

Jones says nothing.

DOT (CONT'D)

Sometimes, at home, she talks so loud we have to wake her up.

Jones just nods.

DOT (CONT'D)

Sometimes she cries. Other times she sounds like someone's hurting her. Then all the next day she looks at Lilly funny. Me and Lilly notice even though Mama doesn't, I don't think.

Jones nods again.

DOT (CONT'D)

What happened to her?

JONES

I don't know and I wouldn't ask.

Dot just stares at him, unrelenting.

JONES (CONT'D)

I think when she was young, she was... treated with cruelty. She was alone in the world at that time.

DOT

You wish you'd been there?

(CONTINUED)

JONES

I don't wish.

(OVER) What sounds like LOUD GIBBERISH. The VOICE is Maggie's. Jones's expression darkens.

134 INT. PUEBLO RUIN - NIGHT

(STAGE) 134

Maggie is covered in sweat, shaking and talking in her sleep. Dot stands with Jones. She reaches out towards her mother.

DOT

Ma! Wake up! You're having a bad dream!

JONES

Don't touch her!

(softer)

Don't.

Maggie's lips move in delirium.

135 EXT. RED ROCK RAVINE - THAT MOMENT

(GHOST RANCH) 135

CHIDIN

sits by a fire, chanting as he weaves delicate strands of long blonde hair into a long braid. *Chanting.*

MAGGIE'S HAIRBRUSH

Lies on the ground next to him.

136 INT. PUEBLO RUIN - THAT MOMENT

(STAGE) 136

Dot stares at her mother in fear.

DOT

Why won't she wake up?

Jones crouches beside Maggie, red blotches on her face and neck. Her eyes open. Her VOICE is slurred, labored.

MAGGIE

Oh, Lord. What's wrong with me?

He looks up at Kayitah.

JONES

The witch has put a curse on her.

KAYITAH

I will find a ghost bush.

(CONTINUED)

Kayitah disappears outside.

DOT
(terrified)
Is it bees?

Jones crouches low, touches his amulet, then his daughter's forehead.

JONES
What did you leave behind at the camp?

Maggie blinks up at him, confused.

JONES (CONT'D)
Today -- what did you leave behind

MAGGIE
I don't know. Oh Lord.

Jones looks at Dot who stands in the doorway, terrified.

JONES
Get your mother's bible. Pray your way.

136A EXT.- PUEBLO RUIN - NIGHT

(STAGE)

136A

Kayitah breaks a branch off a bush. Speaks to the plant.

KAYITAH
Thank you.

137 EXT. RED ROCK RAVINE - THAT MOMENT

(GHOST RANCH) 137

Chidin is stuffing the braid of Maggie's hair into a snakeskin. He crumbles some bark into it, then some bear feces, gradually stuffing it down the length of the skin.

138 INT. PUEBLO RUIN - THAT MOMENT

(STAGE) 138

Jones has Maggie's head cradled in his crossed legs. Dot stands in the doorway, holding her bible, wide-eyed. Kayitah sweeps Maggie's body twice with the smouldering brush, draping her in a roiling blanket of smoke.

KAYITAH
(after each sweep)
Keep all evil away from here.

He draws a straight up X on her forehead with ash.

(CONTINUED)

MAGGIE

What are you doing...?

(she's too weak to resist)

Get that off me. Dot, don't let him.

Jones only response is to begin PRAYING himself.

139 EXT. RED ROCK RAVINE - THAT MOMENT (GHOST RANCH) 139

Chidin waves the fully stuffed snakeskin through the air as he CHANTS.

140 INT. PUEBLO RUIN - THAT MOMENT 140

Dot stands in the doorway. She begins READING from the bible. Kayitah stands over Maggie, starts *SINGING*. Jones resumes PRAYING, palms open, as we saw him at Maggie's ranch. All three VOICES are rising and BLENDING.

Another figure moves towards her. And as the calls to gods crescendo, Honesco kneels, reaches to Maggie's forehead.

And Maggie opens her eyes in sudden silence. She puts her hand on his hand. The shaking subsides. She closes her eyes.

DISSOLVE TO:

141 EXT. PUEBLO RUIN - DAWN (SANTA CLARA PUEBLO) 141

Jones, Kayitah and Honesco are crouched on the ground having a discussion in Apache. They draw in the sand with sticks.

JONES

Well, its better than no plan.

HONESCO

I can fight, you know?

KAYITAH

No. You can stay here.

MAGGIE (O.S.)

Oh. Slower.

