

Ronin on the Range

written by Mike Schreurs

weebler@mac.com
725.287.6296

EXT. VON PLATA HOMESTEAD - NIGHT

Flames devour a HOMESTEAD, smoke and ash twist skyward.

Men on horses, race around and whoop guns ablaze.

Apart from the chaos a single rider slumps low silhouetted against the flames.

He turns slowly, a cold leer over his shoulder.

TITLE SEQUENCE:

Embers spit into the air.

A wood beam glows deep orange then collapses in a shower of spark.

Flames dance and wriggle through a window.

Horsemen thunder around, revolvers crackle.

END TITLES

INT. ADRIANA'S ROOM - NIGHT

ADRIANA, 24, bolts awake in a gasp, back arched.

Her eyes dart and land on her Dokkōdō scroll on her vanity, tied with blood red cloth rested atop The Book of Five Rings.

She plummets back onto the mattress and glowers at the ceiling. She squeezes her eyes shut.

LATER

A rooster crows.

Adriana squints as the sun's rays slice her face. She's exhausted.

She rolls over to the edge of the bed, a single weary yawn.

INT. VON PLATA HOMESTEAD - DAWN

Adriana strides out of her bedroom dressed in brown pants, a white blouse.

Dust is illuminated from sunlight that sneaks in.

She snatches her brown hat with her signature red sash and marches to the kitchen.

INT. VON PLATA KITCHEN - CONTINUOUS

Adriana steps into the kitchen, seizes an apple.

SARAH, 50's, stands with her hand on her hip and glares at HENRI, 50's.

HENRI
Have some hope.

SARAH
Hope doesn't fill the pantry.

HENRI
(Dutch accent) Neither will your bickering.

Adriana plants a kiss on Sarah's cheek.

ADRIANA
I'm heading into town.
Need anything?

SARAH
A job for your father.

Adriana laughs and grabs her saddle bag on a chair, slings it over her shoulder.

HENRI
When will you be back schatje?

ADRIANA
The afternoon.

SARAH
Ride safe.

Adriana takes a large chomp of her apple and grins.

She turns and slips out the backdoor.

Sarah turns to Henri.

SARAH
You better get ridin' soon.

EXT. VON PLATA HOMESTEAD - MORNING

Adriana saunters out to the side of the homestead.

SARAH (O.S.)
The Morgans are coming by
this afternoon.

HENRI (O.S.)
Pay them off.

SARAH (O.S.)
With what? Flour?

Adriana swings her saddle bag across NAKAMA's back (nah-kah-mah). The metal hardware clangs.

ADRIANA
Morning Nakama. Did you
sleep well?

Nakama snorts.

Adriana leans in and grins.

ADRIANA
Yeah... me too.

She rubs his forehead then offers her apple to Nakama.

She places her foot in the stirrup and vaults into the saddle.

Dust kicks up.

Adriana pivots Nakama around and clicks her tongue.

ADRIANA
Let's go friend.

The two trot off.

EXT. OPEN RANGE - DAY

Adriana rides across the western landscape - scattered shrubs, lone cacti, plateaus loom in the distance.

Sweat beads on her brow.

She wipes it away with her red bandana and tucks it between her sash.

EXT. RED MESA MAIN STREET - DAY

Adriana strides into town, her red sash whips in the wind.

Town folk mill on the sidewalks, and porches.

Adriana rides up to the hitching post and dismounts.

In front of a shop on a bench The PREACHER, 30's, observes. He holds a bible in his hand.

He notes her movement.

Adriana scans the street.

Adriana stands in front of the general store.

TERRY and CLIVE, 40's sprawl on a bench outside the General Store.

Clive holds a bottle.

He takes a heavy swig. He hands it to Terry.

They gawk at Adriana while she steps onto the porch.

TERRY

Hey darling. What's that red
little thing you got there? I'm
sure it looks better up close.

Adriana keeps her distance.

CLIVE

She's aint going to show you
nothin', she's interested in me.
Can I have a look-sey?

Adriana shakes her head, and steps inside.

Clive sneers.

INT. RED MESA GENERAL STORE - DAY

Adriana glides into the shop.

The CASHIER, 50's, nods to her as he helps a customer.

CASHIER

Miss Von Plata.

Adriana shifts to the shelf with canned food.

She inspects a can of peaches and keep her eyes to the door.

CASHIER (O.S.)

That'll be fifty cents.

Terry and Clive hover outside the window and they push each other for a view.

Clive opens the door and powers inside followed by Terry.

Their boots pound loudly on the wood floor.

They shop and wander but, maintain their eye on Adriana.

She claims an apple and carrot.

She strides to the counter.

The cashier finishes up with a customer.

Adriana steps forward.

Clive creeps up behind and stands close. He leans in next to her ear.

CLIVE

I asked if I could see it. You
were supposed yes.

Adriana doesn't flinch.

Clive reaches for the sash on the left side. He clutches it.

She drops the apple and carrot.

She seizes his left hand with her right, twists, then hits his elbow.

The cashier gasps.

The apple and carrot land on the floor.

Clive screams in agony.

Terry stunned, backs up, and rushes out the door.

The cashier is wide eyed.

Clive babies his arm.

CLIVE

You bitch! That's my shooting arm!

Adriana snatches the apple and carrot. She places them on the counter.

Adriana eyes the cashier.

The cashier is big eyed.

Clive stumbles out the door. The door slams shut.

CLIVE (O.S.)
She broke my arm!

Adriana eyes the cashier.

ADRIANA
Do you mind?

CASHIER
Uh, yes ma'am sorry. That's
three cents.

Adriana drops the change, grabs her items. She exits.

EXT. RED MESA GENERAL STORE - CONTINUOUS

Adriana steps onto the porch.

Clive hunches over in the street, in front of her.

CLIVE
That's the one!

Terry sat atop his horse with two other gang members, NASH and HARRY, 30's, opposite on the street.

TERRY
Whatta ya gonna do... Clive?

CLIVE
What do you mean, me? You saw what
she did. Help me!

Adriana marches to Nakama.

TERRY
Call yourself a Clemen man?
(spits)
You got beat up by a girl!

Terry and the other three cackle. Others on the street join in.

The Preacher follows her with his eyes.

Adriana gives Nakama her apple.

Harry swings, cradles his arm and mocks Clive.

Nash spits a stream of tobacco juice towards Clive.

The Preacher smiles.

Clive gawks back and forth between Adriana and Terry.

CLIVE

You guys are, are... ah hell.

Adriana lifts her foot to her stirrup and jumps onto Nakama.

She settles in and sits upright.

She peers down to Clive.

ADRIANA

It didn't break. You should
rest it.

She turns Nakama and leaves down the street.

The Preacher leans back as he watches Adriana leave town.

He shifts his eyes to Clive.

Clive peers down the street and grimaces.

EXT. HOME TRAIL - LATER

Adriana trots on Nakama. She gazes into the distance.

A horse and figure appear behind her.

Hoofbeats approach. She turns around.

Preacher on his horse races forward.

Preacher reaches Adriana and slows to a trot next to her.

He gazes to Adriana.

PREACHER

Miss Von Plata, hold up.

(pulls on reins)

Where'd you learn to fight
like that?

Adriana pulls up on Nakama's reins and they halt.

ADRIANA

How can I help you Preacher?

Adriana grins.

PREACHER

Those men you just humiliated, are
from the Clemen gang, you know
them?

ADRIANA

No. I do not.

PREACHER

If I stood up to them the way you did, I'd disappear.

ADRIANA

So?

Adriana glares at the Preacher.

Preacher looks back with a light confused grin.

PREACHER

Well, these men are known. They don't forget.

ADRIANA

Neither do I.

(beat)

Is there anything else I can do for you Preacher?

PREACHER

I mean, have a blessed day, I suppose.

ADRIANA

Good day Preacher.

PREACHER

Good day.

Adriana grins, clicks at Nakama, and they pick up speed.

Preacher pulls up the reins and halts. He sits atop his stopped horse and watches her ride away.

DISSOLVE TO:

EXT. VON PLATA HOMESTEAD - NOON

Sarah sweeps the entrance.

Henri leans on the railing.

In the distance thirteen horses trundle down the dirt road.

Clive and Terry lead.

Clive wears a white arm sling around his injured arm.

The gang arrives.

Sarah and Henri pivot towards them.

Adriana comes from the back of the homestead.

The gang splits and slowly. CLEMEN, 50's, saunters to the front. He leans forward and to the right.

He smugly grins and stares down Sarah.

Sarah inhales cautiously.

CLEMEN
How've you been sweetheart?
(beat)
Thought you were on the other side
of the world!

Sarah eyes Clemen.

Adriana glares at Clemen.

SARAH
Hello Clemen. You should ride on.

Clemen takes a swig of his flask. He hisses from the burn of the liquor.

He glances to Henri.

CLEMEN
You been keeping' 'er warm,
for me?

Henri glowers at Clemen.

HENRI
We thank you for checking on us
Peter. We must say goodbye for
now.

Clemen spits. He grins at Henri.

CLEMEN
You've been living long enough in
my chair.

SARAH
Just go! Ride on.

CLEMEN
You see Sarah, I want to take
my seat-

HENRI

-Get out of here. There's no seat
here for you!

Clemen grimaces at Henri for a moment. Clemen catches a glimpse of Adriana.

CLEMEN

Aren't you a dove?

He smirks. He rolls his eyes to Sarah.

Sarah scrutinizes Clemen.

Clemen grins at Sarah sinisterly.

He turns his horse towards the road.

CLEMEN (CONT'D)

Oh alright, I'll be seeing you
again, Sarah. Henri.

Clemen's men turn and follow towards the road.

Sarah eyeballs Henri concerned.

SARAH

We need to prepare.

Sarah whips around and marches into the homestead.

Henri watches on as the riders head down the dirt road.

He glances to Adriana and grimaces. He exhales.

Adriana stands straight. She snaps to face her father.

She pauses.

Henri furrows his brow.

She exhales, turns, and marches into the homestead.

Henri exhales as he peers down the road.

INT. VON PLATA KITCHEN - CONTINUOUS

Sarah searches a cupboard.

Adriana marches in.

ADRIANA

Who is that?

SARAH
A deadly storm.

Sarah grabs a box of ammunition and pivots to Adriana.

ADRIANA
What is he to you? Why is he so
upset with you?

SARAH
Before I met your father, I was
courted by Clemen.

Sarah strides to her rifle leaned against the table. She picks it up and checks the bolt.

ADRIANA
Until?

She puts a bullet into the chamber and slides the bolt heavily forward.

Sarah exhales.

She sets down the rifle with a thud.

SARAH
He was the Sheriff then, and a
bullet hit his rib. It shattered
and they couldn't get all the
pieces.

Sarah peers up.

SARAH (CONT'D)
I met your father and fell hard,
for him about the same time.

Adriana eyes Sarah concerned.

ADRIANA
So father took everything from the
man with the missing rib?

Sarah nods lightly. She bites her lip.

SARAH
He never forgave us.

ADRIANA
We must prepare.

Adriana stares Sarah in the eyes.

INT./EXT. VON PLATA HOMESTEAD - AFTERNOON

The Von Plata's work together.

MONTAGE - PREPARATION

- Sarah SLAMS the windows shut. A board goes over the window
 - WHACK, Adriana hammers it secure
- Henri SNACTHES his rifle from the wall
- Sandbags THUD against the door
- Sarah GRABS candles and a lantern, PLACES them on an end table near the window
- Adriana locks onto her daisho - the paired swords

END MONTAGE

Henri guards on the porch with his rifle and scans the area.

Sarah marches onto the porch.

She shares a disturbed glance with Henri.

Adriana strides out onto the porch, her revolver tied to her left leg and her daisho tucked in her red sash on her left hip.

HENRI

Is he coming?

SARAH

He's an unpredictable beast.

Sarah swivels to face the road and grimaces as she surveys the road to Red Mesa.

EXT. RED MESA MAIN STREET - AFTERNOON

Preacher stands next to his horse and places a small sack in the saddle bag.

Multiple horses turn a corner and race down the Main Street.

The Preacher turns and narrows his eyes.

The rush of riders pass Preacher. Terry and Clive lead.

The Preacher watches on with a furrowed brow.

EXT./INT. VON PLATA HOMESTEAD - NIGHT

The stars look like a million pin pricks in the blue black sky.

Henri perches in a chair next to a crack in the window.

