

ROUGH RIDER AND THE DIVINE

"Spring Waltz Under The Falling Cherry Blossom"

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FADE IN:

EXT./INT. CABIN HEAVENLY MOUNTAIN, NEVADA. DAY

The sky is a wonder to the words. Clouds drift astray.

SHERIFF JOHNSTON (V.O.)

There is a path a man must tread on  
this Earth. Trail as hard as a  
rock. Strong Enough to split him in  
two. That is where good and evil  
decides.

TILT DOWN:

To a Heavenly view from hovering clouds. Lake Tahoe sends a  
warm glow from the east to the west -- (Crepuscular  
rays/Twilight) beams streak down on fenced in cabin in the  
valley.

GERRIT MAIJERS, 32, a long haired blond Dutch immigrant. Sits  
at the square table with his wife ELISABETH, 28, and two  
children JOHN, 7, stares out the window excited. ANNEKE, 5,  
climbs down ladder from rafter. Knock at the door. John opens  
door with a smile. SICKHAND CATAWANEE, 36, a strong native  
young Cherokee farmhand stands. Takes hat off puts hat on  
John.

ELISABETH (O.S.)

Come in, Mr. Catawanee.

SICKHAND

California ran dry. They been  
spooked all the way back out here.  
I decided to nab one and head back  
home in a few days.

Sickhand enters sits to the right of John. Elisabeth walks  
over to the pot. Scrapes pot clean. Places what is left in  
front of Sickhand. Gerrit looks up at Elisabeth. Concern.

ELISABETH

You can stay as long as it takes.  
Gerrit's luck has been scarce, but  
if the game wondered this way,  
there may be good reason.

GERRIT

Take your time.

SICKHAND

I am going out. I will return  
before nightfall.

GERRIT  
 (Cherokee)  
 We will meet at the timber.

ELISABETH  
 Mr. Catawabee would you please lead  
 us in prayer? John take the hat  
 off.

Sickhand folds hands. John stops eating takes hat off. Folds hands. Gerrit Smirks. All fold hands.

SICKHAND  
 Thank you Lord for this meal and  
 company. This blessing you give has  
 giving us a new start here in the  
 west.

Heavenly Mountain and small Cabin with fence to table.

SICKHAND (O.S.)  
 Let your guidance lead to a prosper  
 day and another meal, Amen.

ALL  
 Amen.

ANEKKE (O.S.)  
 Ay-luh-hay.

All turn with holy humbleness to Anekke. She sends back blush and all pick up utensils and dig in.

EXT. HEAVENLY MOUNTAIN. LUMBER PIT. LATER THAT DAY

Mountain side on the far west peak. Trail leads back to thick Pine. Distant view of cabin down below.

Horse with Lumber in the wagon. Birds convey with the nature. Dog rests by the wagon. Gerrit splits wood. Tosses in pile. Takes a look around, then Grabs another log and chops it.

EXT. CABIN YARD TO STREAM. SAME

Fenced in cabin with stream away from the fence. John and Anneke chase each other around the cabin.

Elisabeth hangs clothes on the line. Kids brush through.

John helps Anneke under the wooden fence. Hold hands and run out in the fields towards the wood line. Walk up to the stream. Anneke stands at bank. John rolls pants up and walks in.

JOHN

Why did you disrupt the Lord?  
prayer?

ANNEKE

We needed a blessing and so I asked  
for it.

JOHN

The only blessing we are going to  
find is right here in this here  
river. Now that is fulfillment.  
Come here fella, I got you.

John steadies and observes for a catch.

EXT. SECOND RIDGE. SAME

Sickhand stalks around brush. Crack catches his attention. Moves out to the open. Modest Buck stands with neck high. Moves out of range. Sickhand stalks until the shot is clear, then takes aim.

EXT. STREAM TO CABIN. SAME

John grabs fish. Pulls fish up. Looks back to show catch. Anneke looks across the stream in shock. John turns to a large wolf. John stands firm with fish in hand. Shot fired. Echoes across the mountain. Wolf runs off.

John with fish and Anneke run back to the cabin. Twilights streaks dissipate into the clouds.

EXT. LUMBER PIT. DAY

Gerrit chops wood. Dusk sets in. Mountain mist settles at the base into the valley. In the far distance down the mountain lies the small cabin with a wooden fence. Look back, as the smoke begins it? rise from the cabin. Smiles and goes back to chop wood. Dog barks. Runs into the wood line. Yipes. Silence. Presence of shadows whistle and settle. Spooks Gerrit. Looks around. No dog. Searches around wagon. Wonders out to a blood trail. Follows trail. Looks down. Sound of branch crack behind. Looks up. Massive dark silhouette of a man from behind (Bram Bos).

EXT. RIDGE TO LUMBER PIT. DAY

Sickhand rides with deer on the rump of his horse. Trots down path. Comes to wagon. Dismounts horse. Notices unfinished business on the wood. Ax on the ground. Finds a blood trail to Gerrit's body, face down.

INT. CABIN. NIGHT

Elisabeth lays kettle over the fireplace with a modest smile. Fish is cooked. JOHN, 6, prays on his bunk in the rafters, while ANNEKE, 4, dresses her doll.

ELISABETH (O.S.)

Dinner.

Children come down ladder to the table. Mother lays out dinner. Sits. Stands. Walks outside to the porch. Rings dinner bell. Looks out to the silent wood line. No sign of Gerrit. Enters cabin. They sit and fold hands. Knock at the door.

ELISABETH

John, open the door for your father.

John stands and runs to the door. Opens door. Looks up. Smile turns.

EXT. HEAVENLY MOUNTAIN. DAY

Sickhand studies Gerrit's body, turns to cabin in flames down the mountain. Jumps on horse rides down to the cabin.

Flames and smoke from cabin. Dismounts, runs inside. Elisabeth's bloodied face down and dead. Runs to a pause. Stricken, then looks over to John. Roles him over. Barely alive. Knife in the gut. Picks John up and takes him out to the horse. Pulls knife from wound. Drops knife. Rushes off, as cabin is engulfed in flames.

FADE TO:

INT./EXT. NEVADA PLAINS. DOCS HOUSE. DAY

Isolated ranch home on a small incline that over looks the plains. Two Horses wrapped.

Sickhand performs light *Tsalgi Cherokee life* dance for hope. *Hand directs to the North, South, East, West, to the Earth below, raises hand to Sky, then covers the wound below the Heart, as to stop John? bleeding.*

DOC EVENS, 42, walks out to the deck. Wipes bloody hands with rag. Sickhand stops subtle. Directs attention to Doc.

DOC

He might make it, but I am going to need your assistance, follow me.

Doc enters house. Sickhand follows. Doc pulls out blood transfusion materials.

DOC

Tie this two inches above the elbow, tight. I am negative. He is going to need blood, maybe more than usual, so I hope that dance worked, because your the only chance this boy has to live.

SICKHAND

I will give him what he needs.

Doc sticks John, then Sickhand pumps.

SHERIFF JOHNSTON (V.O.)

That night John and Sickhand Catawabee became blood brothers.

Blood runs from Sickhand to John.

FADE TO:

INT. DOCS HOME. DAY

Two extra horses at troth from the United States Marshal? office.

Federal Sketcher stands beside John. Turns the sketch. BRAM's Picture. U.S. Marshal walks in.

U.S. MARSHAL

Is that him? Do not worry, son. I have men all over the Nevada and California plains looking for him. He will turn up. You have my word, here, this is for you.

Hands John a U.S. Marshal Star.

U.S. MARSHAL

That star contains as much of a  
promise, as the coming of a new  
day. We will get him, John Meijers.

Doc stands outside on porch.

DOC

I think it worked.

Sickhand smiles and enters. Sickhand enters room and packs.  
John struggles to sit up.

JOHN

Where are we going to go?

SICKHAND

California, there we can start new.

Walks over and assist John, who grunts from wound. Carries  
John. Local Sheriff hammers poster on post, walks away. John  
covers eyes from light at the doorway.

JOHN

Let me down.

Lowers John, who walks to the wanted poster of the man in  
description. BRAM BOS Wanted \$1,000. Yanks poster from post  
and walks to horse. Folds and tucks away poster. Sickhand  
pulls him up, as John grunts. Rides away out of town.

EXT. HEAVENLY MOUNTAIN. CABIN RUINS. DAY

Gerrit home burned to the ground. Anekke's doll half burnt.  
Smoke from thick cabin wood. Sickhand dumps dirt on the  
mound. Nails Three crosses over the remains.

SHERIFF JOHNSTON (V.O.)

Crosses laid in what was John?  
field of life, now three mounds  
leave him in the care of a Cherokee  
hoping for more that just God would  
understand his lonely heart.

John stands with badge in hand. Broken. Sickhand lays hand on  
John's shoulder. Pulls him in. Cherokee calls.

FADE TO TEN  
YEARS LATER:

EXT. CABIN. CALIFORNIA PLAINS. DAY

Open plains with a small cabin centered under grey sky.  
Sickhand chops wood.

SHERIFF JOHNSTON (V.O.)  
John survived and had remained in  
the hands of a Cherokee gaining the  
right of passage by Sickhand's  
ancestors, yet the scar remained  
deep within John. A beast would  
accumulate within.

John, now 15, carries a pile of logs. Drifts distant.  
Sickhand chops wood. Turns to notice John, who drops wood in  
pile. Throws wood next to him on the ground.

SHERIFF JOHNSTON (V.O.)  
Outside of sparing his life, god  
would remain silent upon the rising  
of chagrin.

Catches John? attention. Dust cloud closes in. John starts to  
stack. Raises head, as to see Angels arrive.

SHERIFF JOHNSTON (V.O.)  
One day the celestial came a  
calling, as so to speak....

(Crepuscular rays/Twilight) streak down on a dust cloud.  
Calvary chases streaks to Cabin in the distance. Both turn  
their attention to the dust. Calvary arrives. MAJOR KING, 34,  
looks at the two desolates. Nods a needy hello, if so to  
speak....

EXT./INT. CLOTHING ISSUE & FIELDING HOUSE. FORT SAM HOUSTON.  
DAY

Field house at the edge of fort. Formation trickles in a  
single column from formation. Man takes issue too big  
jacket(used) reluctant.

CALVARY RECRUIT  
What am I supposed to do with this?

CORPORAL  
Fill it with medals, Next!

Man slides Pants and jacket across the counter. John now 17,  
sizes them up around the front. Smiles. Sickhand takes his  
issue and pushes John forward.

EXT. AMERICAN/MEXICAN BORDER. MINING TOWN. FIELD. DAY

Calvary and horses settled outside of town. Mexican rebels escorted in chains. Calvary men search door to door.

SHERIFF JOHNSTON (V.O.)

There was a stir down south along the Mexican border and men were sent to gather up rebels, who found there way too far into Texas from the Garza Wars.

COLONEL FRANK WHEATON, 60, perched on a large brown mere with MAJOR KING, 34. Inspects new group of Calvary Soldiers.

WHEATON

This was a simple round up. What is the holdup, Major?

MAJOR

Mexico sent a few more rebels than expected. Just rounding them up right now, Colonel.

Fire fight from the back end of the town. John pauses to curiosity, then waits for the last shots to be fired. Comes upon a home and opens the door. Mother and family cuddled up and afraid. Smiles, tips hat and closes. John walks out to the center of the town and sees silver piece on the road. Picks it up and studies. Spanish Empire with Queen Isabelle on it.

Wounded Mexican Rebel walks out of the alley fully strapped with cross ammo belt and holstered gun from behind from the shed.

REBEL

(Spanish)

Crees que los cerdos americanos me llevarán vivo? Me llevaré uno.  
American pigs do you think take me alive? I will take one with me.

Settles center for a duel with John. Refract: Rebel stands ready to draw. John Turns around. Eyes widen.

Draw catches Sickhand's attention from too far away. Goes to grab his pistol and aligns it, yet too far. Runs towards the showdown.

SICKHAND

John!

Colonel Leonard Wood notices draw from the end of the town.

WHEATON  
What have we here?

SICKHAND (O.S.)  
(Distant background)  
John!

All men step aside. Rebel settles for duel. Fifty meters apart. John, frightened, then settles. Cranks right foot.

Rebel draws! John draws faster and shoots him center mass. Rebel drops. Sickhand arrives, as Frightened John settles in his arms.

SICKHAND  
(Defensive, yet to God)  
Damn you!  
(To John)  
It's okay boy, I got you.

Colonel Wood impressed.

WHEATON  
I think that answers your question.  
Send them to San Antonio, Major.

Turns lead and rides away.

FADE TO:

EXT. FORT SAM HOUSTON. TEXAS. DAY

1st United States Volunteer Cavalry align on horses. Fall in a straight battle formation. Athletic whites, African/American (Buffalo Soldiers), Latin/American patriots, John falls in, then Sickhand.

Colonel LEONARD WOOD, 38, rides horse in front of formation. Raises saber. Drops.

LEONARD WOOD  
Charge!

Calvary Charge. John leans and tightens down on the horse. Gallop faster.

FADE TO:

EXT. JUNGLE. CUBA. DAY

Spanish soldiers turn and fire rifles. Shot and fall dead. John lowers Colt. 45.

SHERIFF JOHNSTON (V.O.)  
 They found themselves with the  
 Infamous Rough Riders fighting the  
 Spanish Empire in the island of  
 Cuba.

Gallops over stream with Rough Riders. Raise over jungle.

FADE TO:

EXT. CUBA. LAS GUASIMAS. NIGHT

Jungle opens up with a large field up to a Small Spanish  
 outpost in the distance.

LOWER DOWN FROM  
 ABOVE:

Rough Riders are camped in the open in the center of the  
 jungle. John and Sickhand in Calvary uniform sit by the fire.  
 Man plays Spanish Guitar before tri-casted pot.

JOHN

Here.

John hands his plate to Sickhand.

SICKHAND

Are you nervous?

JOHN

(confident)

Slightly, yes.

SICKHAND

(Parentally reserved)

Isn't this what you wanted?

JOHN

I suppose. I guess it wasn't what I  
 thought it was. I kind of expected  
 something a little more open. Less  
 muggy.

Stops eating. Sickhand rolls his eyes.

SICKHAND

You like Indians? When this is over  
 we can head back and I will line a  
 few up for you. California was  
 beginning to dry up a little,  
 anyway, If we do make it back. What  
 do you think, John?

John pulls the badge out of his pocket.

SICKHAND (O.S.)

I hear Pinkerton is looking for good men, or maybe an old Wagon Train. How about we grab a couple pans and go looking for nuggets.

SHERIFF JOHNSTON (V.O.)

Sickhand rambled on that night, yet John? fire had not extinguished his unsolved misfortune.

Ponders. Spanish guitar plays to the night under the fire sparks under the tri-cast up to the moon.

EXT. SAN JUAN HILL. JULY ONE. EIGHTEEN NINETY-EIGHT. DAY

Rough Riders march with rifles on right shoulder. Come upon a large mound to the right of San Juan Hill. Align and halt.

African/American (Blue dressed) 10th Calvary Colonel JACKSON, 51, perched on a horse in front of his Cavalry formation, ready for charge....Raises saber.

Spanish men storm the barricade, ready rifles and aim. Silence around the Blockhouse as men ready with rifles wait for the attack.

Horses role in with Gatlin guns three hundred meters out. Rough Riders set them up. Lead horses away. Load guns. Gunner whistles to the far left.

THEODORE ANDERSON BALDWIN, 58, stands beside BLACK JACK PERSHING, 38, who lowers his Binoculars.

BALDWIN

Ready the men.

PERSHING

Yes, sir.

Pershing whistles to his Calvary leader, Colonel Jackson, sits perched beside flag man.

JACKSON

On my lead, ready....Go!

Buffalo Soldiers charge up to gate. Spanish fire. Men fall off horses dead.

Spanish and 10th Calvary in heated battle. 10th Flagman waves flag. Scope lowers.

COLONEL THEODORE ROOSEVELT, 39, drops saber and directs men, who storm up hill passed him.

Rough Rider shoot and falls hundreds pass him up to Kettle Hill. John fires his colt. Kills man behind fort. Calvary swarm over stone barricades. Spanish Soldiers overwhelmed, but center holds.

Gatlin guns fire in the wood-line clears gate and hits Spanish riflemen in gate tower. Rough Rider jumps barricade and opens gate. American Flagman clears through gate and into blockhouse. Runs inside house.

Spanish soldier notices American Flag wave from tower. Raises rifle. John kneels down aims fires. Spanish Soldier falls dead. Flagman roars and waves flag. Men below cheer a swarm into Blockhouse barricades. Spanish soldier from the fallen attempts to raise pistol and shoot John. Round hits him dead. Rough Riders take the House and celebrate. John looks back. Sickhand holsters Colt, then looks up with a smile of relief. Turns to One hundred and Forty-Four Rough Riders/10th Calvary lay dead. Hundreds lay wounded. Sickhand sends a smile, wipes forehead, then grabs *Bowie Knife* and scalps the man. Woops rise with the smoke of battle.