Dot is helping Maggie walk to the men. She is pale, weak. The amulets and the cross swing from her neck.

JONES

Morning.

MAGGIE

Think I drank from the wrong bottle.

(CONTINUED)

JONES

Wrong as can be.

Maggie reaches to her neck, touches the amulet.

JONES (CONT'D) (cont'd)

You need to keep that on.

MAGGIE

You know Dot was wearing hers when she almost drowned?

JONES

Yes. Almost. But not quite.

Maggie looks at him. Then lets the amulet swing around her neck. Hold his eyes.

Jones reaches into his jacket, removes the parafleche of money. Counts it.

MAGGIE

Reckon that will still work? After we attacked them?

JONES

I don't know. Money is always money.

Maggie nods.

JONES (CONT'D)

It won't be enough to buy them all. Three at most.

Maggie lets that sink in. Then...

MAGGIE

Get Lilly back. And get the Indian girl. Then whoever else you can. I'm sorry for the rest.

142 EXT. PUEBLO RUIN - MORNING

(SANTA CLARA PUEBLO) 142

Kayitah paints himself with protective symbols. Jones lights a smudge, draws the smoke over his body. He begins laying down his weapons, he takes off his hat and wraps a silk cloth around his head.

Maggie, leaning on Dot, watches Jones, unarmed, mount his horse. Kayitah shares a warm moment *of farewell* with Honesco.

(CONTINUED)

JONES

We should be back by dark. If we're not, leave at dawn tomorrow. And that means go home, you and Dot. Do you understand?

(she doesn't answer)

Tell me yes or I am not going.

MAGGIE

I understand.

He nods his head to them and rides out. Kayitah starts to ride after him. Maggie calls after him in subtitled Spanish.

MAGGIE (CONT'D)

Wait.

Kayitah stops.

MAGGIE (CONT'D)

Give her this.

She takes off her silver cross, hands it to him.

MAGGIE (CONT'D)

(eyes down)

She won't trust an Indian.

Kayitah smiles humorlessly. He takes off after Jones.

143 EXT. ARROYO - MORNING (GHOST RANCH) 143

Jones and Kayitah ride down the arroyo towards Chidin's camp, watching the ground to follow their tracks.

144 EXT. RED ROCK RAVINE - DAY (GHOST RANCH) 144

The captive girls are tied up in another cave with a low entrance. Edgerly, Grummond and the Apaches sit around the camp drinking.

Jones rides into the camp, unarmed, his hands raised in a peace gesture. The Apaches see him, watch him no differently than if he were a bear entering their camp. None draw their weapons, but they regard him with caution.

JONES-POV. Grummond is completing the girls meager feeding in the cave. A leather mask is being pulled over Lilly's face.

145 EXT. OVERLOOK - THAT MOMENT (GHOST RANCH) 145

Kayitah is behind a boulder, watching Jones ride in, covering him with his rifle.

146 EXT. RED ROCK RAVINE - DAY (GHOST RANCH) 146

Jones gets off his horse.

JONES
I want to buy two girls.

The Apaches don't answer. Edgerly looks him over.

EDGERLY
What you wanting, amigo?

JONES
I want to buy two girls.

147 INT. CAVE - CONTINUOUS 147

Lilly hears the familiar VOICE.

JONES
(over)
Do I deal with you?

148 EXT. RED ROCK RAVINE - DAY 148

EDGERLY
No.
(smiling smugly)
You deal with him.

Edgerly points to --

Chidin - in the distance. He is dancing between hanging snakes, riling them up without getting bitten. The snakes writhe and lash out furiously at the witch.

Jones slowly approaches him. Chidin watches him out of the corner of his eye. He steps away from the snakes and walks towards Jones. Jones is afraid to look straight at him.

JONES
You have two girls I want to buy.

Jones takes out his parafleche.

CHIDIN
You dress like an Indian. But you are white. What are you?

JONES
A man.

Chidin circles him. Jones swallows tensely.

(CONTINUED)

CHIDIN

You are a make-believe Indian. Is that what you are?

JONES

Yes, that's right.

Chidin's men gather around.

CHIDIN

*You want to become a real Indian?
(pointing to the Apaches)
Like them.*

JONES

I want to give you 672 dollars for two girls.

CHIDIN

I will take your money. For your money I will give you what it is you want. Not what you think you want. Look at me.

Jones looks up into the eyes. They are oddly wise. His VOICE is soothing.

CHIDIN (CONT'D)

Inside you are two dogs. One dog is mean and evil. The other dog is good. The mean dog fights the good dog all the time. Which one wins?