The chair creaks as he adjusts.

Light slivers onto his face.

Sarah oils her rifle in the kitchen.

Lantern light reflects off of the gun metal.

Adriana stands upright in a sturdy pose next to a camp fire out back.

It crackles and pops as it expends its fuel.

She draws her katana in one motion extends her arm up and to the front-it drives the wind forward.

A horse in the distance neighs.

Adriana snaps to the sound.

Faint in the distance torches lit, a dozen bounce down the road.

Adriana sheaths her katana into the saya (scabbard).

Henri rotates to Sarah.

HENRI

Sarah!

Sarah lifts her head.

HENRI (CONT'D)

They're coming.

Sarah rises up and marches to the back door.

She eyes Adriana.

SARAH

They're here.

Adriana's left hand is on the hilt of her katana.

ADRIANA

We're ready.

Adriana turns and stares at the fire.

ADRIANA (CONT'D)

Do not fear death.

Adriana turns and goes inside.

Henri clenches his jaw.

HENRI
What are we going to do?

Calmly Adriana strides up to her father and places a hand on his shoulder.

She stares into his eyes.

ADRIANA
Hold father.

Horse hoofs clop, heavy breaths, and snorts fill between each steps.

Thirteen horses arrive and pull into the Von Plata's homestead.

Clemen leads.

The men hold a line to the left and right. Clemen leans to the right and grins like a predator.

CLEMEN
Sarah, I'm home.

The gang cackles.

Sarah plants herself at the window with her rifle at the ready.

SARAH
What do you want Clemen?

CLEMEN
Finality.

Clemen's men look at each other. Another checks his pistol.

Henri points his rifle at Clemen.

HENRI
We cannot help you with that
Peter. I am asking you to leave!

Clemen glances to Henri's position.

CLEMEN
Henri... You're not the
violent kind.

Clemen spits. A horse snorts. The jingle of reins and harnesses.

Sarah peeks through the crack of the boarded window.

SARAH
Clemen leave! I want nothing to do
with you. Leave us be!

She snaps her fingers, holds out her hand, and motions to Adriana and Henri to get low.

CLEMEN
I can't do that Sarah.

The row of horses and riders adjust. A horse whinnies.

Terry's face is licked with the light from the torches. He smiles menacingly.

Clive sneers at the house.

Adriana removes her revolver from the holster and cocks the hammer. She rises from her knees.

SARAH
Then... what?

Henri blinks to Sarah distraught.

CLEMEN
Goodbye Sarah.

Clemen draws out his revolver.

Adriana eyes Sarah.

Sarah eyes Henri.

Henri raises his rifle.

CLEMEN (CONT'D)
(to himself)
I did love you. Truly.

Clemen pivots to a rider next to him. He nods.

The rider nods back. The rider aims his rifle.

Sarah pulls Adriana to the floor.

A shot hits the window frame. Splinters shoot everywhere.

The row of horses erupts with gunfire.

Henri fires out the window and hits a gang member. He falls to the ground.

Horses take off in various directions.

The men call out and whoop.

CLEMEN (CONT'D)
I want them dead!

Sarah fires her rifle.

Clemen remains, heleans forward, and to the right.

Adriana dives behind a sandbag that takes a bullet. Sand shoots into the air.

Adriana focuses on her father as he fires.

SLOW MOTION - Henri pulls the trigger and it nudges him back from the recoil of the rifle.

He pulls down the handle to reload. A casing ejects.

REAL TIME - Henri is shot in the chest.

He is thrown back off the chair onto the ground.

ADRIANA
Daddy!

He grasps at his chest.

Hot red blood escapes from underneath his hand.

Adriana crawls over and applies pressure to his chest.

Wide eyed he looks to his daughter silent and terrified.

His jaw moves, yet no sound.

He mouths to Adriana "I love you".

Henri goes limp and his hand slides off his chest. It hits the floor.

Sarah retreats to Henri.

SARAH
Henri! Henri! No!

Adriana points her revolver and fires 3 bullets out into the field of men.

A bullet flies through Adriana's left shoulder and throws her to the ground. She yells in pain.

Sarah stands up with her rifle and shoots through the window.

She hits a gang member.

The rider falls off and hits the ground with a thud. He's dragged away by his horse.

A bullet pierces the window and hits the lantern placed on the end table. It bursts and flames shoot outward.

The homestead catches fire. Smoke fills the room.

ADRIANA
Mamma we must leave!

SARAH
Not without your father!

ADRIANA
Mamma! We have to go!

Sarah is shot in the stomach and hunches over. She groans heavily.

Adriana rushes to her.

Sarah springs back up and fires two times then takes cover.

She reloads.

SARAH
Leave out the back door!

ADRIANA
I'm not leaving you!

SARAH
Go now. I'll keep them pinned. Go!

Sarah bolts up and a bullet strikes her in the head. She goes limp and falls to the floor.

Adriana lies on the floor pressed against her two dead parents and she lets out a guttural scream.

ADRIANA
Mamma!

Clemen watches on as the fire spreads. He gradually smirks.

Adriana gives one long tearful look to her parents.

She whips around and low crawls across the study to her room.

Adriana rises up and flings open the door, but fire has arrived.

Flames dance on the vanity from the Dokkōdō as it burns.

The fire hisses and she backs away.

She staggers back but the flames force her further away. An engulfed beam falls down blocking her room.

Adriana spins and runs to the kitchen door.

She bursts through the door with her right shoulder and tumbles outside.

She holds her left shoulder and cries sharply.

Adriana stumbles up and shuffles to Nakama, she jumps into the saddle.

ADRIANA

Hi-yah.

Adriana grasps tight as Nakama rockets away.

Clemen clocks the escape.

CLEMEN

Kill her!

Two horsemen take after Adriana.

Horsemen fire at her.

SLOW MOTION - A bullet hits Nakama's hindquarters and another grazes his neck.

REAL TIME - Nakama whinnies and runs as bullets whizz by.

EXT. OPEN RANGE - CONTINUOUS

Adriana turns and looks back.

There are two horsemen.

She snatches her revolver and cocks the hammer.

Her aim wavers.

Adriana grits her teeth. She shoots the first horseman.

He falls off and disappears into the dust.

The second horseman follows, fires his revolver.

Adriana races past cacti and shrubs.

Nakama turns hard to avoid a boulder. Adriana falls.

She hits the ground and rolls to a stop.

Stunned, she grabs her revolver.

She scurries behind a boulder.

The second horseman creeps forward and scans.

Adriana tosses a rock out.

The horseman snaps to it.

Adriana bolts up and aims.

He shoots.

The bullet hits Adriana in her left leg.

She shoots.

He slumps over the saddle.

Adriana stands shocked. Pain surges into her leg.

She looks around.

ADRIANA

Nakama!

He returns and stumbles. Gingerly Adriana mounts her saddle.

ADRIANA

Let's go.

Adriana peers behind.

An orange inferno on the horizon dims.

A tear beads on her cheek.

The pair ride away.

EXT. VON PLATA HOMESTEAD - CONTINUOUS

A horseman whoops.

Terry rides up to Clemen.

TERRY

She's gone. She got Owen. I don't know about Quincy.

CLEMEN
It's time we leave.

Clemen whistles and 8 horsemen circle around.

CLEMEN (CONT'D)
We're done!

Terry points to one of the dead riders.

TERRY
What about the boys?

CLEMEN
Leave 'em.

Terry and Clive exchange a confused look.

TERRY
But boss-

CLEMEN
-unless you want to join em'-leave
'em!

Clemen wheels his horse and rides out. The gang follows.

EXT. ROAD - NIGHT

Clemen and 8 horsemen with torches race towards Red Mesa.

The Preacher rides his horse. He steers his horse to the side. He bears a lantern.

The Preacher examines the men.

Preacher looks towards the homestead of the Von Plata's, a small dot of light. He pauses.

PREACHER
Hi-yah!

The horse bolts towards the Von Plata's.

EXT. VON PLATA HOMESTEAD - NIGHT

Preacher cuts from the road onto the homestead grounds.

Scattered flames dot the burnt-out carcass.

Preacher dismounts and takes in the burnt bodies of Sarah and Henri.

He winces, turns away, and bows his head.

Preacher leads his horse around to the back.

Henri's and Sarah's horses lie dead near a charred wagon.

Preacher scans the back. The hitching post-empty.

The preacher vaults onto his horse and rides away.

EXT. CANYON MOUTH - NIGHT

Adriana leans over her saddle. Nakama trods, along then falters. He catches himself and stumbles forward.

ADRIANA
(softly)
Nakama.

Nakama halts. He snorts, raises his head, shakes it. Adriana taps his side.

ADRIANA (CONT'D)
Come on Nakama. Come on boy.

Nakama stumbles, sidesteps.

Adriana slides off onto one leg.

ADRIANA (CONT'D)
Hey.
(voice breaks)
Hey, you're okay.

She grabs his head and pulls it to her face. Her eyes well with tears.

ADRIANA (CONT'D)
No. Not you.

Nakama takes a knee then another. He lays down. He breathes heavy.

Adriana grabs the saddle and strains to lift him.

ADRIANA
Nakama! Come on stand up!

She groans as she lifts. She gives up.

Nakama rolls to his side and whinnies.

She hugs his head as his breath becomes shallow. He nuzzles her.

Silence. Motionless.

She lays her hand on his neck. She rises up.

Adriana limps and lays against a boulder.

She labors to breathe.

She rips off her left sleeve and ties it around her wound on her left leg.

She wails in pain as she ties the bandage.

EXT. OPEN RANGE ROAD - NIGHT

The Preacher kneels, eyes fixed on the ground.

The dirt is turned up. Fresh hoof prints.

The Preacher follows the trail with his eyes.

He gazes forward. He rises up, concern on his face.

EXT. CANYON MOUTH - NIGHT

Adriana shivers, hugs her right leg to her chest.

She leans her head back. Her eyes probe into the night sky.

The galaxy looms overhead.

EXT. RANGE TRAIL - NIGHT

The Preacher sprints along. He pulls up on the reins.

He spots blood on the trail. Hoof prints are close together. The prints deepen in the dirt.

A coyote howls in the distance.

The Preacher searches, concern covers his face. He exhales.

He tears away down the trail.

EXT. CANYON MOUTH - NIGHT

Adriana slips in and out of consciousness.

Her eyes close slowly.

ADRIANA
(faint)
Nakama... Mamma...

The Preacher springs off his horse, and seizes his saddle bag. He runs to Adriana.

PREACHER
Hold on! Just hold on!

He grabs his canteen, quickly opens it, and puts it to Adrianas lips.

She sips. Confused, she focuses on the Preacher.

The Preacher inspects her. He reaches under her and lifts her up.

He carries her to his horse.

He jumps on behind, wraps his arms around Adriana and grabs the reins.

She sinks into the saddle. Her head bobbles.

ADRIANA
Preach-

PREACHER
Hold up. Save your energy.

The Preacher kicks his horse and they bolt away.

SMASH CUT TO:

INT. CHURCH VESTRY - NIGHT

Adriana screams on a metal framed bed, bolts up in a small room with one window. Its wooden walls are bare except for a cross above the door.

She scans the area, frantic. She collapses, scrunched in pain.

The preacher sprints in.

PREACHER
Hey now. Hey now, I'm here. I'm here. You're safe. You're okay.

ADRIANA
Nakama!
(faint)
Mamma.

Preacher grabs a cloth from a pail on the floor.
He wrings it out, dabs her forehead.

ADRIANA (CONT'D)
Where's Nakama?

PREACHER
It's okay. You're safe.

ADRIANA
Where is he?

PREACHER
He's... gone.

Adriana swings her legs off of the bed. She wails in pain.

ADRIANA
No, he can't be-

PREACHER
-You can't move right now, you've
got to heal.

Preacher reaches over and guides her back.

ADRIANA
Where am I?

PREACHER
You're in my church- well the
Lord's church.

Preacher places his hand on her right shoulder.

PREACHER (CONT'D)
You shouldn't go anywhere...
you're all tore up to hell.

ADRIANA
Where is he? Where's Clemen?

PREACHER
I don't know.

Adriana groans loudly as he lays her back down.

Preacher removes his hand.

ADRIANA
I need to-

PREACHER
-You don't need to right now.

ADRIANA
I'm losing him!

PREACHER
And I ain't losing you to 'em.

Adriana glares at the Preacher.

ADRIANA
You're holding me prisoner?