FADE TO:

EXT. SAN JUAN HILL. LEFT PEAK. DAY

Man prepares photo. American Flag raised. Colonel Roosevelt stands proud center. Men move in for Photo.

SHERIFF JOHNSTON (V.O.)

American men together atop San Juan Hill where they would stand victorious on a war summers day. Black, white and red in color would aligned together for a Picture sent to the archives of America. The news would spread like a wild fire across the country. Legends where made.

John and Sickhand squeeze in for photo. Flash.

EXT. CALIFORNIA. DAY

Time lapse of clouds role over the California plains. Old Cherokee cabin.

SHERIFF JOHNSTON (V.O.)  
 He knew there would be something  
 calling ahead, something of a  
 homecoming.

Traces future sceneries to Heavenly Mountain.

EXT./INT. UNITED STATES MARSHALS OFFICE. SAN FRANCISCO.  
 NINETEEN HUNDRED AND TWO. DAY

San Fransisco bay (Crepuscular rays/Twilights) streak beam  
 down on the water, lead out to the West.

SHERIFF JOHNSTON (V.O.)  
 After the war, John and Sickhand  
 would return to California and take  
 up with the United States Marshals.

John and Sickhand ride down street. Mules attached. Dismount.  
 Walk up to Marshals post. John looks at Sickhand. Sickhand  
 remains outside. John enters. Knocks on door.

FEDERAL MARSHAL JAXSON (O.S.)  
 Come in.

John enters. Federal Marshal EZEKIEL JAXSON, 54, stands with  
 Custer? demeanor. Stares him down. Opens his folder.

JOHN  
 John Maijers, reporting as ordered,  
 sir.

FEDERAL MARSHAL JAXSON  
 So you are the famous Rough Rider.  
 I do not see anything. Nothing  
 special that? for sure. Why do you  
 want to be a U.S. Federal Marshal?

JOHN  
 I was raised under the hand of  
 good, surviving the evils of man.  
 Being fortunate by will to see her  
 done.

Marshal pulls Star from desk. Pauses for an answer.

JOHN  
 Justice, Sir.

Marshal throws badge to John.

FEDERAL MARSHAL JAXSON

(Turns the attitude)

I have heard nothing but great things and beings your references go as far as the top. We don't get men like you out here these days, they all want to hang around Washington and play it safe, so there must be something burning in that purdy little warrior heart of yours, which landed you standing before me.

(Ponders)

Oh well, lets find out. I have assigned you to Pacheco. There you will find my criminal investigator Doctor Benedictus Roberts. An unorthodox man who has been wrapped up in multiple unsolved cases. Not much progress since my last Marshal was killed trying to solve them, but maybe you can give him a hand and find out who killed the poor bastard. That was the last case. You get it.

JOHN

I will do my best, sir.

FEDERAL MARSHAL JAXSON

You better, because the last man didn't, Now go.

JOHN

My partner. He is in the file, sir.

FEDERAL MARSHAL JAXSON

The Cherokee. Is he good?

JOHN

One of a kind. Came across the plains with my family before they died. He raised me since.

FEDERAL MARSHAL JAXSON

That is all I have. You need another Tin?

JOHN

No, sir.

FEDERAL MARSHAL JAXSON

If you lose one, then send two. Don't let me down.

Take this satchel with you. Tell  
 Roberts it just came in. Good luck,  
 Marshal John Maijers.

Shake hands.

JOHN  
 Thank you, sir.

Sickhand sits with thumbs in belt. Tips hat to ladies as they  
 pass by. John exits. Walks to horse. Sickhand follows.  
 Attaches satchel to Saddle.

SICKHAND  
 Where?

JOHN  
 Pacheco.

SHERIFF JOHNSTON (V.O.)  
 John Maijers returned home to the  
 west, an old forgotten place of  
 sorrow, but now attached to a Tin  
 Star. It seemed fitting of such a  
 man. I guess he needed to make good  
 something he could not make right  
 many painful ages ago, as a child.

They mount horses and ride off.

FADE TO:

EXT. TRADE POST. CALIFORNIA. DAY

John stands at the teller and counts cash. Men escort mules  
 to the back. Sickhand hands Shovel to the cashier. Cashier  
 returns two dollars.

SICKHAND  
 Pacheco, What do you think we will  
 find there?

John hands a hand full of dollars and a Marshals badge to  
 Sickhand.

JOHN  
 Hopefully the man who killed the  
 last Marshal. We better get going.

SICKHAND  
 Sounds like a nice place.

Sickhand puts on the Star.

JOHN  
As good as any.

SICKHAND  
I am never going to get rid of you.

JOHN  
Your stuck old man.

SICKHAND  
We better be going. By my reckoning  
it will take at least three days to  
get there.

Sickhand saddles up. John pulls out the old badge and looks down at it. Smiles from internal memory of his family's happiness. Pins it on. Ride out of the city.

EXT. PACHECO, CALIFORNIA. DAY

John and Sickhand ride into an old mining town mixed with turn of the century progress. Open up for steam car that drives down the middle of the dusty road. Look back. Smile.

SICKHAND  
It does not look like much action  
goes through here.

JOHN  
If there is, we'll find it. There  
she is.

Ride up to Marshals post, next to the Post office. Post man leans back on a chair. Smokes pipe.

POSTMAN  
Good evening, Marshal.

Postman takes a double look at Sickhand. Enter post. Lays satchel on the counter.

JOHN  
Hello?

MR. ROBERTS (O.S.)  
In the back.

Investigator BENEDICTUS ROBERTS, 35, an earnest brown curly haired doctor with round spectacles who pieces skeleton together in the back. Studies evidence. Maps and clothes. Old skeleton laid out on table in the back room.

MR. ROBERTS  
How may I help you?

JOHN  
I man John Maijers and this is my  
partner Sickhand Catawatee, we have  
been assigned to Pacheco.

Mr. Roberts pieces femur back together.

MR. ROBERTS  
(Skeleton)  
You sure did fall nasty, friend.  
Unfortunate for you nobody was  
there to find you.

Roberts walks over to Sickhand. Pulls his right hand up.

MR. ROBERTS  
I am Doctor Benedictus Roberts,  
Investigator. I don't see anything.

Sickhand pulls his hand away.

SICKHAND  
(Uncomfortable)  
An old wound.

MR. ROBERTS  
Well you are just in time. I have  
three cases pending and one too far  
out to even report.

JOHN  
Let us get started.

Roberts goes to the map. Both follow. Mr. Roberts directs his  
finger on the map. Red dots across the map. Finger on the  
closest red dot.

MR. ROBERTS  
My last Marshal went out to get  
some information on a case, but was  
said to have been breaking up and  
altercation between two men when  
out of no where some Yellow bastard  
came out and cut his throat clean.  
Now, I would like to head out to  
the railroads, but it's better with  
company of men like yourselves.  
There we can get started.

We will head out tomorrow and god willing find a lead or even the killer himself. I am hungry, you hungry? Let us go to grab a bite.

INT. TAVERN. NIGHT

Music on Edison standard phonograph plays classical music. High end Westerners dine. Lights with red lamp shades hang in Paris style restaurant.

Men seated by window. Mr. Roberts stabs into a bloody garlic buttered steak.

MR. ROBERTS

I see many things others do not. I have an eye for it. That is what the future needs. Times are a changing. Not too long ago there where savages across these lands, now progress is settling in and people welcome the new century. The Marshals have changed too. The last Marshal did it the old way. His way. Look where it got him. I myself believe in collecting as much credible evidence, as I can so the verdict stands true. No more going in alone or shooting up towns and taverns leaving collateral damage. A man must make civilize this world with a more scholarly approach. What about you, Marshal? Are you a man of the old way or progress?

JOHN

I try to accommodate the situation with appropriate force to see the job done.

MR. ROBERTS

Another one. Well let us try to get along and make this relationship rewarding. Your Indian may fall you behind, but I see hope in the future and it is fitting to see a man like him with the law.

SICKHAND

Thank you. Your insight and hospitality is more than welcomed, Mr. Bobby.

JOHN

I say we head out to Holt. Talk to some people at the tavern. Reopen this case.

SICKHAND

Maybe we will find that progress you been discussing and hope to run across civilized men of a new century, who will accommodate our needs.

MR. ROBERTS

I look forward to our Union,  
Cheers.

All raise and cheer.

EXT. PLAINS. DAY

Sun rises from the east. Morning blend from the rising sun. John, Sickhand and Mr. Roberts ride out.

SHERIFF JOHNSTON (V.O.)

There was a mutual liking between the boys and Mr. Roberts. The new Marshals carried a sense of security that allowed Benedictus to extend his hunch, while John and Sickhand enjoyed the company of intellect. They all knew there cause and how big a obligation California was to the future of the west. Three lawmen seeking justice by mystery. A trail of murders that would send them far and wide.

FADE TO:

EXT. PLAINS. DAY

They ride upon four Yokut Native American across the range. All stop. Yokut slowly reaches for hidden rifle. Un-holstered stand off.

YOKUT

(Mariposa)

Who Are you? Why do you ride with white sickness?

SICKHAND

(Mariposa)

I am Sickhand Catawabee of the  
Cherokee Nation and United States  
Marshal Services.

(English)

These are my Colleagues.

Shows badge. Yokut stunned. Look at each other. Yokut takes  
hand off hidden rifle.

YOKUT

We are looking for game.

SICKHAND

(Mariposa)

Being astray will lead you men to  
trouble. It will bring a negative  
effect down on your reservation. Go  
back. Be patient.

(English)

One day we will win in the good  
way, Brother.

Mr. Roberts nods with respect and humility. Yokut turn  
around. Ride off.

MR. ROBERTS

What was that about?

JOHN

The boys ran astray. Sometimes they  
wonder into angered trouble with  
frustration. Take it out on the  
first people they see. The good  
way?

SICKHAND

That is why you still have hair on  
top of your head, young white man.  
Fortunately we got to them early.

Ride off.

INT. TAVERN. HOLT, CALIFORNIA. NIGHT

Ride into town. Men dismount.

JOHN

Stay.

John enters festive corner tavern. Girls ride the late Niners  
to their last dollar. Walks to the bar.

Bartender turned away, spits shines a glass. Notices Star on John? chest through mirror.

JOHN

One glass of whiskey.

BARTENDER

Three pieces in gold. No matter the potency of whiskey the next two will determine whether you leave satisfied. Information doesn't come cheap around here, Humor me.

Looks up with a thought.

BARTENDER

Marshal.

JOHN

There was a killing a time back here. Federal Marshal Winthrop. Can you let me in on that evening?

BARTENDER

Yes, I remember. Went asking around about some murders along the trail. That night a man rolled into town. Took the bar, Big Man.

JOHN

Say again?

BARTENDER

He sat alone. There was a commotion. Caught the attention of the Marshal across the way, maybe your Marshal. He came in and attempted to settle them down, but they where not having it. He laid more gold than a man could tell.

John slides another gold piece across the bar.

JOHN

Tell.

Bartender slides Gold piece into his pocket.

BARTENDER

He should have just stayed out of it do you understand. I am not the law, Marshal. These are rare times accompanied by unique persons. Your Marshal? asked too many questions.

He wasn't going to have it. Law, or not.

JOHN

Can you give me a description?

BARTENDER

Big white man with a fountain of gold, but when he attempted to leave. Marshal being the professional he was asked the wrong question. Out of no where a yellow man came appeared from behind. Cut him clean across the neck. He left that. No telling where? Our Sheriff here don't mix it up with Posse especially one with little regard for the law. They went out looking, but I have not heard anything since. Do not need him returning over questions. That is the way it ends here, Marshal.

JOHN

Yellow?

John takes a shot. Walks away.

BARTENDER

Try Camp Richardson, Marshal.

Exits tavern. Dawns hat.

MR. ROBERTS

Well?

JOHN

Tomorrow we head out to the railroad.

Walk across the road to the Hotel.

EXT. RAILROAD. DAY

Men mend track. Hammer spikes. Foreman SMITH, 45, a stalky dirty well dressed man steps out of tent. Young Chinese girls in the tent pull tent close. Notices John and Company ride towards him. Hands pipe to the Railroad guard. Guard stands vigilant. Foreman motions him down. Man sits.

SMITH

Hello, Marshal. What brings?

John dismounts. Sickhand and Mr. Roberts ride over to the Chinese camp.

JOHN

Looking for a man, maybe you can assist me?

SMITH

Well, that depends. What was the crime?

JOHN

Murder of a United States Marshal.

SMITH

Murder?

Notices Sickhand walk over to Chinese Foreman. Conversation.

SMITH

And suspect he maybe yellow in nature?

JOHN

By witness, yes.

SMITH

Follow me, Marshal.

Marshal follows Smith to the Chinese camp. Sickhand bows and walks to John.

SMITH

These men are one hundred percent accounted for. If I would suspect any of murder, especially the law, then I would delay the rope and let my dynamite claim justice. I would never allow unruliness to disrupt the line. These men you see have no retreat and would never believe in killing a white man out here. I own these men and I assure you if they where guilty, then he would not be residing in this camp, not alive anyway. He did not come from here, but there have been rumors out there, not here. I do not fix on darkness, just progress if you know what I mean?

MR. ROBERTS

Our man didn't come from here?

SMITH

Maybe you are looking at the wrong color, Marshal.

MR. ROBERTS

He was of yellow in nature, sir.

SMITH

But not my Yellow.

JOHN

Let? go.

MR. ROBERTS

These are the only ones within a hundred miles. White, red, or yellow, God damn it, Gentlemen. I need to close this damn thing in order to move on to a bigger issue concerning. Something big, damn it.

SHERIFF JOHNSTON (V.O.)

It did not add up. They where running out along a cold trail, but decided to push further and that is where we met. Like most men of the law, they just knew and so he found the voice of this unique crossing, if so to speak.

Mr. Roberts saddles his horse. Rides off. Both follow.

FADE TO:

INT. ELDORADO. SHERIFF STATION. NIGHT

Sheriff EARL JOHNSTON, 64, pours a cup for Mr. Roberts. Sits in chair.

SHERIFF JOHNSTON

I sent my deputy out near Grizzly Flats, so I am bound to this chair until his return. I do recall hearing about savages years ago, but we all just assumed it had resonated from the old Indian wars years earlier, vengeance. We let the Army handle it. It? been quiet up here for the past few years. You look familiar. Where did you say you were from, Marshal?

JOHN  
Heavenly Mountain.

SHERIFF JOHNSTON  
Now you are a Marshal posted at Pacheco. When my Deputy returns we can head back to the area of concern. Camp Richardson is just some old mining town and bad memories of missed chances and lost women, but if you feel it in your senses that there is something up there, then I will head on up there with you.

FADE TO:

EXT. SHERIFF STATION. OUTSIDE ELDORADO. DAY

Sheriff? Deputy rides into town. Sheriff exits station. Marshal follows. Mr. Roberts exits from hotel across the street. Dawns suspenders. John stands from deck chair. Sickhand falls in behind.

SHERIFF'S DEPUTY  
Morning Sheriff. Sorry I am late. I had a run in with some trappers, they ran into a scuffle with the locals, seems a couple of there men came up missing. Tried to look around to find any probabilities or better yet, petitioners running astray.

JOHN  
Anything?

SHERIFF'S DEPUTY  
A few accounts. Nothing really.

Tips hat.

SHERIFF'S DEPUTY  
Marshal.

Dismounts. Grabs ladle drinks. Splashes face from Barrel.

SHERIFF JOHNSTON  
Any yellow in nature?

Wipes face.

SHERIFF'S DEPUTY

None Sheriff, just old timer?  
hearsay who have not time for the  
law.

SHERIFF JOHNSTON

Marshal here requests our  
assistance for an investigation.  
Seems a yellow group accompanied by  
a big red haired white men have  
found trouble, maybe murdered a  
Marshal a while back.

SHERIFF'S DEPUTY

Murder? I'll be...Waite, remember  
the Mckinley murders over in  
Sheridan, many years back? I do  
recall the little Girl stating  
about a white man, big fellow, like  
a bear she said. Killed her whole  
family. The party killed a whole  
Chinese mining colony to get to  
him, but lost the trail. They  
tracked him up to Canada, but lost  
it and when they attempted to  
return the trail ate them right up.  
Not one survivor. A whimsical  
anomaly they say, but that was  
years ago, Sheriff. Why now?

Mr. Roberts eyes widen.

MR. ROBERTS

Let? go.

FADE TO:

EXT SHERIDAN. FOREST. DAY

Horses ride to ruins of Mckinley settlement.

MR. ROBERTS

This is it. There were no  
witnesses, but I find conflict when  
nothing seems to turn up. No  
evidence of any kind.

Mr. Roberts jumps down. Walks around. Studies ruins. Kneels  
down and pulls old Japanese Fox Skinner from the dirt.  
Brushes off the blade. Kanji engraved. Kyushu.

MR. ROBERTS

That was them.

SHERIFF JOHNSTON

What are you implying, Mr Roberts?