JONES

I don't know. Which ever one I feed the most.

CHIDIN

No. They are both losing. They are killing each other. That is what makes you sick. Not age. Not snakes.

Chidin reaches into one of the ten different medicine pouches hanging from his belt.

CHIDIN (CONT'D)

I make you real Indian. That is what your soul asks me for. That you cannot do with smoke and moccasins. You must paint your soul.

He gestures and the men pull Jones' head back, rip off his medicine pouch. Jones resists but the other Apaches are on him, restraining him.

(CONTINUED)

Chidin puts a hallucinogen named GREEN SERPENT in a tube and shoves it in Jones' nose. Then blows into the tube, making him GASP in the powder. He reels back into another Apache.

The hallucinogen is starting to take effect. Jones is confused, disoriented. Someone punches him in the face. Another kicks him. He falls down. The beating continues.

149 EXT. OVERLOOK - THAT MOMENT 149

Kayitah watches. He moves quietly into the cave.

150 OMITTED 150

151 EXT. RED ROCK RAVINE - THAT MOMENT (GHOST RANCH) 151

The renegades have made a gauntlet, which Jones stumbles through, kicked and hit as he passes each of them.

CHIDIN

You were born white. But you will die an Indian.

Chidin kicks Jones down the side of an impossibly steep hill, rolling hard over rocks to the flat ground far below.

152 INT. CAVE - THAT MOMENT (GHOST RANCH) 152

Lilly and the other girls are unguarded. Kayitah furtively enters. He finds the young Apache girl. He cuts her binds and pulls her up, touching her face, holding her close.

Kayitah turns and faces the white girls. He takes out Maggie's cross, shows it to all the girls. They all look afraid. The only one left is Lilly, who wears the buckskin over her face. He yanks it off and shakes the cross in her face. Lilly's face turns angry.

LILLY

That's my mother's!

KAYITAH

Be quiet. Please.

153 EXT. CAVE - THAT MOMENT (GHOST RANCH) 153

Grummond, who is supposed to be guarding the women, stands, watching the Apache **SHOUT** in triumph down the side of the cliff. He hears SCUFFLING in the cave, SHOUTS: TWO STONE.

154 INT. CAVE - THAT MOMENT

(GHOST RANCH)

154

LILLY

What did you do to my mother?

Too loud. Kayitah has no choice. He grabs the Indian girl, pulls her out of the cave, running fast...

154A EXT.-CAVE-THAT MOMENT

154A

Two stone and the girl run towards the rocks. (OVER) a GUNSHOT. Kayitah goes down, shot in the leg.

KAYITAH

(to the girl)

Run.

A beat. Then she races towards the darkness.

Kayitah pulls himself onto his elbows, draws a dagger just as THREE FORMS race past him, chasing the indian girl.

He grabs one, stabbing the renegade's arm as the other two speed past. That's when a figure STOMPS him to the ground.

Chiden stands over him.

THE INDIAN GIRL is grabbed by Two Stone and Grummond. She kicks and fights but she really doesn't have a chance.

154B INT.-CAVE -THAT MOMENT

154B

Grummond drags the Indian girl back into and tie her up. Lilly looks past her, out the cave.

LILLY-POV. Kayitah is being dragged by Chidin and laid on a broad boulder a fair distance off. The renegades take turns slashing and stabbing him with knives, slowly killing him.

Lilly looks at the cross on the ground. The Indian girl YELLS at her in Apache. Lilly slowly realizes what just happened. Her eyes close as she chokes on her tears. Edgerly walks in, snatches the cross for himself, then ties Lilly back up.

HOLD on Lilly, face streaked with tears.

155 EXT. PAINTED DESERT - SUNSET

155

Jones lays at the bottom of the rocky slope in the field illuminated by the setting sunlight. He is still.

Something lights beside him. A hawk, its wings tucked and folded. The bird looks at him curiously.

(CONTINUED)

Jones stirs, looks up, sees the bird.

JONES

*My friend. Do a favor for me. Forget your
gophers and mice. Take me to my family.*

The bird takes flight.

Jones manages to climb standing, to stagger forward now, watching the shadow of the hawk move across the desert. He begins to follow the shadow of the bird.

PULL BACK AND UP as Jones staggers after the bird, the desert now stretching impossibly on as Jones heads away from us, disappearing towards the horizon.

156 EXT. PUEBLO RUINS - DAWN (SANTA CLARA PUEBLO) 156

Maggie sits on a the overlook where Jones drew. She holds a bible. Eyes closed, lips moving in her whispered PLEA to God.