PREACHER
What in Gods name are you talking
about? I'm a preacher, that's
opposite of what I'm about.

Adriana winces, she closes her eyes.

Preacher pauses and rises up.

PREACHER (CONT'D)
I'll be here if you need anything,
just holler.
(beat)
We'll change your dressing
come morning.

He stands tall then exits. He closes the door slowly.

She glares at the cross above the door frame.

EXT. CHURCH - NIGHT (TIMELAPSE)

The milky way drifts and gives way to the sun's golden
morning rays.

INT. CHURCH VESTRY - MORNING

Birds chirp outside and morning light fills the room.

The door cracks open and Preacher pokes his head in. He carries
a tray with a clean dressing.

He enters calmly.

PREACHER
G'mornin.

Adriana lays on the bed - her head to the side awake.

PREACHER (CONT'D)
It's best we change those out.
If you...

Preacher seizes the stool and slides it with his foot to the side of the bed. He sets down the tray on the bed.

He collects the pail of water and slides it over.

A bottle of whiskey sits next to the bed frame.

PREACHER (CONT'D)
If it's alright with ya I'd like
to clean your wounds.

He raises a hand slowly and moves towards her left shoulder.

She retreats an inch, pauses, then returns.

He takes the left collar of her blouse, pulls it to her chin, and reveals the wound.

She peers into his eyes carefully.

He unties the bandage and Adriana groans in pain.

PREACHER (CONT'D)
I'm- I'm sorry I hurt you. I'll be
gentle as possible.

He reaches down, grabs the bottle of whiskey, and holds it up.

PREACHER (CONT'D)
This though, will hurt.

He pauses.

She inhales and nods.

He pours a little onto the wound.

She arches her back in pain, white knuckles the blanket.
She exhales.

She tenses her jaw, winces, and breathes in deeply.

Preacher grabs the rag and dunks it in water. He wrings it out, concern on his face, and looks at Adriana.

He rubs the bullet wound gently as she bites her lip.

ADRIANA
What about the bullet?

PREACHER
I removed it while you were out.

Preacher grabs a dressing and wraps it around her shoulder.

She fixates on his hands as they work.

He slowly ties it with the knot to the side of the wound.

She winces.

PREACHER (CONT'D)
You hungry?

Adriana breathes in from the pain. She nods her head.

Preacher smiles. He nods to her.

He rises and exits.

INT. CHURCH - CONTINUOUS

Preacher strides into the main aisle then stops.

He places his hands on his hips, and exhales deeply.

His shoulders sag.

He pauses.

INT. CHURCH VESTRY - DAY

The door creaks open and Preacher enters with a tray. It has an apple and salted meat.

PREACHER
Now, it ain't much but it'll get
something in ya.

He sets the tray down with a clang. He takes a seat and pulls out his knife.

Adriana recoils away from him.

He stares at her surprised then, to the knife.

PREACHER (CONT'D)
Oh, heavens no, sorry.
(beat)
For the apple you see.

She eyes him, suspicious.

He grabs the apple and slices a piece off.

Adriana is fixated on the knife.

He offers the slice to Adriana.

She gazes at the apple and then Preacher.

She snatches the apple and eats the whole slice.

He smiles.

She chews. She fixates on the Preacher.

ADRIANA

More.

He cuts off another piece of apple and hands it to her.

She eats it quickly then lays her head back.

PREACHER

I brought some dried meat too.

He pauses and gazes out the window.

PREACHER (CONT'D)

What is that sword you have?

Adrianas head snaps to Preacher.

ADRIANA

Where is it?

Preacher points out at the door.

PREACHER

It's just outside the door.

Adriana scowls at Preacher and leans in.

ADRIANA

Bring it to me.

Preacher glares at Adriana jaw clenched.

PREACHER

You sure you need it right now?

ADRIANA

Bring it.

Preacher inhales deeply. And exhales.

PREACHER

I'm holdin' onto it until you
get better.

ADRIANA
That is mine!

Adriana leans up and receives a jolt of pain.

PREACHER
It's the only thing that'll keep
you here. You have to heal.

ADRIANA
I can end you and take it
back now.

PREACHER
Well, you haven't yet. Have ya?

Adriana bores a hole in Preachers eyes.

The preacher stares back.

PREACHER (CONT'D)
I'll make you a deal. Soon as you
can walk on your own, I'll give it
to you.

Adriana stares at her leg then back to Preacher.

ADRIANA
Fine. I agree.

She slowly turns her gaze up.

He points to the tray.

PREACHER
I'll leave this here for you.

He stands, walks out, and leaves the door open.

DISSOLVE TO:

EXT. CHURCH - DAY

Insects chirp and fill the air with natural rhythm.

INT. CHURCH - DAY

The sun shines rays through a cracked window into the church,
colors dulled by the dust.

Preacher reclines in a pew, his legs crossed. He reads
his bible.

ADRIANA (O.S.)
Preacher!

He puts his leg down and jumps up.

INT. CHURCH VESTRY - CONTINUOUS

Preacher enters, leans on the door frame.

ADRIANA
You know how to clean a
gunshot wound.

He tilts his head.

PREACHER
I do have some experience-

ADRIANA
-As a preacher?

PREACHER
Well... no.

Adriana surveys him. She raises an eyebrow.

His brow scrunches and he looks into the wood floor.

PREACHER (CONT'D)
I've been the man shot at, too
many times.

ADRIANA
Doing what?

He inhales, pauses, peers at Adriana.

PREACHER
Running from the men of women.
Breaking their vows.

ADRIANA
Why did you become a preacher?

He swallows, pauses.

PREACHER
In my life, it's always been one
too many. So I stopped.

Preacher turns to leave.

Adriana leans up.

ADRIANA
I killed two men... escaping.

PREACHER
Dear Heavenly Father. Please
forgive this-

ADRIANA
-No.

Stunned, Preacher stares.

ADRIANA (CONT'D)
Do not regret what you have done.

PREACHER
How?

Preacher steps in.

ADRIANA
It's from the ronin Miyamoto
Musashi.

PREACHER
Even God Himself regretted.

She shifts her legs to the edge of the bed.

ADRIANA
I do not follow God, just the way
of aloneness.

PREACHER
Not even your own?

ADRIANA
No, I trust myself and ask nothing
of God.

He grins, wryly.

She puts her right foot on the ground.

PREACHER
Hmph. Explains me.

Adriana exhales disappointed.

PREACHER (CONT'D)
It's too early to try.

ADRIANA

Who are you, to tell me what I
cannot do?

PREACHER

The one who carried and
carries ya.

Adriana squeezes her eyes, lifts her foot back to the bed.

ADRIANA

It won't be long.

The Preacher scoffs and smirks.

PREACHER

I, wouldn't bet against it.

He pivots to the door and exits.

DISSOLVE TO:

EXT. OPEN RANGE - NIGHT - (TIMELAPSE)

A lone cactus reaches into the sky.

INT./EXT. CHURCH - MORNING

Preacher sweeps the entryway with the doors open. He hums a tune to himself.

A horse whinnies in the distance, a traveler down the road. Hooves clop on the beaten dirt.

Preacher gazes and shields his eyes with his hand.

The rider arrives, pulls up on the reins and halts. JEB, 40's, looks down on Preacher. He tips his hat.

JEB

Preacher.

Preacher looks to Jeb tense.

PREACHER

What brings you by?

JEB

You's got water?

Preacher peers back into the church, he pauses.

He looks back to Jeb.

PREACHER
Sure. Come in.

LATER

Jeb lounges in a pew with his feet up.

PREACHER
What can I do for you?

JEB
Oh not a thing. I've's got water
and whiskey so I'ms good. I's came
down to check on the homestead to
see if anybody's has taken it yet.

Jeb smiles and then takes a swig of water.

INT. CHURCH VESTRY - CONTINUOUS

Adriana pulls the blanket up to her face and quietly rolls onto her stomach.

She listens.

INTERCUT: INT. CHURCH VESTRY/ INT. CHURCH

PREACHER
And have they...?

JEB
I guess we'll see. I's haven't
made it out there yet.

Adrianas lip quivers with anger.

PREACHER
Is there anything you want
to confess?

Adriana lifts her head.

JEB
What? About the massacre?

PREACHER
If you feel...

JEB
Nah, wasn't anything to worry
about. Wasn't even hard.

Adriana's eyes tear up, she grows angry.

JEB (CONT'D)
A couple bullets and we were done.
Hell don't know if any of mine
landed.
(beat)
You never know.

Preacher lowers his chin.

JEB (CONT'D)
Ah, well. Its passed. I's gonna
head on out Preacher.

PREACHER
Where are you these days?

Jeb stares down Preacher.

JEB
Why'd you want to know that?

Preacher scans Jeb's face.

PREACHER
In case you ever need water.
(beat)
Safe travels my friend.

Adriana cringes.

JEB
Sure you want to call me that?

Jeb rises up. He strides down the aisle towards the door.

Preacher stands and escorts him.

PREACHER (CONT'D)
Ride safe and the Lord be
with you.

Jeb tips his hat, walks outside.

EXT. CHURCH - CONTINUOUS

Jeb mounts his horse.

JEB
You know Preacher, I'm not the
kind of man to-

PREACHER

-Be well.

Jeb tips his hat to Preacher. He turns his horse.

JEB

Hiyah!

Jeb takes off into the distance.

Preacher watches concerned. He turns to the church entry.

INT. CHURCH VESTRY - CONTINUOUS

The preacher sticks his head into the room.

Adriana stares then rolls her head to the side.

Preacher pauses, then leaves the room disappointed.

Adriana turns her head and gazes at the door. She stares at her leg.

INT. CHURCH - DAY

The Preacher prays to the cross of Jesus on the wall of the church. He speaks inaudibly to himself.

A hand emerges and grabs the door frame of the vestry.

A foot pokes out. Another foot comes forward, gingerly.

Adriana holds onto the door frame and slowly hops into the church, determined.

She grasps the door frame with one hand and pauses.

She watches Preacher pray.

Preacher halts his prayer and performs the cross motion.

He opens his eyes, they find Adriana, shocked.

He jumps up and rushes to her.

Adriana lets go of the wall.

PREACHER

What're you doing?

ADRIANA

You said if I could walk-

PREACHER

-Without help! You're not ready.

ADRIANA

I don't need your wall.

He snatches her arm and puts it around his neck.

He bends down and lifts her into his arms.

She gazes into his eyes. She studies them.

He strides to the vestry door and enters.

INT. CHURCH VESTRY - CONTINUOUS

Preacher carries Adriana through the door to the bed.

He bends down slowly and lays her down. He pauses.

ADRIANA

Come with me.

PREACHER

You can't go anywhere now.

ADRIANA

That's why I need you.

PREACHER

I cannot go with you.

Adriana grimaces at the preacher.

He locks his jaw in return.

ADRIANA

You're intolerable.

PREACHER

And you're stubborn.

ADRIANA

I cannot stop until Clemen
is dead.

Adriana sweeps her legs off the bed and winces in pain.

PREACHER

The Lord says "Vengeance is mine",
he's long gone now.

ADRIANA
Vengeance belongs to me! He killed
Nakama. He killed my family!
(beat)
He shot me!

Preacher exhales deeply.

PREACHER
Well stay for me, then.

The preacher eyes are large. His cheeks are flushed. His eyes dart.

Adriana inspects him with surprise.

ADRIANA
For you?

PREACHER
Well... because I can't see one of
my flock go to be slaughtered.

Adriana cocks her head.

ADRIANA
I'm one of your flock?
I walk alone.

PREACHER
Yet, you don't have to.

ADRIANA
It is my choice. Give me
my daisho.

He inhales and exhales.

PREACHER
When you no longer need my help to
walk I will give 'em to you.

He turns around and strides out. He meanders back in. He clears his throat.

PREACHER (CONT'D)
Would you like to have supper with
me tonight?

Adriana questions him with her eyes.

ADRIANA
Haven't we already?

PREACHER

Right, you're right. True.

He exits.

Adriana grins softly.

INT. CHURCH - NIGHT

Adriana and Preacher sit at a table with stew, and dry bread.

They both eat their dish quietly.

Preacher glances over at Adriana.

His eyes dart back to his stew.

PREACHER

How's your leg?

Adriana studies the preacher leaned over his soup.

ADRIANA

Better.

(beat)

How are you?

PREACHER

Good. Good.

He eats a spoon of stew.

She exhales.