MR. ROBERTS

These boys have been at it for a long time. The Army had no idea. Just blame savages. These are no savages and they are not Chinese, Sheriff. These are killers of a different kind.

John walks over Mr. Robert? shoulder. Notices blade. Back peddles to horse. Jumps on horse. Gallops off.

SICKHAND

Stay.

Sickhand follows John.

FADE TO:

EXT. MAIJER CABIN RUINS. HEAVENLY MOUNTAIN, NEVADA. NIGHT

John rides in. Dismounts hesitantly.

SHERIFF JOHNSTON (V.O.)

John Maijers ran off, like he had seen a ghost, or worse.

Ruins dusted away. Looks around. Finds doll. Walks to field. Pulls old blade from the ground. Brushes it off. Kanji, Kyushu. Sickhand walks behind.

JOHN

It's him.

FADE TO:

EXT. CALIFORNIA PLAIN. DAY

Mr. Roberts rides bewildered. Sheriff rides ahead. Down into a shallow stream.

MR. ROBERTS

Where did they run off too? It would have been a courtesy to inform us where they went.

Mr. Roberts searches for food pouch.

MR. ROBERTS

I have not eaten in some. Where are you at?

Looks up. Sheriff turned around, stares him dead serious.

SHERIFF JOHNSTON

When I tell you to go, you get that damn horse going.

Mr. Roberts confused.

MR. ROBERTS

What?

Turns. Large Grizzly ready to charge him, Growls.

MR. ROBERTS

Oh good Lord, Okay.

Mr. Roberts grabs his lead tight. Sheriff slowly pulls his rifle. Cocks it back.

SHERIFF JOHNSTON

Go!

Mr. Roberts whips lead. Grizzly charges. Sheriff fires. Hits Grizzly in the side. Grizzly smacks Mr. Robert? horse Dead. Sheriff fires. Grizzly swings. Knocks Sheriff off his horse. Grizzly stands and approaches Mr. Roberts. Mr. Roberts tries to shoot him with his pistol. Winces and turns head. Blast from over the river bank hits Grizzly. Stuns Grizzly.

John and Sickhand storm over the bank fire multiple shots at a high Gallup towards the Grizzly. Rifles drawn. Fire. Hits Grizzly. Attempts to turn and run. Falls over dead. Both jump off horse.

SICKHAND

You men, okay?

MR. ROBERTS

That damn bear was going to eat me.

JOHN

Probably was, You okay?

MR. ROBERTS

No, yeah, no. It was going to eat me.

SHERIFF JOHNSTON

Looks like you might have broken that arm. Lets get that slinged, till we get you in.

John pulls Mr. Roberts to his feet. Helps sling his arm. Strip dead horse. Lay Robert? supplies on their horses.

JOHN

We road up to Heavenly looks like these man have been at it for a long time.

SHERIFF JOHNSTON

What makes you think that?

John hands blade to Mr. Roberts.

MR. ROBERTS

(Bewildered)

Hey, I found a blade like that?

TRAPPER (O.S.)

Hey there, Sheriff!

Sheriff turns his attention to trappers who walk over the bank.

TRAPPER

You going to claim that game?

SHERIFF JOHNSTON

It is all yours. Get on, Mr. Roberts.

Extends hand.

MR. ROBERTS

What? I can not ride.

SICKHAND

You can stay here and talk progress if you like?

Trapper kneels down and guts bear. Trapper II assists. Mr. Roberts extends good arm. Sickhand pulls him up. Ride away.

EXT. CALIFORNIA VALLEY. DAY

Sheriff Johnston rides in front.

SHERIFF JOHNSTON

I am taking you to a man. An old outlaw. Did his time and settled, but if there is a man who knows what is out there it will be him.

INT. CALIFORNIA. FOUR OPEN CORNERS PLAIN. CABIN. DAY

JULES ELDRIDGE, 72, gazes in dark memory in front of the fireplace. Knock.

SHERIFF JOHNSTON

Jules, Jules Eldridge, it is Sheriff Earl Johnston from Elderado.

JULES

Come in.

Sheriff enters. Closes door behind. Stands at entrance. Jules grabs kettle from fire place notices the Marshals on the porch. Walks over and places pot on table.

JULES

What brings you all the way out here, chasing the devil out of Jesus, Sheriff?

SHERIFF JOHNSTON

Looking for a man.

JULES

What kind of man?

JOHN

Massive in stature, fire red hair. Murderer. Fugitive. May not ride alone, with the yellow. Killed a few families awhile back. He is killing again, Jules.

Jules stops pouring coffee. Sits pot down. Settles for repentance.

FADE TO:

EXT. CABIN PORCH. NIGHT

Sheriff Johnston leans against pole. Mr. Roberts sits on porch in sling. John returns from trow. Jules in rocking chair. Rubs the shackle scars on his wrist.

JULES

I means to thank you Sheriff for  
your condonation. Your word will  
always hold height with me.

Jules studies the men and their badges, then ask for  
permission to the fresh half dug ground on the right. Shovel  
stabbed for finally.

JULES

Seeing three U.S. Marshals it is  
Bram *Blood* Bos you are after.

Jules looks at John. Eyes widen with insight as John turns  
away.

JULES

It was in my heyday of rebellion.  
Must have been about twenty plus  
years ago, I reckon.

Jules rocks in a pace like when a man reads revelations for  
the first time.

JULES (V.O.)

I was hiding out with some local  
savages in the mountains. Our scout  
came riding in shouting. Spooked  
them something. Talking about Fire  
from the shadows. Ran off, they all  
ran, I stayed. I wasn't afraid of  
no man, not until that night. You  
could feel his mark coming down  
upon you. He slid in that night,  
alone, but he was not if that  
sounds right. Voices like wraiths  
stirred the camp. I had my hand on  
the gun all night, until it left.  
In this world a man must take a  
side, never letting go of the  
handle. Fear I suppose, fear of the  
devil.

SHERIFF JOHNSTON

A few good lawmen by God's hand  
would do.

JULES

It don't, Sheriff.

Jules stops rocking, while shaken hand slides to the ghost of  
his holster. Tremblin hand resettles on the arm chair, Calms.

JULES

God lives up there. We live down here with men like him. When it comes to killing, Hell could not have made a man more perfect. The law does not make men like that these days. If this is the man you look for? Know one thing. Death knew this man well. He plays with the shadows and they protect him.

Mr. Roberts' eyes wonder around the sky and out into the open plains for shadows. John pulls old Poster of Bram. Hands it over to Jules.

JULES

That is him, alright....It is best you to let him go and the beast die off, but if you are going after this man understand one thing. Bram Bos will take more than one can heed. Those are the rules, Sheriff....

Turns the other way for a true confession to dirt at the side of the porch.

JULES

That is all I have.

Jules and John stare down, eye to eye.

FADE TO:

EXT. OUTSIDE ELDERADO. DAY

Sun rises on the men atop horses. Sheriff saddled across from John and company. Elderado in the distance.

SHERIFF JOHNSTON

(SHERIFF JOHNSTON)

Sheriff tips his hat. Men tip it back. Sheriff turns lead and rides to the distant town of Elderado. John and men ride back.

FADE TO:

INT. PACHECO. POST. NIGHT

Office lit. John and Sickhand sit at desk. Mr. Roberts studies map with lantern/w sling. Hangs lantern. Follows trail on map.

MR. ROBERTS

That old outlaw sure did make my neck hairs stand up. Fire and the shadows?

(Recollects)

If he was not from the railroad, then where did he go?

Sickhand studies Kyushu blade. John pours a glass of whiskey. Slides it to Sickhand. Walks over grabs his satchel and drops boxes of ammunition in satchel. Sickhand takes a shot.

SICKHAND

Nomadic Asians do not exist out here. If he where to take a step out of line, then it would better him to carry a shovel in hand to over to accommodate the man who puts him under. These boys ran in numbers. They covered there tracks well, Kyushu. I read about men like these, Clans. Not from China though. Chinese would not bring in a white man. History tells they came from a feudal period that lasted for a thousand years. Murderers in the night.

MR. ROBERTS

Why murder and what would they profit to bring in a white man?

SICKHAND

Kokumajutsu, Dark magic requires dark acts. Each event strengthening the clan. That is where the shadows come from. This man was brought in by pact, a bloody one. Every time he goes to work the clan gains power, darkness.

MR. ROBERTS

Oh my.

(Dumbfounded)

You and I have finally found Parallel ground.

Thank you who ever you are in this hasty case, yet these are very unique individuals, who have been at it for awhile, so I suppose they are as hard to find, as ghosts if your theory serves correct.

(Exuberant)

Let us find him.

Heads to his files. Shuffles. Grabs old file. Walks to map.

MR. ROBERTS

I came across a pattern. My predecessor had developed a hunch and according to his records it began ten years ago, or maybe longer.

Points at the map.

MR. ROBERTS

A settlement had been raided here. The whole family murdered in cold blood. Home burnt to the ground. Two more settlements that same year. Down the line. Then poof, disappeared. Not a trace of outlaws or Indians, just death. Upon my continuative investigation I searched back to the north twenty years earlier. Here, same pattern.

John plays with Colt Single Action Army .45. Checks chamber. Lifts head. Holsters Colt. Serious. Mr. Roberts points to Sheridan Forest settlement.

MR. ROBERTS

Here are families with kin. All murdered all along this trail. In my line of work, patterns mean more than savage.

Winks to Sickhand.

MR. ROBERTS

Touche`, Mr. Catawanee. Let us just say this was a collective of one evil, say you will. Twenty years ago the law would not dared to allow a hunch like this to scare newcomers on their way to the west.

They would just ride off kill a bunch of Indians and say the path is clear, but let us just say this where connected to that Clan and not to a bunch of Redskins.

John places finger over Mr. Roberts shoulder. Mr. Roberts steps away. Slides his finger from Multiple red dots (Buchanan, Elderado, Sheridan to Heavenly mountain.

JOHN

It was no savages. It was him.

MR. ROBERTS (O.S.)

You sure? How would one no without evidence of some kind?

John turns and lifts his shirt. Scar from KYUSHU blade.

SICKHAND

Where are they going?

MR. ROBERTS (O.S.)

North most likely. The safest probability is for the boarder, even south.

John slides his finger west to San Fransisco.

EXT. OUTSIDE YUBA. NIGHT

Deputy Marshal from Yuba walks horse along open path. Voices and whispers surround him aligned with gusts of wind. Horse spooked. Whispers drift over the peak. Silence. He jumps on his horse. Rides to the Valley peak. Dismounts and Looks out, then takes binoculars and scans. Petrified Deputy back peddles to horse. Rides back to Yuba.

INT. HEAVENLY MOUNTAIN. NIGHT

Fire builds before Elisabeth's face. Beaten. Dress torn.

ELISABETH

John, run!

BRAM BOS, 25, hand grabs Elisabeth's hair back. John stands and charges. Strikes Bram. Bram back hands him over the flames.

Bram cuts Elisabeth's throat. Walks over to John. Straddles him. Thrusts.

## ACT III

INT./EXT. SAN FRANCISCO. DAY

John sits up in his bed. Sweat around the neck. Stands and splashes water over his face. Looks up to wanted add. Door opens.

DEPUTY JACKSON

The Deputy Sheriff just tapped in from Yuba. He seen what looked like a men on horse along the plains. Taunted him something, then let him go. They are headed this way, but where to they don't know, Marshal.

JOHN

You sure?

DEPUTY JACKSON

That is what the Tele reads.

John slides his suspenders over. Splashes face in the sink. Looks up at mirror.

JOHN

I know your coming.

Grabs his jacket and pulls his belt/w Colt. Exits out the door.

Sickhand rocks on porch. Hat tilted. John walks out. Straps belt. Pauses. John puts on gun belt.

JOHN

Let's go.

Sick Hand tips his hat up. Smiles.

INT./EXT. CHINATOWN. CORNER OF STOCKTON AND GRANT. DAY

Chinese pianist plays in saloon.

U.S. Marshal and San Fransisco County Sheriff's men hidden in a Chinatown alley with Cage wagon and horses.

Sheriff deputy JACKSON, 28, stands around with binoculars. Streets busy. No group. Steps out to street corner and climbs the poll. Scans. No One.

SICKHAND

Anything?

DEPUTY JACKSON

Nothing!

John stands in an alley with two deputy?, Sickhand.

MARSHAL I

You think that Deputy Sheriff was seeing things?

SF SHERIFF

They are not here to hide out.

JOHN

Let us go.

EXT. PORT OF SAN FRANCISCO. SAME

Ships are busy in the First Harbor. Crowded with oldcomers, disgruntled outgoers and passionate newcomers. United States Marshals ride down into Harbor. Dismount.

Marshal and deputies fall in behind. John walks to the fourth pier. Looks left, then right.

JOHN

Spread out.

Men spread out.

INT. HARBOR MASTER'S OFFICE. SAME

Mr. Roberts heads over to the Harbor Master office.

HARBOR FOREMAN

May I help you, sir?

MR. ROBERTS

I need the Harbor manifest, hurry.

Mr. Roberts shows his star.

HARBOR FOREMAN

Yes, Marshal.

Mr. Roberts runs his fingers down the list.

MR. ROBERTS

How many ships are there?

HARBOR FOREMAN

Two hundred and thirty five, but it changes every hour.

MR. ROBERTS

What about Asian Vessels? Nip, Saipan, IndoChina?

HARBOR FOREMAN

Docks one through eleven.

Marshals spread out along the crowded Harbor. Piers one to ten align down Five sections by Tens. Marshal spread out.

John searches down Pier five.

Sickhand walks up a ramp.

SICKHAND

United States Marshal. May I board this vessel?

CHINESE CAPTAIN

Yes, Marshal.

Boards a Vessel.

Marshal I searches around. Notices a Steamship. Asian men hustle. Anchor raises.

Deputy Jackson walks down Pier Eight with old warehouse. Notices Bram enter a large taxidermy warehouse. Jaws, Hooks and knives dry at the entrance. Leather covered Asian pottery aligned along the an old bloody bench. Hesitant. Enters. Walks around under the hell of sea sickened trophies that dangle as he brushes by with caution. Sound. Pulls pistol.

DEPUTY JACKSON

I have you.

Nothing around crates. Turns to be Guttled.

Mr. Roberts studies Dock files, as he walks and notices John across the Harbor. Bram? torso passes behind. Turns.

Marshal I takes Pier ten. Walks to ship. Men make way as he walks to ramp.

NOBU

May I help you, sir.

## MARSHAL I

I am looking for a Mountain of a man with a beard. Red like fire. Have you seen him?

## NOBU

This is a Sovereign trading vessel headed to the Sea of Japan. It would not be wise to harbor Gaijin in order to make good sale. You would better near the east end of the harbor where there are plenty of white men. Maybe there you may find him. I am sorry I can not help you, sir.

Japanese ship blows horn. John turns to the sound of the horn. John searches at the end of the pier.

Marshal I searches around. Looks over to see a Chinese vessel. Kneels down. Searches under and around. Stands. Bram? shadow stands behind. Turns. Bram smashes Marshal to the ground with club. Runs for ship.

John notices man run and ship depart. Sickhand across the harbor points Marshal bludgeoned on pier ten from the Vessel. John begins to pick up to a run from Pier Nine. On back of the bridge. Japanese Steamship breaks away from harbor. Stops. Silhouette jumps across the sun into Ship. John adjust hat and raises hand to the sun. Hand slowly drops. Bram stands at the back deck. Steamship gains distance. Eye to eye.

CUT TO:

INT. FEDERAL MARSHAL STATION. SAN FRANCISCO. DAY

John enters station with Sickhand from behind. Jaxson drifts through files.

FEDERAL MARSHAL JAXSON

Get in here!

Both enter.

FEDERAL MARSHAL JAXSON

I read the report. I see you have found yourselves a fight. Just a few months on assignment, good god. Before I send you back, I must allow you to state your case.

JOHN

I seen him with my own eyes. Same man, same method. How many murders, we are not sure of. He seems to find his way back to the bay.

FEDERAL MARSHAL JAXSON

And what is your take?

SICKHAND

We almost had him at the harbor. Let us go after him, sir.

FEDERAL MARSHAL JAXSON

And he is associated with the man who killed Marshal Winthrop.

JOHN

And many others, Yes, sir. He made a name for himself taking contracts on China men, who failed to pay their debts back home. He took a liking to killing and went after unsuspecting family settlements, including mine. We believe he was brought in by the local Smugglers in a region called Kyushu, mutual protection I assure you.

FEDERAL MARSHAL JAXSON

Kyushu?

SICKHAND

Japan.

FEDERAL MARSHAL JAXSON

A ghost of mystery that my dear Mr. Roberts had many years reported and now you have discovered a pattern that has led you men to a ship headed to the Sea of Japan to apprehend this Dutchman, Bram Bos.

JOHN

That is affirmative, sir.

FEDERAL MARSHAL JAXSON

I have two dead Deputies in this matter not to include unsolved cases that might be headed to the Far east. I want this son of a bitch. If this all adds up? What conclusion may one find in the juncture?

