

R E D E M P T I O N

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FADE IN:

EXT. SOUTH TEXAS - DAY

A desolate, desert environment: tall buttes accent the background; cacti and sagebrush scattered here and there; no sign of animal life save for a small lizard, which scurries across the desert sand.

PAN HORIZON. A small western-looking town comes into view in the distance.

EXT. SOUTH TEXAS TOWN

SUPERIMPOSE: Encinal, Texas, 1878.

Old wooden buildings come into view on either side of the town's main street. The wind kicks up dust and blows a tumbleweed across the road.

A few citizens can be seen shielding their eyes as they cross the road on route to the General Store.

A few doors down, an African-American man, late 30s, sporting a long coat stops at the saloon doors, looks cautiously to the left and right, then enters the saloon.

INT. TOWN SALOON

The aforementioned man - EZEKIEL DIXON - takes a seat at a table close to the saloon doors, making every effort to remain inconspicuous, yet keep an eye on the goings-on.

The dozen or so saloon patrons are all of Mexican or Native-American descent, save for one haggard-looking Caucasian man in his late 20s, who sits at a table by himself, quietly sipping his ale.

Four patrons at the bar have been chatting among themselves about "gringos" loud enough for the Caucasian man to hear, but he pays them no mind, so one fellow ups the volume.

BAR PATRON 1

...and that's why I say...the only
good gringo is a dead gringo.

The Caucasian man - MASON CAMPBELL - hears this but does not react, continuing to drown his sorrows in his mug, much to the dismay of the bar patrons, who get a little agitated.

BAR PATRON 1

Hey gringo! I'm talkin' to you!

Again, Campbell ignores the bar patron, staring at his brew.

The patron stands up, walks over to Campbell, and slaps the mug of beer from his hand just as he lifts it to take a drink. The patron draws his pistol, pointing it at Campbell.

BAR PATRON 1

Do I have your attention now?

Campbell looks up at the bar patron. Emotional pain is etched on his face.

CAMPBELL

Just wanna ruin my liver in peace.
Please...just let me be.

BAR PATRON 1

Your kind stole this land from us.
We will take it back, one gringo at
a time if we have to.

Campbell eyes the man sorrowfully, then slowly leans forward so that the patron's gun barrel is touching his forehead.

CAMPBELL

Pull the trigger - you'll be doin'
me a favor.

The patron retracts his gun from the man's forehead. A second patron - Native-American - joins the two.

BAR PATRON 2

Paleface, have you no honor? If you
are to die, do so as a man, not as
a coward.

Campbell gets up slowly, turns his back, and walks away.

CAMPBELL

Need to empty my bladder. Do
whatcha gotta do...

Dixon has been watching the events unfold and seems prepared to take action as he chomps a cigar he has yet to light.

BAR PATRON 1

I will not shoot a man in the
back...

BLAM! The Mexican bar patron falls forward, landing on the floor face first, revealing a wryly smiling Dixon, standing, a SIX-SHOOTER in each hand, one smoking. He continues to chomp that unlit cigar.

DIXON

I will.

The other standing bar patron REACHES for his KNIFE. Another BLAST from Dixon LAYS HIM OUT on the floor.

The two other patrons at the bar REACH for their WEAPONS but, with a LIGHTNING-FAST DRAW and accuracy to match, Dixon puts a BULLET in the CHEST of each. They COLLAPSE in a heap.

DIXON

Back...front...side...all the same
to me.

A Native-American sitting at a table near the bar SLOWLY EXTENDS his HAND toward a PISTOL from one of the slain patrons that came to rest on the floor near him.

Dixon sees this and POINTS a REVOLVER in his direction.

DIXON

Unless you want to be known from
now on as "three-fingers", that
best be the extent o' your reach.

The man recoils and slumps back in his chair. Dixon now speaks loud enough for all to hear.

DIXON

I wish to have a private
conversation with the gringo. The
rest o' you...vamoose - pronto!

As Dixon motions with his revolvers toward the doors, the remaining patrons exit hastily, leaving only the bartender and Campbell, who is stunned by what he has just witnessed.

He stares at the dead bodies and then at Dixon.

CAMPBELL

Not to seem ungrateful or nothin'
but...who the hell are you?

DIXON

Your savior, by the looks o'
things.
(turns to bartender)
A double-shot o' whiskey for me...
and for Mr. Campbell...

Dixon stares at Campbell and realizes another drink is the last thing he needs...

DIXON

...just a cup o'...

...Dixon turns to the bartender just in time to see him raise a shotgun from behind the bar and point it at him.

With CAT-LIKE REFLEXES, he DIVES into Campbell as the shotgun is fired, BUCKSHOT FLYING PAST, narrowly missing them both.

Campbell SLAMS to the floor, with Dixon on top of him. The latter then quickly raises one arm and FIRES a bullet into the FOREHEAD of the bartender...

...who STAGGERS backwards, CRASHING into his liquor collection, and knocking bottles to the floor as he drops.

Dixon lays on Campbell - the two are nose to nose.

DIXON

I guess drinks are on the house.

Dixon springs to his feet and then helps up an unsteady Campbell. Dixon extends his hand.

DIXON

Ezekiel Dixon.

They shake hands.

CAMPBELL

Lemme guess...your friends call you Zeke.

DIXON

Ain't got no friends.

CAMPBELL

Your enemies, then.

DIXON

They usually ain't alive long enough to get to know me on a first name basis.

Campbell nods, viewing the carnage in the saloon. He then seems to suddenly have a sobering epiphany.

CAMPBELL

Wait...did you say Dixon?

DIXON

That I did.

CAMPBELL

My former Ranger partner's last name was Dixon. Now that I'm focusin' a little better, you bear him a striking resemblance.

DIXON

I ought to...I'm his older brother.

Campbell seems floored by this and is shaky. Dixon helps him to his chair and then has a seat himself.

CAMPBELL

He never once spoke o' you...why?

DIXON

Let's just say we ended up on opposite sides o' the law. Didn't want to follow in my footsteps.

CAMPBELL

You know of his fate then?

DIXON

(nodding)

I do. That's why I'm here.

CAMPBELL

Much as I'd love to grab a cup o'
Joe and chew the rag with ya, we
best skedaddle...now!

INT./EXT. MAIN STREET/SALOON

A group of ruffians walks down the street, all sporting
weapons of various kinds.

They rush into the saloon, guns o' blazin'. Bullets break
bottles and take chips out of the furniture, but when the
smoke clears, Campbell and Dixon are nowhere to be seen.

EXT. ROAD LEADING OUT OF TOWN

A horse carrying Dixon and Campbell gallops out of town down
a dirt road, leaving a trail of dust behind it.

CAMPBELL

So, what's a gunslinger like you
want with a sorry has-been like me?

DIXON

I aim to avenge the death of my
brother - your partner. Finally
found out who's responsible.
Figured you'd want it on it.

CAMPBELL

My gun-totin' days are behind me.
You probably shoulda just let that
fella put me outta my misery.

DIXON

Well, been my experience that
nothing gives a man a renewed
reason to live...like revenge.

The two ride off down the trail away from town.

EXT. CAMP NEAR THE TEXAS/ MEXICO BORDER - DAY (DUSK)

Two men - CLINTON BROOKS, white, 40ish, and LUCIOUS BROWN,
black, late 20s - sit around a campfire, sharing a bottle of
whiskey. Their attire is ragged and soiled.

Another man - JAMES NOLAND, late 20s - stands guard, rifle
in hand, scanning the horizon for unwelcome visitors. He
raises his rifle upon the appearance of three men on
horseback, then lets down his guard when he recognizes them.

These three ride into camp hurriedly. On the back of one
horse, behind the rider, lies a woman of small stature,
stomach down, with hands and feet bound.

Another rider is slumped over, as if to be badly wounded. The other riders dismount, then help him do the same.

The wounded rider, GARRETT SANDERS, mid-20s, holds his stomach with one bloody hand while trying to steady himself against his horse with the other...

...but PASSES OUT and SLUMPS to the ground.

Brooks rises, smirking briefly at his fallen comrade, then strides to the unconscious woman, pulling her off the horse.

Brooks examines the woman for injuries and finds a gash on her temple. He scowls and props her up against a tree.

Brooks then turns and angrily gets in the face of the rider - RUFUS PRICE, late 20's - who brought her into camp, pulling out his hunting knife and shoving it up against Price's chin.

BROOKS

What have I told you about damaging the package prior to delivery?

PRICE

But boss, she was a feisty one - kicked and clawed. Look at the scratches on my face!

BROOKS

How'd ya like me to add a few more?

PRICE

No, sir.

BROOKS

So you're tellin' me the three o' you couldn't subdue...her?

Brooks points to the woman. RUBEN GARCIA - Hispanic, mid-20s - who has been aiding Sanders, turns and speaks up.

GARCIA

Mr. Brooks, she fights like no woman we've ever seen. Got my gun away from me in the scuffle. Got one shot off before Price cold-cocked her...wounded Sanders.

Brooks comes closer and inspects Sanders' wound. Sanders comes to - barely - and drinks a little water from a canteen Garcia is holding to his mouth.

Brooks snatches the canteen from Garcia and recorks it. He retrieves his revolver from its holster, COCKS the HAMMER, and POINTS it at Sander's head. Sanders' EYES get BIG.

BROOKS

No comin' back from a stomach wound
like that. Sorry, Garrett.

Brooks FIRES, putting an end to Sanders' misery. He then
addresses everyone else.

BROOKS

See what happens when you're
careless? People die.

(beat)

Today, we lost a man...and who
knows how many gold pieces, thanks
to the gash on that woman's face.

(raising his voice)

Anymore screw-ups, and I'll replace
the lot o' ya! Understood?

Everyone present nods or answers in the affirmative.

BROOKS

Garcia. Price. Dispose of the body.
Bury him if you like. I don't care.
Then prepare to turn in. We rise
early - ride long 'n hard tomorrow.

EXT. SOUTH TEXAS - NIGHT

Campbell and Dixon have stopped and made camp for the night.
They sit around a campfire. Dixon stokes it.

CAMPBELL

I still don't see what good I am to
ya. Been out o' the saddle and on
the bottle for too long....

DIXON

Shootin' a gun...ridin' a horse...
it'll come back to ya when ya need
it to. Trust me on that.

CAMPBELL

I wish I had your confidence.

DIXON

Well, it don't come from a bottle.
So how 'bout you dump out that
flask you been sneakin' drinks from
when you think I'm not lookin'?

Campbell hesitantly pulls out the flask from inside his
vest, opening it and emptying its contents onto the ground.

DIXON

That's a start. Now, I'd be much
obliged if you could tell me what
happened the day my brother died. I
think you owe me that much.

CAMPBELL

Reckon I do.

INT./EXT. MONTAGE CAMPBELL HOMESTEAD - DAY [FLASHBACK]

The following events unfold onscreen as they are described.

CAMPBELL (V.O.)

February 22, 1877. Your brother had spent the night with Hannah and I. We were to leave early that morning for ranger business in Laredo. As we sat around the table enjoying a cup o' coffee and biscuits, we smelled smoke. Sam and I went outside to investigate. We both hoofed it to the barn - it was on fire - to save our horses. Just as we got 'em out, I heard screams comin' from the cabin. I turned around and it, too, was on fire. As we both sprinted back to the cabin, a shot rang out. Sam fell to the ground, wounded. Then another shot. A bullet caught me in the temple. Musta blacked out for a spell. When I come to, the barn and cabin were still smoldering...

END FLASHBACK.

EXT. SOUTH TEXAS - NIGHT

Campbell chokes up, but forces himself to finish...

CAMPBELL

Two bodies were found among the ashes of what was once my humble abode. Sam died a hero...trying to save...my Hannah...

Campbell is too upset to continue. He weeps briefly, then regains his composure somewhat.

DIXON

Thank-you, Mason. I can only imagine how hard it was to drudge that up again.

CAMPBELL

Been tryin' to forget. Alcohol deadens the pain...but not the memory.

DIXON

Well then...whatsay you put an end to that pity party you been throwin' for yourself and help me enact justice on those responsible?

CAMPBELL

S'pose it is time to get on with my
life....I'll do what I can.

(beat)

So what now?

DIXON

We wait.

CAMPBELL

For what?

Dixon looks up and, spying someone standing behind Campbell,
points to him.

DIXON

More of a who than a what.

Campbell turns around and nearly jumps out of his skin when
he spies the person behind him.

GREY FOX - a Native-American man, mid 30s - stands silently
with his horse.

CAMPBELL

(to Grey Fox)

Damn, you scared the hell outta me.

(to Dixon)

How'd he sneak up on us like that?

DIXON

That's what he does...better than
anyone I know...a right handy
skill, as you'll soon discover.

(to Grey Fox))

What news, Grey Fox?

As Dixon speaks, he also signs his words to Grey Fox, who
signs back a response.

CAMPBELL

(surprised)

You know sign language?

DIXON

I know lots o' things.

CAMPBELL

So...Grey Fox is deaf?

DIXON

Oh no. Hears just fine. Just don't
speak...don't know why.

Dixon signs something to Grey Fox, who, again, signs back.
Dixon turns to Campbell.

DIXON

Grey Fox has found where some of those responsible for Sam's death are camped. They'll be gone by daybreak. If we leave now, we can surprise them while they sleep.

CAMPBELL

Look...it's been one helluva day. I am in serious need of some shut-eye ...can't we do this in the morning?

DIXON

I suppose Grey Fox's horse could use some rest...and water.

Dixon pulls a pocket watch from his vest.

DIXON

It's a good 30 miles from here. Sleep fast. We ride soon.

INT./EXT. MEXICAN COMPOUND - NIGHT

A group of buildings is completely surrounded by a tall wall, with armed guards stationed at every corner.

The squarish compound houses Mexican elites and the soldiers that protect the facility. It is also home to a flourishing slave trade and an auction is on-going.

An auctioneer stands on a make-ship small stage. Several young women in shackles - all Caucasian - stand off-stage, awaiting their turn.

Many Hispanic men are gathered around, eager to bid.

AUCTIONEER

(in Spanish, with subtitles)

Bring up the first item for bid!

A slim, attractive, blond woman, early 20s, is pushed on stage. She is frightened and can barely stand, looking around, not knowing what to make of her surroundings.

AUCTIONEER

(in Spanish, with subtitles)

Let's start the bidding...20 pesos.

A man in the audience raises his auction paddle.

AUCTIONEER

(in Spanish, with subtitles)

I've got 20 pesos; do I hear 30?

A different man raises his paddle.

AUCTIONEER
 (to the woman)
 Smile, or it's back to your cell.

The woman forces a tight-lipped smile.

AUCTIONEER
 (in Spanish, with
 subtitles)
 30 pesos. Can I get 40?

The first man raises his paddle once again.

INT. MEXICAN COMPOUND - MAIN VILLA

The auction continues to be heard in the background through the open window of a bedroom.

Inside, a large Hispanic man - GONZALO RAMOS, 50ish - lies on a bed. Two teenage girls - one Hispanic (SERITA), the other Caucasian (EVA) - tend to him, one fanning him; the other feeding him grapes and figs.

RAMOS
 I grow weary, ninas. Leave me now
 ...and fetch my wife.

EVA
 Yes, sir.

Eva and Serita depart. Moments later, a beautiful, slender Caucasian woman, late 20s, enters. She keeps her head down, staring at the floor.

WOMAN
 You called for me, sir?

RAMOS
 Why must you insist on calling me
 sir? I am your husband, not your
 master. Address me by my first
 name...please.

WOMAN
 Yes...Gonzalo.

RAMOS
 Thank-you. Look at me when I am
 speaking to you...and, for God's
 sake, smile.

The woman raises her head, looks at Ramos, and manages a slight smile. This does not appease Ramos.

RAMOS
 Are you not at least somewhat
 grateful that I interceded at your
 auction?

(MORE)

RAMOS (cont'd)

You could have ended up like those other women, getting auctioned off to a masher and ending up in some God-forsaken corner of the world.

WOMAN

Yes...Gonzalo...I am thankful.

RAMOS

Good. Now come to Gonzalo...and show some appreciation...Hannah.

Hannah walks reluctantly toward Gonzalo, her body language oozing the dread she feels for what will happen next...

INT. CAMPBELL CABIN BEDROOM - NIGHT [DREAM SEQUENCE]

Hannah continues to make her way toward a bed, but she is now dressed in a slinky nightgown. Her expression and body language are now that of sexy anticipation. She falls into the arms of her husband. She and Mason embrace lovingly as they lie down together on the bed. As things really begin to heat up, Hannah calls out Mason's name passionately...

HANNAH

Mason...Mason...

END DREAM SEQUENCE.

EXT. SOUTH TEXAS - NIGHT (EARLY AM)

Campbell is fast asleep, as it is still dark. Dixon shakes him gently by the shoulder, attempting to wake him.

DIXON

Mason...Mason!

Campbell awakens abruptly and sits straight up, still panting.

DIXON

That musta been some dream.

CAMPBELL

You have no idea...and never will.

DIXON

Pack your stuff. We gotta go.

EXT. SOUTH TEXAS - BROOKS' CAMP

The woman sitting and leaning up against the tree - JOLENE HEARNS, mid-20s - slowly regains consciousness.

She scans her surroundings, trying to get her bearings while simultaneously assessing her situation and scheming on how to escape, given that everyone else appears to be sleeping.

Hearns tests the ropes that bind her - they are too tight to slip out of. She looks for something to cut them with and spies Brooks' hunting knife in its sheath.

She slowly and quietly crawls as best she can toward Brooks. Upon arriving, she carefully slides the knife from its sheath with her still-bound hands.

Just then, in the distance a coyote howls at the moon, awakening Brooks, Garcia, and Price.

Realizing it's now or never, Hearns lunges at Brooks with the knife but he is able to block her attempt at the last second, the knife stopping millimeters from his chest.

Garcia and Price hurry to Hearns, grabbing and subduing her, and getting the knife away from her.

BROOKS

(angrily)

Who's shift was it to watch her?

PRICE

Noland's, I think.

Noland lays on the ground, still snoozing, rifle in hand. Brooks walks over and kicks him in the side. He awakens, grimacing in pain.

NOLAND

Owww! Whatcha do that for, boss?

BROOKS

You're supposed to be guarding the package!

NOLAND

Oh ya...musta dozed off...

Brooks pulls out his revolver and aims it at Noland's head.

BROOKS

Your tomfoolery just about got me killed. And it woulda got you killed - by my hand - if we handn't already lost a man.

NOLAND

I'm real sorry, boss. Honest I am.

A still upset Brooks addresses his gang, waving his revolver like a mad-man.

BROOKS

Idiots...all of you. Got a notion to shoot every damn one o' ya.

He then focuses on Hearns, walking up to her..

BROOKS

And you...

SMACK! Brooks backhands her to the face. She recoils, then turns back to face him, blood dripping from the corner of her mouth. Price is surprised at Brooks' action.

PRICE

Boss, I thought you said...

BROOKS

(turns to Price)

Shut up, Price.

(faces Hearn)

You're quite the little trouble maker, aren't you?

Hearn spits the blood into Brooks' face. He wipes it from his face with his kerchief...

...then gets his knife back from Garcia and forces Hearn against the tree. He sticks the knife blade up to her cheek.

BROOKS

Almost more trouble than you're worth. How 'bout I carve up that pretty little face o' yours, huh?

Hearn remains defiant.

HEARN

Go ahead...carve me up good. What do I care? You killed my whole family, you bastards. I'd rather die than go with you!