They both pause.

PREACHER

When are you going to-

ADRIANA

-Give me back my katana.

Preacher puts his spoon back in the bowl and scoots his chair back.

He springs up and fixates on her.

PREACHER

Please, you don't have to.

She scowls at him. She pauses and inspects him.

ADRIANA

Preacher.

He exhales.

Adriana notices his movement.

He marches into the vestry.

INT. CHURCH VESTRY - CONTINUOUS

Preacher strides into the room and over to the bed.

He kneels and reaches underneath.

He pulls out the daisho, the katana and wakizashi pair.

He stares at them and closes his eyes sad. He exhales.

He rises up slowly and exits the room.

INT. CHURCH - NIGHT

Preacher returns with the pair and glides to Adriana.

He halts in front of her.

She grins at the Preacher.

PREACHER
Is there any ceremony or...?

He holds the pair out in front of him.

Adriana looks at her daisho then to the Preacher.

ADRIANA
This is fine.

She snatches the pair. She grabs the handle of her katana and pulls slowly to reveal the brilliant metal blade.

PREACHER
Have you... before?

Preacher stares Adriana nervous.

Adriana lifts her chin.

ADRIANA
Not yet. Soon.

Preacher swallows slowly.

PREACHER

Clemens men don't play
with swords.

ADRIANA

I have the right tools for the
job. Plus I have a revolver.

PREACHER

There's no need for more killing.

ADRIANA

And that's why I must stop them.

PREACHER

I mean you.

Adriana scrutinizes the preacher.

ADRIANA

You, won't be able to stop them.

Preacher sits quietly. He nods slowly. He gazes into the floor.

PREACHER

No, I can't.

Adriana slides the katana back into the saya.

INT. CHURCH - NIGHT

Preacher sits in the front pew and gazes as Adriana sharpen her katana, sat on the floor.

Adriana slides the sharp edge of her katana along the whetstone.

Preacher gazes at the silver inlay on the saya.

PREACHER

Why silver? It tarnishes
so quickly.

Adriana stops, she peers upward.

ADRIANA

My father knows- knew metals.
(beat)
He met my mother at a gold mine
during the Gold Rush.

Her eyes glisten.

ADRIANA (CONT'D)

A daimyo needed my father's metallurgy and trading expertise, along with my mother's mining knowledge. They were the perfect package.

Preacher leans in.

Adriana sharpens the sword, slow.

ADRIANA (CONT'D)

It was a silver mine. In exchange for their help they demanded I study with a sensei.

She smiles softly.

Preacher watches on.

ADRIANA (CONT'D)

I lived in Japan for ten years-

PREACHER

-Why did you come back here of all places?

Preacher sits forward.

Adriana looks up at Preacher. A tear streams down her cheek.

Preachers face flattens.

ADRIANA

The Imperial Japanese government took over the mine. We were no longer needed.

Adriana sharpens quicker, wipes her face.

PREACHER

Why do you keep sharpenin' it?

ADRIANA

Because it sharpens me.

Preacher pauses, smirks, and nods slowly.

PREACHER

And what will you do when it's all done?

Adriana furrows her brow.

ADRIANA
It isn't done.

Preacher pauses. He sighs.

PREACHER
No. No, it isn't.

DISSOLVE TO:

INT. CHURCH - NIGHT

Adriana practices kata with the katana used to perfect movements to memory.

Preacher observes from an aisle pew.

She stands rigid and straight, her palms flat against her thighs. She bends and bows to the open space.

With her left hand, she grabs the saya, and with her thumb unlocks her katana. It slides half an inch forward.

She grabs the handle with her right hand. She draws her katana as her right leg moves forward. She holds the blade extended out held in her right hand.

Preacher leans in curious.

She slashes across the unseen torso of her enemy. She goes to a knee in pain.

Preacher stands up halfway.

She rises painfully.

He sits.

She returns to her blocking pose as she winces from the bullet wound to her left leg.

She drops the tip of the katana horizontally and lunges forward with her right leg, she stabs the air. She returns to her block pose.

Adriana moves her feet side by side.

She sheaths the katana into the saya.

She bows slowly to the space.

Preacher fixates on her.

Adriana turns and stares at Preacher.

ADRIANA
I need supplies.

Preacher pauses.

PREACHER
I guess we're going out.

Preacher smirks nervously.

EXT. RED MESA MAIN STREET - DAY

Adriana and Preacher trot his horse down the Main Street into town.

Preacher's right hand on her hip.

She sits in front steering as they amble down the hot and dusty street.

She wears her blouse with a missing left sleeve, dry blood stains from where she bled and the hole from the bullet. Her gunshot wound freshly scabbed over.

Her signature red sash, dusty and dirty flutters in the air.

Tucked in her sash on her left hip is her daisho.

Town folk stop and gaze and gawk at the alive, ghost of Adriana Von Plata.

TOWN FOLK (O.S.)
What is that? / How is she
alive? / Is that a sword?

Eyes divert from her to the long saya.

Adriana scans around and notices the many eyes on her.

Preacher surveys and locks eyes with observers. He nods.

She straightens up and stares forward... like a ronin.

EXT./INT. RED MESA GENERAL STORE - DAY

Adriana steers the horse to a hitching post and stops.

Adriana hops off, favors her right leg, and hitches.

Preacher slides off to the side. A MAN, 30's walks up and shakes Preachers hand. He nods in gratitude.

She surveys the area. Eyes fixated on her.

She glares at the front door.

Adriana steps up the stairs.

She opens the door and steps inside.

A customer stands at the counter with the cashier.

The cashier peers up and does a double take, his eyes like white saucers magnified through his glasses.

The customer takes two steps back away from the counter, away from Adriana and stares at her strangely.

Adriana strides to the counter and halts.

The cashier takes a step back.

CASHIER

Wh-what do you want? I'm sorry. I mean, how can I help you?

Adriana looks at the wooden shelves behind the cashier. She tilts her head.

ADRIANA

Bullets. Jerky. Biscuits.

The cashier pauses afraid. He shuffles along the wall and snatches the items.

Preacher enters and takes off his hat.

The cashier eyes dart to the preacher and stop. They switch to Adriana then drift back to Preacher.

The cashier spins back around and continues his work.

PREACHER

Add coffee and salt Phillip.

The cashier nods.

CASHIER

Preacher.

Adriana turns and faces Preacher. He places his hand on her shoulder and points farther down the shelves.

PREACHER

Ya might want to grab some bandages too.

The cashier stops.

Preacher grins and Adriana does too. She rolls her eyes.

The cashier nods his head and turns to the shelves.

Preacher drops his hand.

The cashier returns to the counter with items. He counts and peers up at Adriana.

CASHIER

That'll be...

The cashier looks at the katana in Adriana's sash. Her left hand is on the hilt.

The cashier changes his gaze to the preacher.

CASHIER

It's on the house.

PREACHER

Surely, I can pay you Phillip.

The cashier looks to Adriana.

CASHIER

You've survived hell my dear,
that's gotta be good for
somethin'.

Preacher sighs and nods his head.

PREACHER

Thank you kindly Phillip.

ADRIANA

Thank you.

The cashier smiles.

Adriana glances over to Preacher.

Preacher smiles.

She shrugs her shoulders and grins.

They grab their items and they exit.

The cashier exhales deeply.

EXT. RED MESA GENERAL STORE - DAY

Adriana and Preacher exit and walk to their horse.

Adriana gives her bags to Preacher.

Preacher places them in the saddle bags.

Adriana turns and stares at the Sheriff's Office.

Preacher finishes loading the bags.

ADRIANA

Wait here.

She marches to the Sheriff's office.

Preacher's brow furrows.

EXT./INT. RED MESA SHERIFFS OFFICE - DAY

Adriana marches across the street to the Sheriff's office and enters.

The SHERIFF, 50, sits in a chair at a desk. The weight of the position shows on his face.

Adriana turns and scans the bounty board filled with bounties.

Her eyes dart around the board.

She spins and glares at the sheriff.

ADRIANA

Where's Clemen's poster?

SHERIFF

Hello Miss Von Plata. I'm surprised to see you... Truly.

ADRIANA

Where's the poster?

SHERIFF

Oh, well. You see we haven't put up one since we thought you all were gone. He's got a dozen-

Adriana steps over and grabs a fistful of the sheriff's button shirt and pulls him towards her.

ADRIANA

-Eight.

(MORE)

ADRIANA (CONT'D)
(beat)
He has eight men.

The sheriff nods his head terrified.

His hand shakes.

SHERIFF
Yes, ma'am. Eight. He has
eight men.

Adriana lets go and the Sheriff stumbles into his chair.

ADRIANA
Where is he?

SHERIFF
I don't know. He left town after
the fire.

ADRIANA
What about his men?

The Sheriff shakes his head no nervously.

Adriana stares at the seated Sheriff.

ADRIANA
Useless.

Adriana turns and walks to the door. She halts at the threshold. She takes a step back and inspects the bounty board.

She tears one off. It flutters to the floor. She marches out.

The sheriff sits in his chair afraid.

EXT. OPEN AREA - DAY

A lone horse cuts across the open range.

A steady trot as Adriana sits upright, bounces with the stride of the horse and steers.

Preacher holds on.

PREACHER
I've been thinking about that
sword of yours.

Adriana turns around.

ADRIANA

Oh?

PREACHER

Where did it come from?

She faces forward. She grins.

ADRIANA

It's called a Katana.

PREACHER

Katana... How did ya get it?

ADRIANA

It was a gift from my sensei, my master. He said, "it is the soul of a samurai."

PREACHER

Samurai?

Adriana chuckles.

ADRIANA

A loyal warrior to a daimyo who was his justice...

PREACHER

Were you one?

ADRIANA

I was trained as one. Now, I am a ronin. A masterless samurai.

Adriana pauses. She exhales.

ADRIANA (CONT'D)

I have no one else to serve.

Preacher thinks. He places his hand on her shoulder.

Adriana looks over to his hand, pauses. A slow grin appears, then she looks forward.

They cross the horizon from left to right.

DISSOLVE TO:

EXT. VON PLATA HOMESTEAD - DUSK

Their horse trudges into the burnt out carcass of the Von Plata estate.

Preacher grasps onto Adriana from the back.

The horse trundles to burned out front porch.

Adriana inspects inside of the homestead from atop the horse.

There lay the charred forms of her two parents.

Adriana recoils and snaps her head to the side - eyes closed, brow furrowed.

She rotates back with a tear in her eye, it beads down her cheek.

Adriana hops off the horse and covers her mouth with her hand and bawls. She collapses to her knees.

Preacher gets off the horse and grabs his shovel.

He glides to Adriana and takes off his hat. He stops at her side and fixates on her.

He presses his lips flat.

He kneels next to her and puts a hand on her elbow.

MONTAGE:

- A shovel pierces into the earth, with a clang of metal and dirt
- Dirt piled to the side of a hole
- Adriana struggles next to the hole as Preacher shovels dirt out
- Adriana breaks off two charred pieces of wood from the homestead
- Adriana places one cross at the head of Henri and Sarah Von Plata

END MONTAGE

Adriana and Preacher stand at the feet of the two graves. Both gaze at the mounds of dirt.

Preacher's face hangs with sadness.

Adriana holds small flowers.

She leans over and places them on her mother's side. She exhales.

Adriana pivots and wraps her arms around Preacher. She hugs him.

He gazes at the graves then to Adriana.

The cold warrior woman holds onto him tight.

He accepts it. He returns the hug.

She cries.

He holds her.

EXT. RIVER SHORE - NIGHT

Preacher and Adriana meander along a trail on his horse.

Adriana rides in front of Preacher and steers.

They halt along the bank of a river.

Preacher peers around Adriana.

PREACHER

Why are we stopping?

Adriana drops the reins and hops off the horse.

ADRIANA

I need to wash.

PREACHER

Here?

ADRIANA

Good as any place. You're going to
watch out. Here's my revolver.

Adriana takes off her pistol belt and hands it to him. She
grabs her katana and wakizashi together with her sash.

PREACHER

I am not going to shoot anyone.
I'm a preacher.

ADRIANA

You're the only one available.

Preacher stares at her as she swings around and glides to
the shore.

She unbuttons her shirt.

He snaps his head, looks away.

PREACHER

Wait, I need to-

ADRIANA

-Stay here.

He peeks back to her to see her bare back. He looks away.

PREACHER

But-

ADRIANA

-No.