JOHN

Commission us a trading ship to find this man and bring him back. We will tuck our badges. We find him and return.

FEDERAL MARSHAL JAXSON

Trade? How much rope will it take, Marshal?

JOHN

Enough to bring him to justice.

FEDERAL MARSHAL JAXSON

Maybe you have the right man, maybe you don't. Only time will tell, time many innocent people of this great state do not have.

(Ponders)

I will contact Washington. If and when I say it is a go, then I will allow you and your men a voyage surreptitiously into this Kyushu and bring this murdering bastard to justice. You better be right. Are you right?

JOHN

Yes, sir.

Jaxson ponders out the window over the San Fransisco Bay.

FADE TO:

EXT. PORT OF SAN FRANCISCO. DAY

Merchant Ship BELL sits docked at the pier. Men assist with Marshal and Sickhand? Horse. Marshal stands at the Ramp. Two young stiffs walk up release their horses to the help. Report.

Handsome slender blonde Deputy Marshal, KRISTON MAXWELL, 25, hands papers, Deputy Marshal MICHAEL PATTERSON, 26, a stout muscular Brown haired cowboy also hands papers to John.

MAXWELL

I am Deputy Maxwell, Texas.

PATTERSON

I am Deputy Patterson, Kansas. We are assigned to this case an to assist you in anyway possible, Marshal.

JOHN  
How old are you?

PATTERSON  
Twenty Seven.

MAXWELL  
Twenty Six, sir.

Sickhand sniffs bullshit.

SICKHAND  
Twin Dollys.

Patterson turns and smirks. Maxwell walks over and sizes Sickhand up. Drama....Seriousness breaks. All shake hands.

PATTERSON  
Been with the United States Marshals one year. Now my partner and I look forward to working with you, John Maijers. You too, Marshal Catawanee.

JOHN  
This one must be handled carefully. We are traders that is it. We get our man and get back. Well, get on board this is going to be a long ride.

Boys go and assist with the horses. Mr. Roberts walks up with five heavy suit cases and assistant. Drops them. Jaxson follows.

MR. ROBERTS  
Well, I say this just may be a splendid adventure.

Mr. Roberts drags his cases up ramp. Drops a few on the way. John surveys around. Turns to see Jaxson, who hands him a satchel. John inspects inside. Cash. Bonds. Papers.

FEDERAL MARSHAL JAXSON  
I have telegraphed our friends in Tokyo. On board you will find a holy man by the name of Isaac Sutton. He oversees finances and progress for several godly missions over there. He will link you up with your contact. They have set up a nice little place for you.

They know we are coming, but I thought it would be the wiser to keep the case hush. You are there to oversee sensitive Winthrop trade back to San Fransisco, that is all.

Reads paper from satchel.

JOHN  
Winthrop?

FEDERAL MARSHAL JAXSON  
John, when you get there try not to stir things up. These are very delicate people that need not get offended. Get your man and get back here, you understand?

JOHN  
Yes, sir.

Sickhand whistles from the deck.

SICKHAND  
Horses are in.

FEDERAL MARSHAL JAXSON  
Take care, now. Good luck.

Shake hands. John walks up the ramp.

FEDERAL MARSHAL JAXSON  
John, get that son of a bitch.

John tips his hat and boards the Boat. Merchant ship blows horn. Drifts out of San Francisco Bay.

FADE TO:

EXT. MERCHANT SHIP. DAY

Sun sends a glow that shines over the Blue Pacific Ocean. John sits on the deck beside Sickhand who sharpens his knife.

Mr. Roberts kneels over bucket. Pukes. Lifts head, then pukes again.

Maxwell and Patterson leaned back with feet up on a crate. Flick cards in a barrel. Lower feet to a shadow.

Shadow turns to Reverend missionary ISAAC SUTTON, 54, a holy aristocrat with a delightful smile. Walks by stops and turns.

ISAAC

Good afternoon Gentlemen, from what I gather and been informed you must be Mr. Maijers. You are overseeing the Winthrop shipments I hear. Sorry for my rudeness. I am Mr. Isaac Sutton of the holy missions of California. I myself am overlooking a shipment also. It is humble yet necessary in the eyes of god. There is a mission in Hakata bay. I have many missions along my route, yet I find kind to the people there for they contain a certain discipline, which is suitable for conversion to the cross. The mission I speak has been telegraphed and aware of you and your colleagues arrival. There you will find Pastor Lang and his wife who handle god? affairs. They will set you up with a translator. The hospitality is very welcoming.

JOHN

Very much appreciated, Mr. Sutton

ISAAC

Well I must head to lunch. Please feel free to conversation. It is a long journey and good conversation is most welcome. Good day, Gentlemen.

Tips finger to his hat. Walks away.

MAXWELL

Nice man.

JOHN

Be sure not to reveal any word of the case to no one. Unique this strategy may be, It is best they know very little unless needed.

PATTERSON

We?e been briefed, sir.

Flicks card into barrel.

INT. MERCHANT DINNER HALL. NIGHT

John and company are seated around a table. Isaac walks over. Captain's crew seats are at the far end. Captain bows and sits.

ISAAC

Good evening, gentlemen. Mind if I?

JOHN

Feel free, Mr. Sutton.

Isaac sits. All begin to eat.

MAXWELL

There is not a lot of information in my book about this place. Mostly Tokyo, and a place called Kyoto.

ISAAC

Oh on the contrary my friend. Hakata Bay holds dear to the heart of Japan and maybe the world. Many centuries ago the great conqueror Kublai Kahn set out to conquer Japan with thousands of ships. It was said that a great storm came from the Heavens and swept the invaders away. One of the greatest victories in Japan? history. They call it, Divine Wind. A great Heavenly spirit set to protect Hakata Bay from the evils of the other world.

MAXWELL

I like that.

ISAAC

I would also like to ask you gentlemen to refrain from western manner. I will be of any assistance to you if you need it?

John raises glass. All follow.

JOHN

To the divine.

ISAAC

The divine.

All toast. Ship drifts under the moon light to Japan.

INT. HEAVENLY MOUNTAIN. CABIN. NIGHT

John sits alone. Sickhand hat on table. Eats. Knock at the door. John stands and opens door. Bram Bos at the door.

BRAM BOS

Hello, boy.

EXT. HAKATA BAY. DAY

Merchant Ship drifts into grand Hakata Bay. (Crepuscular rays/Twilights) streak down on the Bay in the distance. Clouds drop and drift across the mountains back end. John and Sickhand watches out at the mountains.

SICKHAND

You think he is out there?

JOHN

I feel him. He is there somewhere.

SICKHAND

Not alone. These clans have drifted in and out of history for centuries. Known to masters of illusion, deception and murder. Assassins of Empires. Now we come for one of theirs. White man, or not this maybe harder than you think.

ISAAC (O.S.)

Look at her. Is she not beautiful?

Isaac walks over beside them. Taps his cane.

JOHN

Yes, sir she is.

ISAAC

When we dock, Stay close I will introduce you to the Pastor. He and his mission will get you settled. This land is uncompromising and unconquered. Mastered only by the divine himself.

Ship blows horn. Steam blows out the funnel into Hakata. Isaac walks away with sickhand. John pulls KYUSHU Blade and studies it with the mountainous scenery behind the bay.

FADE TO:

EXT. HARBOR. SPRING. DAY

Harbor labor help unload goods and horses. John takes his first step in Japan. Looks over to Large stone TORII at the base of the dock. Wonders at the beauty and chaos of men busy on the Harbor. Vessels return from fishing. Cherry Blossoms not yet bloomed. Kids play on the Dock. John smiles.

ISAAC

Mr. Maijers! Mr. Maijers, over here.

John turns to see Isaac next to a Short Aristocratically dressed man, Pastor LANG, 66, with long hat and cane. John walks over and approaches. Slightly to his left is son, ADRIAN LANG, 34, a tall slender brown haired half-breed with a sense of western outlaw formal dress. Pistol belt with Japanese .26 holstered.

ISAAC

Pastor Lang, this is John Maijers of Winthrop Trading. Mr. Maijers this is Pastor Lang, keeper of the mission and his son, Adrian.

John shakes hands.

PASTOR LANG

It is a pleasure, sir. I hope you enjoy our accommodations I have set up for you. I am sure they will fit your needs.

ADRIAN

I was told you brought an Indian with you?

JOHN

Native, yes, he is my assistant in trade. We have been together for a long time.

ADRIAN

How intriguing? I hope he is?

JOHN

Domesticated.

ADRIAN

Civilized.

PASTOR LANG

Over here.

Lang motions behind John.

JOHN

He is as civilized, as any man I assure you.

PASTOR LANG

Mr. Maijers, this is my Daughter Isabelle. She will help you in your interpretation.

John turns around to see ISABELLE LANG, 22, a marvel of Aristocratic perfection. Dawns a Fashion Flat Top Fedoras Hat with feather. Her brown hair in a bun with mix of Japan and the west shines with the blush smile, as she extends her hand to John. John disarmed by beauty, takes his Rough Rider hat off. Hesitantly takes her hand.

ISABELLE

How do you do, sir?

JOHN

How do you do?

ISABELLE

Isabelle.

JOHN

Ma'am, it is a pleasure.

Kisses her hand.

ISAAC

Isabelle, this is John Maijers, he is the man I tele'd about. Would you be of assistance to this fine man and help him get situated?

ADRIAN

Mr. Maijers here was raised by savages.

JOHN

Cherokee.

ADRIAN

I had my men empty out an old stable house. There you can rest and store your things. I hope it accommodates.

PASTOR LANG

Well, Mr. Majors if there is anything you need just ask?

JOHN

Gentlemen.

Tips hat.

PASTOR LANG

Isabelle, take care of this fine gentleman.

ISABELLE

Yes, Father. Come with me, Mr. Maijers.

Isabelle walks. Turns with a smile. John Captivated. Follows. Sickhand assist with the horses. Looks to see John with Isabelle. Smiles.

EXT. DIRT ROAD. DAY

Isabelle walks alongside John.

ISABELLE

We have not had much visitors lately. Mr. Sutton arrives on Asian merchant ships, but Gaijin tend to find their way up north in Tokyo for better reason. These waters have always belonged to Japan and white men are very scarce. The temper down here isn't open like Tokyo. It can be kinda rough for Gaijin.

JOHN

Greeting of the day seems to break rough waters.

ISABELLE

When you want to say Hello, You say Konnichiwa. Konbanwa means Good evening.

JOHN

Good-bye?

ISABELLE

Sayonara. Japanese is uneasy to foreigners, but in time with an open heart and mind, it will come along. My father said you run trade? You speak a second language?

JOHN  
Just Spanish and old Cherokee.

ISABELLE  
Did you learn it in school?

JOHN  
Cuba.

JOHN  
And old Cherokee.

ISABELLE  
Is it true?

JOHN  
Ma'am?

ISABELLE  
You were raised by a Cherokee.

JOHN  
Since I was a boy.

ISABELLE  
I read many stories about them,  
American Indians. It resembles  
familiar to this land and its past.  
I will be sure to have Miss Maasa  
find more learning for better  
company. What happened may I ask?

JOHN  
My family died when I was a child.

Isabelle grabs him still. Face to face.

ISABELLE  
I apologize, Mr. Maijers. I hope I  
did not offend you.

John smiles and extends arm.

JOHN  
Do you mind?

Isabelle smiles and extend her hand, then wraps her arm  
around his. They walk over bowed bridge and under spiritual  
Torii. Japanese villagers smile as they cross. Kids play at  
the end of the Torii and tease Isabelle. Slightly brushes  
them away.

ISABELLE

Trade is abundant we are kind to open heart for it is good for business, yet I am bound to the mission, but if there is anything I can do, please request. Thank you, Mr. Maijers.

John studies the scenery. Old manageable place with a stable, and small fenced in yard to walk the horses along the back. Above to the far right a Church with a cross. To its right across the road a grand estate surrounded by a manicured garden stands above Hakata bay. Arrived at Shed and Stable. Turns to Isabelle with a smile.

ISABELLE

Here is where you stay. I hope you find it to your comfort?

JOHN

Looks as good as any.

ISABELLE

(Hesitant)

My father would like you to accompany us for dinner, if that is okay with you?

JOHN

It would be a great pleasure, Isabelle.

ISABELLE

(Excited)

Tonight, I will send someone to retrieve you. Please dress appropriate. My father prefers formal dress, as this dinner will tend to many local officials. It helps keep an open door with the local community.

JOHN

Yes, Ms. Lang.

Both find hard to break company.

ISABELLE

Thank you.

JOHN

Thank you.

ISABELLE

You have a splendid day, John  
Maijers.

JOHN

It is been a pleasure.

Extends her hand.

ISABELLE

(Sweet adamant)

Isabelle.

Kisses her hand. Isabelle walks up the road to the Lang  
Estate.

INT. MARSHALS STABLE. NIGHT

John adjust tie in front of the mirror, but just cannot seem  
to get it. Men unpack. Patterson pulls rifle from crate.

JOHN

Badges and rifles. Keep them  
tucked. Feed the horses. Mr.  
Roberts and I are going to head up  
to dinner. You guys stick around  
and stay close.

MR. ROBERTS

Tomorrow we will overlook the  
Winthrop shipment at the dock yard.  
There we can take turns around town  
and see what we can find.

Sickhand stands in front of John and ties his Bow tie.

SICKHAND

I watched you from afar, this  
morning and it warms me to observe  
your lucency of spirit, but try to  
keep it tucked away, until we find  
our man, okay? Good luck.

Sickhand pats John on the shoulder. Door knocks.

MR. ROBERTS

How do I look?

MAXWELL

Like a daisy.

John opens door.

## JAPANESE ESCORT

Mr. Maijers?

Escort walks to carriage open door. Mr. Roberts exits and enters carriage. John dawns hat. Tips it to the boys. Exits.

EXT./INT. LANG ESTATE. NIGHT

John stands around table Isaac. Mr. Roberts seated left near the head of the table. Formal awaits. Japanese man of well stature, Inspector, HACHIRO KIMURA, 44, stands across. *Aristocratically elected* formal Japanese men to include Mr. OKAMATO, 58, who stand around at attention. No Langs.

Butler opens the door. Pastor Lang enters, followed by Japanese wife, HANA LANG, 57, enters and sits beside Mr. Roberts, then Adrian who sits on the other side next to Mr. Roberts. Men bow to their entry. All begin to sit. Stop. Stands again. Straightens tight to the entrance of Isabelle dressed in formal brilliant dinner Pre-spring dress. Room captivated. She smiles. Sits across from John.

JOHN

(Whispers)

Ms. Lang.

ISABALLE

Good evening, Mr. Maijers

Pastor sits. All bow and sit.

PASTOR LANG

Thank you fine gentlemen. Thank you for attending.

ISAAC

Mr. Maijers, could you lead us in prayer?

John surprised. Folds hands.

JOHN

Thank you dear lord for this meal in good company. We hope it serves you well to see such fine people come together to break barriers and bread. In good name we pray, Amen.

ALL

Amen.

ISABELLE

Ay-luh-hay.

John lifts head. Captivated. Table unsettled by her rudeness.

HANA (O.S.)  
Isabelle.

Kimura stares at him with a smile of discovery.

PASTOR LANG  
Gentlemen, Let us eat.

Butlers open trays. Duck center, raw fish cut and laid out down the sides under sliced cabbage. Men pluck from the trays.

PASTOR LANG  
I would like to apologize for my late arrival. I hope I did not offend any one. Tonight we have an honored guest from San Fransisco. He and his men will be overseers of the Winthrop shipments. Mr. Maijers?

John stands.

JOHN  
Thank you, sir.

PASTOR LANG  
This here is my dear wife Hana. She has been at my side since I took over the mission and the family shipping business. The man to my right is Mr. Okamoto from Asian trade. He also accommodates the west when it occasionally arrives.

ADRIAN  
The east is usually Tokyo's business.

Adrian eyes his disapproval to Mr. Okamoto.

PASTOR LANG (O.S.)  
Adrian. Mr. Okamoto will assist you if any problems arise with your Shipment.

Mr. Okamoto passes a firm reassurance to his colleagues.

PASTOR LANG

(Strained)

We are all a little strained due to the tension from the Russian Czar that has put a heavy baring on the Empire of Japan and I hope things will settle in good time. You all have met my daughter Isabelle of course. Across from you is Inspector Haru Kimura. He just arrived from Tokyo six months ago and helps with Harbor inspections. He is also Teacher in the art of Judo under the famous Professor Kano Jigoro in Tokyo.

KIMURA

The Kodakan.

ADRIAN

(Japanese)

Mr. Kimura do you believe in bringing back the old ways of Bushido banned many ages ago by our beloved Emperor?

KIMURA

(Japanese)

I believe in preserving the way of our ancestors.

HANA LANG

A way that brought this great nation almost to ruin and into a great civil conflict.

KIMURA

(Zen)

Yes, Mrs. Lang.

PASTOR LANG

Mr. Roberts, what is your take on the good lord?