Brooks calms down some and once again addresses his men.

BROOKS

Price. Garcia. Tie her to the tree and gag her. The rest o' us'll break camp. Now that we're all worked up...might as well be goin'.

Price and Garcia nod and carry out Brooks' order successfully, despite Hearn's struggling, as the other men make departure preparations.

EXT. SOUTH TEXAS - TRAIL OUTSIDE BROOKS' CAMP - EARLY AM

Dixon, Campbell, and Grey Fox ride up to just outside the area where Brooks' men were camped. They dismount, tie their horses to bushes, and slowly make their way through the brush to where they have a birds-eye view of Brooks' camp.

Seeing nothing, they come out into the clearing.

DIXON

Dammit...we're too late.

Dixon signs something to Grey Fox, who then kneels down and examines the campfire remains. He stands back up and signs back to Dixon.

DIXON

Grey Fox says they broke camp about half an hour ago. We can still catch 'em if we get a wiggle on.

CAMPBELL

How are we supposed to do that in the dark?

DIXON

Sun'll be up soon. 'Sides, Grey Fox can track 'em, even by moonlight.

Dixon signs to Grey Fox, who then searches the ground and brush for tracks and any clues as to what direction Brooks' gang went. After some searching, he finds what he's looking for and signs back to Dixon.

DIXON

See? Get back on my horse...and quit your fussin'.

The two talk as they walk back to the horse.

CAMPBELL

Grey Fox know how many we're up against?

DIXON

Six, maybe seven of 'em...

CAMPBELL

To three of us? Not likin' those odds.

DIXON

You should. We have Grey Fox. They don't. Plus, I called in a couple favors...help's on the way.

The three remount and the riders slowly depart the area, just as the Sun begins to peak over the horizon.

EXT. SOUTH TEXAS TOWN - DAY

SUPERIMPOSE: Carrizo, Texas - one day earlier

A large, burly man - JEDIDIAH LEWIS, 40ish - slaves over an anvil, shaping a horseshoe. He stops momentarily to wipe the sweat from his brow and spies a slight but imposing oriental woman - MING TAO CHEN, 30ish - standing a few feet from him.

CHEN

Heard from Dixon. It is time.

Lewis nods and sets down his blacksmith hammer. Chen turns around and begins to walk away.

LEWIS
Hey - where ya goin'?

CHEN
Got to see a man about a horse. I will meet you there.

Lewis looks puzzled as Chen continues to walk away.

LEWIS
Hmmm...thought that was a guy thing. Must be one o' them double entendres.

He dips the last of the horseshoes in water to cool it off, gathers the set of four, and prepares to shoe his horse.

EXT. NORTH MEXICO WILDERNESS - DAY

A Hispanic man - RAUL TORREZ, early 30s - rides his horse slowly through the desert mountains.

He stops to water it at a spring. While the horse drinks, he fills his canteen. Torrez takes a long drink from the canteen, refills it, screws on the cap, and walks to the edge of the ridge he has been traversing.

His eyes open wide, as he stares down at the site. He wipes the sweat from his brow, shaking his head.

TORREZ
Well I'll be damned...Dixon was right.

There, nestled in the valley, lies the previously seen compound where the slave auctions were taking place.

EXT. SOUTH TEXAS - OFF-TRAIL WILDERNESS - DAY

Dixon and Grey Fox ride their horses off-trail. Grey Fox raises his hand and slows his horse to a stop.

As Dixon does the same, Grey Fox signs and points up ahead. Dixon nods and signs something back to Red Fox.

CAMPBELL
What gives?

DIXON
You'll find out soon enough.

Can ya handle a rifle?

CAMPBELL
Used ta could. Now? Who knows.

Dixon pulls the rifle from its saddle sheath and hands it to Campbell.

CAMPBELL

Damn - a Spencer repeater! Never held one before. Thought only the military had these.

DIXON

Just gotta know who to bribe. No need to fire - just the sight o' this honey should be enough to make a man wet himself.

EXT. SOUTH TEXAS - TRAIL TOWARD CORRALITAS

Brooks men ride along a trail, unaware they are being followed, in formation: Brooks is first, Noland is last.

Hearns is tied up securely, straddling the saddle by herself on Sanders' horse, which is being led by Garcia.

The other two men flank Hearns on either side. Hearns' expression and body language indicate she has yet to accept her fate as she speaks to Price, riding beside her.

HEARN

I gotta pee.

PRICE

Then pee. We ain't stoppin'.

HEARNS

All over this nice, purdy saddle? Once it soaks into to the leather, ain't no gettin' the stench out.

PRICE

(sighing)

Fine.

(yelling to Brooks)

Boss...the lady's gotta pee. Says she gonna wet the saddle but good if we don't stop.

Brooks brings the caravan to a halt and dismounts. He trudges over to Sanders' horse and eyes Hearns disdainfully.

BROOKS

Definitely more trouble than yer worth.

Brooks unties her feet from the stirrups and then her hands from the saddle horn. He helps her off the horse, but...

...as soon as her feet touch the ground, she kicks Brooks in the crouch hard and takes off running.

Brooks doubles over in pain, cursing Hearns.

BROOKS

God-damn you, wench! Get her, boys!

Garcia and Price dismount and run after her. Noland remains mounted, fixing his aim on Hearn's, just in case.

Brown tends to Brooks, who is on the ground writhing in pain, holding his crotch area. Brown draws his weapon and scans the perimeter, sensing something's amiss.

Hearn's heads for the aforementioned rock outcropping and brush. Her foot catches a rock and she stumbles to the ground. Price and Garcia catch up to her.

PRICE

I see we're gonna hafta...

Just then, a tiny dart shoots out from the brush and sticks in Price's neck. He grabs his neck and pulls out the dart.

PRICE

Owww...what the hell?

As he examines the dart, he begins to feel woozy. His legs buckle and he collapses to the ground.

GARCIA

(stooping down)

Price...what's wrong?

PRICE

I don't...feel so...

Price blacks out. Garcia looks around for those responsible.

This time a long, slender tube can be seen protruding from a bush. The sound of another dart exiting it can be heard.

Garcia pulls a dart from his neck and looks at it curiously, then realizes what he's been hit with.

GARCIA

What the...oh, shit...

Garcia crumbles to the ground and passes out.

Hearn's has been watching in disbelief. She stands back up and resumes her sprint. Noland sees this and takes aim.

NOLAND

Payment or no, you ain't gettin' away from me, bitch.

As Hearn's runs away, the sound of a rifle shot is heard. Hearn's stops and turns around, realizing she wasn't hit.

Noland can be seen with a panicked, confused look. He pulls his hand away from his chest to reveal a bloody palm. His eyes roll back and he falls backwards off his horse.

Campbell holds the rifle that fired the shot. He has a trance-like look, as if he can't believe what he just did.

Brown sees this and takes aim at Campbell. Another shot rings out, grazing Brown's hand and causing him to drop his gun. He grabs that hand with the other and screams in pain.

As Hearn makes her way back, Dixon and Grey Fox emerge from the tall bushes and walk toward Brooks and Brown. Dixon has pistols in both hands, one trained on each of them.

Once they get closer, Brown and Dixon recognize each other.

DIXON

Lucious Brown...is that really you?

BROWN

(nodding)

Ezekiel Dixon...well I'll be...

Brooks is bewildered by the turn of events.

BROOKS

You two know each other?

BROWN

We do, boss.

DIXON

(puzzled)

You work for this scoundrel, Brown?

BROWN

Man's gotta make a livin' somehow.
Ain't many opportunities for men...
of our color.

DIXON

I got one for ya...join us...
unless, o' course, you'd rather I
shoot ya again.

Brooks can't believe what he's hearing and speaks up again.

BROOKS

Lucious, you can't be seriously
entertaining this man's offer...

BROWN

Well, boss, truth be told, I ain't
much got the stomach for all this
killin' and kidnappin'.

Brown turns to face Dixon.

BROWN

I accept your offer, Mr. Dixon.

DIXON

A wise choice, Mr. Brown.
 (to Brooks)
 As for you...got a question that
 needs answerin'.

BROOKS

Ain't no negro be tellin' me what
 to do.

Dixon scowls and fires his pistol. The bullet kicks up sand
 as it enters the ground a couple inches from Brooks' crotch.

DIXON

Now...this negro be askin' you a
 question. You best answer it, 'less
 o' course, you wanna be thinkin' o'
 me every time you gotta piss.

Brooks sneers but nods begrudgingly.

DIXON

Was it you and your gang what
 killed my brother - Texas Ranger
 Samuel Dixon - February o' last
 year on a homestead about 20 mile
 east o' Laredo?

Brooks grits his teeth and remains silent. Dixon cocks the
 hammer of the pistol still pointed at Brooks' genitalia.

BROOKS

Alright, alright.
 (beat)
 There's a few groups o' men, like
 mine, that harvest white women for
 profit. Sell 'em to some Mexican
 cartel. Wasn't my group that was
 involved in the incident you speak
 of. Don't recall the death o' no
 Texas Ranger, negro or otherwise.

DIXON

If not you, then who?

BROOKS

Don't know...honest.

DIXON

Then you're of no use to me.

Dixon repoints his revolver at Brooks' head.

BROOKS

Wait...wait...the place where we
 take the women - that's where we're
 headed - someone there might know.

Dixon turns to Brown.

DIXON

Mr. Brown, can you take us to this place?

BROWN

Corralitas? I surely can.

Dixon turns back to Brooks.

DIXON

Well, Mr. Brooks, it appears your usefulness has come to an end.

Dixon unloads the bullet in his next chamber into the skull of Brooks, who slumps over lifelessly.

Dixon then turns to Campbell, realizing he has been very quiet since firing the rifle. He still seems dazed.

DIXON

Campbell...you ok?

Campbell continues to stare down at the rifle in his hands.

CAMPBELL

Ain't never killed a man, before.

DIXON

C'mon, Mason. All the stories I've heard about you and Sam...

CAMPBELL

All embellished to make us...me... look better. Truth is, Sam was the hero. I was just a...sidekick...

DIXON

I don't believe that for a minute, Mason. You proved yourself a moment ago...you'll do it again...

CAMPBELL

No...like Brown said...I ain't got the stomach for this. Y'all go on ahead. I'll just borrow a horse and be on my way.

Campbell, hanging his head, walks over to Dixon and, without looking him in the eye, hands him the rifle. He then heads for Noland's horse.

DIXON

Alright Mason, you forced my hand. Somethin' I ain't told ya yet...

(beat)

Your wife might still be alive.

Campbell has mounted the horse and turns to Dixon.

CAMPBELL

Now that's low, even for a scamp
like you, Dixon. If true, why
didn't you tell me before now?

DIXON

Didn't want to get your hopes up in
case I was wrong. Figured avenging
the deaths of your wife and partner
would be motivation enough.

CAMPBELL

No matter how many bad guys we
kill, Hannah and Sam will still be
dead...I'm done here.

Campbell turns around and rides off in the other direction.

DIXON

(yelling)

If ya change your mind, help's
meetin' us in Corralitas.

Campbell continues on. Dixon turns to the others.

DIXON

Well, I'm sorry it came to that.

(to Hearn's)

Ma'am...looks like you got a horse
o' your own now. Sorry for your
misfortune. Best o' luck to ya.

Hearn's shakes her head and with a look of determination...

HEARN'S

I'm comin' with ya.

DIXON

Ma'am, the road we's on'll only get
more perilous. Ain't no place for a
fine young woman like yourself.

HEARN'S

These...monsters...killed my
family. Ain't got nowhere to go.

(beat)

I'm comin' with ya...and that's all
there is to it. You'll have to
shoot me, too, to stop me.

Dixon is puzzled by but impressed with Hearn's.

DIXON

Well...I do admire your spunk,
ma'am. Suit yerself - mount up.

Dixon then addresses the others.

DIXON

Let's scavenge whatever supplies we
can from Brooks and be on our way.

Brown nods and heads over to Brooks' body.

EXT. CARRIZO - MAIN STREET - DAY

His horse shoed and his saddle bags packed, Lewis is on his way out of town when he spies Chen coming back into town with two lawmen, all on horses. Chen's hands are bound.

Lewis gets her attention and shoots her a "what gives" look. Chen responds with a "oops" expression and a shoulder shrug.

Lewis stops and turns to watch after passing her. The lawmen and Chen dismount and go into the jailhouse. Lewis shakes his head and guides his horse toward the jailhouse.

INT. CARRIZO JAILHOUSE

The lawmen have just finished locking up Chen when Lewis enters. He eyes Chen and then the lawmen, addressing the one he knows - SHERIFF CHARLES POWELL, who sees him enter.

LEWIS

Hello, Charlie.

POWELL

Howdy, Jed. What can I do ya for?

LEWIS

I just happen to know the young lady you brought in. May I inquire as to why she's been arrested?

The other lawman - MARSHALL WARD COOPER - interjects.

COOPER

Horse thievin'. Caught her red-handed. Soon as we get a judge to pronounce sentence, she'll hang.

LEWIS

(to Cooper)

May I have a word with her?

Cooper nods. Lewis goes over to the cage and speaks quietly through to bars to Chen, who also comes closer.

LEWIS

What the hell's goin' on?

CHEN

I told you...I had to see a man about a horse.

LEWIS

I didn't know that meant stealin' one! That expression has a whole 'nother meanin', ya know.

CHEN

Did not plan on gettin' caught.

Lewis motions to Chen to come closer. She does.

LEWIS

(whispers)

I'm breakin' you out. Be back soon with a horse.

As Chen nods and returns to her cot, Lewis glances at the lawmen as he departs the jailhouse.

LEWIS

Good day, gentlemen.

EXT. NORTH MEXICO WILDERNESS - DAY

Cortez has navigated his way through the mountains and down into the valley. He stops about half a mile from the compound, thinking back to his conversation with Dixon.

INT. SALOON - LAREDO - NIGHT [FLASHBACK]

SUPERIMPOSE: Five days earlier

Typical saloon scene...patrons cozied up to the bar...

...heated card games at some of the tables...

...at one table sits Cortez. Dixon then sets a mug of beer in front of each of them as he joins Cortez at the table.

CORTEZ

So what's this job you got for me?

DIXON

As you know, I've been trackin' my brother's killers for some time. I'm pretty sure it's tied to a smuggling ring. White women... kidnapped...taken to a compound, somewhere south o' the border.

CORTEZ

Lemme guess...you want me to find this compound...if it exists.

DIXON

(nodding)

Nobody knows that area of Mexico like you. Can't think o' no one better suited for the job.

CORTEZ

By "better suited", you mean "crazy enough."

Dixon nods, grinning slyly.

CORTEZ

I'm flattered. Just a little too risky for my blood...

DIXON

Need I remind you that if it wasn't for me, you'd be on the wrong end of a hangman's noose? You owe me, Cortez, and I'm here to collect.

CORTEZ

(sighing)

Fine. So, let's say I find this compound. Then what?

DIXON

Get close enough to study it. We need a way in. Find its weakness. Then meet us in Corralitas.

END FLASHBACK.

EXT. NORTH MEXICO WILDERNESS - DAY

Cortez gets out his spyglass. He sees tall walls and guards stationed at each corner of the compound but the images are still too small to make out any useful details.

Cortez walks his horse onto the flat plains, staying close to rock outcroppings and tall brush so as not to be seen. He finds a strategic point and looks through his spyglass.

A horse-drawn covered wagon can be seen pulling up to the main compound doors, which then slowly open.

Out of the back of the wagon exit three 20-something Caucasian blond women. They are bound and blindfolded.

They are all connected to the same rope, which is pulled by a large, heavy-set Latino man. Flanked by guards on either side, he guides the ladies into the compound.

The doors close. The guards remain outside. The wagon departs to a different part of the compound.

Cortez puts down the spyglass and shakes his head in dismay.

CORTEZ

Dixon is crazier than me if he thinks he can get in there.

Just then, Cortez hears a pistol cock behind him...

RUIZ
 (in Spanish, with
 subtitles)
 Senor...turn around, and put your
 hands in the air.

Cortez hangs his head and sighs, then slowly turns around,
 raising his arms.

There stand two members of the compound patrol - ARROYO and
 RUIZ - both armed, their weapons trained on Cortez.

RUIZ
 (in Spanish, with
 subtitles)
 So, you wish to see the compound.
 We can arrange that. Come.

CORTEZ
 No thanks. Just doin' some
 sight-seeing. Musta got lost.

ARROYO
 And now you are found. I'm sorry,
 but the sights you have seen are
 forbidden to outsiders.

RUIZ
 (in Spanish, with
 subtitles)
 So now you must come with us. We
 insist!

Ruiz pokes his rifle barrel into Cortez' chest. Cortez
 begrudgingly turns around and begins trudging toward the
 compound. Arroyo grabs the reins of Cortez' horse.

EXT. SOUTH TEXAS ROAD - DAY

Campbell leisurely rides his horse along a dusty trail. He
 comes to a fork in the road.

A primitive sign protrudes from the ground at the juncture.
 One part points to the right and says "LAREDO". The other
 points to the left and says "CARRIZO".

Campbell begins to go right and halts his horse with a
 sudden pull on the reins.

CAMPBELL
 No...I can't go back...time to
 start over...new life...new town.

Campbell turns his horse to the left and heads toward
 Carrizo.

EXT. CARRIZO - BEHIND MAIN STREET - DAY

Lewis walks cautiously, looking in all directions every few steps as he leads two horses to the back of the jailhouse.

He comes to an area with a high, small, barred window. He speaks just loud enough for Chen to hear...he hopes.

LEWIS

Chen...I hope you can hear me. Got us each a horse. I'm gonna get the sheriff to come outside - send him on a wild goose chase...

Just then, the widow HELEN MACTAVISH, 40ish, proprietor of the General Store, steps out of her back door to toss the dirt from a dustpan that she has just swept from her floor.

She sees Lewis and quickly primps, then, with an Irish accent, calls to him.

MACTAVISH

Top o' the mornin' to ya, Jed!

A startled Jed turns around quickly, trying to act casual.

LEWIS

Oh...uh...hey, Mrs. MacTavish.

MACTAVISH

Please Jed...call me Helen.

LEWIS

Um...ok...Helen.

MACTAVISH

What in the world are ya doin' behind the jailhouse?

LEWIS

Oh...the sheriff asked me to... inspect the back o' the jailhouse ...make sure there ain't no way for a prisoner to escape. Just got a new one...oriental lady...shifty...

MACTAVISH

Why the extra horse, Jed?

LEWIS

Oh...um...this is Sheriff Powell's horse. He asked me to...uh...

MACTAVISH

That's not the sheriff's horse. His is white; this one is brown.

LEWIS

Oh...well...it's his...other horse.

MACTAVISH

His other horse?

LEWIS

Ya...any sheriff worth his salt's gotta have two horses...you know... in case one...goes lame.

MACTAVISH

Lame, huh? You mean like the bullshit story yer feedin' me?

INT. CARRIZO JAILHOUSE CELL

Chen stands on her cot, listening to the conversation. She puts her hand to her mouth and giggles at Helen's last comment.

EXT. CARRIZO - BEHIND THE JAILHOUSE

The conversation continues...

LEWIS

Ok, Helen...you called my bluff. I ain't s'posed to tell no one, but hows 'bout you meet me at the cafe for an early supper, say 5 o'clock? I'll fill ya in on what I'm up to. Then maybe we can take in the show at the saloon...maybe go for a walk in the moonlight afterwards?

Helen smiles and blushes.