Dot approaches her from behind, eyes sad.

DOT

Ma. He said we was to leave.

MAGGIE

(like a prayer)

He's coming back.

She doesn't even know she's crying, tears reflecting the warming rays of orange dawn as she resumes her prayer.

157 EXT. TREE LINE - DAWN 157

A figure crouches in shadow, half hidden by the rubble, staring down at this woman, bible in her hand, still full of impossible hope.

His face is battered. His clothing is torn. Jones looks at what he has left to call family. Then away, to the open fields, freedom beyond. He lowers his head in decision.

158 EXT. PUEBLO RUINS - DAWN (SANTA CLARA PUEBLO) 158

Maggie is still praying.

JONES

(over)

I told you to go.

She looks up. Jones is there, blocking the sun.

(CONTINUED)

MAGGIE

I'm not one to listen.

She doesn't even know her face is spilling tears.

JONES

No. You never were.

Maggie stands to face Jones. Looks at him. Looks away.

MAGGIE

How bad are you hurt?

JONES

She's alive.

Maggie nods, so very grateful. Dot and Honesco run up to him.

JONES (CONT'D)

They killed your father like cowards. He never stopped fighting.

Dot is staring at the battered Jones. Terrified.

DOT

Are we gonna get Lilly?

Maggie looks at Jones.

JONES

You can take this child home and you can raise her. And you can be sure of that. If we do anything else, you are likely to lose two daughters and your own life.

MAGGIE

I don't know how to leave her.

JONES

You can't turn away from that?

MAGGIE

Can you?

Jones holds Maggie's eyes. Voice soft, for only her to hear. He reaches out to her.

JONES

All right, Magdalena. All right.

Jones turns to Dot, manages humorless grin. Touches her as well.

(CONTINUED)

JONES (CONT'D)

You scared of dead things?

159 EXT. RED ROCK RAVINE - DAY

(GHOST RANCH) 159

Edgerly and Grummond have pulled captive women out of the cave, dressed again in their now torn clothing. Kayitah lays dead on the boulder in the b.g. Chidin checks the girls teeth, their hair. The Apaches TALK as they paint their faces to "pretty" them up. They whiten their skin with powder, paint their brows a thick black, their lips bright red.

EDGERLY

Its made of berries. Hungry?

Lilly doesn't respond. Edgerly dips his hand in the red face paint, holds it out in front of her mouth.

EDGERLY (CONT'D)

Lap it up like a little kitty.

She hesitates, then licks the red paste out of his hand. Her eyes are on her mother's cross, dangling from Edgerly's neck.

Chidin climbs onto his horse SHOUTS to two more Apache who have already saddled up.

EDGERLY (CONT'D)

Where the hell are they going?

TWO STONE

Get buyers. We sell them now.

160 EXT. CHIDIN'S CAMP - RED ROCK RAVINE - DAY (GHOST RANCH)

160

The girls are tied together in the clearing. The men are around the camp fire, drinking excessively. There is a rough tension that hangs in the air. Edgerly keeps eyeing the girls. Keeps eyeing Lilly.

One of the Apache stands up suddenly. The bottle of mescal drops from his hand with a CRASH.

EDGERLY

See here, that's good mescal, you heathern bastard.

The Apache begins SHOUTING. See where the Indian is looking. The rock where Kayitah's body lay is now bloody and barren.

The other Indians suddenly stand, begin pointing at the horizon and SHOUTING.

(CONTINUED)

On a formation in the distance, Kayitah sits on top of a horse as if riding. A blanket is draped over his shoulders.

The horse turns, starts away. Two Stone SHOUTS something in Apache and the three Indians begin to follow.

JONES-CLOSE. Is hiding in the rocks above. He moves around to flank the following Apache.

MAGGIE-CLOSE. In the opposing rocks, making for the cave.

HONESCO-CLOSE. Hides in the brush. Heads for the horses.

TWO STONE and the two other Apaches approach Kayitah from behind in a diamond formation: Two Stone on point, two men covering his flanks, and a rear guard covering his back.

JONES aims his rifle, getting a bead on Two Stone. He's almost got his shot.

EDGERLY (CONT'D)

(over)

It's a trick you idiots.

GRUMMOND has sighted and FIRES, hitting Kayitah in the back.

JONES spins to sight Grummond. No choice. FIRES.

KAYITAH tilts from the impact, blanket falling TO REVEAL...