She drops her blouse and unbuttons her pants.

He glances then looks away quickly.

PREACHER

I can't wait somewhere else?

She creeps into the water and goes chest deep. She rotates and faces the preacher.

ADRIANA

You can, turn around.

Preacher slowly turns his head around and looks sheepishly.

She grins at him. She dunks her head under the water. She comes back up.

PREACHER

Are you done?

Adriana grins and walks to the shore.

Preacher glances and abruptly turns his head.

ADRIANA

Thank you.

PREACHER

For what?

ADRIANA

For being you.

Adriana puts on her blouse with her back to Preacher.

ADRIANA (CONT'D)

For not making this awkward.

Preacher rolls his eyes. He chuckles.

PREACHER

Me?

She smiles at him.

INT. CHURCH - NIGHT

Preacher enters from the front door, leaves it open, and trudges down the aisle.

He carries a pail of water to the Vestry.

Adriana halts in the threshold and remains.

She furrows her brow.

Hastily, she marches down the aisle.

She halts at a pew. She gazes to the door of the vestry.

Adriana fixates on Preacher in the vestry.

He wrings out a cloth. The lantern light on his face makes him magical.

INT. CHURCH VESTRY - CONTINUOUS

Adriana marches into the room, up to Preacher, and halts.

He leans against the side of the bed.

PREACHER

Hello.

She lightly grabs his face and he rises.

She kisses him.

The water in the pail reflects the embrace. He lets go of the rag and it falls into the pail. The rag distorts the view.

He reaches around her and pulls her in. They kiss.

He leans back onto the bed and rolls her over onto her back.

She winces.

PREACHER

Sorry.

He smiles and she grins back.

ADRIANA

Be careful.

He unbuttons her shirt and pulls it back. They embrace.

SLOW MOTION - The curves of her body, the color of his skin.
He kisses her chin and she leans her head back in pleasure.
The intertwined feet as they move in slow rhythm.
She touches her bullet wound scar as she reaches around him.
REAL TIME - The lantern flickers. They both breathe heavy.
Intimate. Close.

DISSOLVE TO:

EXT. CHURCH - CONTINUOUS

The vestry's window glows with amber light against the starry night expanse above.

INT. CHURCH VESTRY - DAWN

Preacher, shirtless, rolls over from his sleep.
He searches the bed. He grabs only the blanket.
He opens his eyes.
Hurriedly he gets up.

EXT. CHURCH - DAWN

Adriana packs her saddle bag.

Preacher runs out the front door only in his pants and boots.
He slowly halts.

PREACHER
You're leaving?

ADRIANA
Time is running out, he's getting
farther away.

PREACHER
Have breakfast with me before
you leave.

ADRIANA
I cannot.

Preacher waits silently. He puts his hand on his hip.

She slings her saddle bag over her shoulder.

ADRIANA (CONT'D)
Preacher, this is Goodbye.

He stares at her painfully. She turns and marches away.

PREACHER
Don't go just yet. I have
something for you.

Adriana stops and spins around.

Preacher walks up to his horse.

He takes the reins and saunters over to Adriana.

ADRIANA
No, I cannot.

PREACHER
Take him. You won't catch Clemen
unless you do.

Pained, Adriana stares at the horse and then to Preacher.

ADRIANA
Only for you.

She walks to the horse and takes its reins.

ADRIANA (CONT'D)
What's his name?

PREACHER
Faith.

Adriana pauses and grins lightly. She then nods.

Preacher smiles back.

PREACHER (CONT'D)
Goodbye Adriana.

Preacher sadly turns around and walks into the church.

Adriana stands next to Faith and watches. She inhales deeply and exhales slowly, pained.

She turns and ambles away with the horse in tow.

EXT. RED MESA MAIN STREET - DAY

Adriana saunters down the busy town street atop Faith. She halts in front of the general store.

The saya of her katana and wakizashi, glint in the noon sun.

Window curtains pull to a close.

Kids play in the street, they stop and run inside.

She hops off of Faith with the creak of leather. She lands on the ground and dust puffs around her boots. She stands tall.

She steps onto the porch, her boots thump on the wooden floor.

Adriana halts and surveys around. She turns then enters.

INT. RED MESA GENERAL STORE - DAY

Adriana enters and nods to the cashier.

The cashier sighs.

She saunters, looks at all of the wares.

She scans the shelves on the wall.

A whetstone sits on a shelf.

The cashier tracks her from the register.

She snatches the whetstone and glides to the counter.

The cashier swallows.

CASHIER

Ma' am.

ADRIANA

Phillip. You see a lot of folks come through here. What do you know?

She places the whetstone on the counter.

CASHIER

I do, hear things. You'd be surpris-

ADRIANA

-Do any of Clemen's men still
frequent your store or anywhere
else in town?

The cashier eye's go big. He looks around. He leans in.

CASHIER

Are you tryin' to get me killed?

Adriana stares at him motionless.

She rests her left hand atop of her katana handle. She blinks.

He clears his throat.

Adriana leans in to meet him.

CASHIER

Nash. He comes here every night
like clock work. He buys a bottle
of cheap whiskey and goes next
door to his favorite girl.

ADRIANA

What's her name?

CASHIER

Rosie. I didn't tell you any of
this, you hear?

A customer opens the front door and enters the store.

CASHIER (CONT'D)

I'd recommend trying some other
establishments of...

The cashier watches the customer go around the corner of
a shelf.

CASHIER (CONT'D)

Good luck.

Adriana eyes the cashier.

She grabs the whetstone.

The cashier raises his hand, pauses, and then puts his
hand down.

Adriana exits the General Store.

INT. RED MESA SALOON - NIGHT

Adriana enters through the saloon doors and the chatter dies.

Patrons fixate on Adriana.

A working girl looks up from the man's lap she sits on.

A patron sips from a beer bottle and slowly lowers it.

Adriana surveys. To the left is the bar. To the right are all tables and card tables.

In the center of the saloon is a grand staircase that leads upstairs.

The chatter returns.

Along the railing are soiled doves. They lock eyes with Adriana and smile.

Adriana strides to the staircase.

At the bottom is a ROSIE, 30's, in a corseted dress. She looks Adriana up and down.

ROSIE
Who did ya piss off?

Adriana flatly stares at Rosie.

ADRIANA
I'm looking to impress a man and
was told I could learn from Rosie.
She here?

Rosie cocks her head, smiles, and blinks seductively.

ROSIE
Why of course honey, meet me in
room number one.

She pivots, gathers her skirts and lifts as she walks up the stairs.

At the landing she looks to Adriana and smiles.

INT. RED MESA SALOON HALLWAY - NIGHT

Adriana knocks on room #1.

Rosie flings open the door.

Adriana tilts her head.

ADRIANA
You're Rosie?

Rosie yanks Adriana's collar and pulls her inside.

INT. RED MESA ROOM #1 - CONTINUOUS

Rosie gives Adriana a passionate kiss.

Adriana's eyes go wide.

They pause for a moment and Adriana pulls back, confused.

ROSIE
Lucky you, I have a regular coming
any minute now.

Rosie floats a flirty smile.

ADRIANA
So how does... it start?

ROSIE
Well first, you've gotta kiss him.
See, here.

Rosie grabs Adriana's collar, places her other hand on Adriana's cheek and pulls her in. They kiss.

ADRIANA
When do I take off my clothes?

ROSIE
Not yet dear. You need to let
things warm up you see.

Rosie smirks at Adriana and winks. She points to Adriana's gun belt.

ROSIE (CONT'D)
I'd take off all of that
first though.

Adriana removes her pistol belt and sash with her katana and wakizashi. She places them onto a chair in the corner.

Adriana takes her signature sash and drapes it over her neck.

She takes a seat on the bed next to Rosie.

Rosie checks a time piece on nightstand.

Rosie gets up and leaves.

ROSIE (CONT'D)
I'll be right back hon.

Rosie exits.

Adriana looks around the room. She exhales.

INT. RED MESA SALOON - NIGHT

Nash, Harry saunter in through the front saloon doors. Nash holds a whiskey bottle.

The barkeep looks up.

BARKEEP
Hey you can't bring that in here!

NASH
What are you gonna do?

The barkeep exhales and glares down defeated.

Nash meanders to Rosie at the bottom of the stairs.

Harry takes a detour to a gambling table. He greets ROBERT, and CARLISLE, 30's. He takes a seat.

Nash holds his arms open wide and greets Rosie. He wraps his arms around her.

NASH (CONT'D)
There she is. How was your day?

He presses his lips onto her cheeks.

ROSIE
Hello Nash.

NASH
I've missed you.

He boops her nose with his knuckle while he holds a whiskey bottle.

ROSIE
I found a surprise for you.

NASH
Oh, pretty little me-me-me, get
a surprise?
(grins)
What could it be?

Nash laughs and steps up the first two steps on the staircase.

NASH (CONT'D)
Well? let's go!

Rosie rushes up the stairs. Nash grabs Rosie's butt cheek and laughs.

INT. RED MESA ROOM #1 - NIGHT

The THUMP of boot steps approach.

The door opens. Nash's back is to Adriana.

Rosie shuffles Nash backwards towards the bed.

He trips at the foot and falls on his back. He laughs.

ADRIANA
Surprise.

Nash snaps his head to Adriana and smiles.

NASH
Hey, you're... different.

Nash grins.

Adriana rises up and glides to the door. She slowly closes.

ADRIANA
I want to learn.
(beat)
Can you show me with her?

Nash smiles and nods slowly.

NASH
Sure thing.

Nash reaches and grabs Rosie.

He throws her on the bed. He unbuttons his pants and mounts her.

Slowly Adriana walks to her pistol belt.

Nash is engrossed with Rosie.

Adriana grabs her revolver.

ADRIANA
Is it always this fast?

Rosie moans in a quick rhythm.

NASH
Rosie likes this speed.

Adriana creeps besides Nash, puts the barrel into his side.

NASH
What the h-

Adriana presses the barrel in hard.

ADRIANA
-Quiet. You yell, I shoot.

Adriana points the revolver at Rosie.

Rosie terrified holds up both her hands.

ADRIANA (CONT'D)
You too.

Rosie nods nervously.

Adriana points the revolver at Nash's face.

Nash slowly puts his hands up and moves to his knees.

ADRIANA (CONT'D)
Where's Clemen?

NASH
Who?

Adriana pistol-whips Nash with her revolver.

ADRIANA
Where is he?

Nash groans in pain.

NASH
God woman. We split after the
homestead.

Adriana presses the revolver to his forehead.

ADRIANA
Who's with you?

NASH
No one, it's just me-me-me.

Adriana is frustrated.

Nash shuffles on his knees.

ADRIANA
Who went where?

NASH
I don't know-know nothin'.

Adriana takes the revolver barrel and puts under his chin. She presses hard. She cocks the hammer.

ADRIANA
Maybe I cut it off. You see those
two swords over there don't you?

NASH
Okay, okay. Carlisle went to-to-to
Weebler's Rush. That's all I-I-I
know. He's the only one. Okay?

ADRIANA
Get up.

Nash pauses suspicious. He rises up and rotates his back to Adriana slowly.

Adriana grabs her red sash.

She wraps it around his neck while she keeps the revolver pressed. She drops her revolver.

She turns and she puts her back to his.

She bends over, tightens the sash around Nash's neck.

Nash kicks his feet and grabs at the sash with his hands.

Rosies is wild-eyed.

Adriana wraps a portion of the sash around her elbow.

Adriana peers at Rosie strained.

Nash squirms and kicks.

Rosie covers her mouth and stares horrified.

Adriana sweats.

Nash's body quits its fight and goes limp.

Adriana releases, Nash THUDS.

She gasps for air, stands with her hands on her knees.

Rosie cries.

Adriana looks back to her. She holds out her hand.

Rosie shakes her head "no."

Adriana stands up straight. She peers at Rosie.

ADRIANA
You'll be okay.

Rosie nods.

A knock on the door.

Adriana holds up her finger and puts it to her lips.

She creeps to the door.

HARRY
Nash. Aren't you done?

Adriana picks up her revolver and puts her hand on the door handle.

HARRY
Nash! Nash?

Adriana flings opens the door.

HARRY
What the-

Adriana puts the revolver underneath Harry's chin and pulls the trigger.

BAM. Harry falls to the ground.

Rosie screams.

INT. RED MESA SALOON - CONTINUOUS

Patrons stand up and look around to see the source of the gun shot.