MACTAVISH

Oh Jed...I'd like that very much.

LEWIS

So five then - at the cafe. Be sure to wear your purdiest dress.

MACTAVISH

Oh, I will Jed. Tootle-oo!

Helen waves and blows Jed a kiss before closing the door.

INT. CARRIZO JAILHOUSE CELL (CONTINUOUS)

Marshall Cooper notices Chen standing on her cot with her ear as close to the window as she could get it. He addresses her as she steps down.

COOPER

Hey - chink - what're you up to?

Chen bristles, then walks up to the bars and grins.

CHEN

Oh nothing...just listening to my friend tell me how he going to break me out of your jail.

COOPER

Oh...what? Sheriff - jailbreak in process. Get 'round back - hurry!

Sheriff Powell hustles out the front door.

EXT. CARRIZO - BEHIND THE JAILHOUSE (CONTINUOUS)

Jed resumes his speech to Chen, unaware of the events that just unfolded.

LEWIS

Chen...hope your still listenin'. Anyways, I'll get the sheriff to head over to the saloon. Once he's gone, then...

POWELL

Then what, Jed?

Lewis spins around. Powell's revolver is trained on him.

LEWIS

Uh...this ain't what it looks like, Charlie.

POWELL

Looks like a jailbreak, Jed.

LEWIS

Oh...well, then I guess it is what it looks like.

POWELL

Hate like hell ta have ta do this, Jed, but...come along...and I'll have those guns.

INT. CARRIZO JAILHOUSE

Powell escorts Jed into the jailhouse.

COOPER

Well...look what the cat drug in.

POWELL

Yup, caught him 'round back fixin' to spring his girlfriend.

LEWIS

She's not my girlfriend.

CHEN

True...the lady named Helen...that
his girlfriend.

LEWIS

(to Chen)

Would you just hush? You ain't
helpin' none.

COOPER

Regardless...the two o' you will
have a day or so to get better
acquainted... 'fore we hang ya both!

Cooper motions with his gun to Chen to back up. She does.
The cell door is opened and Lewis enters. The door is shut
and locked behind him. Powell places Jed's guns in his desk.

INT./EXT. MEXICAN COMPOUND - DAY

Cortez, hands bound behind him, is escorted by two armed
guards to Ramos' villa. They negotiate through the building,
arriving at Ramos' office.

A guard is posted at the door and opens it. Cortez and the
two guards escorting him enter, just as a messenger is
leaving. One guard has Cortez' satchel.

Ramos sits on a large, ornate chair at his desk, flanked on
either side by a trusted, armed facility officer, studying
the document he was given. He glances up briefly.

RAMOS

(in Spanish)

Leave us.

The guard with the satchel leaves it on Ramos' desk; then
both guards depart. Ramos addresses Cortez.

RAMOS

(in Spanish)

State your name.

Cortez says nothing, raising the ire of Ramos.

RAMOS

Your name...please!

Cortez continues his silence. Ramos sighs and shakes his
head, then nods at one of the officers, who approaches
Cortez, pulls out a knife and puts it to his throat.

RAMOS

I have not the time nor patience
for your obstinance. Answer my
questions, or this man will slit
your throat...your name...now!

CORTEZ
(hesitantly)
Raul Cortez.

RAMOS
See...that wasn't so hard, was it?
(beat)
Now, suppose you tell us why you
were trespassing on our property.

CORTEZ
(pauses)
I was hiking in the mountains when
I accidentally stumbled upon your
compound. Curiosity got the better
of me. I climbed down for a closer
look. That is when your men
apprehended me.

RAMOS
Mr. Cortez. We go to great lengths
to maintain the secrecy of our
facility. Even those who wish to
find it cannot. Yet, you would have
me believe that you discovered it
on accident. Forgive me if I am
skeptical of your story.

Ramos then rummages through Cortez' backpack, extracting the
spyglass.

RAMOS
And what were you using this for?

CORTEZ
Bird-watching.

RAMOS
(chuckling)
Ah, Mr. Cortez...you amuse me. This
is a spyglass. It is used for
spying...evidently on my compound.
Which brings me to my next two
questions...who sent you...and why?

CORTEZ
As I told you, I was...

RAMOS
Bird-watching? Please.
(yelling)
Guards!

The door opens and three guards enter the run. Ramos stands
and addresses the two on the left.

RAMOS

You two - take Mr. Cortez to our...
guest quarters.

(to Cortez)

You're going to meet a colleague of
mine. His specialty is...extracting
information.

Ramos then addresses the other guard.

RAMOS

And you - find Dr. Gutierrez. Tell
him I have need of his services.

All three guards nod to Ramos and carry out their orders.

Ramos refocuses his attention on the document, scowling.

OFFICER

(in Spanish, with
subtitles)

What is it, sir?

RAMOS

(in Spanish, with
subtitles)

Inform the officers. Inspection.
Tonight. El Jefe is on his way.

INT./EXT. COACH - ROAD TO THE MEXICAN COMPOUND - DAY

An ornate stagecoach is seen traversing the desert. The
horses are galloping, kicking up considerable dust.

Inside the coach is a high-strung, pale Caucasian man in his
mid-30s - LESTER TIMMONS, who appears to be an underling
associate of the other man, who is unseen, save for his
gloved hands.

TIMMONS

Is there anything else I can get
for you, sir? A bourbon, perhaps?

UNSEEN MAN

Yes, you can quit doting on me. I'm
not an invalid.

(beat)

I grow weary of the journey...and
your annoying adulation. Let me be.
I shall rest until we reach our
destination.

TIMMONS

Very good, sir.

A restless Timmons leans back in his seat, fidgeting.

INT. CARRIZO JAILHOUSE - AFTERNOON

Chen and Lewis sit on their cot. Jed is depressed, chin in hands. Chen smiles and hums a tune to herself.

JED

Why're you so dad-gum cheery? We're gettin' hung in less than 24 hours.

CHEN

We not get hung. Chen have plan.

Chen walks to the bars and addresses the sheriff.

CHEN

Excuse me, sheriff. We hungry. We not get last meal before we die?

The sheriff comes over to the cage.

POWELL

S'pose that wouldn't hurt none. Ward, keep a sharp eye on on these two. I'll go get 'em some grub.

COOPER

(turns toward Powell)

With pleasure, Charlie.

Chen notices Cooper still has the keys. She pulls nunchucks out of her boots, then slaps Lewis in the face.

LEWIS

Hey! What'd ya go an' do that for?

Chen comes to the bars, nunchucks held behind her back with one hand while the other arm reaches through the bars.

CHEN

Him try to get fresh with me. I want to be in different cell... please!

Cooper comes closer to the cell bars.

COOPER

I'm sorry, little lady, but...

In a lightning fast move, Chen swings the nunchucks out from behind her back and in between the bars, SMACKING Cooper on the head with one end, STUNNING him momentarily.

Chen performs the action again, this time KNOCKING Cooper OUT. He COLLAPSES to the floor beside the cell door.

Chen then reaches through the bars and gets into Cooper's vest pocket, removing the keys.

Chen turns to Lewis, dangling the keys.

CHEN

That why I slap you.

Chen uses the key to unlock the cell door. She and Lewis exit the cell. Lewis drags Cooper into the cell, takes his guns, and shuts the cell door.

The two head for the front door. Lewis peeks out, looks around, and sees the sheriff heading back toward the jailhouse, food in hand. Lewis ducks back inside.

LEWIS

Ok...here's what we do...

INT./EXT. CARRIZO MAIN STREET/JAILHOUSE

Sheriff Powell saunters past the General Store, waving at Mrs. MacTavish. He passes two more stores and then arrives at the jailhouse.

He opens the door and the first thing he sees is Lewis, sitting at the desk in his chair, feet up on the desk. Lewis tips his hat to him.

LEWIS

Howdy, Charlie.

A flustered Sheriff Powell hastily sets down the food with one hand and shuts the door with the other, revealing Chen.

POWELL

Jed...how did you...? Why you no good...

Just then, Chen performs her signature nunchuck move on Powell, scoring a DIRECT HIT to the NOGGIN. Powel CRUMBLES to the floor.

LEWIS

Gonna have ta teach me that some day, Chen.

CHEN

Take weeks...maybe months of training. For you...years.

LEWIS

Funny. I'll deal with the sheriff. You go get the horses and bring 'em 'round front.

Chen nods, gives Lewis the jail keys, and leaves.

Lewis opens the cage door, drags Powell in, takes his guns, and shuts the door. He then retrieves his own guns from the sheriff's desk, leaving Powell's guns in their stead.

As Lewis pockets the keys, Chen comes rushing in.

CHEN

Thought you said you get me a horse?

LEWIS

I did.

CHEN

Only one back there. I bring him up.

LEWIS

Dang it! Well, the one I got for ya was kinda skittish. Guess it didn't stick around.

CHEN

What we do?

LEWIS

Guess we share this one, for now.

Lewis and Chen leave the jailhouse. Lewis mounts his horse. He is about to help Chen up when she spies a lone rider, slowly making his way into town from the north.

CHEN

Wait...there our other horse.

She points to the rider. Lewis nods, lifts Chen up onto the saddle behind him, and together they ride his horse to meet up with the stranger.

As the two horses approach, Lewis stops his horse and motions for the other rider to do the same. He does.

LEWIS

Howdy stranger. You new 'round these parts?

CAMPBELL

New to Carrizo, if that's what you mean. I hail from the Laredo area.

Lewis draws his revolver and points it at Campbell, who is taken aback by the hostility and raises his hands.

LEWIS

Well, I know it ain't particularly neighborly and all, but...we're gonna need that horse.

CAMPBELL

This doesn't make for a real good first impression of the town.

LEWIS

Ya, I am sorry about that. Now
dismount slowly. Don't try nothin'
sneaky-like.

Campbell dismounts from his horse. Chen hops off Lewis'
horse, takes the reins, and mounts Campbell's.

LEWIS

Again stranger, I do apologize...

CHEN

C'mon. Dixon waiting. We late
already.

Campbell's ears perk up at Chen's comment.

CAMPBELL

Dixon? You mean Ezekiel Dixon?

LEWIS

That's the guy. You know him?

CAMPBELL

Know him? I just came from him and
his group. Me and his brother, Sam,
were Texas Ranger partners.

The lights go on for Lewis.

LEWIS

Then you must be Mason Campbell!

CAMPBELL

The same.

LEWIS

Well, shoot, now I really feel bad
about stealin' your horse.

CAMPBELL

Wasn't actually mine. Borrowed it
from one of the guys Dixon killed.

LEWIS

So why're you here and not with
him? I'm told we's doin' this to
avenge the deaths of his brother
...and your wife.

CAMPBELL

(pauses)

Just had enough o' killin', I
guess. It ain't gonna bring back
Sam or Hannah.

LEWIS

Maybe not. But the law don't always bring justice to those who deserve it. That's what Dixon does. In all the years I knowed him, he ain't never killed a man but what didn't deserve it. Sounds like these 're real bad men, what killed your wife and Dixon's brother.

(beat)

Whatsay you come with me and Chen? Dixon'd be grateful for the help.

CAMPBELL

Naw...you two go. Just point me toward the saloon.

Lewis glares at Campbell, frustrated with his answer.

LEWIS

Suit yourself. Oh, here.

Lewis fishes the jail keys out of his pocket and tosses them to Campbell, who catches them, looking curiously at Lewis.

LEWIS

Keys to the jail. Be much obliged if you'd give us a good head start before lettin' the Sheriff and Marshall out the jail cell they're locked in. Oh, and when ya do, tell 'em we rode south.

CAMPBELL

Can do...and best o' luck to ya.

Lewis and Chen acknowledge Campbell, turn their horses north, and gallop away. Campbell sighs.

EXT. CORRALITAS MAIN STREET - DAY

Dixon and company ride into town and proceed down the main street, searching for threats and any sign of life.

DIXON

We're lookin' for the jailhouse.

Grey Fox gives a quick whistle to get Dixon's attention. He points to a building down the street a ways that appears to be what the group is looking for.

Dixon nods and stops everyone to address them. The horses pull into a tight group.

DIXON

Be on your guard, everyone. Those who intend to abscond with Mrs. Hearn may already be here.

(MORE)

DIXON (cont'd)
 (turns to Hearn's)
 Ma'am, can you handle a rifle?

HEARN'S
 Absolutely...better than most.

Dixon removes his rifle from its saddle sleeve and hands it to Jolene, who beams for the first time and nods at Dixon.

The group cautiously continues on to the jailhouse. Once there, they all dismount and draw their weapons.

DIXON
 Grey Fox, gather the horses. Secure them 'round back.

Grey Fox nods and gets the reins of each horse in hand and leads them to the back of the jailhouse.

DIXON
 Mrs. Hearn's, Lucious and I are goin' in. Anybody but us comes out, shoot 'em.

Hearn's nods. Dixon motions to Brown, who sneaks over to the right side of the door while Dixon slinks to the left.

DIXON
 What I should know 'fore we go in?

BROWN
 Can't think o' nothin', Mr. Dixon. Reckon we woulda seen them rascals what be comin' for the lady if they was here already.

Staying to the side of the door, Dixon carefully turns the knob. Just as the door opens a smidgen with a creak, a SHOT RINGS OUT and a bullet FLIES through the door, taking out a chunk of wood. Startled, Brown and Dixon recoil.

DIXON
 Now see...that's the kinda thing I was lookin' for you to mention in askin' my previous question.

BROWN
 Sorry, Mr. Dixon. I know we never left no one behind to guard the women. They was locked up good. Maybe we ain't the only ones usin' the jail.

Dixon calls out loudly to whoever is inside.

DIXON

You...inside. We got a lot o' firepower out here. Disarm and we might just let ya live. You don't, we'll put ya six feet under, I promise you that.

There is no response from inside.

BROWN

Whatta we do?

Just then Grey Fox comes around to the front of the jailhouse. Dixon signs to him; he reviews the situation.

Grey Fox glances at Dixon, shakes his head, and stealthfully walks up to the front door. He looks through the hole in the door made by the bullet, then turns and signs to Dixon.

Dixon breathes a sigh of relief. Grey Fox moves to the side.

DIXON

Please, put down your weapon, son. We're the good guys. No one's gonna hurt you...or the lady.

The door is slightly ajar. With a quick, careful shove, Dixon opens the door wider. When no retaliatory shots are fired, he and Brown peak around the door frame.

There, next to a jail cell, on the floor, sits an eight year old boy - TRAVIS GOODMAN. He still holds the pistol that fired the shot - but barely, as his hands are shaking.

Next to him but inside the bars, leaning against the wall, sits a weak and barely conscious woman.

TRAVIS

Don't come no closer, mister. I'll shoot ya...I swear.

DIXON

How 'bout this. I'll drop my guns if you do the same.

Dixon puts his guns on the floor and slides them out into the open for the boy to see. He then walks into the doorway with his hands up.

DIXON

See son, I'm unarmed.

Travis clicks through the chamber as he pulls the trigger over and over but no bullets are fired. He drops the gun to the floor and begins to sob.

Dixon signs to Grey Fox to send Hearn, which he does. When Hearn enters, she sees the situation and immediately rushes to the boy, hugging him and reassuring him.

HEARNS

Everything's gonna be ok. These people are here to help you.

Hearns nods at the other two. Dixon and Brown come forward.

DIXON

(to Brown)

You got a key by any chance?

Brown nods, digs it out of his pocket and unlocks the door.

BROWN

Snagged it off o' Brooks.

Dixon opens the door and hurries to the woman, who is too weak to speak or move. Dixon picks her up, carries her out of the cell, and sets her down by the boy.

DIXON

Brown, get me a canteen, pronto.

Brown obliges. Hearns studies the woman and boy, notices the resemblance, and remarks to the boy.

HEARNS

That's your mama, isn't it?

The boy looks at Jolene, nods, and tears up. The two hug.

Brown has retrieved a canteen and Dixon gets the woman to drink some water. The boy notices and perks up a bit.

TRAVIS

Is my ma gonna be ok, mister?

DIXON

Don't know, son. We'll get some food and water in her - maybe some Injun medicine - hope for the best.

(to Brown)

Lucious, send in Grey Fox. You stay put out there and keep watch.

Brown nods and departs.

INT. CARRIZO SALOON - DAY (DUSK)

Campbell sits at the bar, drowning his sorrows once again. He fishes around in his pocket to pay for his drinks and pulls out the jail cell keys.

CAMPBELL

Oh ya...s'pose I better check on them fellas.

INT. CARRIZO JAILHOUSE

Sheriff Powell and Marshall Cooper are just coming to. They both sit up, rubbing their heads. They look around and then at each other, bewildered by the turn of events.

POWELL

What the hell happened?

COOPER

That chink and your buddy knocked us out - dragged us in here. Now, unless you know how ta jimmy a lock, best we start yellin'.

EXT. CARRIZO - MAIN STREET

As Campbell strolls toward the jailhouse, Mrs. MacTavish storms out of the cafe in a huff, angry Jed has stood her up. The two cross paths in front of the General Store.

MACTAVISH

Outta my way, stranger, or you'll be diggin' splinters outta your face.

CAMPBELL

(taken aback)

Whoa, who put a bee in your bonnet?

MacTavish stops, turns, and answers Campbell, hands on hips.

MACTAVISH

Jed Lewis, that's who. That no-good weasel promised me a night on the town and stood me up.

In his inebriated condition, Campbell has to think for a moment who that is, then gives an expression of recognition.

CAMPBELL

Oh ya...

MACTAVISH

You know that skunk of a man?

CAMPBELL

Well, only met him once. Seemed like a nice enough fella...then again, he did steal my horse.

MACTAVISH

This happen today?

CAMPBELL

Yup...'bout an hour and a half ago.

MACTAVISH

You know where he was headed?

CAMPBELL
Uh-huh...Corrali-

Campbell realizes he's said too much and stops.

MACTAVISH
Corralitas? Why would anyone go to
that ghost town?

CAMPBELL
I really shouldn't say...and you're
better off not knowin'.

MacTavish gets in Campbell's face.

MACTAVISH
You've heard the expression "hell
hath no fury like a woman scorned"?
You're about to feel that fury.

Campbell recoils a bit, arms in the air.

CAMPBELL
Ok, ok. All I know is that he and
some Oriental woman...

MACTAVISH
There's another woman? I knew it!
I'll kill 'im, the bastard!

CAMPBELL
Hey, she's not a girlfriend...from
what I could tell. More of an...
accomplice, actually.

MACTAVISH
To what?

As Campbell hems and haws, faint cries for help can be heard
coming from the jailhouse, alerting Campbell and MacTavish.

CAMPBELL
You hear that? Seems to be comin'
from the jailhouse...we best give a
look-see.

MacTavish grabs Campbell by the shirt just below the neck.

MACTAVISH
We ain't done yet.

MacTavish and Campbell then hurry to the jailhouse. The
sheriff's yelling can easily be heard as they open the door.

INT. CARRIZO JAILHOUSE - DAY (DUSK)

Campbell and MacTavish rush in to find Powell and Cooper,
standing just inside the cell door, grasping the bars...

POWELL

Oh, thank God. Helen...you gotta
get us outta here. Grab the shotgun
from the case over on the wall.
We'll stand off to the side...

Powell stops short when he sees Campbell dangling the keys
in front of him.

POWELL

...or we could just use the key.
(beat)
So, who the hell are you...and why
do you have my jail keys?

Campbell unlocks the jail cell as he speaks.