DOT hiding underneath, the body tied to the horse with her legs propped up.

Jones spins back towards Two Stone. Too late. He and the other two Apache have taken cover, they exchange FIRE.

EDGERLY hits the ground. Freaks. Aims his gun at the girls.

EDGERLY (CONT'D)

Back in there! Get back in the cave!

Lilly leads the girls, still bound and stumbling, back into the cave.

DOT looks over her shoulder, sees the flanking Apache aiming at her. She leans right and falls off the horse, taking Kayitah's body down with her.

The APACHE are shooting SHOT after SHOT at Jones.

DOT scrambles towards the rocks.

A RENEGADE gets a bead on Jones from below. Takes aim.

(CONTINUED)

HONESCO FIRES on the RENEGADE. The two engage in a fire fight, Honesco limited to his left hand. He finally kills the Renegade on he last shot. Honesco heads for the horses.

161 EXT. CAVE - RED ROCK RAVINE (GHOST RANCH) 161

Maggie approaches the cave. Edgerly steps out and, without hesitation, she SHOOTs him in the gut. He falls to his knees. Maggie bends low, taking her cross off his neck.

MAGGIE

How many more men in the cave?

EDGERLY

None but me, ma'am.

Edgerly dies.

DOT is still trying to make it to the rocks. Bullets PING in the dirt around her.

JONES starts running towards her. Another Indian is coming around towards the girl. Just as Jones reaches Dot, he kills the Indian with his sawed off.

JONES

Are you all right?

She nods.

DOT

Yes, thank you, sir.

162 INT. CAVE - THAT MOMENT (GHOST RANCH) 162

Lilly sees a silhouette holding a rifle step in front of the cave. Maggie ENTERS, looks down at the seven women.

Maggie's eyes connect with Lilly's. She bends down and cuts her hand ties with a knife. Lilly touches her mother's face, searching out her features as if to prove it wasn't a dream.

LILLY

I'm sorry.

MAGGIE

All right, baby. It's all right.

Maggie cuts the binds on her legs, gives Lilly the knife.

163 EXT. ROCK OUTCROPPING - DAY (GHOST RANCH) 163

Honesco is freeing the horses while Jones keeps SHOOTING. Maggie moves to the mouth of the cave, now SHOOTING as well.

164 EXT. PATH LEADING TO OUTCROPPING - THAT MOMENT (GHOST RANCH) 164

All the girls, now free, race frantically for the horses. They leap on their backs, SCREAMING, galloping away.

GRUMMOND

Crawling face down on the ground, looks up to face the approaching horses. He raises his gun and FIRES.

LILLY and the GIRLS stampede straight over Grummond, limbs dancing, trampling him to death.

Maggie lays down cover fire as Jones and Dot race for the remaining horses.

JONES

Puts Dot on a horse and FIRES as Maggie mounts. Jones mounts his horse, taking the rest of the horses with him as they all STAMPEDE over Grummond. Jones is last, leaping the corpse and riding on.

165 EXT. DESERT HIGH ANGLE 165

The girls are spread out, riding frantically as Maggie picks up their horses. She and Jones corral the fleeing girls into a tighter band.

166 EXT. MEXICAN DESERT - DAY (SAN CRISTOBAL) 166

Jones, Honesco, and the line of women make a mad, bone-rattling charge North. The extra horses are in tow. The women look weak and hungry, barely able to hold on to their horses.

167 EXT. RED ROCK RAVINE - DAY (GHOST RANCH) 167

Chidin rides into the camp. FOUR MEXICAN SLAVE TRADERS on large roans with fancy saddles ride behind him.

Chidin gets off his horse, senses something amiss, looks at the boulder where the body of Kayitah is missing. He walks to the entrance of the cave, sees the two wounded Apaches.

The MEXICAN SLAVE TRADERS speak in subtitled Spanish.

MEXICAN SLAVE TRADER

Where are the women?

(CONTINUED)

CHIDIN

Give me your horses. I will bring them
back before nightfall.

The Men look at each other.

MEXICAN SLAVE TRADER

And leave us here with no horses?

They LAUGH at the notion. Chidin whips a war axe and throws
it at the LAUGHING man. It lands deep in his chest.

The others SHOOT one of their horses, and from behind its
falling cover, SHOOT the rest of the men.

168 EXT. MEXICAN DESERT - DAY (SAN CRISTOBAL) 168

Jones, Maggie and the group ride hard. Maggie looks behind
her, sees approaching PLUMES OF DUST in the distance.