MR. ROBERTS

Well I have not met him, so I suppose if when I do I will see.

ISAAC

Mr. Roberts, is a scientist.

PASTOR LANG

A skeptic. Well I sure you Mr. Roberts the good lord is not a skeptic of yourself. I insist you all attend my services, while you are here.

MR. ROBERTS

Well, Mr. Lang?

PASTOR LANG

I insist.

HANA LANG

(Subtle flirtatious)

I believe it would manner him in time. I assure you will enjoy it, Mr. Roberts.

MR. ROBERTS

(Humility blushed)

Yes, Mrs. Lang.

John smiles at Mr. Roberts?reluctancy.

KIMURA

Mr. Maijers, you look familiar. Have I seen your face before? In a picture or a book?

JOHN

I had my picture taken in Cuba.

KIMURA

After the victory at San Juan Hill in the isles of Cuba. Made it in the national archives among many testimonies. Is that what you where referring too, Mr. Lang? Now I remember the picture. You stood beside the President himself.

HANA LANG

Theodore Roosevelt.

KIMURA

Rough Riders. What brought you into the trade business, Mr. Maijers?

JOHN

(Hesitant)

International shipping and trade makes good profit in San Fransisco.

Pulls Fox Skinner from jacket. Hands it to Kimura.

JOHN

I also wanted to head over the mountains and return a gift given to me a long time ago by a man in trade. He left it with me and I have been meaning to return it. I was informed he stays back in the mountains with a Clan.

KIMURA

Clan you say? I see, Kyushu blade, Fox.

Pastor Lang is alarmed by the word fox. Adrian suspicious.

JOHN

Do you know where I could find this clan? I would like to return it and thank him for his visit.

Pastor Lang disturbed.

KIMURA

There are many clans in the mountains. It is hard to say how far out there he could be.

ADRIAN

It would not be wise to go it alone, be careful, you would most likely find trouble or nothing at all. This is not California, Mr. Maijers.

JOHN

Yes, Sir.

ISABELLE

What is a Rough Rider?

HANA LANG

Just a group of men who got together to fight a war.

ADRIAN

And what did Spain have to say about it?

KIMURA

Mr. Lang was a soldier, Ms. Isabelle.

ISABELLE

You went to war?

KIMURA

Captain Maijers here road with the elite first Calvary volunteers. They where made famous for their victory at San Juan Hill in Cuba, led by the infamous Colonel Teddy Roosevelt.

Isabelle wipes her lips. Intrigued.

HANA LANG

The President of the United States.

ISABELLE

Rough Rider.

Blushes and pats dinner clothe on her lips. Hides smile.

FADE TO:

INT. CIGAR ROOM. NIGHT

Isabelle seated. Lifts piano lid. Men sit around with brandy and cigars. Isabelle performs *Chopin's Spring Waltz*. Haunts the room. John is brought in with every key. Pastor sits back proud. Men around drink their brandy. Mesmerized. Isabelle stops. Stands bows. All Clap.

FADE TO:

EXT ROAD. NIGHT

Full moon shines over the mountainside. Sends a splash of divinity across Hakata Bay.

Isaac and Pastor Lang watch from the front deck of the estate. Adrian sits on the porch swing. Drinks brandy. Two silhouettes walk down the road.

ISAAC

Splendid evening. Mr. Maijers, he carries himself well do you not agree?

PASTOR LANG

Very unconditional for the trading business. He seemed a little out of place.

ISAAC

Being storied from battle may leave him astray in company such as ours, yet his recommendations come from very high, Washington. Do you think he will find kind to the mission?

PASTOR LANG

I am sure Mr. Sutton, with a little persuasion all men will find their way through the gate? to heaven.

ADRIAN

I think he found something more kind than a chapel.

PASTOR LANG

Be a gentleman, Adrian. It is not cordial to judge you barely know. Adrian here lost some investments in the Philippines do to the Spanish/American war. The profit has recovered, as you can see my son still has not.

John is accompanied by Isabelle. Walk down road.

ISABELLE

(Exuberance)

I was born in Japan. My father wishes I stay. He tells me that the growth of the new country is harsh and dangerous. He was almost killed by Indians crossing over to the west. It is calm here. Safe to raise a family. Pure in heart and capture.

John stops, then begins again..

JOHN

Ms. Isabelle, where did you learn Cherokee?

ISABELLE

I read the "loyalty questionnaire". It asked your purpose. What does it mean?

John catches up.

JOHN

A Cherokees proverb, fulfillment, from the hunt.

ISABELLE

Hunt? How long is your stay?

JOHN

As long as it takes to finish my job.

ISABELLE

If you had a chance, would you find it in your interest to settle?

John stops.

JOHN

If I had a chance, I would return to San Fransisco. That is where I am needed.

ISABELLE

I hope time may change your mind.

JOHN

Good night, Ma'm.

Isabelle looks up to the overgrown refuged overlook at the left of the estate. Extends hand. John kisses hand.

ISABELLE

Good evening, Mr. Maijers.

Isabelle walks back up the steep road. John walks around the corner. Kimura stands in the shadow.

KIMURA (O.S.)

Tread carefully, Mr. Maijers. Even I do not understand what lies here, or even out there, over them mountains.

John walks back to the Shed.

Large shadow stalks across the ridge. Below lies the Harbor with the Lang estate centered next to the Chapel.

EXT./INT. WAREHOUSE. HAKATA BAY. DAY

Harbor busy in labor. Local Japanese men unload new ship. Old ships depart. Pastor Lang walks. Stops. Human rail rides by. Steps over tracks. Greets fellow Japanese Harbor Foreman. Adrian works the wench on the crane. Lowers bundles down on wagon. Men untie rope. Adrian whistles. Whips lead. Horses ride off.

INT. MEADA OFFICE. DAY

Superintendent of Hakata/Fukuoka City Bay, AKINORI MEADA, 58, sits at desk. Knock. Japanese Language.

MEADA

Come in.

Kimura enters, bows, then extends report in hand. Meada stands and takes report, Bows, then takes a seat. Both sit.

KIMURA

Here is my report on my Harbor assessment. One question, Superintendent. May I?

MEADA

Proceed.

KIMURA

The association keeps the Harbor clean, although I have witnessed a similar union in Tokyo. If unrestricted it can lead to an issue.

Stops writing. Looks up.

MEADA

How was your dinner, Inspector?

KIMURA

He is not of usual poise, Sir.

MEADA

What do you mean?

KIMURA

This man unlike many Gaijin who arrive are traders and sailors by nature. This one? unique, manifest destiny, yet tends to be more driven and coarse. He was a Rough Rider. The ones from the island of Cuba.

MEADA

Rough Rider?

Meada laughs. Kimura laughs in.

MEADA

Upon your duty as Harbor Inspector  
I will also give you an additional  
responsibility. See to it that  
things go smooth for our American  
friends.

KIMURA

Excuse me, Sir?

MEADA

Keep them close.

KIMURA

Yes, Sir.

Meada stands. Kimura bows. Meada bows. Kimura recovers and  
exits. Meada picks up folder. Opens reads. Concern. Guilt.  
Places folder in left drawer.

FADE TO:

INT./EXT. SHED. STABLE. FENCED YARD. DAY

Horses restless. Patterson grabs Horse lead. Horse unstable.

PATTERSON

I think she is a little timid of  
these parts.

JOHN

Take her out in the yard. Let her  
walk it off.

Patterson takes horse to the humble yard.

JOHN

Well, what do think?

SICKHAND

Looks like your thinking a little  
harder than I am. Be careful for  
the little null under the nose  
smells caution.

Maxwell shovels shit from horse stall.

MAXWELL

I don? smell nothing.

JOHN

When you look around you one would  
assume a discomfort for outsiders.

I do not know, something seems  
inviting.

PATTERSON (O.S.)

Look out!

John and Sickhand run to the yard. Horse bucks around.  
Patterson in the corner yard laid back with his hand raised  
in defense.

JOHN

Calm now, girl.

John settles horse. Hands back to Patterson. Walks to corner  
and sits on fence. Brushes hands. Turns.

Isabelle shaken by the commotion. John sends a warm smile.  
Isabelle nods and walks away with ladies. Adrian across the  
bay watches. John smiles then unstraps the cargo and rides to  
the warehouse. Adrian looks over to Pastor Lang. Langs  
smiles. Adrian goes back to work.

Maxwell inventories, as Paterson guides horse into stable.  
John lowers cargo into wagon.

Sickhand brushes horse. Watches through stable vent.

Adrian roughs with local who is short turns his attention.  
Concern. Walks to the dock. John and company stack and  
inventory. Sickhand wraps rope.

SICKHAND

Mighty odd. My observation leads to  
a certain enterprise and it looks  
like the Pastor? son runs it.

Maxwell fills bucket. John takes bucket out of stable.

JOHN

Well let? not observe too much. We  
have a job to do. Let us not  
disturb the Harbor for now.

MR. ROBERTS

It would be a lesser man to find  
himself in this kind of fitting.

MAXWELL

What are you saying we should have  
been Doctors?

MR. ROBERTS

I am not saying I do not have the hands for it, just it would be better to be seated on higher ground.

Mr. Roberts takes his hat off.

ISABELLE (V.O.)

Mr. Maijers?

John turns around. Takes hat off. Walks to yard. Isabelle stands with formal Japanese women (Ladies).

ISABELLE

Do you Waltz?

JOHN

Excuse me, Ma'm?

ISABELLE

Do you Waltz, Mr. Maijers?

JOHN

Yes.

ISABELLE

My father would like to invite you to our Spring Formal. It would be our honor if you could join us?

JOHN

I will sure to be there, Ms. Lang and I look forward to it.

Ladies giggle. Isabelle blushes.

ISABELLE

Good day, Gentlemen.

Bows with umbrella. Walks away. John and men go back to unload wagon. Maxwell inventories.

MAXWELL

I have not read these many pages in a awhile. Let? see. Crates thirty five go here. Thirty six and the rest stay.

Kimura approaches.

KIMURA

Hello Gentlemen.

JOHN

Good evening, Inspector. Men, this is Inspector Kimura the man I was telling you about. Inspector this is Sickhand Catawabee, Max, Pat, Doc Roberts we call him Mr. Roberts for a level ensemble. Does anybody know how to Waltz?

KIMURA

(Confused to the question)  
Konnichiwa, Gentlemen.

MR ROBERTS

This is our first venture as business partners, so don't mind the fresh smell.

KIMURA

Why do they call you Sickhand?

SICKHAND

Too many scalps.

KIMURA

I would like to invite you to dinner and a drink, if it is okay with you?

MR. ROBERTS

I would be delighted, Inspector.

JOHN

I am sure we could all use a drink.

KIMURA

My man will be by to pick you up. You have a splendid day.

MAXWELL

You too, Inspector.

JOHN

Good day, Inspector.

PATTERSON

Well look at that. Been here a day and now free drinks.

Kimura bows and walks away.

JOHN (O.S.)

Mr. Kimura.

Kimura turns.

JOHN

Our horses have been stabled up for  
sometime. There A little cooped up.  
Any place they can stretch there  
legs.

Kimura smiles.

KIMURA

I will see you tonight, Gentlemen?

FADE TO:

INT. IZAKAYA. NIGHT

Kimura leads men to Izakaya. All wait for hostess. She leads  
them to low table. All sit. Patterson looks around  
Uncomfortable invite.

PATTERSON

Why do they gander at us in such a  
way?

KIMURA

Your pattern is unfamiliar to our  
way.

MAXWELL

I am an honest man. Why would  
someone reject one's character?

KIMURA

Let us settle the house.  
(Japanese)  
Maiden, a bottle of Sake, please  
and a plate edamame.

MAIDEN

Yes, Kimura Sensei.

Rushes in the back.

Patterson lays sideways. Maxwell leans against the wall.  
Sickhand pours sake for four. Men drink and laugh through the  
night. Mr. Roberts takes a drink of Sake. Does settle well.

MR. ROBERTS

I need air.

Mr. Roberts stands and exits.

SICKHAND

Where did you learn English,  
Inspector?

KIMURA

Keio, My father was an inspector at Tokyo harbor. He sent me to follow in his footsteps. It is the wiser to know what and who are coming into your country. It starts with a conversation. I always wanted to see America after I graduated, yet I was assigned in Tokyo Harbor by my father's request. After his death I requested a reassignment.

SICKHAND

The Harbor Enforcement Authority.

KIMURA

A group of men hired by local officials to keep the harbor?

SICKHAND

Honest?

KIMURA

(Stern)

Japanese.

(Wisdom)

You go asking around the wrong questions, then you may find yourself out of work. We do our best to control the demand. It is best to take caution. Harbors seem to be a good place to start.

SICKHAND

Do you know anything about the Clans?

KIMURA

There are many clans in Japan. Like most societies we also have a dark side, although it is believed they went the way of the Samurai many ages ago after our restoration period.

SICKHAND

How many?

KIMURA

(Guilt)

All died, but thee forsaken.  
Redemption lies in heart and when  
you find him....

Kimura staggers hand for Compai up to Sickhand (Stricken),  
who raise glass.

SICKHAND

Who?

John takes shot and taps the cup on the table to break  
conversation.

JOHN

One more question, Inspector. How  
about them horses?

Maxwell and Patterson open eyes. Kimura raises glass, smiles  
with his word of a promise.

FADE TO:

EXT. FIELD. DAY

*La Buona figliuola e il Cavalieres Americana!*

Isabelle talks to High end ladies, dust followed, modest  
turns of curious heads down path to gate. Large ten acre  
green field with wooden fence around. Kimura opens gate. High  
end ladies rush to the gate. Sickhand rides in and turns. Men  
ride in. Locals scurry to the gates to watch. Men and women  
broken from norm turn. Isabelle escorts high end women to the  
gate with curiosity. Isaac walks up with a smile and  
curiosity.

SICKHAND

Let us give them a show.

Whips lead and woops into the field. Kimura closes gate. John  
Opens up. Turns and rides faster across the field. Looks  
over. The locals run to the fence.

Child breaks into the fence line. Sickhand pulls rope from  
saddle Lasso? child across the field. Gently ropes Child in.  
Meada walks curiously down path to field and approaches gate.  
Mr. Roberts performs equestrian at Isabelle and high end.  
Locals cheer.

Meada walks out of his office. Wonders to the commotion. John  
and Sickhand ride opposite direction. Suicide run. Isabelle  
gasps. Veer off. Spurs spin.

MAXWELL

Amateurs.

PATTERSON

You ready?

Young Marshals whip leads and take off. Trick ride. Children climb fence. Amazed. They perform to a climax of dangerous stunts.

Mr. Roberts *Spins* horse around, then *Bows* to Isabelle, Isaac and the ladies. All bow back. Children clap. John turns lead to Isabelle. Crowd Cheers all around, as the gate is opened by Kimura. Men ride out.

Meada stands beside Kimura.

MEADA

(Japanese)

So Cowboys do exist.

KIMURA

(Japanese)

Yes they do, Sir.

Meada pats Kimura on the back. Walks off with a smile.

EXT./INT. BEHIND ESTATE. LANG SHED. SAME

Isaac walks along. Looks out to the harbor beach below. Mr. Roberts dances with John in lessons of Waltz, laughs. Smiles and tips hat at persons who manicure the Lang Estate. Notices shed door open. Curious. Mumashi slithers. Isaac steps back. Brushes it away with his cain.

Enters shed. Small Philippine Blue, Chinese Imperial Green, Black Russian mud and California red Clay pottery with leather strapped cover align the shelf. Isaac walks to shelf. Reaches to touch Red pot.

ADRIAN (O.S.)

Mr. Sutton.

Isaac startled, pulls hand away. Pastor Lang stands with cane.

ADRIAN

It is not wise to wonder around.  
Things tend to come up missing  
around here.

ISAAC

No mind. I have a meeting with your father. Is he in?

ADRIAN

Come.

EXT. HAKATA BEACH. DAY

Mr. Roberts walk along the bay. Bends over to collect seashell. Inspects it. John tosses rock as he wades his feet in the water.

MR. ROBERTS

What do you think, John Maijers?  
Winds from Heaven?

JOHN

As good as any.

MR. ROBERTS

Look as the sun watches over the bay, vigilant. Protected by a harbinger for what may be to come. In such a wise progress I did not see, nor understand. Why so far I can only assume one day to understand.

JOHN

A dance awaits.

MR. ROBERTS

Tread softly, Rough Rider as fortuitous as this welcome may be, there always lies a dilemma. It would be wise to stare oneself straight.

JOHN

A Gist.

MR. ROBERTS

Now you are beginning to think like the world. I have big plans for us, John Maijers.

Mr. Roberts runs up and puts his arm around John. They walk back to the shed.

Isabelle watches John on the beach, Yearns. Cherry Blossoms swell to stretch her container. Hana steps beside.