CAMPBELL

Name's Mason Campbell...I have your
keys 'cause a big burly man tossed
'em to me...just before he and his
lady friend rode off with my horse.

POWELL

Jed...and the girl! That's who
locked us in here!

Cooper grabs the aforementioned shotgun from the case.

COOPER

Find some guns, Charlie. We're
goin' after 'em. They say where
they were headed, stranger?

CAMPBELL

South...that's all they said.

MacTavish has been listening intently and eying Campbell.

MACTAVISH

You told me they were headed to
Corralitas. That's north.

Cooper turns toward Campbell and aims his shotgun at him.

COOPER

I'd say you've got some explainin'
to do, mister.

Campbell looks at each of the three and nods begrudgingly.

EXT. ROAD TO CORRALITAS

Chen and Lewis ride along a trail paralleling the Rio Grande
River on route to Corralitas. Chen's horse seems fatigued
and to favor one leg.

CHEN

That man - Campbell - not take care
of his horse. We stop for water.

Chen and Lewis make their way to the river bank. While the horses drink, Chen checks the shoe on each hoof.

CHEN

Horse have bad shoe. Make it to
Corralitas but no further. We go
slow. How long til we get there?

LEWIS

Half an hour...longer if we have to
slow down.

Chen pans the horizon and spies something on the Mexican side of the river.

CHEN

Look!

Lewis turns his attention to where Chen is pointing. A large, covered wagon can be faintly seen in the distance. It is heading in the direction of Corralitas.

LEWIS

If that's what I think it is, we
best hoof it to Corralitas, bad
shoe or not.

INT. CARRIZO JAILHOUSE - DAY (DUSK)

Campbell has confessed all he knows about Lewis, Chen, and Dixon to Cooper, Powell, and MacTavish.

CAMPBELL

...and that's what brought me here.
Lewis and Chen shanghaied me, took
my horse...you know the rest.

MACTAVISH

Sir, you are one sorry sot. This
Dixon fella's gonna help you avenge
the death o' your wife, and what do
ya do? Come here and get drunk!

CAMPBELL

I've been over this before. No
amount o' killin's gonna bring back
my wife.

Powell has been taking everything in and interjects.

POWELL

What if she's not dead?

CAMPBELL

That theory's old news, Sheriff.

POWELL

Just hear me out. Cooper and I have been investigating a series of incidents in the area - folks killed, their homesteads burned. Your situation sounds very similar. You say you rescued that woman...

Cooper interjects when he sees Powell can't recall the name.

COOPER

Jolene Hearn's.

POWELL

Ya, her. Couldn't your wife have been kidnapped, just like her?

MacTavish nods and feels compelled to add her 2-cents worth.

MACTAVISH

Campbell, if these banditos burn the homes as a cover for what they're really after - the women...

EXT. CAMPBELL HOMESTEAD - DAY [FLASHBACK]

Campbell relives those moments when he rushes from the barn to his burning house, only this time, he sees Hannah in the custody of two men exiting the cabin before blacking out.

END FLASHBACK.

INT. CARRIZO JAILHOUSE - DAY (DUSK)

CAMPBELL

Hannah...might still be alive!

Campbell has sobered and seems more determined.

CAMPBELL

Fellas, I'm comin' with ya.

Powell and Cooper look at each other but before they agree to anything, Helen speaks up, inspired by Campbell's change of heart.

MACTAVISH

I'm comin', too.

POWELL

Are you crazy, Helen? Way too dangerous for a...

Powell stops short. Helen eyes him disdainfully.

MACTAVISH

For a what, Sheriff? A woman? Tell me, Charlie, who's the best shot in town, hmm?

Powell hesitates, then begrudgingly answers.

POWELL

You are, Helen.

MACTAVISH

And what do folks 'round here call me?

POWELL

(sighs)

The Annie Oakley of Zapata County.

MACTAVISH

I'd-a thought by now you'd know once a woman's mind is made up, there's no shiftin' it.

POWELL

Fine. Go get outta that dress and come back here pronto with your rifle and horse.

MacTavish is all smiles as she heads to the door.

POWELL

(yelling)

Helen...make that two horses...one for Campbell.

MacTavish stops, turns, nods and departs. Campbell then confronts Powell and Cooper.

CAMPBELL

Just so's we understand each other, we bring justice to the vermin who been perpetratin' this evil...and if she's still alive, save my wife.

Cooper looks at Powell again and scowls, but nods.

COOPER

Fine, Campbell. But that don't mean I won't arrest Lewis and that chink first chance I get once we're done.

CAMPBELL

(wincing)

A word of advice, Marshall. I've had some dealings with Orientals. I would suggest not usin' that term around her. She's liable to clean your plow but good.

EXT. ROAD TO CORRALITAS

Chen and Lewis continue on the trail toward Corralitas. Their pace is slower than Jed would like.

LEWIS

Chen, you sure than horse can't go
no faster?

CHEN

I sure. Very bad shoe. You try to
fix when we reach Corralitas?

LEWIS

If the town had a blacksmith, then
that's a maybe.

They ride a little further. After a lull in the
conversation, Jed speaks up.

LEWIS

Chen, somethin' I been wonderin'.
If ya don't mind me askin, what
favor do you owe Dixon? It's gotta
be a powerful debt for you to go
riskin' your neck like this.

Chen appears to be lost in thought as she reminisces.

INT./EXT. MONTAGE [FLASHBACK]

The following events play out as Chen describes them...

- SAN FRANCISCO: several Chinese women rounded up and put in
caged wagons.
- TUSCON BROTHEL: Chen fighting off a customer best she can,
until Dixon intervenes and kills him.
- ARIZONA DESERT: Chen behind Dixon on a horse galloping out
of town.

CHEN (V.O.)

I come to this country from China
seeking freedom. Instead, I get
sold into slavery. I was shipped
with other girls from San Francisco
to Tuscon to become prostitutes.
Dixon find me there. Protect me
from bad men. Bring me to Texas.

END FLASHBACK.

CHEN

I owe Dixon my life. I do anything
for him.

LEWIS

Damn. Helluva tale, Chen.

CHEN

What about you? What you owe Dixon?

INT./EXT. FT. WORTH, TEXAS MONTAGE [FLASHBACK]

The following events unfold as Lewis describes them...

- SALOON: bar fight in a saloon.

- COURTROOM: someone testifying against Lewis.

- JAIL: Dixon poses as a US Marshall, handing papers to the Sheriff for the prisoner to be handed over to him. Dixon escorts Lewis out of the jailhouse to waiting horses.

LEWIS (V.O.)

Few years back, I accidentally killed a man in a drunken brawl in a saloon in Fort Worth. There was a trial. The dead man's friends all testified I killed him in cold blood, but it was self-defense. Dixon was in the bar that night. He wasn't about to let me hang. He sprung me from the jail - brought me to Carrizo.

END FLASHBACK.

EXT. ROAD TO CORRALITAS - NIGHT

Chen nods her head and turns to Jed.

CHEN

That pretty good story, too.

LEWIS

Yup...guess we both owe our lives to the man.

Lewis suddenly stops Chen and points ahead. The outskirts of Corralitas can be seen in the distance as can the aforementioned wagon, preparing to ascend a hill and cross the Rio Grande River up ahead of them.

LEWIS

We gotta beat that wagon into town...warn the others.

CHEN

Chen not worried. Dixon no fool. He be ready for them.

INT./EXT. CORRALITAS JAILHOUSE - NIGHT

Dixon and Brown stand outside, conversing and scanning the horizon for trouble. The previously seen wagon has not yet come into view for them.

DIXON

Now, the moment you see anything suspicious, you come warn us.

BROWN

Yes, sir. I'll keep a keen eye out.

Dixon goes inside. Grey Fox attends to Travis' mom, CLARA, who is conscious and seems to have her wits about her now. Travis is chatting with Jolene as Clara listens proudly.

HEARNS

So how did you get here, Travis?

INT./EXT. GOODMAN HOMESTEAD [FLASHBACK]

The following events unfold as Travis describes them.

TRAVIS (V.O.)

Well, ma'am, when the bad men came, mama hid me in the root cellar. After they set our cabin on fire, I escaped and followed 'em best I could on foot since they took our horses. My daddy taught me a thing or two about trackin'.

END FLASHBACK.

INT. CORRALITAS JAILHOUSE

HEARNS

And where is your daddy?

Travis grows silent and sullen. Clara speaks up.

CLARA

My husband, Henry, passed from consumption a few months back. Been hard, just the two of us, but we were determined to make it...

Clara gets teary-eyed and has trouble continuing.

Just then, Brown bursts in.

BROWN

Mr. Dixon - a big ole wagon's a-comin'!

Dixon nods and turns to the others.

DIXON

It's time, people.

All present nod and get into position.

EXT. CORRALITAS MAIN STREET - NIGHT

A full moon just coming up over the horizon illuminates a large covered wagon drawn by four horses - just like the one seen at the Mexican compound - as it moseys down the main street of the abandoned town.

One man guides the horses via the reins, another sits beside him, sporting a rifle. They pull the wagon up to the front of the jailhouse.

Two men descend from the perch while four others exit the back of the wagon...all armed. Two of them stay outside to keep watch while the others go inside, one carrying a lantern to light the way.

A long, slender tube protrudes out from behind the side of the building.

INT. CORRALITAS JAILHOUSE - NIGHT

As they enter the jailhouse, the four scan for threats.

They notice two women (Jolene and Clara) laying down in one of the jail cells (pretending to sleep).

The one holding the lantern, and the apparent leader - DIEGO MARTINEZ - comments on their finding.

MARTINEZ

(in Spanish, with subtitles)

Only two this time? Hardly makes the trip worthwhile. Perez, open the cage.

Martinez hands the lantern to EMILIO PEREZ, who steps forward with a key. Just as he inserts it into the hole...

...Brown and Dixon step out from behind an old desk they had moved just enough to hide themselves from view.

DIXON

You fellas so much as twitch and you'll be pushin' up daisies.

The four men freeze where they are. Then one WHIRLS around and takes aim at Dixon. Dixon FIRES a bullet into his chest. He COLLAPSES to the floor before he can pull the trigger.

However, in that brief commotion, Martinez quickly trains his pistol on Clara, who is now sitting up. Jolene is still laying down, back to the group.

MARTINEZ

Senors, drop your pistolas or I kill the woman.

DIXON

You won't do that. She's too valuable. No way you're gonna return to your boss empty-handed.

MARTINEZ

I will take that chance. Do it!

As Dixon and Brown lower their weapons toward the desk...

...Hearns suddenly SITS UP and WHIRLS AROUND revealing the RIFLE she has been concealing. She aims and FIRES, putting a bullet in the chest of Martinez, who STAGGERS backwards into the other two men and then slowly drops to the floor.

Hearns then trains her rifle on the other two as Brown and Dixon do the same with their revolvers.

HEARNS

Nothin' would please me more than
to send ya both to an early grave,
so by all means, make your move.

The one holding a pistol in each hand drops both weapons and raises his arms into the air.

The other holds the lantern in one hand but left the key in the cell door, leaving the other hand free. He inches that hand toward the pistol in his holster.

Before Hearns can fire on him, Dixon shoots a bullet that whizzes past the man's free hand, grazing it. He screams out, shaking that hand in pain.

Hearns shoots Dixon a "whatcha do that for?" look.

DIXON

Sorry Jolene. I know you's itchin'
for a little revenge, but we need
him alive...for now.

EXT. CORRALITAS MAIN STREET - NIGHT

Chen and Lewis come riding up the the jailhouse. They dismount and quickly head over to the wagon.

Lying on the ground are two dead men, each with a dart protruding from his neck. Both notice; Jed is puzzled.

LEWIS

What the hell, Chen?

CHEN

This Grey Fox's handiwork.

Grey Fox comes out from behind the wagon. He and Chen spy each other and both bow graciously.

Grey Fox motions for them to come into the jailhouse. He then knocks on an empty barrel sitting around the corner and out pops Travis!

INT. CORRALITAS JAILHOUSE

Dixon sees the Lewis and Chen enter and is relieved.

DIXON

Chen...Lewis...boy, howdy...you two
are a sight for sore eyes.

(beat)

Sorry ya missed all the fun.

As Dixon and Chen bow to each other, Jed looks at the two banditos still standing and the two on the floor.

He sees the one Dixon shot earlier move his hand slowly toward a pistol on the floor.

In the blink of an eye, Jed draws iron and fires a bullet into the back of the man, finishing the job Dixon began.

LEWIS

(smirking)

Not quite all of it.

Just then, Grey Fox comes in with Travis, who immediately runs to Clara, who kneels down to embrace him.

BROWN

I reckon some introductions be in
order, Mr. Dixon.....Mr. Dixon?

Dixon was momentarily lost in thought but snaps out of it.

DIXON

I'm sorry. What was that Lucious?

LEWIS

He asked you a question, Ezekiel,
but you were miles away. I know
that look. What's eatin' ya?

DIXON

I am awful glad you and Chen are
here. But there's one more fella I
assigned a duty to. Was hopin'
he'd-a been here by now.

(beat)

Got a real bad feelin' 'bout him.

INT. MEXICAN COMPOUND - "GUEST QUARTERS" - NIGHT

Cortez is in a room by himself. Each arm is chained to a load-bearing pillar, each foot to a large iron hook cemented into the floor.

He is bare-backed, showing signs of having received many lashes. He is barely conscious, head down.

Dr. Gutierrez walks in to finish what he started. He circles Cortez, admiring his handiwork.

GUTIERREZ

I must say, you certainly are a hardy specimen. Lesser men would have cracked by now.

Cortez perks up a little. He raises his head slightly. His breathing is labored and he speaks with difficulty.

CORTEZ

Why...should I...tell you... anything? You will...kill me... regardless.

GUTIERREZ

You have a point. I guess it's just a matter of how much suffering you wish to avoid. Tell me what I want to know, and your death will be quick and painless...relatively.

Cortex spits out saliva mixed with blood.

CORTEZ

Do your worst...doc.

Gutierrez looks gleefully over a tray of instruments, trying to decide which to use.

GUTIERREZ

Oh, I intend to.

INT. MEXICAN COMPOUND - JUST OUTSIDE THE "GUEST QUARTERS"

Two guards stand at the door and remain stoic as terrible screams can be heard emanating from inside.

INT. MEXICAN COMPOUND - OUTSIDE THE MAIN VILLA

Gonzalo Ramos and his entourage are making their way to the main gate to welcome "El Jefe" (the boss). Their path takes them close enough to the "guest quarters" to faintly hear the screams. Ramos smiles.

RAMOS

(in Spanish, with subtitles)

Sounds like Dr. Gutierrez is enjoying his work. I just hope it proves fruitful.

Ramos arrives at the main gate just as it is opening.

The previously seen ornate stagecoach rides into the compound. It has two benches up front - in one sits the driver. Behind him are two others, both with rifles.

The coach comes to a halt with a pull of the reins. The two men with rifles jump down and hurry to open the coach door.

Timmons exits first, then turns to the boss, still seated.

TIMMONS

Sir, may I assist you?

UNSEEN MAN

You may not.

Timmons gets out of the way as the unseen man exits the coach. Only his feet and legs are seen as he steps down.

Ramos and his men have been waiting patiently. Ramos now addresses the boss.

RAMOS

Welcome back, Jefe. I trust your journey was pleasant.

The unseen man, viewed from behind, dusts himself off.

UNSEEN MAN (JEFE)

What is pleasant about 60 miles of sand and cacti? Combine that with all the dust and the dry desert air - no it was not pleasant.

RAMOS

I only meant, sir...

JEFE

I know what you meant.

(beat)

Shall we dispense with the pleasantries?

RAMOS

Of course, sir. Would you like to begin the inspection?

JEFE

No. The long trip has zapped my energy. We can start in the morning. Show me to my quarters.

RAMOS

There is one thing...before you retire. We apprehended a man... claims to have discovered the compound by accident.

JEFE

Impossible!

RAMOS

Our sentiments as well. Dr. Gutierrez is interrogating him now.

Jefe seems ruffled by this.

JEFE

Take me to him - at once!

RAMOS

Yes, sir.

Ramos and his entourage turn and head toward the "guest quarters". Timmons signals the men with rifles to follow behind him and Jefe.

INT. MEXICAN COMPOUND - "GUEST QUARTERS" - NIGHT

Dr. Gutierrez has completed "round 2" of his interrogation. Cortez hangs by his chains, barely clinging to life, his body and face covered with cuts.

GUTIERREZ

I must give you your due, Mr. Cortez. Nary a man has lasted as long as you have without divulging whatever we ask of him.

Gutierrez puts his hand under the chin of Cortez and lifts it so he can look him in the eyes.

GUTIERREZ

Last chance to tell us why you are here and who sent you.

Cortez stares at Gutierrez, too weak to answer but does manage to spit more blood and saliva at the doctor, who wipes a glob from his cheek and then smiles devilishly.

GUTIERREZ

Well, Mr. Cortez, I think I can safely say the pleasure has been all mine. I hope you don't mind too terribly if I take...souvenirs.

Just as he reaches for a knife, the door to the room opens, startling the doctor.

GUTIERREZ

Who dares interrupt me while I work?

Into the room steps the boss. He motions everyone else to stay out. He remains unseen from the front throughout the scene so as to keep his identity unknown.

GUTIERREZ

Jefe? A thousand pardons.

Jefe sneers at Gutierrez, then examines Cortez.

JEFE

Has he divulged anything useful?

GUTIERREZ
I'm afraid not, Jefe.

JEFE
Perhaps a different approach is
needed. What is his name?

GUTIERREZ
Raul Cortez.

JEFE
Cortez? I know that name...

He kneels down to get a closer look at Cortez.

JEFE
...and his face, disfigured as you
have made it, doctor.

Jefe addresses Cortez directly.

CORTEZ
Mr. Cortez, Mr. Ramos is the
caretaker of this facility but I
oversee all operations.

Cortez perks up a bit, seeming to recognize Jefe's voice.

JEFE
As such, I alone hold the key to
your fate. Tell us what we want to
know and I have the power to end
all this.

CORTEZ
That voice...I know...that voice.

JEFE
You should.

Cortez lifts his head just enough to see El Jefe. He squints
at first; then his eyes get wide and his jaw drops.

CORTEZ
You! You...are El Jefe?

JEFE
I am. So nice to see you again,
Raul. Sorry the circumstances were
not more...amicable.

El Jefe turns to the doctor.

JEFE
Do with him what you like. I have
what I need.

GUTIERREZ
But this man has told you nothing!

JEFE

He did not need to. We have a past,
he and I, which allows me to
conclude who sent him...and why he
is here.

INT. MEXICAN COMPOUND - MAIN VILLA - NIGHT

Hannah stands at the windowed door leading out on to the balcony, gazing outside. She then turns to the guard who is watching her - GUSTAVO REYES - standing by the main door.

HANNAH

Gustavo, can you not give me a
moment of privacy?

REYES

I am sorry, Senora Hannah. I have
my orders.

HANNAH

(sighs)

I understand. Can I please at least
step out onto the balcony? I just
want to breathe in the crisp night
air...to imagine, just for a
moment, that I am elsewhere.

It is obvious from the way Reyes addresses and looks at Hannah that he is sweet on her. Reyes relents and nods.

REYES

Just for a moment, Senora Hannah.

HANNAH

Thank-you, Gustavo.

Hannah opens the door and steps out onto the balcony, which is high up on the second story of this building. The view of the mountains in the moonlight is breathtaking.

She deeply inhales the cool night air, closes her eyes, and imagines herself in her husband's embrace.