LILLY

Can they catch us?

MAGGIE

Yes.

168A EXT.-MEXICAN DESERT - DAY (CERRO PELON) 168A

Chiden, Two Stone and three Apache ride over a ridge in hard
pursuit.

169 EXT. DESERT PLAIN - LATER (SAN CRISTOBAL) 169

The horses are close to collapse. The heat and exertion are
taking a toll on everyone. Maggie turns in her saddle, scans
the horizon. The thin plumes of dust close on them.

170 EXT. FOOT OF MOUNTAIN RANGE - DAY (SAN CRISTOBAL?) 170

Maggie looks up at the object of their relentless drive --

A MASSIVE CHAIN OF CRAGGY BLUE MOUNTAINS - Hazy and warping
in the hot distance.

A GUNSHOT pierces the air behind them. One of the women's
horses falls, throwing the girl off the saddle. Jones turns
in a big circle.

Maggie helps the girl on to the back of her horse. They ride.

171 EXT. BLUE MOUNTAIN TRAIL - DUSK

(TBD)

171

The trail gets narrower and steeper. Giant precipices -- sharp ridges carved by howling winds, thin ledges, and soaring peaks -- stand stark and unforgiving around them.

Jones continues his relentless drive. The sun is setting. The trail narrows more, and they run into the blunt face of a --

172 EXT. MASSIVE STONE WALL

(TBD)

172

The palisade shoots up in sheer vertical rampart some five hundred feet. Jones slows at the impasse that appears to terminate the trail.

Maggie closes her eyes, all reserves of hope drained.

Lilly is the first to see it.

IN THE SHADOWS OF THE ROCK FACE -

LILLY

Ma-!

is a narrow gap so tight that a horse would have to be forced through, riderless. Dot runs over and through the slit.

On the other side, the trail continues again, widening, forming an hourglass that leads to an opposing ledge and steep drop beyond.

The gap slices the rampart at a diagonal so that from one side you cannot see the other side.

Maggie sees Dot disappear through the gap. Maggie looks at Jones.

MAGGIE

You knew this was here.

JONES

I've had opportunity to use it before.

She smiles at him.

MAGGIE

Alright. Start pushing through!

The girls and Honesco begin to push their horses, one by one, through the narrow gap. The horses PROTEST, ribs rubbing against the rock. Several GUNSHOTS crack harshly overhead.

(CONTINUED)

172 CONTINUED:

172

HIGH ANGLE as the girls slip through the gap. Jones holds the flank, SHOOTING at the renegades below.

The renegades duck, all except for Chidin. Try as he might, Jones just can't hit him. Jones slips through the gap.

173 EXT. HOURGLASS GAP - EVENING

173

Jones stands talking to Maggie.

JONES

We can't ride them at night. The drop's too steep. We'll have to make it to dawn.

Jones turns towards the girls.

JONES (cont'd)

Fill that gap with as much dry brush as you can carry.

Dot is helping the girls off their horses. Lilly doesn't move. Her eyes are wide, staring straight ahead, lips trembling slightly.

Dot moves to her sister. Helps her climb wordlessly off her horse. Looks into Lilly's still terrified face.

DOT

Your hair's all tangled.

Dot reaches forward.

DOT (CONT'D)

Here. Let me.

Dot moves Lilly's hair from her eyes. That's all it takes, this one small act of kindness and Lilly breaks, begins to SOB uncontrollably.

DOT (CONT'D)

It's okay, Lil-Lil. It's okay.

Dot holds her older sister as a mother might a child, stroking her face, hands in gentle motions of comfort.

DOT (CONT'D)

It's all gonna be all right. You'll see. I dreamed on it. We're gonna get away and Grampa's gonna come home with us and we're all gonna be a family. You'll see.

Maggie has crossed to them, looks down at her girls.

(CONTINUED)

DOT (CONT'D)

Right ma? Isn't that right?

Maggie looks up to see Jones dragging brush, now staring at her. He looks away. Doesn't matter. He hears her say it.

MAGGIE

Yes, honey. That's right.

Dot holds on to her sister, soothing her SOBS.

174 EXT. HOURGLASS GAP - NIGHT

(TBD)

174

(OVER) The Apaches JEER on the other side of the gap, which is now filled with dry brush. The girls and Honesco eat by a small fire. The horses are hobbled nearby.

Jones and Maggie are positioned on either side of the natural division in the rocks, leaning against boulders with their rifles aimed at the gap in the rock wall.

MAGGIE

Chabu-itsydon.