FADE TO:

INT. BALLROOM. NIGHT

The Waltz

Men align across from the women. John gazes across. Band Prepares. Isabelle positions ready. Mr. Roberts stands across from Hana. Pastor Lang stands at the side with cane. Waltz music begins. Men close in. Take a hand and spin into a Circle Waltz. John passionately rubs cheek softly against Isabelle's cheek, as they spin. Drifts to Hana. Adrian suspicious eyes is guided by Johns movement across the floor. Isabelle looks back. Desire. Spins with partner. Floor waltz to a near perfect circle. John comes to Isabelle again. The strength of desire and rhythm catch the rooms attention. Stop. John Bows, then kisses Isabelle's hand. Crowd cheers.

FADE TO:

INT./EXT. BALLROOM. NIGHT

Men and women stand around. Enjoy drinks and hordervs. Waiter walks by with Caviar. John is reluctant.

PASTOR LANG

Try it, Mr. Maijers.

Waiter prepares a cracker and caviar. Hands it to Pastor Lang.

PASTOR LANG

Siberian Sturgeon. It is the finest caviar in Japan, I assure you. I send a case to the Emperor every year. It ensures that my shipment arrivals remain on time and undisturbed.

ADRIAN

Do you carry, Mr. Maijers?

JOHN

No, it is bad for business, although I do have one. I find it rude to carry aggression in such company.

Adrian wraps his jacket around his 26.

ADRIAN

When you get to know these lands  
you know to be up on a man, even  
though we look scuttled and  
cultured. Men will be men.

PASTOR LANG

Adrian runs the Harbor Enforcement  
Association. I requested many times  
he follow me down the path, yet he  
is a business man and he tends on  
mother? side.

ADRIAN

It ensures everybody a fare cut.

Adrian exposes his .26 Pistol with hand on his hip. Isabelle  
arrives in between. Embarrassed.

ISABELLE

You think you can take him?

JOHN

Ma'am?

ISABELLE

In a draw, do you think you can  
take him?

JOHN

I have no reason for such a thing.

ISABELLE

My brother finds in his nature to  
size men up, for advantage. It  
keeps the Bay under his boot. There  
are better ways. My apologies, Mr.  
Maijers. Would you like to take a  
walk? Excuse me, Gentlemen.

ADRIAN

There she goes, chasing outsiders.

ISABELLE

Pardon my brother, he is a touch  
curious of all newcomers.

Walk out to the Deck. Isabelle leads him to the left away.  
Breaks away and runs to the Garden on the slight peak to the  
left of the estate. John come to the open area of the flower  
of the Garden. The trees break and make panoramic view of the  
stars that twinkle to Puccini and the calm Hakata Bay below.

ISABELLE  
What do you think?

JOHN  
Lady?

ISABELLE  
Isabelle. I had the gardener cut  
away a view. I guess it would serve  
a night like this. You are not like  
other men. I guess it is because  
you come from California, Well....

John pulls her in and catches the next word with his lips.  
Passionately kiss again under the moon. Water on the Bay  
trickles in peace and harmony. Isabelle breaks away.

ISABELLE  
(Pants for breath)  
John?

JOHN  
I had to finish the dance.

HANA (O.S.)  
Isabelle.

Isabelle slides away. John takes it in with a smile. Follows  
Isabelle inside.

FADE TO:

EXT./INT. WAREHOUSE. DAY

Large aggressive dark clouds approach the Harbor from the  
entry of Hakata Bay.

John observes from the Harbor from second story office.  
Sickhand wraps rope. Throws into a pile.

JOHN  
We have a storm coming in. I say  
after the storm we go out there and  
survey the trail.

Points to the high peak mountain by the bay.

SICKHAND  
That storm will hold us up. This  
place sees more wet days than dry.  
In the mean time?

JOHN

I will ask around, maybe, maybe the local Inspector can give us a hand.

SICKHAND

Be careful he may or may not agree with our way, or our orders.

JOHN

He is new, so that makes him as curious as I am. It would be in both our interest to dig this guy out of here.

SICKHAND

What about us?

JOHN

Keep'er up. You look like your doing a good job.

Sickhand smiles. Throws rope in the pile.

Thick green brush is tapped by drops of rain. Thunder roars in from the harbor. Thick rain pours down the bay. Waves become immense. Men struggle with tie downs.

EXT. LANG ESTATE. DECK. DAY

Storm crackles out in the distance of the Bay. Suns swallowed up.

Isabelle is being fitted. MAASA, 56, pins and measures for Summer Dress.

MAASA

(Japanese)

Hold still.

ISABELLE

It is beautiful isn't it, Maasa?

MAASA

It is one of many your mother intends for this summer. This texture is genuine silk your brother acquired on his last trip from Hong Kong. Very rare, Ms. Isabelle.

Sound from the deck.

ISABELLE  
Did you hear that?

MAASA  
It is probably from the storm, Ms.  
Isabelle. Let me go and see.

ISABELLE  
Let me.

Isabelle steps of the stool. To the deck. Opens the screen door. Rose lies on the mat. Isabelle picks it up. Smells smiles. Enters home.

Storm trickles in. Locals rush to cover and put away things the Market.

EXT./INT. KIMURA'S SCHOOL. DAY

Rain falls on Hakata.

John walks up the hill passed fleeing teen students in white Judogi, who rush home in the rain. John walks along the deck to across the Garden to an open door. Kimura with white Judogi with black belt gives instruction. Student lock in Rendori. Throw one another. Kimura notices John. Motions him to wait at entrance. John kneels with one knee. Watches.

FADE TO:

EXT./INT. KIMURA'S SCHOOL. DAY

Student in formation bow. Kimura releases them with a bow.

KIMURA  
Kaiko sa reta.

Students trickle out the door. John waits. Last student exits. John begins to enter.

KIMURA  
Wait, there are two things you must  
learn before entering my school.  
One, take your boots off.

John takes boots off.

KIMURA  
Two, bow to the man on the wall.

John enters and looks to the Picture on the wall.

JOHN  
May I ask who he is?

Kano Jigoro. Kimura walks to closet. Begins to sweep mats.

KIMURA  
Many years ago an American  
Commodore would send influence to  
my country and end the way of a  
lineage that maintained order of  
enlightened peace for over a  
thousand years. Men of the old  
anterior. Samurai spurred a  
rebellion, but in time the Samurai  
were defeated, so the hierarchy of  
Japan could establish itself  
formidable as a modern industrial  
power to the world. All things  
Bushido were hidden, or abandoned  
until restored the way of order  
passed down by a controlled system  
of combat. It had re-awoken our  
Divinity by my master. His name is  
Kano Jigoro.

John Bows with humility.

KIMURA  
What may I help you with, Mr.  
Maijers?

JOHN  
I would like to go up in those  
mountains and look around.

KIMURA  
These mountains are vast. That  
trail goes deep and dark, which may  
lead you into a slight unfamiliar  
predicament, Mr. Maijers.

Kimura hands a broom to John. Takes one for himself. Walks to  
edge of classroom sweeps down. John follows.

JOHN  
I am familiar with mountains, Mr.  
Kimura.

KIMURA  
Not these, but most important they  
are not familiar with you. Some  
villages back there are good and  
some are not.

Not all clans are of liking to Gaijin, especially one who wonders into their land unwanted. Meiji, nor Bushido mean shit to them, just those mountains.

JOHN

That is why I am here. I come to ask for your guidance.

KIMURA

What do you expect to find over those mountains, your Friend?

JOHN

Inspector.

KIMURA

Follow my lead.

Kimura brushes straight across like a monk aligns pebbles. John follows.

JOHN

I know he is back there. I feel it.

KIMURA

Something tells me he is not your friend.

JOHN

Inspector, I have not been honest with you. Long ago, I was stricken by a man who laid me alone, so to speak. I am this way by him.

Kimura stops sweeping the Tatami. John stops.

KIMURA

In the corner you will find a uniform suitable for this conversation. Keep going, Marshal.

John dons a JudoGi uniform. Kimura assists. Kimura walks to his shelf and grabs a White belt. John raises arms.

JOHN

He is a killer. Many innocent lie in the ground by his hand. We followed him here. My apologies for the charade, but I know he is up there. It would be rude of me to go it alone.

Kimura double wraps belt tucks lefts side granny knots, then pulls tight.

KIMURA

I already know. I received a telegraph awhile back from my colleagues in Tokyo.

Kimura walks to the center of Dojo/School. Kneels.

KIMURA

This man evaded the law for a long time and for good reason. He was brought in by a clan and they now protect him.

JOHN

So, let? go get him.

KIMURA

Beware, John....That is not how you catch a fox, come.

John walks over to Kimura. Kneels.

KIMURA

Do you feel the rain fall? Stand.

John stands.

KIMURA

Feel the rain, Fall.

Rain falls down around the school. John closes his eyes. Falls. Smacks the ground. Painful. Stands. Wipes his pain off. John falls hard. Recovers frustrated.

KIMURA

Like a blossom drifting from the Cherry Tree. Elegant and soft. Again.

JOHN

What does this have to do with a Fox?

KIMURA

Again.

John falls. Reluctantly stands.

KIMURA

If you want me to help you, then you must do as I say, Again.

JOHN  
How long do I have to do this?

KIMURA  
As long as it rains, Again.

Rain drops align with the thud from John.

INT. SHED. NIGHT

John walks in stiff with pain.

MAXWELL  
Where have you been?

KIMURA  
With the inspector.

SICKHAND  
You didn't tell him did you?

PATTERSON  
Looks like he did.

JOHN  
He was already informed. He agreed to help us, but until the whether and ground is in favor. In the mean time we are only to discuss our plans in the evening at the school.

PATTERSON  
Where and why the school?

John grunts in pain as he lays in bed, then laughs.

JOHN  
Settle in men we are going to be here awhile.

INT./EXT. MOUNTAIN SIDE. SCHOOL. NIGHT

Rain pours harder.

SHERIFF JOHNSTON (V.O.)  
Day and night it rained like days of the bible, as they waited. Inspector Kimura gave them sacred lessons of combat banished many years before, now being passed down to lawmen from the west.

It somehow restored a tradition  
both could kindly understand.

Marshals align in White JudoGi? with white belts and fall  
across the tatami two at a time. John falls with elegant soft  
technique. Slaps hand on the mat.

FADE TO:

INT. CHAPEL. DAY

All gathered. Feet pound on the floor. John and Mr. Roberts  
stand in the back. John glows. Isabelle looks back.  
Attracted.

SHERIFF JOHNSTON (V.O.)  
Isabelle grew a liking to John.

Hana pulls Isabelle's chin forward to the alter. Isabelle  
Turns her head to the window. Rain stops. Sun breaks through  
the clouds.

EXT. HORSE TRAIL. DAY

Sun shines as clouds pass. In the distance another storm  
approaches.

SHERIFF JOHNSTON (V.O.)  
And so with innocence and time,  
John grew a dependence to Ms.  
Isabelle. Tenderness would grow  
like the rare red flowers bred from  
the sweet eastern rain.

*John and Isabelle ride up a open trail aligned with flowers  
of bloom. Horses strut down trail in love sinc to: The  
Barcarolle from the opera Silvano (1895) by Pietro Mascagni.*  
Dismount at the Shrine. John assist Isabelle. Holds the  
umbrella over Isabelle. They talk and laugh. Children play  
around before the Torii into the shrine. John and Isabelle  
cross under. Rain stops and a shine looks down upon them.  
Look up with a smile of humility.

SHERIFF JOHNSTON (V.O.)  
The days would pass with the  
forthcoming of spring. Isabelle  
would introduce her hopes and  
wonders for the world she knew and  
wished to come, while John? heart  
would mend by her soft spirit,  
something God and he only knew.

Pass a beautiful Cherry Blossom Garden into a Shinto shrine.

Isabelle stands at the view of the Bay. John slides with umbrella by the view and the Garden. They watch the Clouds release, as a bit of Heavenly sun falls down upon them from an overpass of passing clouds, yet overwhelmed, as Clouds cover to grey. Rain drops down on the half bloomed Cherry Blossoms. Lovers return to horses and ride back down path.

INT. SHED. NIGHT

Adrian watches Marshals busy at the harbor. Enters shed quietly. Looks around. Climbing rope. Lifts blanket. Opens crate. Notices Colt .45. Opens wallet. Marshal Badge. Takes badge and credentials.

EXT. LANG ESTATE. NIGHT

Isabelle is restless. Writes in Diary. Dear John, How did I find you? Scribbles. Exits room.

Steps out on the deck. Frustrated. Isabelle looks from afar. Light from Kimura's School inside shows men in silhouette Judo Rendori. Hana exits with tea.

ISABELLE

What are they doing over there?

HANA LANG

Nonsense. It was forbidden, now child? play only to make them feel stronger, as a man. They should have kept it under the floor boards where it died long ago.

Pastor Lang watches with discontent from the window. Adrian walks up to Pastor Lang and whispers in his ear. Exits. Isabelle enters.

PASTOR LANG

It seems Mr. Maijers may not be honest about his business.

ADRIAN

He is trouble, Isabelle.

PASTOR LANG

Restrain from Mr. Maijers, Isabelle.

ISABELLE

Father?

PASTOR LANG  
That is all, Isabelle.

Isabelle walks away.

INT. DOJO. NIGHT

Men are seated around Kimura.

KIMURA  
The process is gradual, but in time  
the pain will be replaced with  
course.

Maxwell raises hand.

MAXWELL  
We have a gift for you, Kimura-  
Sensei.

Sickhand nods okay. Maxwell walks over to leather satchel and pulls out an Oak Box. Walks over to Kimura and bows. Kimura stands and takes the box. Sits. Opens to a Shiny Artillery Model Colt .45.

KIMURA  
I am humbled.

All stand. Kimura bows. Men bow back.

EXT./INT. SHED. DAY

Mist drifts along the high ridges of the mountainside.

MAXWELL  
I think I am getting the hang of  
it. I used to get bucked off the  
saddle now and then, but I feel I  
can be thrown a thousand times and  
feel no hurt. Did I just say that?

MR. ROBERTS  
My mom told me about this kind of  
thing from the Indians way when her  
granddad used say, that little man  
come right running up to you. You  
better shoot him, cause he knows a  
fight. Take your scalp right off,  
huh Sickhand?

SICKHAND

It was the way he would look in  
your eyes and tell a man he was  
wrong, then just turn his ass  
around and take it.

Maxwell slide over and lifts his pad, then crate. No Badge.

PATTERSON

Not to offend, I thought all  
Indians were bad, until we road out  
west. They just walked by tired and  
hungry. I could feel their pain.  
Later on, I would sit in church,  
while the preacher would ramble on  
about sanctity and all. I think of  
all the good things I did, or make  
better, for everyone even....

SICKHAND

Divinity.

Patterson observes out the window.

PATTERSON

Looks like she is clearing up.

MAXWELL (O.S.)

Hey you guys seen my badge?

SICKHAND

Check your saddle.

Maxwell looks under his bunk.

John stands out on the back deck. Restless. Looks up in the  
distance. Lang Estate. No sign of Isabelle.

Men lay around. Rub pain. Knock at the door. Maxwell opens  
door. Kimura. All stop an bow.

MAXWELL

Come in, Inspector.

Maxwell exits around him.

KIMURA

The weather is clear, yet the trail  
lays soft. We will wait a few days  
then head out. There is a path that  
heads across the ridge line, but it  
would not be able to hold your  
horses. Those mountains are  
unstable and could come down on you  
at anytime.

Kimura smiles and exits. Sun finally breaks through the thick grey clouds over the Bay. Kimura smiles.

FADE TO:

EXT. RIDGE LINE TRAIL. DAY

Sickhand, John and Mr. Roberts ride up trail, led by a quiet Kimura. Sun breaks down on the forest. Wildlife abundant.

JOHN

What do you think?

SICKHAND

The focal point of this trail is to our man.

JOHN

What are you suggesting?

SICKHAND

Although she and you fit, it would be wise to look around you. This situation just isn't going to find love from a stranger.

JOHN

I am just passing time.

SICKHAND

When a man looks into a beautiful woman's eyes time stops, makes a man tender.

JOHN

I am not trying to settle.

SICKHAND

I just don't want to see you get hurt, Son.

MR. ROBERTS

You can always take her with you.

Both look at Mr. Roberts. Tori Trail ends. Wild forest in front.

MR. ROBERTS

I am sure the inspector being the Law would like to see this guy dug out of here.

All turn around except John. Gazes into the dark forest.  
Shift of black and white ghostly silhouettes to the peak.  
Barely.

KIMURA

Not all things look what they seem.  
Come, John.

John amazed by the ghostly perception, then to Kimura. Kimura smiles.

KIMURA

I think everyone is right and wrong  
on this one....Let? go.

INT. POLICE. MEADA CONFERENCE OFFICE. DAY

Kimura walks down hall. Receives scorn from colleagues.  
Stands at door. Waits uncomfortable. Door opens Hakata  
elected aristocrats exit. Okamoto exits. Pauses.

OKAMOTO

This is not Tokyo, Inspector. The  
Marshals must go.

Okamoto walks on. Kimura enters. Meada stands with bad news.