EXT. CAMPBELL HOMESTEAD - NIGHT [DAYDREAM]

Hannah cuddles with Mason as they sit around a campfire and gaze up at the stars.

HANNAH

Tell me how things are gonna be,
Mason...

CAMPBELL

Well, once I'm around more
regularly, we start a family. One
boy - Davis, and a girl - April.
The money from my Ranger days...

(MORE)

CAMPBELL (cont'd)
we invest in cattle. The four of us
tend to the ranch. Heck, maybe even
bring Sam in on it if he wants.

HANNAH
I'd like that. Gosh, sounds like
you've given this a lot o' thought.

CAMPBELL
Lots o' good thinkin' to be done
when it's just a man, his horse,
and desert far as the eye can see.

Hannah turns to face Mason.

HANNAH
I love you, Mason.

CAMPBELL
And I love you, Hannah, more than
life itself.

They kiss lovingly.

END DAYDREAM.

INT. MEXICAN COMPOUND - MAIN VILLA - NIGHT

Hannah's day dream is interrupted by Gustavo.

REYES
Senora! Senora! Someone is coming!
Please, step inside!

Hannah snaps to and comes in from the balcony, shutting the
doors behind her.

A guard bursts into the room and speaks to Reyes.

GUARD
Donde esta Senora Hannah?

Hannah steps into view.

HANNAH
Right here.

GUARD
Oh...bueno.
(to Reyes, in Spanish,
with subtitles)
Keep her here. Ramos is on his way.

Reyes nods. As the guard leaves, Hannah begins to tear up,
knowing what is in store for her.

HANNAH
 (to herself)
 Mason...

EXT. ROAD TO CORRALITAS - NIGHT

Campbell can be seen daydreaming as his horse trots along. MacTavish, riding beside him, notices him veering off the trail and speaks up.

MACTAVISH
 Mason...Mason!

Mason comes out of his daydream, just in time to avoid stepping off into a ravine leading down to the river. He steers his horse back onto the trail.

MACTAVISH
 Best watch where yer goin', laddie,
 lest you end up in the river.

CAMPBELL
 Thanks, Helen.

As a relieved Mason and Helen chat, Cooper and Powell have picked up their pace a bit, putting just enough distance between them to talk without being overheard.

Cooper looks back at Campbell and then over to Powell.

COOPER
 I'm thinkin'...we arrest Lewis and
 Chen, soon as we catch up to 'em.

POWELL
 Ward, have you forgotten the
 agreement we made with Campbell?

COOPER
 And have you forgotten our little
 stint in your jail? Those two need
 to pay for that, Charlie.

POWELL
 And they will...once this mission
 is over. Let it go...for now.

COOPER
 Can't, Charlie. Now, either you're
 with me, or you're not.

Powell pauses, looks back at Campbell, and then to Cooper.

POWELL
 I'm with ya, Ward. But them two
 ain't to be trifled with. You're
 makin' a mistake.

COOPER
 Wouldn't be the first time,
 Charlie. Just have my back when I
 make my move.

INT./EXT. CARRIZO JAILHOUSE - NIGHT

Brown and Grey Fox stand outside the jailhouse keeping
 watch...

...while the others remain inside. Clara and Travis chat
 quietly with Jolene. Jed keeps an eye on the two prisoners,
 who are locked in the jail cell, as Dixon and Chen chat.

CHEN
 How long we wait for Cortez?

DIXON
 Not sure, Chen. If the compound
 exists, Cortez will find it.

CHEN
 What if trouble find him first?

DIXON
 Well...that's why we kept these
 other two alive.

Dixon turns to and addresses Hearn.

DIXON
 Jolene, I'd like you to take Clara
 and Travis outside, please. They
 don't need to see this.

Hearn nods and ushers the other two out.

Dixon and Chen now turn their attention to the prisoners.
 Dixon draws one of his six-shooters and speaks to them.

DIXON
 Time for one o' you two to talk.
 Let's start with you.

Dixon points with his gun to the one of the two who seems as
 if he'd be more stubborn and uncooperative.

Lewis opens the cell door opens. Dixon motions with his gun
 for that prisoner to exit the cell, which he does, scowling
 the entire time. Lewis shuts the cell door.

DIXON
 Comprendeis Ingles?

The prisoner says nothing so Dixon puts the mouth of the gun
 barrel to the man's forehead and cocks the hammer.

DIXON
 Comprendeis Ingles?

The prisoner hesitates at first, then nods.

DIXON

We need to know where you take these women. I've a hunch it's a compound somewhere south of the border. How am I doin' so far?

The prisoner says nothing.

DIXON

Figured you'd play it this way.
(turns to Chen)
Soften him up for me, would ya?

CHEN

(smiling)
With pleasure, Dixon.

As Chen moves closer, the prisoner looks at her, then at Dixon and smirks, remarking sarcastically...

PRISONER 1

Her? I should fear her?

Chen quickly performs a 360 degree leg swing kick that catches the prisoner in the jaw. A tooth comes loose and pirouettes out of his mouth as the man is dropped to his knees by the blow.

DIXON

Uh-huh.

The prisoner grabs his jaw and feels inside his mouth.

PRISONER 1

You knocked one o' my teeth out!

CHEN

And I just getting started.

Chen motions for the man to rise to his feet, which he does. Chen then motions for him to come at her. He obliges, taking a wild swing at her. She ducks and lands a hard punch to the chest, backing up the prisoner.

Then, Chen's leaping two-legged kick sends the man CRASHING into the back wall. He slumps to the floor, very woozy.

CHEN

Ready to talk now?

The man spits blood from his mouth and stands up, but is wobbly.

PRISONER 1

I tell you nothing, chink.

CHEN
(bristling)
There that word again.

Chen comes forward and hard-claps both ears of the prisoner with her hands. He grimaces, then moans loudly as Chen grabs the fingers of one hand, bending them backwards unnaturally.

CHEN
Last chance.

The prisoner stops groaning long enough to eye Chen disdainfully and respond.

PRISONER 1
Screw you, puta!

Chen quickly grabs the nunchucks from her boot and swings the chain around his neck, catching the other end with her other hand.

With the chain wrapped around the man's neck, Chen yanks hard in opposite directions. The man gasps for air, trying in vain to clutch the chain with his hands.

Another hard yank snaps the man's neck and he falls lifelessly to the floor.

Dixon pretends to be upset with Chen.

DIXON
Chen, I told you to soften him up!

Chen pokes the dead man with her nunchucks.

CHEN
He seem plenty soft now.

Dixon turns to the other prisoner in the cell, who is trembling. Dixon points to him and motions for him to exit.

DIXON
Guess you're next.

The prisoner walks gingerly to a position in front of Dixon, fear etched on his face. His eyes get wide as Chen stares at him, seemingly eager for more action.

DIXON
So let's try this again...I've a hunch there's a compound...

This prisoner speaks right up, eager to avoid a beating.

PRISONER 2
And I take you there! I tell you everything! Please, don't let the loco lady hurt me!

Jed and Dixon laugh. Dixon turns to Chen.

DIXON
Chen, mind if we call you loco lady
from now on?

CHEN
Yes, I mind. Only Chen.

Dixon motions with his gun for the man to return to the cell, which he happily does, closing the door himself.

Jed makes sure the door is locked, then turns to Dixon.

LEWIS
Now what, Ezekiel?

DIXON
Been a long day. We're tired. Best
we get some shut-eye; head out
fresh first thing in the morning.
Give Cortez more time to get here.

CHEN
You really think he still coming?

DIXON
I have to hope that he is...but
somethin' in my gut says otherwise.

INT. MEXICAN COMPOUND - "GUEST QUARTERS" - NIGHT

Two men unchain Cortez' lifeless body as Gutierrez stands close by, watching. He appears to be disappointed, shaking his head, holding something in one hand.

Gutierrez opens his hand, revealing a finger and an ear.

GUTIERREZ
A shame he couldn't have lasted
longer. Oh well...my pleasure comes
to an end. I suspect Ramos' is just
beginning.

INT. MEXICAN COMPOUND - MAIN VILLA BEDROOM - NIGHT

Ramos enters his bedroom. Hannah stands, facing a window, gazing outside. She does not react to Ramos' entrance.

Ramos nods to Reyes, who exits the room, leaving Hannah alone with him.

RAMOS
Hannah, did you not hear me enter?

Hannah does not react in any way.

RAMOS

Hannah, please look at me when I address you.

Hannah turns around slowly. It is obvious from her face that she has been crying. She wipes tears from her cheeks and tries to manage a smile.

RAMOS

Come...sit. I wish only to speak with you.

Hannah seems somewhat relieved and sits down by Ramos.

RAMOS

Hannah, the compound had an unexpected visitor early today. A Mr. Raul Cortez. Is the name familiar to you?

Hannah's facial expression gives away that she knows the name. She hesitates before responding.

HANNAH

It is not, Gonzalo.

RAMOS

Your face says otherwise. You would not lie to me, would you, Hannah?

HANNAH

Of course not, Gonzalo!

RAMOS

You see, El Jefe is here for an inspection. It turns out he and Cortez have a past. He strongly suspects that the two of you do as well. So, again, I ask you, do you know Raul Cortez?

HANNAH

No, Gonzalo, I do not!

Ramos SLAPS Hannah in the face. She SCREAMS out briefly.

RAMOS

You lie!

INT. MAIN VILLA BEDROOM - JUST OUTSIDE THE DOOR

Reyes hears the slap and scream and opens the door. He sees Hannah holding her face, Ramos hovering over her. Ramos hears the door open and turns to Reyes.

RAMOS

What do you want, Reyes?

REYES

I'm sorry, sir. I heard a scream.
Is everything alright?

RAMOS

Everything is fine. Return to your
post....now!

Reyes looks at Hannah sympathetically, then nods to Ramos and reluctantly leaves, shutting the door behind him.

Ramos then turns back to Hannah, glaring at her vengefully.

RAMOS

I know you are lying - I see it in
your face. You will tell me what
you know of this Raul Cortez...or I
will have my way with you...again
...and again...and again.

Hannah begins to tear up again. She reluctantly nods.

EXT. ROAD TO CORRALITAS - NIGHT

Powell and Cooper lead the way into town, followed closely by Campbell and MacTavish. They cautiously make their way down the main street...

...but stop when the moonlight illuminates the covered wagon in front of the jailhouse.

INT./EXT. CARRIZO JAILHOUSE - NIGHT

Grey Fox is making his rounds outside the jailhouse when he spots Campbell and crew. He is careful to stay out of sight and stealthily enters the jailhouse.

Once inside, he goes directly to Dixon and wakes him. After Dixon rouses, Grey Fox signs to him what he has seen. Dixon signs something back. Grey Fox nods, rouses Chen, and the two slink outside, again being careful not to be seen.

Dixon then awakens Brown...

DIXON

Help me rouse the others. We got
company...

EXT. CORRALITAS MAIN STREET

Campbell and company stare at the wagon, unsure of what to do. They dismount, lead their horses to the side of the street, and tie them to posts as they talk.

COOPER

What do you make o' this, Campbell?

CAMPBELL

It's not Dixon's. Most likely, it belongs to whoever's come to pick up the women...which means Dixon's probably killed 'em all and is waitin' til dawn to head out.

POWELL

Makes sense. So what's the plan?

COOPER

You and I go in first...

CAMPBELL

No. Let me go in alone. Two lawmen entering a dark room with Dixon inside? You're just itchin' to meet your maker sooner rather than later. If I'm right, I can smooth things over for y'all to join me.

COOPER

And if you're wrong?

CAMPBELL

I'm walking into a trap and I'm a dead man...so pray I'm not wrong.

The foursome move closer to the jailhouse. They stop a few doors from the jailhouse. Campbell goes on alone.

He stops at the door, crouches down, presses down on the latch, and pushes the door open slowly. He waits for any reaction and, getting none, sneaks inside.

INT./EXT. CORRALITAS JAILHOUSE - NIGHT

Moonlight enters the room from a small window. As his eyes adjust, Campbell sees the Mexican prisoner in one cell and the ladies in the other.

Seeing no one else, Campbell sneaks over to the cell with the ladies. He recognizes Hearn and whispers to her.

CAMPBELL

Jolene...it's Campbell.

Jolene had been pretending to sleep. She turns and faces Campbell.

HEARNS

Oh, thank goodness it's you.

Dixon and Brown then pop up from behind the desk.

DIXON

Well...the prodigal son returns.

A surprised Campbell turns around to face Dixon, who turns and speaks to Brown.

DIXON

Lucious, Jed's in the wagon. Get 'im...but leave Chen and Grey Fox out there, just in case this ain't what it seems.

Brown nods and departs as Hearn opens the door and she, Clara, and Travis exit the cell. Dixon turns back to Campbell, grinning wryly.

DIXON

So...who's with ya? Grey Fox counted four on horseback.

CAMPBELL

Two lawmen and a woman sharpshooter from Carrizo. Don't worry, they are here to help.

Dixon looks at Campbell skeptically.

DIXON

Help, huh? I'll be the judge o' that once I size 'em up. Go.

Dixon waves Campbell out of the room and lights the lantern.

Campbell exits the jailhouse, turns, and waves at the others to join him. The other three head toward the jailhouse.

Brown and Lewis are just about to enter the jailhouse when Lewis sees who's coming. He shakes his head and scowls, then confronts Campbell inside.

LEWIS

You brought those two with ya... after what Chen and I did to 'em?

CAMPBELL

Relax, Jed. They were comin' anyways. I had an epiphany of sorts and decided to join 'em.

LEWIS

Was that MacTavish I saw with 'em?

CAMPBELL

You mean the Annie Oakley of Zapata County? Ya.

LEWIS

Hmm...well, she is one helluva shot, from what I've heard. I guess an extra gun wouldn't hurt none, long as she ain't upset 'bout me standin' her up.

CAMPBELL

Oh, she was. Guess we'll find out soon enough if she still is.

Lewis winces and shakes his head. Just then, MacTavish enters the jailhouse. She sees Jed and gives him a big hug.

MACTAVISH

Jed, my big ole hunk o' manhood.

LEWIS

Helen...what a pleasant...surprise. So...you ain't sore about...

MACTAVISH

Course not, sweetie. Can't stay mad at you forever. I hear you got some bad guys to bring to justice. Me and my rifle aim to help.

Outside the door, Cooper and Powell have stopped to talk.

COOPER

It's time to make our move - catch 'em when they ain't prepared. We lock 'em all up in the jail cells. Then I guard 'em while you go back to Carrizo and get the judge.

POWELL

Are you nuts, Ward? There's too many of 'em - we're outgunned.

COOPER

Don't hafta have more guns...just gotta point 'em at the right folk. Follow my lead.

Cooper forges ahead with Powell reluctantly following, revolvers in both hands.

Cooper enters the jailhouse. He has his shotgun in position to fire. Upon scanning the room, he aims it at the women.

COOPER

(sternly)

My name is Marshall Ward Cooper. You are all under arrest. I hereby order you to surrender your guns. If you do not comply, you will feel the wrath of this scattergun.

Powell aims his pistols, one at Jed, the other at Dixon.

POWELL

You heard the man. Everyone...do as he says...and no one gets hurt.

Campbell is especially taken aback by the turn of events.

CAMPBELL

So much for our agreement, huh?

COOPER

Shut-up, Campbell. Now, do as I say, or those pretty ladies over yonder get filled full o' buckshot. Weapons on the floor. Make your way into that jail cell.

Everyone in the room begrudgingly complies, dropping their guns and trudging to the cell. As they do, Jolene speaks up.

HEARNS

What kind of a lawman would threaten to kill an innocent child and his mother?

COOPER

The kind that stands to get a big payoff by makin' sure y'all don't foul things up.

As the last of Dixon's group enters the jail cell, Powell looks at Cooper, confused by this, as he locks the door.

POWELL

What the hell are you talkin' 'bout, Ward?

COOPER

Was plannin' on lettin' you in on this soon enough. Guess now's as good a time as any.

(beat)

The Mexican cartel that runs this operation pays a few badges to look the other way. In fact, my fee should be in the bottom left drawer o' that desk under a false bottom. See for yourself, Charlie.

Powell sets down his pistols and looks in the desk drawer. He lifts out the false bottom and retrieves an envelope stuffed full of cash.

POWELL

That's a lot o' money, Ward. But, sorry, I can't be a party to this.

COOPER

C'mon, Charlie. You know the pittance that lawmen get paid. Think o' what you can do with this kind o' money.

POWELL

All I could think about is the families killed...and the women sold in to slavery...all because o' my greed. No Ward. I won't do it.

Cooper turns the shotgun on Powell.

COOPER

Then you'll hand over that envelope o' cash and join the others.

Powell is incredulous but does what he is told. As he heads to the jail cell, he stops and turns to face Cooper.

POWELL

You would do this to a friend you've known for 15 years? I'm not gettin' in the cage. You're gonna have ta kill me, Ward, and I don't think ya got the stomach for it.

COOPER

Then you are a fool for turning down my generous offer...and for underestimating me.

As Cooper prepares to fire, Dixon smiles as he sees Chen sneak into the room and position herself behind Cooper.

DIXON

Don't you think you're forgettin' somethin', Marshall?

COOPER

And what would that be?

Cooper scans the jail cell and suddenly becomes anxious when he realizes Chen is not in there.

COOPER

Shit. Alright - where's Chen?

CHEN

Behind you.

Cooper WHIRLS around and FIRES the shotgun but Chen, expecting that move, grabs the barrel and raises it into the air so that the blast SLAMS harmlessly into the ceiling.

Chen grabs the gun with her other hand while simultaneously catching Cooper in the CHIN with a HIGH LEG KICK. She wrestles the gun away from him and tosses it aside.

Cooper holds his jaw grunting in pain.

COOPER

Damn. You broke my jaw! You'll pay for this, chink.

Cooper DRAWS IRON and FIRES his pistol at Chen, but misses as she DIVES out of the way and behind the desk.

Powell seizes the opportunity, LUNGING at Cooper in an attempt to get his gun. A struggle ensues and the GUN DISCHARGES, catching Powell in the LEG. Powell drops to the floor in AGONY.

As Cooper prepares to finish off Powell, Chen LEAP FROGS over the desk while grabbing her nunchucks from her boot.

As she lands, she SWINGS one CHUCK at Cooper, scoring a direct hit on his gun hand, causing him to DROP the revolver and WINCE in pain.

As he attempts to reach down and grab the gun, another swing of a chuck SMACKS the GUN, SLIDING it across the floor and out of reach of Cooper.

Cooper spits blood as he shakes his gun hand.

COOPER

Seems I'm at a disadvantage. You got a weapon. I don't.

Powell reaches for the gun but Dixon extends an arm through the bars and stops him. He looks back at Dixon.

DIXON

Chen don't need no help. Trust me on that.

Chen tosses her nunchucks into the corner and motions with her hand for Cooper to come and get her.

He does, CHARGING and SWINGING WILDLY as Chen side-steps the move, then performs a leg whip, CUTTING Cooper's legs out from under him. He lands HARD on his back with a THUD.

Groaning in pain, Cooper manages to get to his feet, but can barely stand.

CHEN

That about enough fun for one night. Time for you to die.

COOPER

Ya? We'll just see about that.

Cooper pulls a knife from a hidden sheath on his gun belt.

COOPER

Forgot I had this. Now we're gonna see if you bleed red...or yellow.

Cooper takes a couple of WILD swings at Chen, which she dodges. He then LUNGES at her with the knife.