Jones is surprised she knows his Chiricahua name.

MAGGIE (CONT'D)

What's it mean?

JONES

It's not so easy to translate.

MAGGIE

Try it.

JONES

It means Shit Out of Luck.

Maggie can't help but LAUGH.

MAGGIE

Is that right?

JONES

Yes. I it is.

She just shakes her head.

JONES (CONT'D)

Chiricahuas value family over everything else. When a man doesn't live with his wife and children, he's not considered particularly... enviable.

(CONTINUED)

MAGGIE

I don't have any Indian brothers or sisters?

JONES

None who lived.

The silence lasts. And then...

MAGGIE

What did you see in them? That you didn't see in us?

She hears her own question. Finally asks the one beneath it.

MAGGIE (CONT'D)

Why did you leave?

Jones looks across the darkness to her.

JONES

There's an Apache story of a man who woke up one morning and saw a hawk on a branch. He walked outside and never returned. After he died he met his wife in the spirit world. She asked him why he had never come home. And he said, The hawk kept flying.

Jones smiles.

JONES (CONT'D)

There's always the next something, Maggie. And I wasn't any kind of rancher.

Maggie looks at him. No bitterness.

JONES (CONT'D)

You tell yourself they're better off without you. That you're protecting them. But stay or go, there's nothing a man can do to save his family from himself.

She sighs, but appreciates his honesty, doesn't push it.

JONES (CONT'D)

I guess I... I do realize now that maybe I've made people's lives more... difficult... because of things I have done. And have not done. People who I did love, mainly.

(CONTINUED)

MAGGIE

I'm not forgiving you.

JONES

I'm not asking you to.

She takes the cross from her neck, tosses it on the ground next to his feet. He picks it up and looks at it.

MAGGIE

I wore it birthing both my girls. I thought I'd die wearing it.

JONES

I always liked this thing. Your mother gave it to me. I didn't mean to leave it behind.

He gathers up the chain and puts it in his breast pocket.

JONES (CONT'D)

Thank you.

Not talking about the cross. And they stand like that, separated by only a small gap.

174A EXT. CLIFFSIDE - CONTINUOUS

174A

Chidin scales the rock wall.

174B EXT. HOURGLASS GAP

174B

Honesco sits close with his bride, hands held, eyes full of hope in the moonlight.

174C EXT. ROCKS/HOURGLASS GAP

174C

POV MOVING

Moving something scales the rocks, fast, with lethal purpose. Clearing the granite edge, as below, Honesco spins, looking up, terrified.

174D EXT. HOURGLASS GAP

174D

Maggie is heading towards the campsite to check on the girls. On the ground, still in the moonlight, Honesco and his bride. Dead. Familiar talon scratches mark their throats.

MAGGIE

looks up, a dark figure is crouching on the rocks above the girls. Chiden. Maggie aims, FIRES.

175 EXT. HOURGLASS GAP - THE APACHE ATTACK

(TBD)

175

Jones looks up at the sound of the GUNSHOT. Suddenly the SKY LIGHTS UP as FOUR FLAMING ARROWS shoot over the rock wall. Apaches begin trying to make a break for the gap. Jones FIRES.

MAGGIE

is looking at the rocks. She may have wounded Chidin or not. In any case, he's gone. She starts toward the girls, moving carefully, putting herself between them and Chidin. Flaming arrows land everywhere, immolating the bushes and spooking the horses. Pandemonium.

JONES

FIRES another volley through the gap.

JONES

(over his shoulder)

Move back!

He pulls a flaming arrow from the ground and tosses it into the brush within the gap. He grabs a mescal gourd, stabs it with his knife and hurls it into the already smoldering brush. The gap explodes in flame as the Apaches recoil.

MAGGIE

is moving amidst flame and smoke, gun at the ready as behind her, Lilly, Dot and the girls urge the horses to lower ground.

Jones horse is hit with a flaming arrow, goes berserk.

A flash of motion. Maggie sweeps her gun. Another flash and then he is on her.

CHIDIN

punches Maggie in the side of the head. She starts to fall, and just as she starts to regain her balance, he kicks her over. The back of her head SLAMMING against the ground.

Chidin's face is close to her's. He holds her down with one hand. With the other he reaches toward her neck with the glistening eagle's claw. Closer ... closer

A GUN BARREL

smashes into Chidin's head, knocking him off Maggie.

(CONTINUED)

175 CONTINUED:

175

TILT UP

Jones stands, framed by the burning gap, already aiming at Chidin's head.

Chidin moves impossibly fast, springing on Jones. Jones' gun goes flying.

176 OMITTED

176

177 OMITTED

177

178 EXT. HOURGLASS GAP - CONTINUOUS

(TBD)

178

JONES' SIDE OF THE DIVISION

Chidin shuffles to Jones. Jones pivots on his good hand, and kicks viciously at Chidin's knee. He sprawls out of control towards the edge of the cliff.

There is nothing graceful about what ensues, just a brutal fight to the death. They take bone-crushing blows at each other.

CHIDEN

charges at Jones, ramming his back into the jagged boulders. Chidin hits Jones with his club again and again until Jones finally slumps to the ground, the life flowing out of him.

MAGGIE

has climbed standing, is stumbling towards the girls.

CHIDIN

Moves along the edge of the cliff like a horrible, lurching shadow, towards Maggie, the witch's intent brutal. Lethal.

JONES-CLOSE

is managing to stand. Agony and anguish blanket every other emotion.

JONES

Magdalena.

MAGGIE-CLOSE. Her eyes lock with her father's. A sudden clarity in his eyes.

JONES lets out an ANIMAL-LIKE WAIL.

(CONTINUED)

178 CONTINUED:

178

He charges Chidin, SLAMS into him with all his weight, hurtling them both off the cliff.

Maggie stumbles to the edge of the darkness. Looks down. Rising towards her, a sudden dark flock of frightened nightingales flying up, BEATING towards the sky.

179 EXT. CANYON FLOOR

179

CAMERA BOOMS DOWN through the leafy canopy and far below to find JONES and Chidin. Dead.

180 EXT. HOURGLASS GAP

180

Maggie stumbles towards the gap where the flames of the burning bushes are now beginning to dwindle. A few Apache prepare to brave the crossing. She SHOUTS in Spanish.

MAGGIE

Brujo dead. Go home. Go home.

Maggie grabs her gun, begins firing through the smoke, once again holding the gap. The renegades retreat. In the firelight, only silence. HOLD on Maggie staring into the dark.

181 EXT. CANYON FLOOR - N/D

181

JONES-CLOSE. Still laying in the dark as night turns to day and the morning shines on his face. Somehow almost peaceful.

182 EXT. HOURGLASS CANYON-DAWN

182

MAGGIE-CLOSE. Also in light. WIDER on the cliff, Maggie standing, her daughters on either side. Dot cries softly.

MAGGIE

No more birds to chase.

DISSOLVE TO:

183 EXT. HOURGLASS CAMP - MORNING

(TBD) 183

Maggie faces Lilly, behind her the girls are on their horses.

DOT

Maybe they're gone.

MAGGIE

No, Darlin'. I'll ride when I know it's safe to move on.

(CONTINUED)

Maggie looks down at her daughter.

MAGGIE (CONT'D)

Get these girls to Fort Seldon.

Lilly looks up, wants to protest.

MAGGIE (CONT'D)

You can do it.

A beat. Lilly finally nods.

LILLY

I can get them there.

Lilly moves away, climbs on her horse, begins gathering up the still frightened women.

It has begun raining. Lilly leads the line of women single file up the trail. Dot rides in the rear.

She looks back at her mother as they leave the camp. Then she turns a bend and can't see her anymore.

Rain slashes against Maggie, hunched over her rifle, as still as the boulder she's propped against, keeping vigil. Water cascades down her long hair and face.

A gust of wind WHIPS against the mountain, blowing her hair in front of her face. She mops her hair aside. Something on the ground...

HER FATHER'S HAT

Blown by the wind, rolls into view between Maggie and the gap. Maggie stares at it a long beat.

She gets up, and, keeping the Sharps on the gap, walks to the hat. She bends down, picks it up. She shakes the rain off and pulls it on her head. She kneels. PUSH IN on her face.

DISSOLVE TO:

184 EXT. HOURGLASS GAP - NIGHT

184

Maggie kneels perfectly still in the same position. The rain has stopped.

185 EXT. HOURGLASS GAP - DAWN - IN THE GAP

185

Maggie crawls on her belly. Clears the other side. Then she stands. Far below in the distance, the Indians ride away.

(CONTINUED)

3/07/0

ALL WHITE LOCKED

112.

185 CONTINUED:

185

Maggie looks after them.

186 EXT. MOUNTAIN PASS - MORNING

186

Jones, bowed, lifeless. PULL BACK AND UP as we see Maggie,
leading her father on his horse down the pass.

Heading home.

FINAL FADE TO BLACK