A man ducks below a table.

Carlisle looks up and reaches for his revolver.

Robert looks to the sound.

The piano player stops mid chord.

The barkeep pours a drink and stops.

Patrons head for the doors.

INT. RED MESA ROOM #1 - NIGHT - CONTINUOUS

Adriana snatches her pistol belt, revolver, and daisho.

Rosie jumps in fear.

Adriana bolts out into the hallway.

INT. RED MESA SALOON HALLWAY - CONTINUOUS

Adriana dashes down the hallway.

A working girl and a man make room.

She rams the back door with her right shoulder. She tumbles onto the top of the stairs.

INT. RED MESA SALOON (CARD TABLE) - CONTINUOUS

A man stands up and holds his cards, scans above the other patrons.

Carlisle peeks at the man's cards.

ROBERT

Hey, check that noise.

Robert nods his head towards the stairs.

CARLISLE

But I gotta a good hand.

ROBERT

Now you idiot! Gimme your cards.

Carlisle throws his cards on the table.

EXT. RED MESA SALOON BACK - CONTINUOUS

Adriana races down the stairs.

At the bottom she pauses and centers herself.

She puts her sash and gun belt on.

She calmly strides around the corner towards the front of the saloon.

EXT. RED MESA SALOON - CONTINUOUS

Adriana marches towards Faith. Her boots POUND each step on the wood structure.

Her silhouette passes the lit windows of the saloon.

INT. RED MESA SALOON HALLWAY - NIGHT

Carlisle saunters up the stairs and turns, gazes at Harry on the floor. He pauses.

CARLISLE

Ah, shit.

Carlisle turns to face the interior of the room.

INT. ROOM #1 - CONTINUOUS

Carlisle steps in, halts. He stares at Nash's body.

Robert stops at the door.

Carlisle turns to Robert.

CARLISLE

Where's Rosie?

He puts his hands on his hips.

EXT. RED MESA GENERAL STORE - NIGHT

Adriana walks up to Faith, puts her foot in the stirrup, she stands up onto the saddle.

She pulls on the reins and turns Faith.

ADRIANA

Hiyah!

The pair take off down the dimly lit, dusty Red Mesa street.

INT. RED MESA SALOON - LATER

Carlisle and Robert sit across from Rosie at a table.

Rosie cries into her shawl that's wrapped around her shoulders.

CARLISLE

Who did this?

ROSIE

That girl with the red sash. She said she wanted to learn. Then Nash came in-

ROBERT

-It's the Von Plata girl that got away.

Carlisle looks to Robert concerned.

Robert slowly turns his head to Carlisle.

CARLISLE

If she's coming for us, I'm leaving. You can be the one to tell Clemen. I'm out of here.

Carlisle springs up.

ROBERT

Where do you think you're going?

CARLISLE

Mexico.

Robert sighs. He puts his hand to his face.

Carlisle steps away.

Rosie cries.

DISSOLVE TO:

EXT. OPEN RANGE - NIGHT

Silhouetted against the stars Faith sprints along the horizon in moonlight.

Adriana rides hard, her glare forward.

Lone cacti speed by.

EXT. CLEMENS CAMP - NIGHT

Clemen lounges at a campfire with Clive and Terry.

Robert trots to the edge of camp and hops off his exhausted horse. He jogs to Clemen.

He leans down close to Clemen.

Clive and Terry fixate on Clemen.

CLEMEN

Well boys, we're down two. Nash
an' Harry are dead.

Clive and Terry look at each other worried.

Clemen stares into the fire.

CLIVE

There's something different about
this girl.

CLEMEN

Just a woman with a grudge.

TERRY

But what about Nash?

CLEMEN

He was a f-f-fool.

(chuckles)

Easy target, she's hunting.

Clemen takes a swig from his flask and puts it in his shirt pocket.

CLEMEN (CONT'D)

In the end you only
serve yourself.

ROBERT

What're we going to do boss?

CLEMEN

In this situation I reckon it's
best to go on the offensive. Grab
Jeb, and you two go see to it.

Robert swallows hard and jaw locked. He exhales.

Clive and Terry stare at Clemen then each other.

EXT. ARROYO - PRE-DAWN

Adriana rides. She halts and hops off Faith. She takes a knee next to a trickle of water.

She cups her hands and takes a sip as Faith drinks.

She shakes her hands dry and looks to the horizon. The sun rises.

EXT. PLAINS RIDGE - DAY

Adriana leads Faith along the edge of a ridge that overlooks the plains.

She wipes her brow with her red bandana.

EXT. WIND SHELTER - SUNSET

Adriana practices Kata moves while Faith grazes. She stands before a lone cactus, motionless.

Her red sash waves in the wind.

She unlocks her katana and quickly draws, her arm fully extended.

An arm falls off of the cactus.

EXT. WIND SHELTER - NIGHT

A small fire crackles and burns.

Adriana is seated with her feet crossed and her elbows to her knees.

She sharpens her katana.

EXT. WEEBLER'S RUSH EDGE - MORNING

Adriana halts at the edge of a ridge, sits above Weebler's Rush, a mining camp.

Adriana looks on into the town, arm resting on her katana handle.

She turns Faith. They meander down the path.

EXT. WEEBLER'S RUSH - DAY

Adriana saunters atop Faith on a road in the camp. She sits erect both hands on the reins.

Adriana surveys the area as she passes along.

She taps Faith on the side. Faith picks up speed.

EXT. ADRIANA'S WEEBLER'S RUSH CAMP - DAY

Adriana dismounts Faith next to a tree outside of Weebler's Rush.

She ties Faith to the tree. She stands erect, both hands on her hips, and gazes to the tent city.

EXT. WEEBLER'S RUSH - NIGHT

Adriana strolls with her left hand rested atop her katana.

She draws silence.

She scans.

Adriana turns into a gap between tents.

Carlisle steps out of a tent at a distance. He saunters away from Adriana.

Adriana glowers at the man.

INT. CARLISLE'S TENT - MOMENTS LATER

Adriana pulls back the closed flap on the tent and enters.

A simple cot with a blanket on top.

Next to the cot is a notebook opened with a pencil.

Underneath is a letter folded multiple times.

Adriana grabs the paper and then snaps to the tent entrance. She looks back to the letter.

She opens it.

The letter reads:

"Carlisle, haven't gone too far from Weebler's Rush. We're just outside of Smith's. Amos went to McNeil's. You should make it in a day's ride. Bring jerky. Robert."

Adriana folds the letter and puts it in her sash.

She steps out of the tent and ambles away.

EXT. WEEBLER'S RUSH TENT CORRIDOR - NIGHT

Adriana walks down a tent corridor and avoids tie down lines.

She passes a tent with a silhouette of two people who copulate. Adriana watches as she passes by.

Adriana spots Carlisle.

He talks with a woman. He props himself against a tent pole. He flirts and the woman giggles.

Adriana slowly advances, her left hand rests on her saya.

ADRIANA
Hey hon, this one here, is mine.

CAMP WOMAN
Hey! He's mine.

Adriana glares down the woman. She puts her hand on her katana.

CAMP WOMAN (CONT'D)
Whatever lady. You can have him.

Carlisle looks to Adriana and smiles surprised. He nods.

Adriana tilts her head and smiles.

She grabs his hand and leads him back down the dark corridor to a secluded location.

She halts and turns around and faces Carlisle.

CARLISLE
Hey Why are we stopping?

ADRIANA
I need to show you something.

CARLISLE
I like where this is goin'.

Adriana places her hand around the saya of her katana and with her thumb unlocks it. CLICK.

She slides the katana forward half an inch. She places her right hand on the hilt.

CARLISLE
Wait, don't I know you?

Carlisle gazes on suspicious.

CARLISLE
Aren't you that...?

Adriana grins as she stares at the ugly man. She slowly assumes the position to strike.

A ball rolls in front of Carlisle. A child chases it.

Adriana hesitates. She locks her katana in the saya. She straightens up and removes her hand from the hilt.

Carlisle examines Adriana. He grins.

He takes a step back and laughs. He turns around and strides away and laughs.

Adriana glares as he saunters on. She turns and glides away into the dark.

EXT. WEEBLER'S RUSH EDGE - NIGHT

Adriana rests outside of Weebler's Rush. There are five outhouses in the dark.

A lone figure approaches an outhouse and raises his lantern.

Carlisle scans around and peers into the night.

He approaches the outhouse, places his lantern on the ground outside the door and enters.

Adriana sneaks and approaches the outhouse.

She cuts off a branch of a nearby tree, places a branch diagonally with one end under the handle and the other dug into the ground.

CARLISLE (O.S.)
Hey who's there? What are
you doing?

Adriana takes the lantern and places its handle on a knot on the branch.

The door pushes. The lantern shakes.

CARLISLE (O.S.)
Hey! Let me out. What are you
trying here?

Carlisle kicks. THUD. Carlisle tries to kick down the door.

Two people stand at the edge and watch on with Adriana.

The lantern rattles close to falling off.

CARLISLE (O.S.)
Hello? Anyone?

He kicks hard and the lantern falls, and shatters the glass.

Large flames lick up into the inky sky. The door rattles.

CARLISLE (O.S.)
Help me! Help! Help!

SLOW MOTION - Adriana stands and gazes at the outhouse engulfed in flames. Her jaw is clenched.

She's motionless, silhouetted by the flames.

REAL TIME - Two by standers run to the outhouse and try to remove the branch.

Carlisle screams then outhouse falls silent. The crackle of pine sap that explodes.

Adriana, fixates on the outhouse. Her right hand clenched tightly. She releases it. It shakes.

Adriana peers to the side and into the ground.

She turns around and walks away towards her camp silhouetted by the burning outhouse.

EXT. ADRIANA'S WEEBLER'S RUSH CAMP - NIGHT

Adriana strikes flint, it sparks at the dry firewood.

The tinder catches fire and the flames grow higher.

Adriana removes the saddle from Faith.

MONTAGE:

- She rolls out her bed roll under the stars
- Adriana uses a whetstone to sharpen her blade
- She sits and eats next to the campfire,
- Adriana lays back slowly and looks into the sky
- Adriana stares at the beautiful celestial body

END MONTAGE

Adriana inhales and exhales. A tear beads down her cheek.

She places her hand on the bullet wound on her shoulder.

She rubs the fresh scab and scar tissue, illuminated by the camp fire.

Adriana rolls over and gazes at her saddle, a hint of a smile.

DISSOLVE TO:

EXT. MCNEIL'S RANCH - DAY

Adriana saunters with Faith up to a horse stable.

She dismounts, reaches into her saddle bag and pulls out the letter for Carlisle.

She holds it up and it reads: "... went to McNeil's."

Adriana gazes at the stable.

Painted on the front it reads: McNeil's Ranch.

She glowers.

INT. MCNEIL'S RANCH STABLE - DAY

AMOS, 30's brushes his horse in its stall. He talks softly to it.

AMOS
Such a pretty girl you are.

A door creaks open and then closes.

Amos sticks his head around the horse to see.

AMOS (CONT'D)
Hello?

Silence responds.

His eyes dart around.

AMOS (CONT'D)
Who's in here?

Chains rattle and Amos snaps towards the sound.

The chains swing slowly.

Amos whips around and is pistol-whipped in the face by Adriana.

LATER

Amos awakens to his hands bound at the wrist with extra rope in front of him. His feet are bound.

Adriana stands over him.

ADRIANA
Is this your horse?

AMOS

Yes.

ADRIANA

Who else comes here?

AMOS

It's, just me. I promise. I'm the only stable hand right now.

Amos' lips quiver from fright.

ADRIANA

Where's Clemen? Where are the rest?

AMOS

I don't know. I swear, we split up and he took off North. That's all I know. I left.

ADRIANA

Where North?

Amos' eye fill with tears.

AMOS

I'm really sorry what happened to your family. I, I am terribly sorry. I didn't shoot. I just watched. I promise.

ADRIANA

That's not how I saw it.
Where North?

Amos fixates on Adriana with terror in his eyes. He pauses.

Adriana pulls out her revolver and points it at Amos.

ADRIANA (CONT'D)

Get up.

Amos gets up and stands sheepishly in front of Adriana.

AMOS

Sweeney. He, he went to Sweeney.

She puts the barrel to his forehead. She cocks the hammer.

ADRIANA

Where, in Sweeney?

AMOS
I'd check the normal spots, the
saloon, the brothel...