She catches his arm under hers and, clamping it to her side, SWINGS him to the floor with another leg whip, grasping his CHIN with her other hand to ensure his head SLAMS down hard.

Chen then CLUTCHES Cooper's throat and CRUSHES it with a grip uncharacteristically strong for a woman her size.

Cooper GASPS for air but, unable to breath, finally PASSES OUT...permanently.

Chen gets to her feet, brushes herself off, and comes over to Powell, putting her hand out.

Thinking it is to help him up, Powell reaches up to her. She removes her hand. As his drops down, Chen extends her hand once again.

CHEN

Key.

Powell reaches into his pocket, pulls out the key, and hands it to Chen. She eyes Powell sternly, then...

...turns her attention to the cell door, inserting the key, unlocking the door and swinging it open.

Everyone stands motionless for a moment, stunned by what they witnessed. Then Jolene comes forward, hugging Chen and thanking her. Travis, staying close to Clara's side, is particularly impressed.

TRAVIS

Wow! Could you teach me to do that!

Clara gets Travis and scoots him along before Chen can answer, none too happy about what her child just witnessed.

MacTavish is last to hug Chen, almost squeezing the life out of her. She then holds Chen by the shoulders at arms length.

MACTAVISH

That was...the most amazing thing
I've ever seen.

Dixon has been watching and listening.

DIXON

On a scale of one to ten...about a
seven for what I've seen Chen do.

MACTAVISH

(to Dixon)

Really?

(to Chen)

I just hope I get the chance to
repay you somehow, someday.

As Helen turns her attention to Jed, Campbell's eyes meet Chen's. He smiles and bows to Chen. She bows back.

He then walks over to Cooper's lifeless body, bends over, and gives it a brief scolding.

CAMPBELL

Told ya.

Meanwhile, Jolene has moved over to Powell to see to his wound. He holds his leg, still gritting his teeth in pain.

POWELL

How bad is it?

HEARNS

Bullet went clean through. You'll live but we need to stop the bleeding.

Jolene turns to Dixon.

HEARNS

Get Grey Fox. He's bound to have somethin' in his medicine bag for this.

Dixon nods and departs.

As the others gather 'round. Powell addresses them.

POWELL

Everyone...I am so sorry. I had no idea Cooper was a bad egg. I shoulda put my foot down the moment he started talkin' crazy. Please... accept my most humble apology.

As the others look at each other, unsure about forgiveness, Grey Fox enters with Dixon and comes to Hearns and Powell.

He examines the wound, digs out of his bag some salve and herbs, and begins to treat the wound.

He stops momentarily to sign to Dixon, then continues.

DIXON

Grey Fox says Powell will be gimpy for a while but should be ok. And with that, I suggest we try to get some sleep. That's quite enough excitement for one day.

Heads nod in agreement as people go about their business of settling down for the night...again.

INT. MEXICAN COMPOUND - MAIN VILLA - DAY (THE NEXT MORNING)

Several men sit around a large rectangular table, eating breakfast. El Jefe sits at the head, BACK TO THE CAMERA.

To his right is Timmons and the two earlier seen men from the stagecoach.

To his left is Ramos and two of his lieutenants. They are discussing what they have learned and what to do about it.

JEFE

So Gonzalo, what did you learn from Hannah about Cortez?

RAMOS

Not much. Only met him once. All she knew is that her husband used his scouting services on occasion.

JEFE

And you believe her?

RAMOS

I do. She does not have what gringos call a poker face. I can tell when she is lying...and when she is telling the truth.

(beat)

Jefe, I am sorry the information is not more helpful.

JEFE

On the contrary, Gonzalo, it confirms what I have suspected.

RAMOS

And that would be...?

The camera reveals Jefe's face for the first time. It is SAM DIXON, Mason's former partner!

JEFE (SAM)

Mason Campbell has somehow gotten wind of our operations. He suspects his wife may still be alive...and he is coming for her.

RAMOS

But Jefe, Cortez is dead. Whatever he learned went to the grave with him. How can Campbell know anything about what we do or where we are?

JEFE (SAM)

That I am still piecing together. But Cortez would not have come, except at his behest. He suspects, and that is enough.

RAMOS

So what do we do?

Sam's brooding stare at Ramos morphs into a wicked grin.

INT./EXT. CORRALITAS JAILHOUSE - DAY

The dead bodies are being positioned in the jailhouse by Dixon, Campbell, and Lewis: Cooper slumped over the desk; the five Mexican banditos in and around the jail cells.

DIXON

There. This is a ghost town. We've given it some ghosts.

The lone survivor from the Mexican compound group - IGNACIO RINCON - is also present. He speaks up.

RINCON

A wise move, senors. Mexicans have many superstitions. Upon seeing this, many will flee in fear.

CAMPBELL

That's the idea. Kinda hopin' it scares off the other smuggling groups, too.

Rincon is being watched by an armed Brown. He looks at the gun and again addresses the whole group.

RINCON

Seniors...there is no need to keep a gun on me. I help you willingly.

(beat)

You see, I drive the wagon only because my family will be killed if I don't.

DIXON

Tell us your name.

RINCON

Ignacio Rincon.

DIXON

Alright, Rincon. You prove your worth to us and we will trust you. You don't...I will have Chen mess you up but good.

RINCON

Please - not that! I will earn your trust. You will see.

DIXON

I hope so, for your sake, and ours.

Dixon then addresses the others, assigning duties.

DIXON

Jed - I understand Chen's horse needs a new shoe. See to it.

Rincon's face brightens. He raises his hand and speaks up.

RINCON

Senor - we carry tools and extra shoes in the wagon. Let this be my first act of earning your trust.

DIXON

Fair enough.

An excited Rincon departs. As Jed begins to follow, Dixon grabs him by the arm and pulls him close.

DIXON

Not sure I buy his story. Watch him closely.

Jed nods and leaves to join Rincon.

DIXON

Brown, join Grey Fox. Make sure the horses are all watered and ready for a full day's ride.

Brown nods and exits the jail.

Dixon turns to Campbell and extends his hand. Campbell does the same. As they firmly shake hands...

DIXON

Figured I hadn't seen the last o' you, Mason. Glad you're back.

CAMPBELL

Appreciate that, Ezekiel.
(grinning wryly)
This time, you can count on me.

EXT. CORRALITAS JAILHOUSE

Sheriff Powell, Clara, and Travis are preparing to head to Carrizo, packing saddle bags, adjusting saddle straps, etc.

MacTavish helps Clara mount Cooper's horse, then does the same for Travis, who sits in front of her.

A gimpy Powell tries in vain to mount his horse.

MACTAVISH

Need a hand, Sheriff?

POWELL

Much as I hate to admit it. Can't put any weight on that bum leg.

Hearns assists MacTavish in helping Powell into the saddle.

POWELL
 (tipping his hat)
 Much obliged, ladies.

Campbell and Dixon come out of the jailhouse and join them.

DIXON
 Sheriff, you best see a doctor the
 minute you get back to Carrizo.
 Infection sets in - you'll lose
 that leg.

POWELL
 I plan to. And again, my apologies
 to everyone for my behavior last
 night. Wish I was goin' with ya.

MACTAVISH
 Sheriff, you got a job to do just
 as important as ours. Watch over
 Clara and Travis. Keep 'em safe.
 Give 'em a new life in Carrizo.

As Powell nods solemnly, Jolene approaches Clara's horse.
 She reaches up and takes Travis' hand in hers.

HEARNS
 Travis, you take good care o' your
 mama, you hear me?

TRAVIS
 I will, ma'am.

Clara and Jolene then grasp hands. Both get a little
 misty-eyed. Clara, unable to get the words out, mouths
 "thank-you" to Jolene, who smiles and nods back.

Clara and Powell turn their horses around and head away from
 the group down the Corralitas main street.

After the group waves good-bye, they are joined by Rincon.

RINCON
 Mr. Dixon, the wagon is ready.

DIXON
 Dandy.
 (to Campbell)
 Whatsay we go find your wife?

Campbell nods with a look of determination.

INT. MAIN VILLA BEDROOM - DAY

Hannah stands by and faces the windowed door to the terrace.
 Reyes, faithfully standing guard, approaches her.

REYES
 Did he hurt you, senora?

Hannah says nothing and continues to face the window.

REYES

Please, senora Hannah. If you are injured, I will get help.

Hannah turns around to reveal a SWOLLEN face, black and blue in places.

HANNAH

You cannot help me, Gustavo.

Reyes is horrified by what he sees.

REYES

Yes, I can. I will make sure that hijo de puta never does this again.

HANNAH

Gustavo, I am flattered that you want to protect me. But to do so would surely mean the death of you.

REYES

I don't care.

Reyes comes closer and takes Hannah's hand in his.

REYES

I think you know how I feel about you, senora. Your heart belongs to your husband, as it should be. I cannot have you, I know...but neither will Ramos...ever again.

HANNAH

But what will you do?

REYES

You will see.

INT./EXT. MEXICAN COMPOUND - DAY

Ramos and Jefe stroll through the compound, doing an impromptu inspection of sorts.

They pass by the auction site. It is busy with activity, as if the auctions will start up again soon.

JEFE

I like what I see, Ramos.

RAMOS

Thank-you, Jefe.

JEFE

Once we finish here, I wish to view your outer defenses. We cannot be too careful.

RAMOS
As you wish, Jefe.

EXT. CARRIZO - MAIN STREET - DAY (NOON)

Powell, Clara, and Travis enter the outskirts of Carrizo, riding close enough to each other to chat.

CLARA
How's the leg, Sheriff?

POWELL
Hurts like the dickens. I'm gonna head over to Doc Blankenship's place. You two stop at the hotel. They'll get ya a room 'n some grub.

Powell points to the hotel, then rides on toward the other end of town. Clara and Travis ride toward the hotel. Travis is concerned and looks up at his mama.

TRAVIS
How we will pay for such things?

Clara pulls out the envelope of cash taken from the desk back at the Corralitas jailhouse.

CLARA
Mr. Dixon insisted we have this. Wouldn't take no for an answer. I don't approve of his methods...but the man has a good heart.

He and Travis smile at each other.

EXT. MEXICAN DESERT - DAY

Dixon chats strategy with the others as they sit in a circle beneath a rock overhang, which provides some shade. Rincon is drawing a lay-out of the compound in the sand.

CAMPBELL
I'm guessin' we won't reach the compound until nightfall.

DIXON
Rincon says its a good 20 miles... through them mountains.
(he points)
Sun'll just be settin' when it comes into view.

CAMPBELL
All the better I s'pose if we plan on not being noticed.

DIXON

Agreed. Now that Rincon has drawn us a lay-out of the compound, let's go over the plan one more time.

Everyone nods and leans in to listen and watch as Rincon points out certain things with a stick.

CAMERA: PAN UP TO THE SUN; HOLD BRIEFLY; THEN PAN BACK DOWN.

EXT. DESERT / MOUNTAINS - DAY [MONTAGE]

- The wagon - Rincon driving, Lewis riding shotgun with a rifle - heads into a mountain pass, followed by Grey Fox, Campbell, and Dixon all on horseback, each leading a riderless horse (everyone else is in the wagon).

- The sun sits lower in the sky, just above a ridge. The wagon rolls into the scene and then out, followed by the riders (one at a time): Grey Fox, Campbell, then Dixon.

- The wagon and riders traverse a narrow passage, going slowly around a bend. One wagon wheel nearly goes off the road, along side which is a deep ravine. The others sigh in relief and gaze down into the ravine as they each pass by.

- The sun begins to set below the mountains in the background, casting a shadow over the compound as the wagon and riders descend from the final ridge and see the compound for the first time.

END MONTAGE.

EXT. DESERT / MOUNTAINS - DAY (DUSK)

The wagon comes to a halt. The three riders pull up beside Rincon and Lewis.

RINCON

(pointing)

There it is, senors.

DIXON

Well...guess this is where we part. You sure you wanna do it this way, Mason?

CAMPBELL

I'm sure. Tie me up...just like the women.

DIXON

Ok...let's get you in the wagon.

The riders head around to the back of the wagon.

INT. MEXICAN COMPOUND - MAIN VILLA

The door to the main villa bedroom opens. Reyes reenters. He goes to Hannah quickly and takes her hand.

REYES

Ramos is coming. Are you ready?

Hannah hesitates at first, then nods, her lip quivering.

Just then the door opens and Ramos enters. Seeing the two together, he becomes suspicious.

RAMOS

Reyes - what is going on?

REYES

Senora Hannah was upset. I was
...consoling her.

Ramos storms at Reyes, grabbing him by the shoulders, and throwing him to the floor.

RAMOS

Your job is to guard her! Nothing
more!

Ramos then turns to Hannah and slaps her in the face.

RAMOS

Put a! You speak to me and no one
else! Do you understand? Do you?

As Ramos berates Hannah, Reyes can be seen behind him, standing up. He takes his knife from its sheath and sneaks up behind Ramos.

With his left hand he GRABS Ramos' chin, YANKING it upward, and with his right hand, slides the knife blade across the neck of Ramos, SLICING it wide open.

Reyes releases Ramos, who COLLAPSES to the floor, holding his throat, GASPING for breath.

As a horrified Hannah backs up in shock...

...Reyes hovers over Ramos as he takes his last breath.

REYES

You will never touch Hannah again.

Reyes turns Ramos over on his chest, then turns to Hannah, still in shock, and takes her hands.

REYES

Senora Hannah, if I am to help you
escape, you must be strong.

Hannah fights back the tears and nods.

REYES

There are two guards outside the door. We must deal with them, now.

Hannah sniffs, wipes away tears, and appears more resolute.

HANNAH

What must I do?

Reyes takes Ramos' knife from its sheath and hands it to Hannah, who takes it reluctantly.

REYES

Follow my lead.

Hannah nods, hiding the knife behind her back, trembling.

REYES

(yelling loudly)

Guards, come quickly! Ramos is ill!

The door flies open and the two guards rush in.

REYES

He had trouble breathing and fell to the floor!

The two guards rush to Ramos. As they bend down to examine Ramos, Reyes PLUNGES his knife into the back of the neck of one guard. He collapses on top of Ramos.

Hannah tries to summon the courage to do the same to the other guard but cannot.

That guard turns to the other and, seeing what has happened, LUNGES at Reyes. He takes Reyes down and BEATS his hand against the floor until the knife slides away, out of reach.

That guard takes out his own knife and, just as he is about to stab Reyes with it...

...CRIES OUT in agony and then COLLAPSES to the floor beside Reyes, a knife sticking out of the back of his neck.

Hannah stands there, MOUTH AGAPE, EYES GLAZED OVER, aghast at what she has done. Reyes get up off the floor.

REYES

Thank-you, Senora Hannah. But now we must go.

Hannah forces herself out of her daze.

HANNAH

Where?

REYES

There is a tunnel, out behind this building. Only Ramos, his lieutenants, and I know about it. You'll be safe there. Come.

Reyes reaches out his hand. Hannah takes it in hers.

INT. MEXICAN COMPOUND - AUCTION AREA - NIGHT

Jefe and Timmons wait impatiently for Ramos.

JEFE

It is not like Ramos to keep me waiting. Go to the villa, Timmons. Take your men. Find him.

TIMMONS

Right away, sir.

BEHIND THE MAIN VILLA

Reyes cautiously leads Hannah to a secluded area behind the main villa. He clears away some brush; a wooden hatch can be seen. Reyes opens the hatch, revealing the tunnel entrance.

REYES

Senora - get into the tunnel, quickly. You should be safe here, for now.

Reyes kneels down to help Hannah climb down into the tunnel.

REYES

I will come back for you once I...

A distressed Hannah interrupts him, grabbing his arm.

HANNAH

Wait - you are not coming?

Just then a GUN SHOT is heard. Reyes falls to the ground, GRIMACING in pain as he CLUTCHES his thigh, which has been PIERCED by a bullet.

Behind the two stands Timmons, gun smoking. He is flanked on either side by the previously seen men from the stagecoach. One has a rifle trained on Reyes; the other Hannah.

TIMMONS

No...he is not.

He walks closer to Hannah and extends his hand.

TIMMONS

Don't think we've had the pleasure. Lester Timmons.

Hannah refuses to shake his hand and eyes him disdainfully.

TIMMONS

I'm guessing you must be Hannah
Ramos...or, do you prefer Campbell?

Hannah continues staring at Timmons and says nothing.

TIMMONS

Not the loquacious type, I see. No
matter. You will extract yourself
from that hole, now, or I shall put
a second bullet in your friend.
This one, however, will be fatal.

Hannah hesitates, then climbs out of the tunnel. Timmons
motions with his gun to close the hatch, which she does.

TIMMONS

Thank-you so much.

And with that, Timmons FIRES a bullet into Reyes' chest. He
TEETERS backwards to the ground. As he GASPS for air, Hannah
rushes to him and SCREAMS out frantically.

HANNAH

No-o-o-o-o!

Reyes takes his last breath. A distraught Hannah gets up and
CHARGES at Timmons.

HANNAH

You bastard!

Timmons' men grab her and keep her at bay, though she
continues to struggle to get free.

HANNAH

Why? I did what you asked! Why did
you shoot him?

TIMMONS

Because, dear Hannah, the penalty
for treason...is death.

Just then two compound guards rush into the area.

GUARD 1

We heard shots!

TIMMONS

Well, your hearing is quite acute.
Kindly escort this woman to the...
guest quarters. Dr. Gutierrez will
break her spirit.

The two guards take Hannah away as she continues to fight.
Timmons then turns to his two men.

TIMMONS

You two - help me search the villa
for Ramos. We must find him and
report back to Jefe.

The two nod and they proceed toward the front of the villa.

AUCTION AREA

Jefe checks his pocket watch as he stands with one of Ramos'
lieutenants, CARLOS BOTELLO.

JEFE

I am told a wagon left out
yesterday morning. Should it not
have returned by now?

BOTELLO

Si, Senor Jefe. It is late.

Just then, a gate sentry comes running toward Jefe.

GATE SENTRY

Senor Jefe! A wagon approaches the
front gate!

JEFE

Then we must meet it. Come.

The three hurry toward the main gate.

EXT. DESERT/MOUNTAINS - NIGHT

Dixon, Lewis, and MacTavish have moved closer to the
compound. Dixon uses his spyglass to monitor it.

THE VIEW THROUGH THE SPYGLASS SHOWS THE WAGON MOVING TOWARD
THE GATE.

LEWIS

What can you see?

DIXON

The wagon is approaching the gate.

EXT. MEXICAN COMPOUND - MAIN GATE.

A wagon approaches, Rincon driving, Brown next to him,
wielding a rifle. The sentries in the towers train their
weapons on it. The guards on the ground wave at the wagon to
stop about twenty yards from the gate, which it does.

RINCON

Que pasa? Let us in! We bring women
...and important news!

GUARD 2

Sorry. No one allowed in until El
Jefe says so.

Brown looks at Rincon curiously, befuddled by the term.

RINCON
(hushed)
The boss. I have yet to meet him.

The main gate opens. Jefe and the other two exit the compound and make their way toward the wagon.

Once the three arrive, Botello realizes Brown is not one of his men and calls him out.

BOTELLO
You there - the negro - set down
your rifle and identify yourself.

Brown complies and answers.

BROWN
My name is Licious Brown. I rode
with Clinton Brooks. Ours was one
of the groups that gathered the
women 'n took 'em to Corralitas.

BOTELLO
Where is the rest of your group?

BROWN
All dead, sir.

BOTELLO
How?

RINCON
(interrupting)
Lieutenant Botello...if I may.
(beat)
We arrived at the jailhouse in
Corralitas just as Brooks' group
was dropping off their women.
Unfortunately, we were attacked.
Brown and I are the only survivors.

A concerned Jefe interjects.

JEFE (SAM)
Attacked? By whom?

RINCON
Mason Campbell, sir.

Jefe is obviously taken aback.

JEFE (SAM)
Campbell? So, my suspicions were
correct. Please tell me you killed
him.

RINCON

We did better than that. We captured him. He is in the wagon with the women.

Jefe's expression brightens noticeably.

JEFE (SAM)

Well...I am sorry about your men, but that is good news. I wish to see for myself. Come down and open the cage.

Rincon and Brown descend from their perch. Rincon leads the others to the back of the wagon, where he throws open the flap, revealing a locked door to the cage.

Using a key, he unlocks the cage door. Rincon then unties a thick rope and pulls on it.

RINCON

Let's go, ladies. We have arrived.

Rincon continues to pull the rope. The first to exit the wagon is Chen, followed by Hearns, and finally Campbell. All are bound, with hoods over their heads.

BOTELLO

Why only two women, Rincon?

RINCON

I am sorry, Senor Botello. One escaped after we were attacked. We could have pursued her, but then we would not have captured Campbell.

JEFE (SAM)

A wise choice.

(beat)

Botello, search the wagon.

Botello obliges. He soon sticks his head out the back.

BOTELLO

Nothing, Jefe.

JEFE (SAM)

Rincon...Brown - take the wagon around to the side entrance. I want it ready for another run so get fresh horses.

Campbell's ears perk up, as if he recognizes that voice.

Rincon and Brown smile slyly as they carry out the order.

JEFE (SAM)

(to Botello)

Let's get them inside.

SPYGLASS VIEW OF CAMPBELL AND THE WOMEN ESCORTED INSIDE THE COMPOUND BY BOTELLO, JEFE (SAM), AND THE GATE SENTRY.

EXT. DESERT/MOUNTAINS - NIGHT

Dixon drops his arm and spyglass to his side, stunned.

LEWIS
Ezekiel, what's wrong?

DIXON
Hearns, Chen, and Campbell are
being escorted into the compound...
by my brother, Sam.

MACTAVISH
It's dark. Ya must be seein'
things.

DIXON
(shakes head)
No...no, it's him.

Dixon sits on a rock to collect himself.

DIXON
The whole point of this mission is
to avenge his death. This changes
everything.

MACTAVISH
Not everything. We're here to
rescue Campbell's wife, too.
Remember?

LEWIS
And put an end to this human
smuggling business.

DIXON
A business which Sam seems to be
heavily involved in.

Dixon sits, head in hands, obviously despondent.

EXT. SIDE ENTRANCE OF THE COMPOUND - THE WAGON

The wagon pulls up to the side entrance. The gate opens and the wagon enters.

Rincon climbs down from his perch and, after making sure no one is watching, gives the bottom side of the wagon a kick. Grey Fox emerges from the bottom of the wagon.

RINCON
You know what to do, amigo.

Grey Fox nods and sneaks toward the closest sentry tower.

INT. MEXICAN COMPOUND - OUTSIDE THE WOMEN'S QUARTERS

Campbell is untied from the main rope. As three other guards who have just arrived escort the ladies toward the women's quarters, Timmons comes running up to Jefe, out of breath.

TIMMONS
Jefe! Ramos is dead!

JEFE (SAM)
What? How?

TIMMONS
Killed by one of his own guards, in
an attempt to free Han-...

Timmons stops when Jefe gives him a stare and head shake.

TIMMONS
...that woman.

Campbell perks up, sensing something.

CAMPBELL
What woman? Is it my wife...Hannah?

Sam turns to Campbell and gives him a nasty blow to the head via his gun handle. Knocked out, Mason slumps to the ground.

JEFE (SAM)
(to Timmons)
This...is Mason Campbell.

TIMMONS
Ah...your former Ranger partner.

JEFE (SAM)
Yes...and a hero he is not.
Something fishy about Rincon's
story. Send your men. Have them
bring Rincon and Brown to me.
(beat)
Now, what did you do with Hannah?

TIMMONS
I had her taken to the guest
quarters.

JEFE (SAM)
Excellent. Campbell wants to see
his wife. Let's arrange it. I have
a feeling when Campbell sees what
Dr. Gutierrez is capable of doing
to Hannah, he'll tell us whatever
we want to know.

Timmons nods and smiles evilly.

INT./EXT. WOMEN'S QUARTERS - NIGHT

Hearns and Chen, still bound and hooded, are led by three men into the women's quarters...

...an old horse barn with stalls converted to cells to house the women, one per cell. All stalls are occupied but three.

Hearns and Chen are untied from the main rope and led into empty cells at gunpoint. Hoods are removed. The metal, barred, jail cell-like doors are closed and locked.

HEARNS

So, you're just gonna leave our hands tied?

GUARD 3

Back up to the door. Put your hands up to the bars. I will cut your ropes.

Hearns does so first. Her ropes are cut.

Chen then puts her hands up to the bars. The moment her bonds are cut, she grabs the man by the wrist and YANKS his arm all the way through the space between two bars...

...SLAMMING his head into the metal door. He falls to the ground, unconscious, and drops the knife inside the cell, which Chen then picks up.

One guard SHOTS at Chen but misses as she DIVES out of the way. She quickly comes to her feet and FLINGS the knife.

It PUNCTURES the man's throat. He drops his gun and falls to his knees - his scream more of a GURGLE - then TEETERS over.

The third man FIRES two shots but the agile Chen continues to DODGE bullets with feline-like quickness. The man gets right up to the bars and has Chen in his sights.

GUARD 4

I got you now, chink.

The man pulls the trigger; however, he gets nothing but a click, as his chambers are empty.

As he swears in Spanish and fumbles to put a bullet in a chamber, Chen removes the nunchucks from her boot, RUSHES forward, and duplicates the Carrizo jailhouse move...

...striking the guard on the hand, causing him to drop his gun, and then delivering the KNOCK-OUT blow to the head. As his eyes roll back, the man WITHERS to the ground.

Chen removes the key from the first guard, unlocks the door, and exits the cell. She then unlocks Hearns' cell door.

CHEN

Men so stupid. They never check my boots.

She opens the door for Hearn's, who then collects the six guards' guns and begins to reload the empty chambers with bullets from their belts.

HEARN'S

We best hurry. Those gunshots are bound to attract some attention.

(beat)

So, ya got me curious...anything in the other boot, Chen?

CHEN

You find out soon enough. For now, shoot anyone who come through the door. I have unfinished business.

Chen takes the knife out of the dead guard's throat and comes over to the last guy she knocked out. She pulls his head up by the hair and SLITS his throat.

CHEN

That is for calling me chink.

She then heads to the other guard, who has just regained his senses. He sees her coming and crawls backwards, crab-style, away from Chen.

GUARD 3

Please don't kill me! I am just doing my job!

Chen catches up to the man and raises the knife...

CHEN

So am I.

Chen stops, looks around, and sees the other women staring at her from their cells, mouths agape, not believing what they are witnessing.

Chen instead pulls the man to his feet, knife at his throat, SHOVES him into her cell, and locks the door.

CHEN

These women will decide your fate.

One by one, they begin to clap and cheer. One woman - REBECCA STANDISH - speaks up when the applause dies down.

STANDISH

Help us...please!

CHEN

You safer in cells for now. We come back for you.

STANDISH

I can shoot.

Chen looks at Hearn, who nods at her. Chen lets Standish out of her cell. Hearn gives her two guns.

HEARN

Got two more guns...anyone?

Another woman - ANNIE FOSTER - speaks up. As she turns her head slightly, a long facial scar can be seen from her eye to the corner of her mouth.

FOSTER

Me. Got a score to settle.

Chen lets her out of her cell. She gets two pistols from Hearn. Chen tosses the keys into an occupied cell.

CHEN

Stay in cell...or let yourself out.
Your choice. But wait til we go.

EXT. MEXICAN COMPOUND - OUTSIDE THE WOMEN'S QUARTERS.

More guards, having heard the gunfire, are on their way to the women's quarters to investigate.

INT. WOMEN'S QUARTERS

As the women get into position to ambush whoever comes through the door, it BURSTS open and four more compound guards RUSH in.

The three women with pistols OPEN FIRE, taking down three of the four men. The fourth FIRES at Chen but misses as...

...she DIVES out of the way. Chen quickly comes to her feet and SLINGS her knife at the guard, scoring a perfect strike, square into the man's forehead. He COLLAPSES in a heap, a look of astonishment frozen on his face.

Chen walks over to the dead man, squats down, and retrieves the knife. She then rises and addresses the new recruits, who stand in awe of her.

CHEN

What we do next very dangerous.
You sure you want to come?

Standish and Foster both nod.

CHEN

Ok, follow us.

The foursome cautiously exit the quarters.

INT./EXT. MEXICAN COMPOUND SENTRY TOWERS [MONTAGE]

- a view of the first sentry tower; then ZOOM IN to reveal two dead sentries, both with darts in their necks.

- a close-up view of the second tower shows the same thing.

- the sentries at the third tower are alive but not for long as a dart ZINGS past one into the neck of the other. That sentry COLLAPSES. As the other kneels down to check on his friend, he, too, is hit in the neck by a dart and, after a moment of confusion, CRUMBLES on top of the other sentry.

END MONTAGE.

EXT. DESERT/MOUNTAINS - NIGHT

Dixon sits on that same rock, pondering what to do. Lewis views the compound with the spyglass.

MACTAVISH

What do ya see, Jed?

LEWIS

Sentries in three of the four towers seem to be down.

MACTAVISH

Given the patience is not one o' my virtues, I say we make our move.

LEWIS

Too risky. Any gunfire would give away our position.

With Dixon in a funk and not paying attention while Lewis and MacTavish observe the compound, a two-person patrol has discovered the threesome.

PATROL 1

We already know where you are, gringo. Hands in the air.

Lewis and MacTavish oblige but Dixon continues to sit on the rock head down, arms in his lap.

PATROL 1

You - on the rock - stand up and raise your hands...or I will shoot.

Dixon's familiar, confident look returns. Lightning fast, he stands, draws, and GUNS DOWN both men before they can fire.

DIXON

Not if I shoot first.

MacTavish and Lewis breathe a sigh of relief.

LEWIS

Now that's the Dixon I know. See,
just needed to beef o' couple bad
guys to get your head on straight.

Dixon nods, looking more determined then ever.

DIXON

I'll worry about what to do with
Sam later. Helen is right. Time to
make our move.

The threesome collect their things and prepare to descend
upon the compound.

INT. MEXICAN COMPOUND - "GUEST QUARTERS" - NIGHT

Hannah and Campbell are chained to the columns and floor in
the same manner Cortez was. Hannah whimpers softly as
Campbell, hood still over his head, begins to come to.

With Dr. Gutierrez and Timmons anxiously observing, Sam
removes the hood. Hannah cries out as Mason struggles to
regain his senses and focus on his surroundings.

HANNAH

Mason...Mason...it's Hannah!

Mason gazes her way, struggling to focus.

CAMPBELL

Hannah?

Mason finally gets his bearings and realizes it's her.

CAMPBELL

Hannah! My love - all this time...I
thought you were...dead.

HANNAH

Oh, Mason. I never gave up hope
that someday you'd come for me.

Sam has had enough and interjects.

SAM

Yes, yes. Very touching. But time
is of the essence and we have much
to discuss.

Mason's eyes get wide and his jaw drops as he turns to Sam.

CAMPBELL

Sam?! I don't understand...you were
on the ground, wounded ...I found
the bodies in the cabin.

SAM

You saw and found exactly what we wanted you to, Mason.

CAMPBELL

Wait...then...you are responsible for Hannah's abduction?

SAM

Surprise!

CAMPBELL

But...how...why?

SAM

The why is simple. We knew Hannah would fetch a premium price at our auctions. She is, after all, a stunningly beautiful woman. Well, was. It seems Ramos was the jealous type...and, had a bit of a temper.

Mason tries in vain to break free from his shackles.

CAMPBELL

You bastards! Sam - I thought you were my friend.

SAM

Again, exactly what we wanted you to think. Being a Texas Ranger provided a nice cover for my... business endeavors.

CAMPBELL

Like selling white women into slavery after slaughtering their families?

SAM

That, and the brothels I own from Tuscon to El Paso. The oriental brought in today will make a fetching addition to that business should she not bring an acceptable auction price.

(beat)

But where are my manners? Mason... Lester Timmons. He oversees those brothels. He and his men help to secure our ladies, often fresh off the boat from China.

Timmons tips his hat to Mason and then smiles at Hannah, who scowls. A confused Mason peers at Hannah, who responds.

HANNAH

We've met.

TIMMONS

Yes, and not a very pleasant
how-do-you-do, either.

HANNAH

(incredulous)
You killed Reyes!!

TIMMONS

Well, in my defense, he was trying
to help you escape.

HANNAH

I did what you asked! You didn't
have to shoot him!

Sam has had enough and loudly interrupts.

SAM

Enough, already!
(beat)

Mason...the truth about how you got
here. You never killed anyone the
whole time we were partners. Yet,
you expect me to believe that you
dispatched everyone in both groups
except Brown and Rincon, who then
somehow captured you?

CAMPBELL

That's what happened. Believe
whatever you want.

SAM

(pauses)
Hmmm...I guess it's time you met
another associate of mine -
Dr. Alfredo Gutierrez. He
specializes in...inflicting pain.

Sam comes forward, grabs Hannah's face, and turns it toward
Campbell.

SAM

Take a good look at this face,
Mason. The swelling will go down.
The bruises will heal. But if you
do not tell me what I want to know,
the good doctor will permanently
disfigure that lovely face...and he
is quite fond of taking souvenirs.
(to the doctor)
Show them what's left of Cortez.

Campbell's concerned expression heightens as Dr. Gutierrez
nods, picks up a wooden box, and opens it in front of Mason
and Hannah, revealing the finger and ear. They are both
revolted by the sight.

The doctor steps back as Sam continues.

SAM

So what's it going to be, Mason? Do you tell me what I want to know, or does Gutierrez slice up your wife?

Sam gazes at Hannah, conflicted as to what to do.

EXT. DESERT/MOUNTAINS - NIGHT

Dixon, Lewis, and MacTavish sneak ever closer to the compound. They see a roving patrol near the grounds and take cover. As Helen gets the patrol in her rifle sights...

INT. MEXICAN COMPOUND - SENTRY TOWER

A sentry in the lone tower Grey Fox has yet to visit spots the threesome and gets the other sentry's attention.

He gets Lewis in his rifle sights and is about to pull the trigger when he feels a stinging sensation in his neck.

He slaps at it, thinking he's been stung by an insect. He feels the dart and pulls it out, looking at it curiously. Then his eyes roll up and he collapses to the floor.

The other sentry bends down to investigate. Then, sensing danger, wheels around just in time to see Grey Fox blow another dart out of the tube straight at him.

EXT. MEXICAN DESERT - NIGHT

Unaware of the goings-on in the sentry tower, Helen fires her rifle, taking down one of the walking sentries. The other looks around, and, with nowhere to hide, attempts to flee.

Helen follows him with her rifle and fires again. This bullet catches the sentry in the back and he falls face first into the desert sand.

Helen raises her head, turns to Jed, and smiles confidently.

LEWIS

Nice shootin', Tex.

MACTAVISH

Well, I didn't earn my nickname with my good looks now did I?

As Lewis fumbles for an appropriate reply, Dixon surveys the landscape and gives a quick attention-getting whistle.

DIXON

Got a clear path to the north wall. Let's go...and keep your fingers crossed Rincon's meetin' us at the side gate.

The three mount their horses and depart for the compound.

INT. MEXICAN COMPOUND - JUST INSIDE THE SIDE GATE

Timmons' two men have Brown and Rincon at gunpoint.

GUNMEN 1

Boss wants to see you two.

RINCON

What about?

GUNMEN 1

Didn't say. Come with us...now!

Brown and Rincon hesitate, then reluctantly walk away with the two men. Rincon glances back at the gate anxiously.

EXT. MEXICAN COMPOUND - SIDE GATE

Dixon and company reach the north wall, then travel around the corner to the side gate. It is closed. They dismount.

LEWIS

Well, now what?

Helen notices a door next to the gate and points to it.

MACTAVISH

We knock.

She motions for Dixon and Lewis to flank her as she goes up to the door. She knocks. Shortly, a small latch at eye height on the door opens, revealing the face of a guard.

MACTAVISH

Beggin' yer pardon, but I seem to be lost. Musta taken a wrong turn at Laredo. Mind if I come in?

The latch shuts and the door opens. Helen backs up, arms raised, as two guards exit the door, guns trained on her.

Dixon and Lewis, standing on either side, each take out a guard with a swift blow to the head.

Helen nods approvingly at each and grins.

MACTAVISH

Shall we?

Dixon and Lewis smile and nod. The three cautiously walk inside, one at a time, leading their horses behind them.

INT. MEXICAN COMPOUND - "GUEST QUARTERS" - NIGHT

Campbell finishes telling Sam what he thinks Sam will believe, hoping to buy time until the others arrive.

SAM

So you're telling me you let yourself get captured by Rincon and Brown? What did you hope to accomplish once you got inside?

CAMPBELL

I don't know. Didn't think it through very well. I just wanted to see Hannah.

SAM

And now you have. I'm curious. It was you who sent Cortez, correct?

CAMPBELL

Nope.

SAM

Then who?

CAMPBELL

(pauses)

Your brother...Ezekiel.

Sam's eyes get big. He is speechless for a moment.

SAM

How can you know this? I never spoke of him - not once!

CAMPBELL

He found me. Figured I'd want in on what he's got planned.

SAM

And that would be?

CAMPBELL

He knows about this place. He's comin' for ya, Sam. He's pissed ...and he's bringin' his friends.

Sam appears shaken and gravely concerned for the first time.

Suddenly, gunfire is heard, coming from outside the room. Moments later, the door is shouldered open and a guard limps in, badly wounded, panting heavily.

GUARD 5

Boss! The compound...is under attack! Someone...help me...

He struggles to close the heavy door, but, as Timmons rushes to assist him, he passes out, sliding down to the floor leaving a bloody streak on the door.

Timmons grabs the long, squarish log and bars the door after shutting it tightly.

TIMMONS

Jefe, we've got to get you out of here...now!

Sam turns to Gutierrez.

SAM

How do we do that, doctor?

GUTIERREZ

There is another entrance to the tunnel...from the back room...

(pointing)

...through that door.

Sam eyes Mason...and then Hannah.

SAM

Release Hannah. Gag her and bind her hands. She is coming with us.

Gutierrez gags Hannah and unshackles the first restraint as Mason tries in vain to break free of his chains.

EXT. "GUEST QUARTERS" - JUST OUTSIDE THE DOOR

Hearns and Chen try to shove the door open but to no avail.

CHEN

Time for you to see what in my other boot.

Chen retrieves a long, slender, polished wood handle.

HEARNS

Hmmm...gotta say Chen. Not all that impressive.

Chen pushes a button. A shiny blade swings out, switchblade style. Hearns eyes get big.

HEARNS

I take that back.

CHEN

Thin but very strong...and razor sharp. A girl's best friend.

Chen sticks the blade between the door and the frame and begins to lift. Hearns sees what she's doing and assists.

INT. "GUEST QUARTERS"

The blade can be seen between the door and frame, lifting the wooden bolt out from the braces it was resting in.

Meanwhile, unaware of this, Campbell pleads with Sam.

CAMPBELL

Please don't do this, Sam. I beg
you! We can work this out...

Sam PUNCHES Mason in the face.

SAM

Shut up, already. God, your whining
is every bit as annoying now as it
was when we were partners.

Hannah is now bound but continues to struggle. Timmons
controls her best he can. Sam faces Mason.

SAM

Well, Mason, I bid you a
not-so-fond adieu.

Sam aims his pistol at Mason and is about to pull the
trigger when the door bursts open. Chen and Hearn's rush in.

Hearn's sees the situation and fires at Sam, who ducks just
in time. He fires back at Hearn's but also misses.

He and Timmons, dragging Hannah, rush to the back door, open
it, go through, and slam it shut in Dr. Gutierrez' face.

INT. BACK ROOM OF THE "GUEST QUARTERS"

Sam and Timmons bar the door as Dr. Gutierrez pounds on it.

GUTIERREZ (O.C.)

Let me in! Don't leave me here!

Sam and Timmons ignore Gutierrez' pleas and look around for
the tunnel entrance. Sam lifts up a rug on the floor - a
wooden hatch is uncovered. He opens it, revealing the tunnel
entrance.

INT. "GUEST QUARTERS"

Gutierrez continues to pound on the door, screaming. He
stops and turns around to see Chen, sword in hand.

GUTIERREZ

Please...please, don't kill me. I
...I can help you.

Chen puts the blade to Gutierrez' throat.

CHEN

Keys.

Gutierrez fishes the shackle keys from his pocket and hands
them to Chen. She then tosses them to Hearn's, who departs.

CHEN

What is through that door?

GUTIERREZ

The entrance to a tunnel. There are two exits - one by the main gate; one by the side gate.

CHEN

You come with me...now.

Chen forces Gutierrez back to where Hannah was shackled. Hearn's has released Campbell. The two then shackle the doctor in place.

GUTIERREZ

Hey...what are you doing? I helped you!

Chen folds up her sword and returns it to her boot.

CHEN

I not have beef with you.

Hearn's sees someone standing in the main entrance shadows.

HEARN'S

(pointing)

But she does.

The figure steps out of the shadows - it is Foster. She turns her head slightly, revealing her scar to all.

FOSTER

(to Gutierrez)

Remember me?

The doctors eyes get wide and his jaw drops.

As Hearn's and Chen start to leave, Campbell stops them.

CAMPBELL

Hey, aren't we going after Hannah?

CHEN

Not through tunnel. Too dangerous. We know where exits are. Come.

The three hurry toward the main door. As they pass Foster, Hearn's tosses her the keys.

HEARN'S

He's all yours.

Gutierrez PANICS as Foster approaches. SCREAMS can be heard as the threesome exit the building.

EXT. "GUEST QUARTERS" - JUST OUTSIDE THE DOOR

A handful of guards and several unhappy auction customers have just arrived, all armed, weapons drawn and pointed at the threesome, who are taken aback and raise their hands.

CAMPBELL

Guess we shoulda taken the tunnel.

INT. WOMEN'S QUARTERS

Standish returns from raiding the compound armory. The women have all been let out of their cells and gather 'round as she dumps a bag full of pistols and bullets on the ground.

WOMAN 1

Where'd ya get those?

STANDISH

This place has an armory. Foster went on to find Gutierrez... sent me back here...to arm anyone willing to join us. So if ya can handle a gun, we'd be much obliged. The other ladies need our help.

One by one, a total of seven women come forward and each grab a gun and bullets.

EXT. "GUEST QUARTERS" - JUST OUTSIDE THE DOOR

The threesome stand before the crowd of guards and angry auction bidders. Two men make their way through the crowd to the front - Timmons' gunmen.

Chen's expression indicates she recognizes one of them but can't quite place him.

Gunman 1 comes before Campbell.

GUNMEN 1

Hello, again, Mr. Campbell. Well, you've caused quite the ruckus. I knew somethin' was fishy 'bout your story. Sorry, no happy ending for you and your friends.

CAMPBELL

What did you do with Rincon and Brown? I heard your boss ask you to retrieve them.

GUNMEN 1

Once the chaos started, they became...expendable.

EXT. AUCTION AREA

Rincon and Brown lay on the ground, one face up, the other face down, with gunshot wounds to the chest or back.

EXT. "GUEST QUARTERS" - JUST OUTSIDE THE DOOR

The three look at each other, both angry and disheartened.

GUNMEN 1

And now you three will suffer that same fate. But first, I must know: what of Timmons and El Jefe?

CAMPBELL

Dead. Gutierrez, too. Go see for...

The gunman interrupts.

GUNMEN 1

Excellent! You did me a favor.

CAMPBELL

What?

GUNMEN 1 (PARKER)

Been planning a coup for some time. With those two buffoons out of the way, I, Cecil Parker, can now oversee these enterprises...

Parker continues to pontificate in the background.

EXT. MEXICAN COMPOUND [MONTAGE]

- The women who armed themselves are now positioned just west of Campbell's group and are taking aim at the crowd.

- Dixon, Lewis, and MacTavish make their way through the compound. They find Brown and Rincon. They stop for a minute to pay their respects, then proceed on.

- Grey Fox stealthily makes his way to the back of the crowd, hiding behind some barrels.

END MONTAGE.

EXT. "GUEST QUARTERS" - JUST OUTSIDE THE DOOR

Parker finishes his self-aggrandizing monologue.

PARKER

...but enough about me. Campbell, I hope it was worth it to see your beloved Hannah one last time. Now, you must die. Any last words?

Campbell looks around. He spots Standish, who reveals herself briefly, pointing to the other women.

Grey Fox stands up in back of the crowd, unseen by the others. He nods to Campbell, then resumes his position.

Just then, an "Ow...what the hell?" can be heard from the back of the crowd. A man collapses and the others around him turn to see what happened.

Campbell gives a quick glance to Hearn's, and then Chen, as he replies...

CAMPBELL

Yes....take cover!!

Campbell, Hearn's, and Chen dive and roll to get out of the way as Parker and a couple others fire at them. The ladies to the west open fire on the crowd of guards.

That first volley of bullets FELLOWS four men - two dead.

A FIREFIGHT then ensues as the crowd members return fire, some holding their ground; others SCURRYING for cover, Parker and his associate being among them.

EXT. NORTH OF THE AUCTION AREA

Dixon and company hear the SHOTS and HUSTLE to where it sounds like they're coming from. As they round a corner, they spot the crowd and take cover.

Dixon and Lewis AIM and FIRE into the crowd, each taking a man down. MacTavish sets her sights on Campbell and the ladies, then scans for the most immediate threat. Spying Timmons' other gunman, she takes aim.

EXT. OPEN AREA SOUTH OF THE "GUEST QUARTERS"

The BULLETS fly FAST and FURIOUS as the crowd exchanges gunfire with the group of eight ladies. Two more men fall.

Having finished with Gutierrez, Foster steps outside to investigate the gunfire. Foolishly standing out in the open, she is an easy target and is felled by Timmons' other gunman before MacTavish can get off a shot.

Campbell and Hearn's, having dived right, have safely taken cover to the side of the building. However, Chen went the other way and finds herself isolated with no gun.

That same gunman spots her and has Chen dead to rights.

GUNMAN 2

I'm gonna enjoy this.

As he gets a bead on Chen, a rifle shot RINGS OUT. The gunman grunts, contorts in pain, and crumbles to the ground, a bullet wound displayed in his back.

Chen looks up and spies Helen in the distance. She RAISES her RIFLE triumphantly. Chen sighs in relief, acknowledges Helen, and then hurries to Campbell and Hearn's.

INT. TUNNEL UNDER THE COMPOUND

Sam and Timmons drag Hannah along as they traverse the tunnel. They come to a fork.

TIMMONS

Which way, boss?

SAM

We need to get to the side gate, so right. That's where the stagecoach is. Will the driver be there?

TIMMONS

He should be, yes.

(to Hannah)

Come along, bitch.

Timmons drags Hannah by the hair and arm as they proceed..

EXT. OPEN AREA SOUTH OF THE "GUEST QUARTERS"

One by one, more men in the crowd fall from gunfire as they are surrounded by the women to the west, Campbell and company to the north, and Dixon's group to the south.

As a rifle shot from MacTavish fells the last of the guards, Parker is seen running into the "guest quarters".

Foster, barely clinging to life, grabs Parker by the ankle, briefly tripping him up. He whips his rifle around, smacking her in the face and causing her to release her grip.

As Chen observes, she finally remembers Parker.

INT./EXT. SAN FRANCISCO DOCKS/PADDY WAGON [FLASHBACK]

Chen and a few other oriental woman are led at gunpoint into a paddywagon of sorts. Chen is the last to enter.

The door is shut and locked behind her. She turns and grasps the bars with both hands, rattling them as she screams.

CHEN

(in Chinese, with subtitles)

Let me out!!

Chen suddenly recoils as a cat-o-nine-tails is whipped at her by one of the men, a lash stinging her face.

The man steps forward, close enough to the cage to now see his face - it is Parker.

PARKER

Shut-up, chink. This cage is your home, now. Get used to it.

He smiles evilly and rears back with the cat-o-nine-tails. A second snap of the whip brings Chen back to the present.

END FLASHBACK.

EXT. OPEN AREA SOUTH OF THE "GUEST QUARTERS" - NIGHT

Chen heads for the "guest quarters" entrance.

CAMPBELL

Chen - where ya goin'?

CHEN

Back inside...to deal with Parker.

CAMPBELL

(to Hearns)

Let's go.

CHEN

No. You go find Hannah. Take Dixon.
Parker is mine.

Seeing that it is pointless to argue, Campbell nods and departs.

CHEN

Hearns...tend to Foster.

As Hearns nods and hurries to her, Chen continues toward the entrance, sporting a vengeful look not previously seen.

EXT. OPEN AREA SOUTH OF THE "GUEST QUARTERS"

Campbell and Dixon's group hurry toward each other. When they meet, MacTavish gives Campbell a big bear hug.

MACTAVISH

Happy to see you're still in one
piece, laddie.

CAMPBELL

That makes two of us.

Just then, Standish and another women arrive, the others having stayed behind to tend to their wounded.

CAMPBELL

Can't thank you ladies enough for
your help.

STANDISH

It was our pleasure, believe me.

CAMPBELL

One of your ladies is wounded
pretty badly over on the steps.

(pointing)

You best see to her.

Standish nods. As she and her friend depart, Campbell turns to Dixon.

CAMPBELL

We gotta go. Sam and Timmons have Hannah. They're bound to be headed for their coach - side gate.

Dixon nods. As the two begin to depart, Lewis speaks up.

LEWIS

What about us? How can we help?

Campbell and Dixon stop. MacTavish scans the area and comes up with an idea when she spots a tower.

MACTAVISH

You're with me.

She grabs Jed by his shirt and leads him toward the tower.

As Dixon and Campbell hustle toward the side gate, Dixon stops to address a concern.

DIXON

Wait! Where's Chen?

CAMPBELL

She'll be along. She's got a score ta settle, first.

INT. "GUEST QUARTERS"

Chen stands in the doorway. Only her silhouette can be seen. nunchucks in one hand, sword handle in the other. With the press of a button, the blade SWINGS into position.

Parker is pulling FURIOUSLY on the handle of the back door. He SLAMS his shoulder against the door, but it will not budge. Frustrated, he returns to the torture area.

Dr. Gutierrez can be seen, dead, still hanging from the shackles, blood dripping to the floor.

Parker sees Chen and fires off a rifle shot, but the agile Chen dives out of the way, dropping her sword.

As she shoulder-rolls back to her feet, she reaches into a previously unseen pouch secured to her belt.

Parker attempts to fire again but gets only a hollow click as the rifle is out of ammo. He disgustedly tosses it to the floor and draws a pistol.

As he aims, a NINJA STAR PIERCES his hand, causing him to wince in pain and DROP the weapon. He removes the star...

...TOSSES it aside, and reaches for his gun with his other hand. The nunchucks come FLYING at him, wrapping around his reaching arm and the leg he stepped forward with, causing him to trip and fall to his knees.

Chen is on him as he tries to get up. A SWIFT LEG KICK to the chin sends him REELING backwards.

Too woozy to fight back, Parker is shackled by Chen next to Gutierrez. He finally regains his senses.

PARKER
Who...who are you?

Chen grabs his face and holds it up to hers.

CHEN
Take a good look.

Parker finally recognizes Chen - big eyes - mouth agape.

PARKER
You!

CHEN
Now you know what it feel like to
be in chains.

Chen takes another ninja star from her pouch and SLASHES Parker's neck, cutting the main artery.

CHEN
Have a nice, slow, agonizing death.

Chen walks away, picking up her other star from the floor. As she reaches for her sword...

PARKER
Go to hell, chink!

CHEN
(to herself)
On second thought...

Chen retrieves her sword, WHIRLS around, and FLINGS it sidearm style at Parker. It spins vigorously, making contact with Parker at the neck and SLICING completely through it, freezing a PETRIFIED look on his face.

His head slowly slides off the neck and falls to the floor.

EXT. SIDE ENTRANCE OF THE COMPOUND - THE WAGON

At an open hatch near the side gate, Timmons assists Hannah as she ascends from the hole, Sam right behind her.

SAM
Find the driver and open the gate -
quickly!

As Timmons does so, Sam drags Hannah to the coach.

EXT. AUCTION AREA

Dixon and Campbell stop at the auction area. Grey Fox is there, tending to Rincon, who is conscious.

Grey Fox stops when he sees Campbell and Dixon, signing to them.

DIXON
 (to Campbell)
 Grey Fox says Brown is dead but he
 was able to revive Rincon.

Dixon kneels down and takes Rincon's hand.

DIXON
 (to Rincon)
 You hang in there, you hear me?
 Your in good hands.

Rincon is weak but manages a slight smile and nod. Grey Fox resumes his doctoring as Dixon and Campbell rapidly depart.

EXT. SIDE ENTRANCE OF THE COMPOUND - DAY

As the Sun rises just above the horizon in the background, the coach leaves through the open gate, Timmons riding shotgun behind the driver, Sam and Hannah inside.

Dixon and Campbell arrive just in time to see a cloud of dust stir up behind the wagon. They stop for a second to catch their breath, hands on knees.

CAMPBELL
 Dammit, we're too late!

DIXON
 We'll catch 'em.

Dixon nods in the direction of the horses he left tied up.

Dixon runs over to and mounts his horse. Campbell does the same with Jed's horse. The two gallop away.

INT./EXT. SOUTHWEST TOWER

Lewis and MacTavish are just now reaching the top of the tower they have been climbing.

They look around and spot the coach speeding away. Jed pulls out a pistol, FIRES two shots, then hangs his head.

LEWIS
 (disgusted)
 No way I can make the shot at this
 distance with a revolver.

MACTAVISH
 (grinning wryly)
 Don't have to.

Helen rests her rifle on the tower ledge and gets a bead on the stagecoach driver, and fires, but misses.

LEWIS
 (flummoxed)
 You missed? I thought you never missed.

MACTAVISH
 Patience...

MacTavish aims again and FIRES. This time, the driver can be seen SLUMPING over and FALLING sideways off the wagon.

MACTAVISH
 (eying Jed)
 I never miss twice.

EXT. MEXICAN DESERT - STAGECOACH

A PANICKED Timmons grabs at the reins, but not before the coach has VEERED just far enough off the road for the right front WHEEL to STRIKE a good-sized boulder..

The wheel SPLINTERS and GRINDS into the sand, bringing the coach to SLIDING HALT as it TEETERS over on its right side.

Timmons is THROWN off his perch and into the desert sand. He lands awkwardly, SPRAINING an ankle.

Timmons sees the approaching riders and LIMPS to the coach. He climbs on top, opens the door, and DRAGS Hannah, still bound and gagged, out of the opening.

Sam lies in the coach, UNCONSCIOUS, with a gash in his head.

Dixon and Campbell arrive at the scene and dismount. They DRAW their revolvers as they approach Timmons, who has a GUN to Hannah's head.

TIMMONS
 Any closer and I'll blow her brains out - I swear. Now drop your guns.

DIXON
 We do that and you'll kill us both. Then shoot Hannah anyway. Not gonna happen.

TIMMONS
 Well, then, looks like I'm a dead man either way. Might as well take the lady with me.

CAMPBELL

Wait...wait. We'll do as you say. I just have one thing I'd like to say to Hannah...

(to Hannah)

.....duck!!

Hannah kicks the ankle Timmons has been favoring and ducks, leaving an open target. Campbell and Dixon RIDDLE Timmons with BULLETS. His lifeless body SLUMPS to the ground.

Hannah runs to Mason. He removes her gag and they kiss passionately. She turns around and he unbinds her hands. Hannah turns back around and they embrace.

They break from their embrace, gazing at each other warmly.

CAMPBELL

I don't have the words.

HANNAH

Don't need words.

As they kiss and hug again, a groggy Sam peeks out the door opening. He rises slowly and pulls out a pistol.

Ezekiel and Mason face away from Sam but Hannah, still embracing Mason, is facing toward him. She opens her eyes.

HANNAH

Look out!

Hannah SHOVES them both to the ground as Sam FIRES at them and MISSES.

Dixon WHIRLS around and fires a shot, STRIKING Sam in the NECK. He drops his pistol and slides back into the coach.

Dixon motions for Hannah and Mason to stay put. He climbs on top of the coach and looks inside, seeing a barely conscious Sam staring back at him, a bloody hand covering his neck.

SAM

(labored)

Hello...brother.

Ezekiel shakes his head, sad at what he sees.

DIXON

Sam.....how did it come to this?

SAM

Come to what? Me being on the wrong side o' the law...like you? See. We are...not so different...you and I.

DIXON

We are very different, Sam. You kill for greed and profit. I do so to bring justice to those who deserve it. People like...

SAM

Like me? And now...you have...

With that, Sam takes his LAST BREATH. His head SAGS and his bloody hand DROOPS to his side. Dixon begins to tear up.

DIXON

It didn't have to end this way, Sam.

Dixon climbs down from the coach and solemnly rejoins Mason and Hannah.

DIXON

Sam's gone.

HANNAH

Thank-you for saving us. That had to be difficult.

DIXON

(nodding)

This mission was all about avenging the death of my brother. In the end, I was responsible for it.

Hannah steps over to Dixon and gives him a big hug and a peck on the cheek.

HANNAH

I don't even know your name.

DIXON

Ezekiel. My friends call me Zeke.

"Zeke" smiles and nods at Mason, who grins and nods back. The three walk toward their horses.

INT./EXT. MEXICAN COMPOUND - DAY

Campbell, Dixon, and company, along with many of the freed women, are gathered 'round a large table, enjoying each other's fellowship and some well-deserved spoils.

Hannah sits in Mason's lap, Helen snuggles up to Jed, and Grey Fox tends to Rincon, who lies on a cot near the table.

Foster also lies on a cot, unconscious, with some of the women around her. When she stirs and opens her eyes, those tending to her rejoice.

Dixon notices Chen is sullen and sits down beside her.

DIXON

Why so glum? We freed those women -
killed the men who enslaved them.

CHEN

True, but my sisters of the Orient
still forced to be prostitutes. I
cannot rest until I free them from
bondage.

DIXON

(grinning slyly)

Well, Chen, maybe that'll be our
next adventure.

FADE OUT.

THE END