INT./EXT. STABLE. NIGHT

John and Mr. Roberts shovel hay. Horses eat.

Mr. Roberts

I say when we get back to San  
Francisco I pull some things  
together and we set up there.

JOHN

What do you mean?

MR. ROBERTS

John Maijers, I have been at it for  
some time, the minor details and  
such. I know one when I see him. If  
we are able to crack this case I  
want to see you on higher ground.  
God knows this world can use it.

JOHN

I am not one to sit in a chair and  
claim higher ground.

MR. ROBERTS

Well I hope with little time it  
might come to light. Mr. Kimura.

John turns around. Kimura stands at the door.

MR. ROBERTS

I see. I am going to head out for  
the night. Maybe get some rest,  
Gentlemen.

Mr. Roberts exits.

JOHN

What brings you, Mr. Kimura.

KIMURA

I have been instructed by my  
Superintendent to relay a message.

John stops and lays Pitch fork to the side.

KIMURA

The pastor has demanded you  
restrain from Lady Isabelle. It  
seems you and I have falling out of  
favor. I am sorry, Mr. Maijers. If  
it helps I will guide you as, far  
as I can. We will see this man to  
justice, then please go.

John brakes away to stall window and reluctantly nods in  
agreement. Kimura exits. John heart broken.

FADE TO:

EXT. SHED DECK. NIGHT

John stands by the distant light of Isabelle? room. Takes hat  
off. Looks to the stars.

Isabelle? fingers settle on the Piano keys to a storm on the  
bay. *Pietro Mascagni - Cavalleria rusticana: Intermezzo* with  
defient love, as the rain pours.

FADE TO:

ACT III

INT./EXT. HAKATA BEACH. DAY

Settled rain. Trickled down. John awakens with whiskey bottle. Heart ache sets in. Sun rises from the shed. Exits.

Sun rises over bay with a touch of Orange and morning blue. Boat on the Harbor beach. John heads to boat. Pushes it out.

ISABELLE (O.S.)  
Mr. Maijers. Mr. Maijers, John!

John stops boat. Isabelle in dress/w umbrella walks in water to boat.

ISABELLE  
May I?

Climbs in.

ISABELLE  
Go.

John pushes out, then jumps in and begins to row out into the bay towards a secluded island in the distance.

FADE TO:

EXT. BOAT. DAY

Boat drifts out in the distance from the Bay. Streaks align with the splash of sunlight. Isabelle sits with umbrella, while John rows.

ISABELLE  
What was it like?

JOHN  
Sorry?

John pauses rowing.

ISABELLE  
War?

John rows with a ponder.

JOHN  
It is a place where men go crazy  
and try to justify after.

ISABELLE

Where you afraid?

JOHN

A man can build himself strong  
before battle, pride, fear  
sometimes regret, but it all comes  
catches up with him later. Can  
bring a man to his knees when it is  
all over.

ISABELLE

What is California like?

JOHN

I always took it for granted, until  
I left, then I just couldn't wait  
to get back. The open plains, feral  
mountains and the wide eyes of  
settlers, as they ride upon with  
excited spirit, golden in nature;  
settling their hearts with such  
beauty, like you.

Isabelle lowers head. Blushes. Desperately looks up.

ISABELLE

I would like to see it.

John stops rowing. Boat drifts. Come upon a beach on an  
deserted tropical island with a high peak in the center.  
Jumps out and drags boat to shore.

Assists Isabelle. She lays umbrella in the boat and runs  
across the beach. John follows. Catches her. He reaches to  
kiss her. She runs ashore. Hand catches and turns her around.  
She wraps around as they spin and fall softly to the sand.  
Kiss.

*Spring Waltz under the Falling Cherry Blossoms*, as they fall  
softly to the sand. Secluded island trees and naked passion  
on the beach between two lovers from afar.

John pulls down Isabelle? side shoulder sleeve. Kisses her  
Neck. She arches with passion. Isabelle and John make love.

John and Isabelle stand together in passionate harmony, turn  
towards the bay.

EXT. HAKATA BAY. BEACH. DAY

Sun sets on the harbor. John jumps out of boat. Drags boat to shore. Helps Isabelle out. She jumps down. Gravity brings them close. Love builds. They kiss passionately.

ISABELLE

John, I have to get back.

Isabelle innocently breaks away and hurries back.

EXT. ESTATE. DAY.

Day break....Arrives and slides around the back deck. Adrian and two men with rope, backpacks and rifles trek up the hill from the back of the estate. Isabelle walks to the front. Met by Hana. Quiet anger. Isabelle enters estate. Hana follows.

Isaac walks along the back. Sees light in the shed. Pastor Langs looks down on him. Disconcertingly smiles. Turns and walks in the house. Isaac walks along.

INT. SHED. NIGHT

John enters. Men busy, pack for trip through mountains.

MR. ROBERTS

Where have you been?

JOHN

Out.

MAXWELL

Uh huh....

MR. ROBERTS

The inspector came by. The trail is good. We head out in the morning.

Sickhand looks up with a serious demeanor.

SICKHAND

Your pastor friend went around looking for you. He didn't look very pleased. His boy was talking to some men. Looks like they came from over those mountains. We ride with caution tomorrow.

John heads over to the post telegraph shed. Looks up. Pastor Lang converses with a large local dock hand in Black Kimono.

Looks over. Returns home. Man in Black Kimono nods across the harbor to Yakuza dock men. Walks away.

Kimura walks to his school. Notice of shutdown. Letter from Superintendent. See me immediately.

EXT/INT. MEADA OFFICE. NIGHT

Kimura enters Police Headquarters. Kimura enters Office. Stands at attention. In Japanese.

KIMURA

Reporting as requested, sir.

MEADA

I have complaints of you going out of your way to harbor U.S. Marshals for an American investigation.

KIMURA

I only mean to help them find a fugitive and send him back to America to be tried for his crimes.

MEADA

They are way out of their legal domain and mean to create an international issue by undermining my authority. You have also violated the law by training Gaijin in an art already under scrutiny by the Daimyo. It is forbidden.

KIMURA

Sir, I must apologize for my action. It was my intent to act by the law of Japan and accommodate our friends from the west to shut down the trail in those mountains. It? dishonesty has made sick the very passage to the Japanese way of life, yet from my report that has stated to create displacement of morality, which is so vital to our way.

MEADA

Our way is to insure outsiders do not gain power over us enough to render us weak to include their corrupt outside influence.

KIMURA

The corruption is up there in those mountains.

MEADA

Yes, out there.

KIMURA

The Harbor Authority Association?

Meada turns his back. Lump in throat. Swallows regretful.

MEADA

Yakuza. Inspector Kimura, I have no other option than to place you under house arrest and see that your friends from America do not return from their trip. That will send a message to the west that we are off limits and any further actions will result in the same consequence. Deliver your arms.

Kimura bows. Lays pistol on MEADA? desk.

MEADA

Take him. Escort Inspector Kimura home.

Sergeants grab Kimura and escort him home.

INT./EXT. SHED. NIGHT

Shadow comes quietly around the back. Startles horses. John awakens. Grabs Colt. Slides out quietly. Comes from behind. Isabelle startled.

ISABELLE

(Frightened)

John.

They embrace.

JOHN

What are you doing here?

ISABELLE

I came to warn you. There is a trap up there. They aim to hurt you and send you home. My brother is hot headed but he only means to protect his family and that authority.

Please go, get on that ship  
tomorrow.

JOHN  
Come with me.

ISABELLE  
This world has been spinning and  
turning since you arrived. Before  
you came this was all I had, John.  
I could not bare the thought of  
being without you.

They kiss.

JOHN  
Isabelle, I am a U.S. Federal  
Marshal. I tracked a man to this  
place in order to serve justice. I  
am no damn trader. I must go up  
there and get him.

ISABELLE  
My brother is up there.

JOHN  
I will bring him back. I will make  
it all right. When I return you and  
me, will be on that ship. I will  
settle and we will be from a higher  
ground, I promise. Come with me.

Kiss. Isabelle walks away uneasy and addled.

JOHN  
Isabelle?

She runs into his arms.

ISABELLE  
Yes, I love you, John.

They kiss.

EXT. ADRIAN? CAMP. NIGHT

Adrian sits with men. Man stirs pot. Adrian looks up on the  
hill. Massive black silhouette moves away. Invite.

Adrian timid stands and follows. Comes near top. Luminescence  
of the moon shifts. Shadows close in. Luminescence of the  
moon shifts shadows away. Bram faces forward.

BRAM (V.O.)  
 (Japanese)  
 You brought in lawmen from  
 California. Are they coming?

ADRIAN  
 (Fear in Obedient  
 Japanese)  
 Yes, but I mean to hurt them and  
 scare them off for good. One  
 especially. He took a liking to my  
 sister. Got too close. I will send  
 you another carrier to assure our  
 hand.

Adrian notices dark shadow on the hill.

BRAM (O.S.)  
 He did now didn't he? Put him  
 under.

ADRIAN  
 I can not do that. I just mean to  
 rough them away.

BRAM  
 I own you. Put them in the ground,  
 or I will burn down that pretty  
 life you got on that hill,  
 including that sister. Have my way  
 I like.

Adrian looks around. No Bram. Settles.

BRAM (O.S.)  
 See it done.

Adrian worried and conflicted.

FADE TO:

EXT. MOUNTAIN BASE. DAY

Marshals pack the gear. Put rifles in the sleeves. John looks  
 around. No Kimura.

JOHN  
 Where the hell is he?

MAXWELL  
 Ready, sir.

John looks with impatience around the path. Mounts horse. Men ride off.

FADE TO:

EXT. MOUNTAIN RIDGE. DAY

John and men align up a path to the mountain.

SHERIFF JOHNSTON (V.O.)

They went up alone. The Inspector didn't show and they knew without him it would be more dangerous. The earth would rumble an unwelcome, as they climbed unfamiliar territory. Unstable, as the devil would allow. Ready to come down on them at anytime.

Men ride under the tall bamboo. Earth grinds underneath. Unstable ground. Horses uneasy.

EXT. MOUNTAIN PEAK. THIRD RIDGE LINE. DAY

Men dismount. Make camp. Sickhand takes rifle and Patterson to the peak. Look out harbor behind. Sun begins to settle over the bay.

SICKHAND

We?l pull shifts. What ever is out there it don? want us to settle here. Go get some rest. Tell the men.

Maxwell makes a fire. Tri-cast over the fire. Pot hangs. Stirs beans in the pan. Men hunker in.

EXT. LANG ESTATE. NIGHT

Isabelle stands on the deck. Wishes. Hana steps out behind.

HANA LANG

Why do you fancy such a man?

ISABELLE

Mother do you love father?

HANA LANG

Why ask such a question?

ISABELLE

We never asked about our association, yet if you would look around you can see a scale drop in an unwanted favor. I just turned my head. All I ask of you is to understand, please?

HANA LANG

It has built our lives. You do not understand the business of men.

ISABELLE

Yet, I am ashamed of it.

INT. KIMURA. HOME. DAY

Kimura lays wife's hand back to her side. Steps out of bed. Walks to den. Lifts two floor boards. Takes thick bamboo container. Pulls Kimura family Katana from container. Slides Katana from Sheaf. Lowers head in defeat. Slides it back.

EXT. MOUNTAIN RIDGE. CAMP. DAY

Sun shows a slight orange in the east. Maxwell pulls guard. Roles a cigarette. Men asleep around camp.

Japanese men with rifles slide up the mountain from the back. Maxwell turns walks, then turns to see a man creep up. Aligns and fires rifle. John grabs his rifle. Sickhand rolls and ducks out with Rifle

JOHN

Mr. Roberts, stay with the horses.

Roberts ducks by the horse. Grabs handle. Patterson. Grabs his rifle. Men climb stand and shoot. Maxwell hits them.

MAXWELL

Hurry the hell up!

Patterson arrives. Lays behind the tree. Prone. Man stands to shoot. Struck down. Man runs with rifle around the back end for an ambush.

Sickhand intercepts with a knife. Lays man down soft. Motions John to the four men and the one ducked down in the back.

Man looks up. No shot. Stands behind tree for a better aim. Struck in the chest. Gets second man's attention. He turns. Shot by Sickhand. Sickhand hits the third. Fourth runs over.

Patterson runs down. Tackles him. John stands over the man in the back.

Mr. Roberts settles back with the horses, both hands on pistol. Hunkered down. Maxwell rushes down. Slides sideways.

MAXWELL

Got'em.

Goes to horse for resupply. Bram steps out. Front kicks Mr. Roberts down. Grabs Maxwell. Maxwell tries to toss him over his shoulder. Bram lays on him. Pulls blade from boot. Stabs Maxwell.

Shot fired into his arm. Mr. Roberts stands and backs up as Bram stands and pursues him. Mr. Roberts back peddles and falls as the shadow overwhelms him with fear.

John steps over on a mound. Adrian position is compromised, so he stands.

ADRIAN

I never told my father who you really where.

Flicks badge at John. Badge lands in front of John.

ADRIAN

This is not America, Marshal. Why did you come here?

Slides hand by his 26.

ADRIAN

Now I am forced by hand.

JOHN

I didn't come here for you, Adrian?

ADRIAN

You have no idea, do you?

Adrian slowly reaches for his 26. Flicks open holster.

JOHN

No.

Adrian attempts to draw. John fires a round in his chest. Adrian falls forward dead. John re-holsters with regret.

Men return to the camp. Maxwell is face down. Mr. Roberts leans away on a tree down the hill. John runs over to Maxwell. Roles Maxwell over. Moans.

JOHN

You are still alive. Mr. Roberts,  
get me the kit on my horse, hurry.  
Mr. Roberts?

John looks over. Sickhand is kneeled in front of Mr. Roberts.  
Mr. Roberts sits with eyes open and throat cut. John walks  
over. Patterson steps behind.

PATTERSON

Good lord.

Sickhand slides his hand down. Closes Mr. Roberts' eyes.

EXT. HAKATA BAY. DAY

Bay is dead. No motion. Ships bare. Harbor slightly empty.  
Sun slides down over the bay.

Horses return with wrapped bodies on their rumps. Men with  
stars dressed arrive. Patterson assist Adrian? body off the  
horse. Places Adrian on wagon. Walks with wagon.

INT. LANG ESTATE. DAY

Isabelle brushes hair. Gallops arrive. Hana Cries out.  
Isabelle, startled rushes to the back deck. Opens slowly.  
Adrian lies dead. Pastor Lang in shock. Hana cries over her  
dead son.

EXT. SHED. DAY

Meada stands furious as John rides in. Motions his men to the  
shed. John dismounts horse.

Sickhand takes Mr. Roberts body to the back. Patterson takes  
Maxwell into the shed. Police surround the shed. Meada  
approaches with piece of paper. Police escort.

MEADA

Mr. Maijers, you and your men are  
under arrest and shall remain  
confined to your quarters under  
guard until further orders. Your  
badges please.

JOHN

What do you got back there, Sir? I  
know he lies with them.

MEADA  
Badges, Marshal.

JOHN  
He killed my family.

Meada and guards stricken, yet stand confirmed. Sickhand gathers badges. Hands to John. John bows. Hands badges to Meada. Meada walks away. Police stand guard.

Maxwell moans as Doctor shows him up.

PATTERSON  
What now?

Police stand armed.

FADE TO:

EXT./INT. SHED. DAY

Calls from Sickhand send an echo on the bay. He dances proud around the body of Mr. Roberts.

John lies in his bunk. Frustrated. Rushes out of bed.

PATTERSON  
Were are you going?

JOHN  
For a drink. Stay here.

John exits. Policeman steps in front of John. John walks around. Turns.

JOHN  
Stay here, I'll be back.

Pats him on the shoulder. Policeman look to Sergeant. Sergeant nods okay. Sickhand lays star on inspector? chest. Follows John.

INT. IZAKAYA. DAY

Enter Izakaya. Few stragglers look, then go about their business. John and Sickhand sit. Rain begins pour outside.

From the deck of Lang who exits with whiskey. Walks out to the edge of the deck. Harbor Enforcement Association men stand around. Nods them to go. Men head towards Izakaya.

EXT. KIMURA HOME. SAME

Kimura stands outside. Notices Harbor Enforcement Association men gather, as they quietly move towards the Izakaya. Weapons in hands.

INT. IZAKAYA. DAY

John pours sake. Takes shot.

SICKHAND  
He is still up there.

JOHN  
Yeah, I know.

SICKHAND  
He killed Roberts.

JOHN  
I know.

Yakuza enters. Whispers in the Managers ear. Manager scoots patrons away. Only John and Sickhand remain.

SICKHAND  
What is the call?

John pours another shot.

JOHN  
You going to drink that, or just  
sit there and deliberate over shit  
I already know.

Yakuza enter with knives and clubs. Sickhand takes a shot. Smiles.

SICKHAND  
What about them?

John looks up roles his eyes. Brawl. Yakuza run down hill. Enter Izakaya. Izakaya filled with men/w deadly objects. John and Sickhand become over whelmed.