Adriana grimaces. She walks up to Amos's horse, puts the revolver to its head and pulls the trigger.

The horse falls to the ground.

Amos screams out.

ADRIANA
Did you love that horse?

AMOS
Jesus woman! Yes!

ADRIANA
You're lucky. I watched Nakama
die, slowly.

Amos's eyes dart around frantic.

ADRIANA
What about Jeb and Robert?

AMOS
Jeb! He pans a lot! Check along
the river for any sluice boxes. On
the way to Sweeney.

ADRIANA
Hmph.

AMOS
You bitch.

She holsters her revolver.

Adriana saunters up to Amos and strikes him in his juggler with her hand.

He hits the ground and gasps for air. His jaw moves.

Adriana looms over him.

Amos dies.

She holds her hand that shakes.

Adriana shakily inhales. She snaps to the door.

She exits the stable.

EXT. MCNEIL'S RANCH STABLE

Adriana steps out of the stable and halts.

She looks into the sun. She closes her eyes and exhales.

She mounts Faith and turns him. They head out.

A rancher appears and runs into the stable.

DISSOLVE TO:

EXT. ADRIANA'S CAMP - NIGHT

Adriana sits next to a camping fire while Faith sleeps next to her.

Adriana furrows her brow as she looks at the fire. A moment passes, she looks to Faith.

ADRIANA
When's enough, enough?

Faith's chest rises slowly and lowers slowly.

ADRIANA (CONT'D)
I can't forgive. I cannot forget.

Adriana leans back and looks into the stars.

ADRIANA
Doesn't matter either way, they
won't come back.

DISSOLVE TO:

EXT. WASH - DAY

Adriana and Faith navigate boulders and rocks in the dry wash.

The heat mirages the landscape.

In the distance there are two men on horseback behind her.

Adriana lifts her hand and shields her face, squints.

The two riders go in and out of focus.

She exhales deeply.

ADRIANA
Hmph.

She clicks at Faith. They move.

DISSOLVE TO:

EXT. RANGE TRAIL CAMP - NIGHT

Adriana sits on a log and pokes the fire with a stick.

Embers rise above.

Next to her lay her daisho.

A pistol taps the back of her head. The hammer is pulled back, CLICK.

Behind Adriana, Jeb holds his pistol to Adriana's head. Robert stands with his pistol pointed at Adriana.

JEB
Look-ey what we found here.

Jeb and Robert chuckle.

Adriana pokes at the fire.

Robert swings around to the front of Adriana. He wears a smile.

Jeb swings around Adriana, stands next to Robert.

ROBERT
You're not much of a ghost, you
didn't vanish.

JEB
Hello ya there?

Adriana looks up at Jeb's eyes.

ROBERT
I think she's scared.

Robert and Jeb laugh. They both sit down.

ADRIANA
Scared, fear is a perception
you adopt.

Robert tilts his head.

ROBERT
Huh?

JEB
What are you talkin' 'bout?

ADRIANA
You don't have to believe what it
tells to you. Accept the world as
it is, as a master once said.

ROBERT
We're here to see you off.

Robert cocks his gun.

Jeb looks to Robert annoyed.

ADRIANA
I've already been shot in the
left. Aim for the right leg, I
want to even out the pain.

Adriana sweeps the stick in the coals and throws them in
Roberts face.

Robert screams, drops his pistol and claws at his eyes.

Adriana bolts and tackles Jeb—both hit the dirt hard.

He elbows her in the face.

Adriana falls back.

Jeb jumps on Adriana and puts his hands around her neck.

He squeezes and she gasps for air.

JEB
It's time you die.

Adriana squirms under the pressure. Her legs kick.

Jeb smiles invigorated.

JEB (CONT'D)
It was easy to kill your parents!
You're just a little harder.

Adriana wraps both her legs and interlocks them with her
ankles, around his back.

Adriana tucks her chin hard against his hands.

She rotates with her legs and stomach, and knocks Jeb off
his balance.

He falls to the side and lets go of her neck.

She grabs her neck and inhales deeply. She coughs.

He finds his balance and stands up.

They both stare at each other for a moment.

Jeb picks up his pistol.

Adriana bolts up and kicks dirt into his face.

He fires aimlessly from the hip.

The bullet grazes her shoulder.

She tackles Jeb and he lands on his back hard. It knocks the I pistol and the breath out of him.

Adriana moves on top of Jeb with her hands to his throat.

He knocks her off and she rolls. She returns to her feet.

Jeb stares at his gun.

Adriana locks eyes on the gun.

They both bolt to grab it. They both lunge on the ground.

Adriana gets the pistol as Jeb wraps his arm around her neck and puts her into a choke hold.

Adriana squirms and reaches behind her with the pistol. She fires into Jeb's head.

His movements halt.

She releases Jeb. She rolls him off of her.

Adriana leans back and rises up slowly.

Adriana throws her head back and screams into the night sky.

She breathes heavily. She pauses. She looks to Robert.

Robert sits on his knees, hands over his burned face, and sobs.

ROBERT
I can't see! Jeb, is that you?

Adriana gets up slowly and grabs Jeb's pistol.

She walks over to Robert and goes to both knees. She puts the pistol into his chest. She pulls him in close.

ADRIANA
Where's Clemen?

ROBERT
I don't know-he's-he's...

ADRIANA
Calm down. It's okay. Where are
the others?

ROBERT
Amos took a job at a ranch I
think. I-I have the poster in my-
my saddle bag.

Adriana exhales.

ADRIANA
Want to know how my father died?

Robert sits with his hands on his face. He shakes his head.

Adriana pulls the trigger. BAM.

Robert gasps and brings his hands to his chest. He slumps over
and falls to the ground.

Adriana stands, walks over to her log, sits, and pokes
the fire.

INT. SWEENEY SALOON - DAY

Beer bottles sit atop the table. Clemen and Terry sit together.

Clive comes in a rush to Clemen.

CLIVE
Boss. She's got Robert and Jeb.

Clemen grimaces.

His leg bounces on the floor.

CLEMEN
Fools. Of course they couldn't get
it done. Idiots!

CLIVE
She- What are we going to do?

Clive swallows hard.

Clemen looks to Terry.

CLEMEN (CONT'D)
Go find her and kill her!

Terry nods his head.

Clive looks to Terry scared.

TERRY
How we gonna to do it?

CLEMEN
I think the question you should
ask yourself, is who's next?
(beat)
Not me.

Terry and Clive look at each other.

Clemen grabs a beer bottle and takes a swig. He closes his eyes and thinks.

CLEMEN (CONT'D)
You know, I could use a blessin'.

Clemen grins.

DISSOLVE TO:

EXT. SWEENEY - DAY

Adriana in her saddle atop Faith meander along a path and halts beneath an arching sign atop two long wooden poles.

Wind blows dust along the street.

It reads: SWEENEY.

Adriana clicks her heels and they march into town.

EXT. SWEENEY MAIN STREET - DAY

Adriana marches on horseback into Sweeney.

The clop-clop of Faith's hooves echo along the towns walls.

Passerby's stare and gawk at her as she slowly rides.

VOICE (O.S.)
What are those? / Who is she? / Is
that the ghost?

Two women lean in close together and whisper.

Adriana gazes forward.

EXT./INT. SWEENEY GENERAL STORE - DAY

Adriana steers Faith to a hitching post. She slides off the saddle.

Adriana marches up to the porch. A kid sits on the bench outside. He follows her with his eyes as she walks.

KID

Hey miss! What's that red thing?

ADRIANA

A tool.

He glances at her confused.

Adriana enters the shop. She stops and takes in the area. Aisles and displays with fruit, vegetables.

Adriana approaches CASHIER #2, 40's, at the register.

The cashier looks at the katana and wakizashi pair in her red sash.

CASHIER #2

Hi welcome in, where you from?

ADRIANA

I'm looking for someone, maybe you know something?

(beat)

Peter Clemen.

The cashier is scared and his hand trembles. He takes a step back.

He looks at the daisho pair. He looks back to her then to the cash register. He leans over and grabs a piece of paper from underneath.

CASHIER #2

Uh. Yes. He left this for you. He said you'd have swords.

He holds the note in his hands and stares at her katana and wakizashi in her sash.

She holds out her hand.

ADRIANA

The note.

CASHIER #2

Oh yes.

The cashier hands her the note.

The message reads: "I have something that belongs to you. I pray we can meet. Clemen"

ADRIANA

I have something that belongs
to you?

The cashier is nervous.

CASHIER #2 (CONT'D)

Please don't hurt me.

Adriana tilts her head and gazes oddly at the cashier.

ADRIANA

I will not harm you. When did he
give this to you?

CASHIER #2

Yesterday evening.

The shop bell ring cuts through the conversation. A heavy booted man walks in.

Adriana turns around.

Clive stands and looks at her. He tips his hat.

Adriana pivots and marches to the back of the store.

There is a staircase to her left. She quickly climbs.

Clive watches her go up. He turns to the cashier.

CLIVE

Is there a door up there?

The cashier shakes his head no.

Clive smiles. He cracks his neck.

Clive walks to the stair case. He chuckles to himself.

INT. SWEENEY GENERAL STORE (2ND FLOOR) - CONTINUOUS

Adriana halts and surveys the supplies stacked 6 feet high. The crates are stacked and create narrow passages.

There are two passages, one to the left and the other right.

She turns to the left passage and enters it.

Clive steps up stairs and enters. He halts and scans the room.

CLIVE
Clemen wants you alive.

Clive pulls his revolver out. He takes slow steps forward. He walks into the right passage.

CLIVE (CONT'D)
Why don't you come out and we can go see him.

Adriana sits quietly in between two crates in the middle of the left passage, against the wall.

Clive turns the corner.

CLIVE
Maybe you and I can, talk.

Adriana waits, she unlocks her wakizashi. Clives leg passes by and the second leg passes.

INTERCUT: INT. SWEENEY GENERAL STORE/INT. SWEENEY GENERAL STORE 2ND FLOOR.

Adriana draws and slices Clives left achilles tendon.

Clive falls flat faced to the ground with a thud and screams. He drops his revolver.

The cashier looks around the store. Patrons stop and look up into the ceiling.

Adriana jumps out from behind her cover.

She runs to Clive and kicks his side.

Clive rolls over onto his back and holds his ankle. He wails in pain.

Adriana holds her wakizashi and points it at Clive.

ADRIANA
Tell me where Clemen is.

CLIVE
Fuck you.

Adriana scowls at Clive.

ADRIANA

I can cut the other one, then
you'll crawl forever.

Adriana holds up her wakizashi.

CLIVE

He's at the saloon with Terry!

ADRIANA

You're terrible at this.

Adriana's expression doesn't change.

Adriana drives her wakizashi straight down into Clives chest.

Clives eyes go wide and scared. He struggles.

Adriana presses her knee into his shoulder.

Blood drips from the ceiling onto the counter.

The cashier gazes at the red drops and then slowly looks up to see a pool of blood on the ceiling.

Clive kicks slower and slower.

Clives eyes relax and his yells go quieter.

Adriana peers down at Clive.

He has passed.

She stands up and grabs the handle of her short sword.

In the middle of the blood pool on the ceiling sticks out the tip of Adriana's wakizashi. It disappears into the ceilings wood.

END INTERCUT

INT. SWEENEY GENERAL STORE (2ND FLOOR) - CONTINUOUS

Adriana wipes off her wakizashi on a large coffee bag.

She exhales. Her shoulders sag. Her hand shakes.

INT. SWEENEY GENERAL STORE - CONTINUOUS

Adriana heavily steps down the stairs and trudges into the store.

She plods up to the cashier.

The cashier trembles in fear.

Adriana looks at him exhausted then exhales.

ADRIANA
I need coffee and salt.
(beat)
Please.

The cashier shakes his head in agreement.

EXT./INT. SWEENEY'S SALOON - NIGHT

Adriana marches with her left hand on the saya of her katana.

She arrives in front of Sweeney's Saloon.

Locals chat on the porch. They stop and stare at Adriana.

She strides to the front door and enters.

The barkeep stares as he washes a mug. He squints his eyes.

Adriana scans the room.

She locates Terry at a card table. They play Texas Hold 'Em.

Adriana saunters up and gazes down to Terry.

The DEALER, 50's, looks back and forth between the two.

Terry covers his cards and peers up. He smirks.

TERRY
Adriana Von Plata. I wasn't sure
I'd ever see you again. Yet here
we are.

Adriana pulls a chair out and looks to Terry.

ADRIANA
May I?

Terry grins.

TERRY
By all means.

Adriana takes a seat and adjusts her daisho.

She takes out her revolver and places it on the table
handle first.

Terry cocks his head.

ADRIANA
I've only got this.

The dealer grabs the gun. He inspects it. He shakes his head.

DEALER
Can't do it. Don't want to.

Terry turns his attention to the dealer and grimaces.

TERRY
Put it on the table.

DEALER
I'm not going to-

Terry rises up halfway.

TERRY
-Put it on the god damn table or
I'll shoot you with it.

The dealer stares at Terry, brow furrowed.

DEALER
Five dollars. That's it.

Adriana nods yes.

The dealer draws cards and gives two to each player.

Adriana receives her cards. A 2 and a 7. The worst possible hand.

She looks to Terry and cocks her head confidently.

He returns the gesture back.

Patrons gather around the table.

TERRY
What now, no gun?

The dealer draws the river. Two 8's and a King.

TERRY (CONT'D)
Bring a sword to a gun fight?

ADRIANA
Where's Clemen? I'll stick him
with my sword.
(beat)
What? No words?

Terry scowls at Adriana.

Adriana picks up her cards and turn them over. She sets them down.

Terry amused looks her cards and then his. He laughs.

Terry lays down his cards, an 8 and a King. He wins.

He looks to others in the gathered crowd. The crowd cheers.

Terry stands up. He shakes his fists above his head.

He turns to another person and screams in their face.

Terry turns and grabs Adrianas revolver.

TERRY
This is mine.

Terry turns his body to Adriana.

ADRIANA
Congratulations.

Adriana kicks back her chair, grabs her saya with her left hand and pulls back.

At the same time she grabs the handle of her katana with her right hand pulling forward. She aims upward at a diagonal angle.

In one swoop of motion the katana slices the front torso of Terry.

A long red line quickly grows in size. He looks down to his chest stunned, he looks back at Adriana.

He stumbles and takes two steps back then falls hard onto another table.

Adriana saunters over to Terry.

He grasps his chest with fearful eyes.

Adriana flips her grip on the blade.

She stabs Terry in the chest with a downward thrust. She twists the katana.

The crowd is silent. They all stare in horror.

She wipes the blood off on a clean portion of Terry's shirt.

She slides the katana into the saya with deliberate, slow motion.

Adriana peers around and the saloon stares at her.

She steps back to the card table.

She grabs her revolver and holsters it. She snatches Terry's winnings off the table.

She marches to the front door of the saloon. She faces the patrons.

ADRIANA

Tell Clemen I'll meet him in the town square. In an hour.

She points to Terry's body

ADRIANA (CONT'D)

'Cause he can't.

Adriana turns and exits.

She saunters up to and mounts Faith. She turns.

ADRIANA (CONT'D)

Hiyah!

The two bolt off.

EXT. SWEENEY TOWN SQUARE - NIGHT

Adriana stands firm in the town square. Her red sash flutters.

Hundreds mill around, wander and wait.

Children play on wooden porches.

Adriana stands, a circle of people her, at around 5 paces away from her.

She scans the area. She eyes the roof.

Clemen turns a corner with Preacher ahead of him.

Preacher limps and is helped by Clemen. He has bruises on his face. He has a black eye.

Clemen presses his revolver into the preachers ribs under his coat.

They advance towards Adriana. The crowd parts.

Adriana stares into the crowd.

She checks face after face. Movement after movement.

Clemen and Preacher emerge from the crowd four paces away.

Adriana locks onto Clemen.

He replies with his deep smirk.

CLEMEN

If only you could do it,
right here.

Adriana takes half a step forward and halts.

ADRIANA

I could.

CLEMEN

Not with that code of yours.
Not him.

Adriana grits her teeth.

Her hand drifts to her revolver.

Clemen glances at her hand as she reaches for her revolver.

CLEMEN

Mine's in his ribs so I'd
be careful.

Adriana pulls her hand away.

CLEMEN (CONT'D)

Here's how we're gonna do this.
You get Preacher, and I walk out
of here?

ADRIANA

You killed my family!

CLEMEN

And I can kill what's left of it
if you don't make up your mind.

Clemen presses the revolver into Preacher's side.

Preacher grimaces from the barrel.

Adriana glares at Clemen.

Clemen smirks.

CLEMEN
What will it be, two dead or
two alive?

PREACHER
Don't worry about me.

Adriana glowers at Clemen.

ADRIANA
Give him to me.

CLEMEN
We're done, you hear? You've done
it. You got them all. You see I
just, watched.

ADRIANA
They were your men.

Clemen roots himself behind Preacher and looks over
his shoulder.

CLEMEN
You can have him and I'm
gone forever.

Adriana inhales deeply and exhales.

Preacher shakes his head no.

ADRIANA (CONT'D)
Okay.

PREACHER
Adriana don't let him go.

CLEMEN
You're smarter than your mamma.

Adriana takes half a step forward and glares at Clemen.

Clemen pushes the pistol into Preachers side.

Clemen puts up three fingers and stares at Adriana. He
drops one.

Adriana watches carefully.

Clemen drops the second finger.

Adriana's chin rises.

Clemen drops the last finger and pushes Preacher forward
into Adriana.

She catches Preacher as he stumbles and helps him sit down.

She scowls at Clemen.

Clemen takes two steps backwards and grins with a hop in his step. He laughs.

He sprints and pushes people out of the way.

Adriana fixates on Clemen then snaps her head to Preacher.

She puts her hand on Preacher's chest.

PREACHER
Go get him!

Adriana shakes her head. She looks to Clemens direction. Her jaw clenches.

ADRIANA
No, I've got to get you back to
the church.

She helps him stand and then drapes his arm over her shoulder.

Adriana looks to the crowd. Clemen is gone.

They limp, shuffle, and disappear into the crowd.

EXT. OUTSIDE SWEENEY - NIGHT

Adriana rides out of town.

Preacher holds on with his arms wrapped around her.

Adriana looks back to the town.

She looks forward.

DISSOLVE TO:

EXT. CHURCH - NIGHT

Adriana and Preacher ride up to the front door of the church.

Adriana gets off and helps Preacher down.

She helps him shuffle inside.

INT. CHURCH VESTRY - MOMENTS LATER

Adriana supports Preacher into his room.

She sits him down on the edge of the bed.

She slides a stool over, grabs the pail, and dips her red bandana in the water.

She washes the dirt off of his face.

PREACHER

Why did you let him go?

ADRIANA

You're not the martyr type.

PREACHER

Who else is he going to get hurt
now because of us?

ADRIANA

No one. I will find him.

Adriana lifts her chin and looks at Preacher.

She leans down and grabs the whiskey.

She puts her bandana to it and pours.

ADRIANA (CONT'D)

This though, will hurt.

She holds up the bandana.

Preacher hugs Adriana.

PREACHER

Go after Clemen. He's not
that far.

She smirks at him.

ADRIANA

Not until you can walk on your own
will I leave.

Preacher exhales.

She presses the bandana on the cut to his temple.

He yells.

EXT. OPEN RANGE TRAIL - DAY

Adriana rides faith across the open range.

She pulls on the reins and they stop.

Adriana hops off and takes a knee on the ground. She traces a hoof print in the ground.

She stands up and gazes in the direction of the prints lead.

Adriana vaults onto her horse.

EXT. TRAIN STATION - DAY

Adriana stands in front of a couple who wait for a train.

She holds up a poster with Clemen's image on it.

The couple nod.

EXT. HOTEL MONTEGUE - EVENING

Adriana stands with a man and he points to the right.

Adriana angles her head to see his eye line.

She turns and shakes the man's hand.

She walks down the street in the pointed direction.

EXT. FOREST TRAIL - DAY

Adriana, on horseback, inaudibly speaks to a halted wagon.

The driver and passenger point backwards.

Adriana waves and takes off down the trail.

EXT. SIERRA NEVADA FOREST - NIGHT

Clemen relaxes at a camp fire in the Sierra Nevada's. He is surrounded by pine trees and aspen.

Clemen stares into the fire, exhausted. He grabs his flask and takes a swig.

Adriana creeps up to a pine tree and peers around it.

She fixates on Clemen.

She draws her revolver.

She walks out from behind the tree to Clemen. A twig snaps.

Clemen's view snaps to Adriana.

CLEMEN

Now, I don't have to
wonder anymore.

Adriana flicks her revolver barrel up.

Clemen rises slowly with his hands up.

CLEMEN (CONT'D)

I've heard them call you the Ghost
of Von Plata.

Clemen laughs.

ADRIANA

They can call me what they want.

Adriana marches up to Clemen and revolver whips him.

He falls to the ground and laughs. He touches his wound.

Adriana kicks dirt at him.

Clemen grunts.

ADRIANA

Get up.

CLEMEN

We gonna trade blows?

Adriana glares.

Clemen stands up straight. He smirks.

CLEMEN (CONT'D)

I was hopin' I'd get to see the
sword at least.

Adriana aims, pauses, and shoots Clemen in the chest.

He falls back and lands on his back.

Clemen groans and reaches up to his gunshot wound.

Adriana holds her revolver aimed at him.

ADRIANA
That's for my shoulder.

He lies on the ground in pain.

Shakily he grabs the flask in his shirt pocket. It has a dent and the bullet lodged in it.

CLEMEN
Never thought drinking would save
my life.

He cackles.

Adriana walks closer to Clemen.

ADRIANA
Get up.

CLEMEN
Did you see that?

Clemen glares at the flask, then at Adriana with a smirk. He holds up his hands.

He moves them to the side, rolls over and stands.

He faces Adriana.

Adriana reaches slowly and grabs his revolver.

ADRIANA
I have been shot three times.
Not anymore.

Adriana pistol whips Clemen and knocks him out.

LATER

Clemen wakes up tied to a tree with a rope around his torso and legs.

Adriana sits around the camp fire.

He is bound at the hands and at the feet.

CLEMEN
What? What is this?

His head hangs low fatigued.

CLEMEN
You, you... can't just leave
me here.

ADRIANA

I'm not.

CLEMEN

What do you mean you're not?

Adriana saunters to Clemen and halts in front of him.

She reaches down into her boot and grabs a knife.

She takes the knife and places it in between his palms.

She looks him dead in the eyes.

ADRIANA

I haven't.

She backs away and turns, walks to her horse.

She halts and takes out her revolver from the holster.

She looks at it longingly.

Clemen quickly cuts away at the rope at his feet, as he lifts them into the air.

Adriana turns and faces Clemen.

CLEMEN

You're not going to shoot me. No, no you can't do that, it's not honorable. Shoot me tied up like this. You operate on honor right?

Adriana thinks. She shoots Clemen in his leg.

He screams out.

CLEMEN (CONT'D)

You bitch!

ADRIANA

Not the first to call me that.

(beat)

Once You were a man of honor, then you fell.

Adriana saunters up to Clemen.

ADRIANA (CONT'D)

It wasn't their fault.

She opens the revolver and empties all of the bullets into her hand.

ADRIANA (CONT'D)
You came with other men and let
them do your killing for you.

She places one into the cylinder, then closes it.

ADRIANA (CONT'D)
Unlike me, you have a choice.

She stands feet away from Clemen.

She drops her revolver at his feet.

She looks him dead in the eye.

Sheepishly and afraid he looks back at her.

ADRIANA
Coward.

Adriana marches to Clemen's horse.

CLEMEN
What- wha are you doing?

She snatches the reins and marches over to Faith.

She mounts Faith.

CLEMEN (CONT'D)
Hey! Where are you going!? Come
back! Come back! That's my horse!

Clemen looks at Adriana in despair as he desperately cuts the
rope on his wrists.

A wolf howls in the distance.

CLEMEN (O.S.)
Hey!
(beat)
Come back! You can't leave
me here!

Clemens screams out.

Adriana disappears into the forest with two horses silhouetted
into the night.

DISSOLVE TO:

EXT. CHURCH - SUNSET

Preacher sweeps off the dirt on the porch.

He hums a tune to himself as he keeps his head down.

Adriana rides up to Preacher and stares down at him.

He nods to her.

She pauses, then nods in agreement.

She swings a leg over and slides off of Faith.

She stands in front of him. She walks up slowly to him and hugs him.

He returns the hug. They hold the hug.

FADE OUT

ROLL CREDITS