Kimura enters. Whizzer Throws man on table. Men fall back. Man attempts to strike him with a Blade. Kimura pulls Katana. Cut down. Men scatter out. Kimura stands vigilant with Katana in hand. Flips and taps blood from Katana, Holsters. John and Sickhand recover.

SICKHAND  
Where have you been?

Sergeant arrives with police.

KIMURA  
Go, I will handle this.

Thunder roars over the Mountain.

INT./EXT. SHED. NIGHT

Mist scrapes across the mountain ridge under the full moon. Light thunder from dark clouds and white light of a storm from the bay.

John awakens to crackle of thunder. Rain drops sorrow.

Exits shed. Steps down stairs from into alley to dark silhouette in the road.

ISABELLE (O.S.)  
You did it.

JOHN  
Isabelle?

ISABELLE  
It was you, wasn't it?

Isabelle approaches vigilant stalks forward with 26 pistol and intent. Strut turns to a rush with pistol to his forehead.

ISABELLE  
Be done. You should have died up there with him.

Click. John lowers the pistol. Isabelle collapses. Cries. John assists. Recovers.

JOHN  
Isabelle.

Tries to hold Isabelle. Breaks away. Walks away.

ISABELLE  
No.

Throws 26 away.

INT. SCHOOL. DEN. NIGHT

Rain pounds on the deck. Pours from spout of the school, then slowly trickles to a night dew. School dojo room empty.

Kimura takes telegraph reads. Taps ink from the jar. Writes in Kanji:

KIMURA (V.O.)

Sir,

Months ago I received a telegraph from my colleagues in Tokyo. Lawmen from San Fransisco where headed here to find a fugitive wanted for mass murder across the California plain. I inherited the right of disclosure to the interests of the safety in my domain. I chose silence, as to witness what threat this case or the future may bring. I saw no threat in the Gaijin and took them in as my own. What I did not see was the quiet concern laid upon this great land. We pride ourselves in the divine and wish to maintain it through pure and spiritual nature. It has become threatened by the very spell that time and time again weakened us throughout antiquity and so I mean to see this case through resolve. I shall assist these Rough Riders to find this man and bring justice. I retain responsibility through absolution by my actions of any wrong doing I may cause. Signed. Hachiro Kimura, Head inspector, Hakata Bay.

Kimura puts both letters in an envelope. Stands and exits.

INT. ISABELLE'S ROOM. NIGHT

Isabelle lies on bed. Cries and Lays beside bed next to lamp. Rain pours hard, then harder. Hand reaches for lamp switch.

EXT. SHED. NIGHT

John stands out in the rain. In the upper distance is the light to the Lang Estate (Isabelle's room). Light goes out. John lowers head. Takes off hat. Walks away.

DELAY DISSOLVE  
TO:

EXT./INT. BAY. DAY

Meada walks to his deck. No Guards at the shed. Walks in office. Opens folder reads. Rushes out.

Maxwell asleep. Japanese Doctor checks vitals. Meada enters shed and looks around. Exits.

INT. LANG ESTATE. POTTERY SHED. DAY

Dusk. Pastor Lang pours a drink of whiskey. Sounds of pottery crash and break in shed. Exits. Enters shed. Isaac stands on a chair. Pottery broken. Red pot in front of him.

PASTOR LANG

Mr. Sutton, what are you doing?

ISAAC

We give you the things you need to spread the word of God. Is that not enough? We give our lives to better this bloody forsaken world. To reach men and women and lift them above the hell brought down upon them. Until now I did not understand it.

PASTOR LANG

You must too understand this way of life. Not all can commit. The conversion takes time for change. I only mean to remedy their hunger and in time release them to salvation.

Isaac grabs red pot and throws it against the wall.

ISAAC

You call this salvation. We killed their spirit. We killed them.

PASTOR LANG

Why did you bring him here?

Green Fried Shit sticks to the wall, Exits.

ISAAC

I didn't.

FADE TO:

INT. HAKATA. LANG ESTATE. BACK DECK. DAY

Close in gradual: Isabelle in white dress stares up and into the dusk Hakata Mountains.

EXT. HAKATA. MOUNTAIN. FIRST RIDGE. DAY

Sun rises. Mist drifts across the mountain ridge. Sickhand tightens cinch, then checks breeching. Slides Rifle in the Gabbard, Turns. John slides U.S. Remington Arms Model 1903A4 Bolt Action with scope in scabbard. Both jump up horse. Wait along the path. Patterson lays supplies on the rump. Walks horse the men. Turns to the sound of trot. Kimura rides up, Katana strapped, Colt .45 holstered and ready.

All men are saddled and ready. John whips lead. Ride up the mountain.

SHERIFF JOHNSTON (V.O.)

Men, now outlaws seeking justice.  
John knew he was up there and this  
reunion was a long time a coming.

Men trail up the mountain.

EXT. FOURTH RIDGE. BEHIND THE PEAK. NIGHT

Dusk. Horses settled. Patterson asleep. John settles in. Lays back and tilts his hat over his eyes. Kimura looks around.

KIMURA

This is as far, as the horses go.  
Tomorrow it is all on foot. I will  
take first watch.

Slides out. Sickhand gets settled in beside John.

SICKHAND

I have raised you since you where a  
boy. I never seen you broke up like  
this. I don't like to see you hurt,  
John. It wasn't the badge that  
killed that Lang boy. I suppose it  
was an old calamity that seems to  
find its way on both ends. Each man  
claiming the better, not knowing,  
or seeing it until the damage has  
already been consummated. The star  
was inherited by it and so where  
we, son. I'm just sorry your heart  
had to find its way in between.  
Sorry, Son.

JOHN  
 (Choked up)  
 Me too.

John dips his hat to hide the pain.

EXT. SIXTH RIDGE. DAY

Horses leads wrapped to a branch. Men shake Patterson? hand.

PATTERSON  
 I seems the devil these days has  
 more aces in his hand than we do.  
 If we do not find him out there? It  
 will be harder to dig him out  
 another day. Go get him, Boys.

Men move up mountain. John turns around. Patterson tips his hat.

Sickhand attaches rope to tree. Throws it down. Kimura and John climb. They pull their way to the top. The next ridge is twice as high. Men exhausted. John drops to his knees.

KIMURA  
 We set camp here.

FADE TO:

EXT. SIXTH RIDGE. NIGHT

Yakuza arrives with White trail pony. Shadows whisper around him. His head turns with the evil that comes down. Looks forward. Man in black steps out.

YAKUZA/W WHITE HORSE  
 The Lang boy is dead.

BRAM (O.S.)  
 The Marshals?

YAKUZA/W WHITE HORSE  
 They have been place under guard.  
 The Inspector is under house  
 arrest, yet they are defiant.

BRAM (O.S.)  
 Say again?

YAKUZA/W WHITE HORSE  
 They are defiant and have been  
 found unaccounted for?

They may be headed this way, with the Inspector from Tokyo. There is pressure from the Bay.

BRAM (O.S.)

Declare.

YAKUZA/W WHITE HORSE

Business has been capsized by recent events. They ask a delay, until this settles from your past external reproach. It seems it has caught up with you. The trail is jeopardized. They request a renegotiation.

Shadow Bram turns from the fern.

BRAM (O.S.)

Judas!

Luminescence of the moon shifts. Shadow streaks in. Clan man in black appears in front and wipes blade across his neck. Yakuza drops. Pony startled.

BRAM (O.S.)

Take that horse. We move back.  
(To the shadows in the forest)  
Finish them.

Bram exposes from the shadows. Walks away. Shadows (Men in Black/no headdress) follow. Four stay. Blend In with the forest.

EXT. SIXTH RIDGE. NIGHT

Kimura awakens. Slaps Sickhand on the chest. John startled sits up. Sickhand brings him down. Wind stirs up, then settles. Crack in the bush. Men look to one another and slide out.

Sickhand moves to the light on the moon peak. Two steps send him on one knee.

SICKHAND

(Cherokee)

Show me.

One foot slides out from a tree brings Sickhand's knife, Another brings his hatchet. Both step out with blades. Sickhand slides right, cuts, then left stick and cuts. Both drop.

John slides behind a tree. Sounds send him around with guns drawn. Man steps from behind. Slice. Kimura wipes off blade and taps.

John startled by the supernatural, then turns. No Kimura.

KIMURA (V.O.)  
(Unvoiced)  
Move out.

John transcendently shocked. Recovers wide eyed, then moves up hill. Sun rises over eighth ridge.

EXT. EIGHTH RIDGE. DAY

John struggles in the thick dirt. Rope thrown down. John grabs rope wraps around tree. Tosses down. Kimura grabs rope John pulls Kimura up.

Reach the peak. Ridge lines layered, as far as the eye can see. Sickhand grabs John to the ground.

SICKHAND  
You see them?

KIMURA  
Four, two midway on North and south ends. Two at the peak.

John pulls Binoculars. Scans. Two men in Tan leather pants and Brown Buffalo split toe moccasins/w rifles and Black Ceremonial Samurai Hat. Patrol the peak with rifles. Two more on each side midway up the mountain.

SICKHAND  
We are not getting in there unless they go without notice.

KIMURA  
Follow me.

All slide out.

EXT. TENTH RIDGE. PEAK. DAY

Top man on the left walks over. Looks down. Man looks up. Patrols to the right. Crack in brush. Walks over curious. Looks down. No Guard. Sickhand comes out from between brush. Strikes him in the head with hatchet. Man on south end notices Sickhand. Raises rifle. Kimura cuts his throat. Kimura ducks away.

EXT. ELEVENTH RIDGE. DAY

John arrives drained. Sickhand slides over the peak for a look.

SICKHAND

Come and see.

John slide up. Dawns binoculars.

JOHN

I see.

Trail white pony at the base. Four lightly built smoke huts with Fox furs at the edge of eleventh ridge. Staggered midway up steep bamboo filled mountain across the steep valley. Ciders align the rest of the way to the top of the high peak.

SICKHAND (O.S.)

The left.

Remington Scans. Japanese/Dutch albino squats on hill. On guard with rifle. Poppy stirs in the pot. Clay pottery aligned. Village smokes by separate kettles up the village with a small white trail pony/lead wrapped around thorn tree at the bottom path. Tattooed Yakuza women bath from bucket and ladle beside huts. Pale skinny man hits pipe. Passes to another man. All have rifles at arms length.

Sickhand counts rounds behind mound. John slides back. Lays on his back. Checks Colt. Stuffs Carbine with rounds.

SICKHAND

Thirty in the village.

John charges two more. Scoffs. Cocks it. Sickhand stares desponded.

SICKHAND

You calling me a liar? Look, son we slide in and catch them by surprise.

They move down the right side along the thick brush. Settle in. John pulls Binoculars. Scans the village.

Men on guard have rifles. Two pistoleers with ammo belts around their torso at the main hut.

Bram stands around pot inside main hut. Stirs Fox stew. Looks up with a sense.

JOHN

How are we going to get in there  
and find him.

SICKHAND

There is only one way of getting in  
there. You ready?

Both amp up, then look to Kimura. Bewildered, then  
settles....

KIMURA

When I get to the crown, start  
shooting.

Kimura slides out and disappears.

Sickhand aims rifle at the first man on guard. John scans  
with binoculars.

Bram? hand reaches in a crate. Grabs three sticks of  
dynamite.

Whistle from atop readies the Men.

Kimura slides up behind lead guard, turned. Breaks neck.  
Softly lays him down. Crawls around and pulls Katana. Guard  
II turns . Kimura strikes him down. Man sees Kimura. Pulls  
pistol. Shot hits man in the chest. Sickhand recoils rifle.

Two men close in on Kimura with pistols. Blast flips second.  
John recoils. Kimura dodges second. Cuts him down. Pumps one,  
then another.

SICKHAND

Here we go.

Sickhand stands and rushes down hill. Slides Behind tree.  
Readies Rifle. Fires.

John scans Village men who grab rifles. Swarm down on  
Sickhand and Kimura. Fires, as Men fall dead.

Clansmen close in dangerous. Sickhand fires. Man falls.  
Kimura attempts left behind tree. Man commit around. Cuts man  
from behind.

John runs to Kimura and Sickhand. Notices Bram run out of  
main hut for the peak. John makes a B-line for Bram. Guns  
down men, as they make an attempt to fire at him. Drops  
rifle. Takes two colts from holsters. Shoots man down, then  
pulls Maxwell? pistol. Shoots another. Ducks behind tree at  
the bottom. Turns and watches Bram escape. Runs for the peak.

Clansmen attempt to shoot Kimura. He grabs pistol from fallen guard. Roles behind tree. Shoots Guard. John makes a B-line for the peak.

Clansmen close in on Kimura. Rush down hill. Kimura ducks behind tree. Man rushes down with pistol. Sickhand shoots man. Drops rifle. Grabs Knife and hatchet. Cuts man to his knees. Cuts the his throat. Both men recover and rush the shed.

John Closes in on Bram. Bram notices and lights a stick. Throws it. John dives right. Blast throws dirt on top of him. John recovers. Rushes towards Bram. Lights another stick throws it close. John runs left. Blast bring a massive rumble. From the top.

Dozens of Clansmen rush down Kimura and Sickhand. Both doubled up with guard? pistol. Greatly out numbered. Run to the left. Fire pistols. Sickhand fires pistol. Shot in the high shoulder. Through and through. Kimura grabs him. Huddle out of ammo.

John rushes in from the left. Closes in on Bram who reaches near the top left end of the peak. Lights the third stick. John tackles Bram. John sees stick hit the ground into a spilt in the earth. Explosion sends Bram and John up and into a tree.

Men close in on Sickhand and Kimura, while both grab blades and ready. Step out for one last fight and look up. Earth rumbles and begins to break. Massive ground displacement begins to slide down the mountain.

Bram shakes it off and runs for the open peak. John slides with the Earth. Runs to the left. Drops Colt. Jumps, Grabs a Bamboo tree. Hangs as the Massive Avalanche rumbles down towards the Village.

Kimura and Sickhand see the wall of death swallow up everything in it? path. Clansmen and sheds swallowed up. Both rush to the left end. Sickhand dives and pushes Kimura away from the fallen earth. Village destroyed.

John climbs up and runs to the open peak. Hakata Bay below. Bram and John circle. Bram charges John. John wheels him over. Mounts Bram. Bram roles him over. Grabs blade from John? belt. John Locks his arm in a figure four. Breaks Blade away. Bram picks John up and slams him. John stands.

BRAM

I remember you.

John punches Bram two times hard. Bram spits blood, then back hands John off his feet. Bram pulls blade.

John grabs Bram's hand. Bram punches him bloody. Kicks him forward. Blade flies out of Bram's hand. John stands, as Bram closes in. John Throws Bram over his shoulder.

They role around over blade. John, thrust, then stands and collapses on his backside. Looks out at the Bay. (Crepuscular rays/Twilight) streaks through the clouds over the water in the bay, as Bram looks down. Kyushu Blade in his gut. Spits blood.

Kimura and Sickhand arrive. Bram slowly drifts and falls back dead. John stands and staggers away. Sickhand takes Kyushu blade from Bram's gut and scalps him. Whoops, as he dances.

FADE TO:

EXT. HARBOR. DOCK. DAY

Meada stands at his window. Oversees departure. Pastor Stand at his deck. High and mighty. Looks down on the departure with guilty pride.

Dock hands load horses. Bay is active.

John Isaac and Sickhand stand around. Kimura shakes their hands. Hands back badges.

KIMURA

Thank you.

JOHN

Thanks Inspector for everything.  
Maybe we will see each other again?

KIMURA

Maybe I will come and see you.

SICKHAND

It would be our honor.

All bow. Patterson Helps Maxwell up the ramp. Maxwell looks back.

MAXWELL

Marshal!

ALL TURN, yet John slightly reluctant with heartache, turns around.

Isabelle stands at the end of the dock with umbrella and silk Summer dress before the TORII at the base of the dock.

Isabelle's broken heart and regret with an overwhelming sense of love breaks to a stern smile goodbye.

John pins on badge. Isabelle looks with resolution, yet slight regret. John swallows a lump of heartache. Isabelle lifts chin with pride, she walks away forever.

John tips hat. *Pan 65*. Turns and follows Sickhand, Isaac and Martial? up ramp.

Isabelle walks across man rail down the road and over bridge. Bare, but one old Monk sits at the end. Crosses under Tori. Monk looks up with regret.

Kimura walks down dock. Stands by Police. Raise to overview of Harbor. Steam blows. Ship drifts out the Bay. Nobu stands with his men furious as they part.

Sickhand sends a loud and proud call for victory. Nobu looks to the dock. Kimura and police await.

SHERIFF JOHNSTON (V.O.)

Isaac Sutton would cut off means to the mission. Years later an angry mob would ransack the mission, killing the Pastor. Ms. Lang would take Isabelle and settle in Tokyo where she would find a suitor, an industrial aristocrat of some kind, yet, Isabelle and John knew that their love was true by the evidence of this archive.

Ship drifts out of bay into setting sun.

FADE OUT: