

Transcontinental

written by

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FADE IN:

EXT. FRONT OF A HOUSE - DAY

Hot, sweltering noon. LANZOU Wong, a spry 8-year old in a blue dress that is both too big and too frilly, stands in the doorway of a cute little house as she watches--

WEI (30's), the father, broad-shouldered and tall. His wide-brimmed COWBOY HAT hides his face. He embraces FEI (also 30's), the mother, just barely showing signs of pregnancy under a plain but comfortable-looking garb.

Lanzou RUNS OUT and joins the hug.

LANZOU
Baba, don't go.

Wei puts his hand on her head, ruffling her straight black hair.

WEI
I'll be back before you know it.

Wei squats. We never see his face. He takes the hat from off his head and perches it on Lanzou's tiny crown. The hat swallows her head. Wei LAUGHS.

Wei gives Lanzou a kiss on the cheek.

WEI (CONT'D)
Take care of mama for me, okay?

From a distance, an aggravated voice cries out:

VOICE
Wei, come on!

Behind Wei, a whole horde of Chinese workers, sweaty and despondent, make their way through the town.

Wei pats Lanzou's head one more time, and makes his way into the traveling crowd.

Lanzou props the hat up to get a view of the hundreds of workers, as they follow a wagon into the vastness of desert immediately beyond the scope of their tiny town.

A ragtag three-piece band is stationed outside, dressed in outfits from a child's idea of what cowboys look like. They play a melancholic, fiddle-heavy tune accompanied with dramatic humming.

Fei holds Lanzou's arm. Lanzou takes in the view, holding the hat above her eyes. Lanzou's eyes are moist. The air could be dry, or she could be holding back tears. Difficult to tell.

Wei and the other men disappear into the blistering, humming horizon.

10 YEARS LATER

INT. DALE'S BAR - EVENING

Two hands, clasped together in an intense arm-wrestling match.

A pair of Caucasian eyes.

A pair of Chinese eyes.

Tightening of the knuckles. Veins expand on the surface of the skin. Their arms shake.

And, in one decisive THUMP, the Chinese girl slams the white boy's arm into the table.

Lanzou is now 18-years-old, and no longer "Lanzou," but KIT. She wears denim head-to-toe.

The boy is JOHN (18-19). Previously known as John.

JOHN

Again?!

In walks DALE (60). The most prospector-looking man you've ever seen, with a thick white mustache and a shiny little bald spot and a mouth that never opens as wide as the booming voice that comes from it.

DALE

One day you won't be such a sap,
Johnny.

John TAPS the table with his fingers.

Dale softly punches John in the shoulder.

DALE (CONT'D)

Enough dilly-dally. Glasses. Let's
go.

They both moan in retaliation, but they get to wiping down the cups. John takes a glass and holds it up to get a better look. He polishes off the bottom.

JOHN
How'd it go with Beckett?

KIT
Beckett?

JOHN
Heard y'all went out on the town
the other night.

KIT
That's not- who told you that?

JOHN
Is it true?

KIT
I barely know him!

JOHN
Hey, just thought I'd ask.

Kit whips a hand towel at John's face. John laughs.

JOHN (CONT'D)
Ma'am, please, I'm trying to work.

KIT
I should strangle you with this.

The door swings open.

In walks JAVIER (50s-60s). He takes off his hat to reveal a messy, sweaty nest of brown hair. He wears an entirely leather outfit that has soaked in as much sunlight as possible. He grunts, and sits at the bar.

KIT (CONT'D)
(whispering to John)
Who's that?

JOHN
That's Javier. Think he's a
railroad worker. They say after the
Civil War he couldn't manage to
stop killin'. Thirst for blood and
all that. He keeps his victims'
ears danglin' on a long bit of
twine. A real misamope.

KIT
Misanthrope.

JOHN
What I said, yeah.

Dale walks in front of the bar, faces Javier.

DALE
Back in town?

JAVIER
Regrettably.

DALE
Whatchu in for, Javier?

JAVIER
Whiskey. Straight.

He holds up three fingers, revealing that where his pinkie should be is a fleshy nub.

DALE
Alright.

Dale pours out three shots of Whiskey and slides them over to Javier. Javier pounds them down in succession like juice. He wipes the edge of his mouth.

Javier reaches into his pocket, and retrieves a bit of change.

JAVIER
Damn. You mind keeping that tab open for me, Dale?

Dale collects the money.

DALE
Are we playing this game again?

JAVIER
Last time. I'm a new man.

DALE
Sure. Last time.

Javier salutes him, and stumbles out.

JOHN
I don't buy it.

KIT
What?

JOHN

All those stories. He just seems
like an ol' sad man who's still
wranglin' horses and waking up
sick.

Kit looks out the window. She watches Javier wander aimlessly
around town.

He struggles to get on his horse.

EXT. SMALL TOWN - NIGHT

Kit walks out as a blue moon rises. The sounds of the town
are low, but the metal clanging, hooves, and footsteps
indicate that the place is still alive.

The three-piece cowboy band play a bouncy song. They seem to
be entertaining themselves, but it's on pace with Kit's
jaunty walk.

A group of women in bonnets walk by carrying Bibles.

BONNET WOMAN #1

Good evening, Kit. How's your mama?

KIT

Trying her best, you know how she
is.

BONNET WOMAN #2

Make sure she wears a thimble! My
aunt had a nasty accident just last
week!

KIT

I will, Charlotte. Take care.

In front of her small home, Kit takes a drink from the pump.
She walks inside, wiping her hands on her clothes.

INT. HONG HOUSE - CONT'D

Kit walks in and her brother GREG (9) runs around the house
with a pair of lady's underwear on his head. Fei runs around
trying to grab them.

FEI

Those are Mrs. Owens', I can't have
that break!

Kit chuckles, and runs in front of Greg, stopping him right in his tracks.

She swipes the underwear off his head and PICKS him up.

KIT
Don't you have your own underwear
to mess around with?

GREG
Not as soft.

Kit shakes her head. She puts him back on the floor.

KIT
Ooh, you're getting heavy!

FEI
Lanzou, honey, could you get him
into bed please.

KIT
It's Kit.

FEI
Whatever it is, he needs to go
sleep.

GREG
That's not fair!

KIT
Come on, you've tormented her
enough.

INT. HONG HOUSE - GREG'S ROOM

Kit picks Greg up and plops him on his bed.

KIT
You tuckered out yet?

GREG
No.

KIT
Here.

Kit brings a basin and a pitcher of water. She pours the water and gestures the basin towards Greg. Greg waits a beat. Kit glares. Greg succumbs, and washes his face. Kit hands Greg the towel as he clumsily dries himself off.

KIT (CONT'D)
There. Better?

GREG
I guess.

KIT
Good enough. Lay down.

Greg falls to his pillow.

KIT (CONT'D)
Goodnight, buddy.

Kit stands up.

GREG
Wait!

KIT
What?

GREG
Could you tell me the story again?

KIT
Greg, I'm real tired and-

GREG
Please... please please please??

Kit stands, stares down at her brother's pleading eyes, and kneels back down.

KIT
Fine.

Kit holds Greg's hand.

KIT (CONT'D)
Wei Hong, your dad, was the bravest man to ever grace this town. One day, a madman came to town, warning of a fire-breathing dragon that threatened to wipe out the whole county. People disregarded him, but baba noticed the burns on the madman's face. Curious, he set out on a journey to see what the situation was. After a day or two of traveling, he saw it- a green-scaled, huge dragon, billowing smoke out of its nostrils as it slept.

(MORE)

KIT (CONT'D)

Baba took out his sword, but realized it would be unfair to this beautiful creature to kill it in its sleep.

GREG

What did he do?

KIT

He decided that in order to stop the town from getting destroyed, he would need to take down the dragon somehow. So he gathered up all the townsfolk, pumped as much water as possible into buckets and bowls and pitchers, and waited.

GREG

(sleepy)

And... and what did they do

KIT

When they heard the dragon coming close, the townsfolk, lead by baba, tossed all the water they could into the dragon face. The dragon cowered away, its fire extinguished, and it never bothered us again.

Greg is fast asleep.

KIT (CONT'D)

And the townspeople beheaded the beast and did terrible, awful, indescribable things to that dragon's corpse. The end.

Kit blows out the candle.

INT. HONG HOUSE - CONT'D

Kit quietly walks out of Greg's room. She spots her dad's cowboy hat in the corner.

EXT. BACK OF HOUSE

Kit holds up a pistol-looking stick and eyes down a bird. She "shoots" the gun, and the bird coincidentally flutters off.

She blows the "smoke" off the pistol.

INT. HONG HOUSE

Kit tosses the cowboy hat back in the corner, and her mother patches up a pair of blue jeans.

FEI

Mandarin.

Kit lets all of the air out of her lungs in exasperation.

KIT

What? It's so late!

FEI

Kit.

KIT

Uuuuuuuugh.

Fei does not look up from the pair of pants.

Kit gives up. She slouches in her chair and picks up the pen.

She sits, and writes the characters.

INT. HONG HOUSE - LATER

The candle runs low.

Kit's fallen asleep on her paper. She WAKES UP, and unsticks herself from the paper. She tries to rub it off her face, but it just smudges.

Kit walks over to a basin full of water and washes her face. A fleet of horses walk across the town, in front of her window. Attached to the horses is a pallet on wheels with large cardboard boxes tied with coarse string. She sees Chinese characters written on these boxes.

EXT. SMALL TOWN

Kit walks over to the driver. He's stopped in front of the inn, and detaches his feet from the saddle on top of his horse.

KIT

What're you transporting?

The driver looks at her, confused.

DRIVER

You should be asleep.

KIT
Who are they?

The driver gets off his horse and, without even looking at her, hands her a yellowed sheet of paper with a list of names. All Chinese.

DRIVER
Big dynamite accident. Twenty of 'em didn't make it. Rough.

Kit reads through the list.

KIT
Can I keep this?

DRIVER
Don't matter to me, I get paid per box. Go home miss.

The driver walks into the Inn.

INT. HONG HOUSE

Kit RUNS into the house and tries to read the list.

Fei walks out.

FEI
What's wrong?

Kit, hands shaking, gives the list to Fei.

KIT
Is he there?

Fei skims through it.

FEI
No, baby.

Fei sits next to her and embraces Kit.

FEI (CONT'D)
It's okay. It'll be okay.

KIT
I want to go. I want to find him.

FEI
Please. Just wait a little longer.

KIT
Mama, I can't.

FEI
Please. For me.

Kit holds Fei tighter.

INT. SHERIFF'S OFFICE - DAY

A small room with a broken window frame. Sun streams in, capturing all the dust specks floating in the air.

Kit sits in front of the Sheriff's desk, a surface that looked like it was solely made for causing splinters.

In walks the SHERIFF (50's). He sits opposite her behind the desk.

SHERIFF
Alright Kit, what can I do for you?

KIT
I need you to find my daddy.

The Sheriff BURSTS into laughter.

SHERIFF
Honey, I'm sorry, but why?

KIT
I saw a man come through with corpses. The railroad company my father went to work for.

SHERIFF
I see. Unfortunately, there's nothing we can do here on our end about that.

KIT
Why not?

SHERIFF
That's just not under my jurisdiction. As soon as someone steps a foot out this town, I cannot be responsible for the consequences.

KIT
This is my daddy we're talking about.

SHERIFF
I understand.

KIT
I don't know if you do.

SHERIFF
I'm sorry, Kit.

INT. DALE'S BAR - NEXT DAY

Kit wipes down the bar surface. Dale walks by.

DALE
You alright, Kit?

KIT
I'm alright.

Dale pats Kit on the back.

DALE
Let me know if you need anything.

Kit keeps cleaning. She stops.

She heads into the back of the bar, where Dale is situated in a small office-like space.

KIT
Actually, Dale, could I ask a favor?

DALE
Sure.

KIT
I was wondering if you could get me an advance.

Dale sighs.

DALE
I wish I could. I'm sorry, I pay you from the day's sales. I can't keep up for an advance.

KIT
I understand. That's all.

Dale nods.

Kit walks back to the front of the bar.

Javier is now sitting there. John pours Javier a drink.

JAVIER
Let's pay that tab.

Javier puts some money on the bar.

JOHN
You're a nickel short.

JAVIER
Dammit.

A group of three large men walk into the bar. The first guy, the biggest and loudest, sports OVERALLS.

OVERALLS
Oh, hey amigo!

He condescendingly ruffles Javier's hair.

JAVIER
Goodbye.

Javier puts on his hat and walks outside.

Overalls and his buds sit down.

OVERALLS
Let's get me and my boys some gin,
couldya?

Kit eyes these men as she polishes the mouths of the bottles.

INT. DALE'S BAR - LATER

It's getting dark now.

The men have gotten considerably drunker. They HOLLER in the bar, and THROW a glass, shattering it.

Kit walks over to them.

KIT
Sorry to interrupt the festivities,
but we'll be closing in a few.

Overalls eyes her.

OVERALLS
You'll close when we're bout done.

KIT

The establishment has set hours
that we're obliged to maintain.

OVERALLS

This shithole?

DALE

Kit... it's alright...

OVERALLS

Lemme tell ya somethin'. I've
earned the right to be here.
What've you done? You and your ilk
get to be here 'cause I killed more
Comanche than exist now on this
land. I'd suggest you remember
that, and speak with just the
slightest bit of reverence.

KIT

Oh, understood.

Kit saracastically CURTSIES.

KIT (CONT'D)

We close in five minutes.

Overalls STANDS. He towers over Kit.

OVERALLS

I don't much like taking orders
from a woman. Annoyed by orders
from younguns. But I will not,
ever, consider one from a chink.

Overalls SPITS on Kit's shoe. She looks down, wipes her foot
against a stool, and turns back.

Dale and John stand back. They hold their breath.

KIT

Alright. 'nother beer, then?

OVERALLS

That'd be appreciated.

Overalls sits back down. Kit grabs a pint, and SPILLS it on
the unruly customer's lap.

He STANDS and grabs a stool.

OVERALLS (CONT'D)

OH-H-H...

He THROWS the stool down, but Kit DODGES it and the stool breaks against the floor.

Another one of the guys SWINGS at Kit, but she manages to avoid that too. It helps that they're drunk and their motor functions are barely there.

Kit LATCHES on to Man #2's back. He spins around, trying to fling her off, but she holds on tighter. She drives him into the bar, and he collapses onto it.

Dale steps in front of Overalls and yells:

DALE

STOP!

Kit slides onto the floor. John comes and picks her up.

DALE (CONT'D)

Kit. You can go home.

Dale turns to the men, drunk and now tired.

DALE (CONT'D)

One more round. If you even wanna stomach it.

EXT. SMALL TOWN

Kit walks outside.

A cut on her forehead bleeds a bit. Her look of regret morphs into a smile when she whips out THREE WALLETS from her pocket.

INT. HONG HOUSE - NIGHT

Kit lays still in her bed, watching a flickering light as it seeps through her door. The light GOES OUT.

Kit sits up and THROWS her covers out. She's in her denim day clothes. She quietly opens her bedroom door and walks over to a table in the center of the house. She places some money there, along with a note. She puts on the cowboy hat.

EXT. HONG HOUSE - CONT'D

Kit walks out the door, slinging a small bag off her shoulder. She hears a WHISTLE in the distance. She looks at a bush, and John is clearly behind it. He seems to be under the impression that he's hidden. He tosses a pebble at Kit.

Kit walks over.

KIT
John, why are you in that bush?

JOHN
Shh!!

KIT
What're you doing?

JOHN
(whispering)
I know you're runnin'.

KIT
Why are YOU hiding?

John takes a beat. He stands up.

KIT (CONT'D)
And how'd you know what I was up
to?

JOHN
You wouldn't swipe money if you
weren't plannin' on going. Where
you headed?

KIT
I'm gonna find my daddy. I'm gonna
bring him home.

JOHN
I find that daddies are overrated.

KIT
My daddy's not Dale. And you're
just mad you can't grow his beard.

JOHN
Am not!

John gingerly touches his face.

Kit takes his hands.

KIT
It'll be okay.

JOHN
How long will you be gone?

Kit shrugs.

KIT
Don't worry.

JOHN
Make sure you come back, though.

KIT
I'd be a fool not to.

JOHN
You talk to Beckett yet?

Kit leans in and gives a PECK on John's lips.

KIT
Who's Beckett?

Kit lets go and walks away. She hitches herself on the back of a wagon.

John looks on.

Kit blows another kiss at John. John catches it.

The glow of the sun just peeks through for the early morning.

EXT. SMALL TOWN - DAY

Kit sits on the back of the wagon as it bounces. She looks back as the town disappears in the path.

She wears her father's cowboy hat.

In the distance, she sees a tiny wooden house with horses tied out front. Kit JUMPS off.

EXT. JAVIER'S HOUSE

Kit walks closer to the house. There's a crude sign with "NO TRESPASSING" carved into it.

She walks up to the door, and knocks.

KIT
Hello?

Nothing.

She knocks harder and longer.

KIT (CONT'D)
Hellllloooooo?

Silence.

Kit knocks AGAIN.

and then:

JAVIER (O.S.)
 Alright, ALRIGHT!

Javier opens the door.

JAVIER (CONT'D)
 What is it?

KIT
 I hear you're a railroad man.

JAVIER
 Not anymore. Too much booming, I
 only hear ringing now. Who are you?

KIT
 I need you to take me somewhere.
 Would you know where these men were
 working?

JAVIER
 Ohh. You're the girl at Dale's.

Kit hands Javier the yellowed sheet of paper with the list of Chinese names. Javier takes it. He sees the *Weathersfield Company* logo in the corner.

JAVIER (CONT'D)
 Those them Weathersfield boys. They
 got the short straw. I wouldn't
 dare to even look at Bill
 Weathersfield the wrong way.

KIT
 My father works for him. Could you
 take me to him?

JAVIER
 Missy, I haven't worked on the
 rails for years. And frankly, I
 ain't itching to go back.

Javier tries to shut the door, but Kit props it open with her arm.

KIT
 Could I buy a horse?

JAVIER
Not for sale. Especially not to
you.

Javier then successfully SLAMS the door.

Kit stands for a beat.

KIT
How 'bout free drinks at Dale's?

Silence.

KIT (CONT'D)
... Forever?

Javier sloooowwwly opens the door.

JAVIER
Top-shelf?

KIT
It's all the same there.

Javier taps the door.

JAVIER
Mmm.

Kit WALKS into Javier's house.

JAVIER (CONT'D)
Hey!

KIT
You're an awful cagey man. It's
rude to be cagey.

JAVIER
It's rude to walk into folks'
homes! Get out!

KIT
I will pay you. With cash AND free
drinks. I don't see the problem.

JAVIER
The problem, miss, is that I have
found a good spot for the first
time in my life, and I intend to
keep it!

Kit looks around. She sees an empty crib, with a teddy bear
perched on it. She sees a drawing of a woman, framed.

KIT
The first time?

JAVIER
Alright. Get out.

Kit holds her hands out. She leaves.

Javier sits down, takes a deep breath. He gets out a bottle of tequila.

Before he can take a drink, he hears a horse WHINNY. He slowly puts the drink down.

EXT. JAVIER'S HOUSE - CONTINUOUS

Javier walks out to see Kit trying to get on one of the horses: the black-and-white spotted one.

JAVIER
Hey! HEY!!

Kit looks back, then tries to get on again.

Javier RUNS over.

JAVIER (CONT'D)
Get off her!

Kit doesn't pay attention. Javier LIFTS her from the horse.

KIT
Hey!

JAVIER
How would you like it if someone tried to mount you like that!

Javier rubs the horse's muzzle.

JAVIER (CONT'D)
It's okay, baby. Sh sh shh. Daddy's here.

KIT
You're the only one who can help me right now.

JAVIER
And I won't agree to it.

KIT
Fine.

Kit walks away, and SITS outside. She faces Javier and his house.

JAVIER
You can try it.

Kit nods.

INT. JAVIER'S HOUSE - CONTINUOUS

Javier walks back into his house. He looks out the window. She stares back at him.

JAVIER
Kids.

He gets in his bed. He stares up at the ceiling.

It's night out. An owl WOOS in the distance.

Javier sits back up. He walks over to look at the window, and she's still staring back, now bracing herself with her arms. It's cold out.

JAVIER (CONT'D)
Kids.

Javier opens the door.

JAVIER (CONT'D)
Go home!

KIT
Never.

Javier closes his door. He leans against it. Looks at his empty home. His beautiful, quiet, dead home.

He turns back. Opens the door.

JAVIER
Come in.

KIT
What?

JAVIER
Come in!

Kit walks into Javier's house.

JAVIER (CONT'D)
How the hell did you think you were
gonna brave that?

KIT
I had a hunch I wouldn't have to.

Kit smiles. She wanders around the house, feels the crib,
then SITS on Javier's bed.

JAVIER
Please don't touch anything.

Kit stands up.

KIT
You in?

A beat.

JAVIER
We'll leave tomorrow.

Kit CLAPS.

KIT
Yes!! Thank you thank you thank
you!

JAVIER
Bright and early. No complaints.

Kit holds out her hand. Javier reluctantly shakes it.

KIT
I want the spotted one.

JAVIER
Her name's Phyllis.

Alright. We should get a good night's rest.

INT. JAVIER'S HOUSE - LATER THAT NIGHT

Kit sleeps on Javier's big bed. She snores.

Javier lays down on the ground, with a thin blanket between
him and the cold floor. He is wide awake, still staring up at
the ceiling.

EXT. JAVIER'S HOUSE - NEXT MORNING

Kit gets on the spotted black-and-white horse, apparently named Phyllis. Javier gets on a brown horse, "Carter." Javier hitches a pack to his saddle.

Javier takes a swig from his flask.

KIT

You just don't stop, do you?

JAVIER

It's water. You should have some, too.

Javier tosses the flask at Kit. She takes a sip, but SPITS it out immediately. Javier LAUGHS.

KIT

That's not funny.

Javier tosses her a goatskin canteen. He also tosses her a REVOLVER. She catches it clumsily.

KIT (CONT'D)

WHOA. Is that safe to do?

JAVIER

Just as long as you didn't drop it.

KIT

Why would I need this?

JAVIER

Trust me. If things get dicey, that'll be your best friend.

Javier gets out an old map, as he traces out a railroad path.

EXT. DESERT - LATER

Kit and Javier are off on their horses. As they ride, fast as the wind, they FLY past the cowboy three-piece band as they play a valiant, pumping tune, a la William Tell Overture.

The wind rushes through Kit's hair. Her smile is as wide as the desert.

EXT. DESERT - HOURS LATER

The horses are walking. Much slower now. Kit behind Javier.

KIT
Can they go any faster?

JAVIER
You can't burn 'em out. Imagine if
someone made you sprint all day.
Especially in this heat.

Kit looks up at the sun.

KIT
You ever notice that you bleed when
it's dry. Why's that? Your lip or
nose bleed, or your skin just
cracks. I used to have nosebleeds
almost every day when I was young.
I mean, guess I'm still young, but
when I was youngER, right?

Javier is visibly annoyed.

KIT (CONT'D)
Have you ever had nosebleeds
randomly as a child? I'm not so
sure if it's a phenomenon or a-

JAVIER
(interrupts)
Kit. Is it Kit?

KIT
Uh-huh.

JAVIER
Kit. Let's get one thing straight.
I am here to get you to Mr.
Weathersfield. To the rails. I am
not here to listen to you.
Understand?

KIT
Okay.

JAVIER
Good.

A beat of silence.

KIT
I wish it would rain. Do you like
rain?

Javier GROANS, and slumps his head into the horse's mane.

EXT. DESERT - SUNDOWN

The sun lowers into the horizon.

Javier stops the horse. Kit stops behind him.

JAVIER
We'll pitch camp here.

KIT
What? We still have light!

Javier steps off his horse. He loosens the pack from the saddle and dumps it on the ground, kicking dust up.

KIT (CONT'D)
We'll never make it at this rate!

JAVIER
Get off the horse.

KIT
We're goin' far too slowly!

Javier walks over to Kit's horse, unclips Kit's shoes from the saddle, and PICKS HER UP right off the horse.

KIT (CONT'D)
What're you doing?

Kit PUSHES off Javier and lands on her bottom. She stands up.

KIT (CONT'D)
We need to get there soon. Please.

Javier sits down, puts down some logs, and stares at Kit.

JAVIER
My horse. My rules.

Kit bites her lip. She burrows her face into the mane of the horse. She CRIES quietly.

JAVIER (CONT'D)
Oh, come on now...

Kit keeps crying.

KIT
You don't know what it's been like.
Especially for my mama.

JAVIER

Listen to me. You're no good to your daddy if you lose all conviction before you get there. The horses need rest. You need rest. Sit down.

Kit reluctantly sits down. She wipes the tears off her face.

JAVIER (CONT'D)

You will get to your father. Or his general vicinity. Either way, our pace is fine.

Kit nods.

JAVIER (CONT'D)

You understand?

KIT

Yes.

Javier scrapes some flint against steel.

EXT. DESERT - NIGHT

Kit and Javier sit around a healthy, crackling fire.

Javier gnaws at a thick piece of jerky.

Kit writes on her parchment.

JAVIER

What is that?

KIT

My Chinese practice.

JAVIER

(scoffs)

Why?

KIT

What do you mean?

JAVIER

Why're you doing it? They don't teach that at school.

KIT

My mom'll kill me if I don't.

JAVIER
And she approves of your little...
adventure, here?

Beat.

KIT
Yes.

JAVIER
Alright.

Javier takes the end of his jerky and tosses it into the fire. He places his hat over his face.

JAVIER (CONT'D)
Far as I'm concerned, one
language's done good for me.

Kit doesn't respond. Instead, she scribbles on her paper. She walks over to Javier, and puts the paper in his hands. Javier takes his hat off.

JAVIER (CONT'D)
What's this?

KIT
Your name. Approximately. Western
names aren't easy in Chinese. Or
vice-versa. That's why I changed
mine.

JAVIER
What was it before?

Kit tenses up. A scrap of the secret's revealed.

KIT
I'll tell you if you tell me how
you lost that pinkie.

Javier shifts uncomfortably.

JAVIER
Never mind.

KIT
My name was Lanzou.

JAVIER
Lanzou. Hm.

He sticks the paper in his pant pocket.

JAVIER (CONT'D)

Get some rest. We've got a long day
tomorrow.

Kit goes back to her spot, and positions her satchel like a
pillow. She lays down.

She flips around to face the sky.

KIT

(whispering)

Lanzou.

The horses sleep.

The fire dies down.

Kit looks up at the vast expanse of stars, splattered like
white paint across a black canvas.

EXT. DESERT - NEXT MORNING

Javier KICKS dust into Kit's face.

JAVIER

Get up.

KIT

Did you have to do that?

JAVIER

Tried every other way. Short of
firing a round.

Kit struggles to stand up. She packs up and gets on her
horse.

EXT. DESERT - DAY

Kit and Javier ride their horses, but more deliberately as
Javier stares at the ground. He stops. He gets off the horse,
and sees black powder scattered through the ground. He
pinches some, and smells it. He lets it scatter into the
wind.

JAVIER

We're closer than I thought.

Javier gets back on his horse.

JAVIER (CONT'D)
Your pop's crew works fast.

EXPLOSION in the distance. The horses WHINNY and tap around.

JAVIER (CONT'D)
Whoa, whoa girl!!! Easy--

Javier pats his horse. Kit looks over at a cloud of black smoke ahead of them.

Javier kicks his horse and leads them to the sound and smoke.

EXT. CANYON'S EDGE - CONTINUOUS

They near closer and closer to a small canyon. Kit disembarks from the horse and walks over to the edge. She looks into the mouth of the canyon and sees THREE MEN lighting a long fuse.

Kit walks closer, but before she can, she runs back and HUGS Javier.

KIT
Is this goodbye?

JAVIER
I suppose so.

KIT
Thank you so much, sir.

She detaches herself and walks back to the edge.

JAVIER
How're you getting down there?

She hovers her foot over.

JAVIER (CONT'D)
Kit, that's a steep drop.

Kit disregards this. She crouches down and slides her foot across to the edge. She then moves down and gets a grip on the ledge. She lands on a narrow pathway that she has to walk sideways to traverse.

The spark gets to the dynamite.

Another BOOM startles Kit. She nearly slips off, but gets a grip again. She scurries down.

Finally, she gets onto wider land and leans against the canyon wall, catching her breath.

EXT. OUTSIDE CAVE - CONTINUOUS

ANH (30), slender and handsome, in a dirty white cotton shirt and jeans, looks back and notices Kit. He slaps JIAN's (35) back. Jian is tall and muscular, with a bodybuilder physique, and shirtless. Jian turns around.

LING (35), short and wearing a straw hat, stands closer to the blown-up cave, fixing up the fuse.

ANH

Hello?

The three men have heavy Chinese accents.

Kit walks up.

KIT

Hi. I'm Kit.

Kit shakes Anh's hand.

ANH

Anh. This is Jian. And that's Ling over there. Ling!

Ling looks back. He walks over.

LING

I am Ling.

KIT

Whatch'all doing here?

ANH

I think it's fair to ask you the same thing.

KIT

I'm looking for my daddy.

EXT. CANYON'S EDGE - SAME

Javier looks down at Kit talking to the men.

He loops a rope around Phyllis, the spotted horse's neck and turns around, when he sees a tall man in plaid staring him down from a few yards away.

This is QUENTIN (40's). Yellowed teeth, thick dark hair, and leathery skin.

He carries a large knife in his holster.

Javier rubs his missing pinkie nub.

FLASHBACK

AN OLD BARNHOUSE

Javier has an old, dirty cloth bunched up in his mouth. His arms are tied down to the armrests of a chair. He's covered in sweat. Quentin walks up, takes out his knife, and points it at Javier.

QUENTIN

I swear to God almighty, if you ever try and violate your contract again, what I'm gonna do to you will make this seem like a first kiss.

Quentin holds his knife against Javier's pinkie finger.

Javier SCREAMS through the cloth.

PRESENT

QUENTIN (CONT'D)

Howdy. What're you doin' all the way out here?

Javier musters up a smile.

JAVIER

Just delivering some horses to a client up north.

QUENTIN

Some fine specimen you got there. Don't see much other than crowbait 'round here.

JAVIER

Yep. My pride and joy.

QUENTIN

Say-- you seem a bit familiar.

Javier gulps.

JAVIER

I may just have one of those faces.

QUENTIN

No no no...

Quentin walks up to Javier and his horses.

QUENTIN (CONT'D)

What's your name?

JAVIER

Gilroy.

QUENTIN

Gilroy. Huh. And where do you happen to be taking these horses... Gilroy?

JAVIER

San Jose. An old rancher client o' mine.

QUENTIN

San Jose. Hear that place is bustling.

JAVIER

Wouldn't know, this'll be my first time.

QUENTIN

Sure. Welp, go on your way, Gilroy, I hope you have a good trip.

Quentin waves, and turns around.

He takes a few steps, but turns back and asks:

QUENTIN (CONT'D)

Say, you wouldn't happen to have your delivery papers on you?

(scoff)

That's a silly question. You're the wrangler, of course you've got 'em.

JAVIER

Sure.

Javier reaches into his jacket pocket, and then his other pockets, as he pretends to look for the papers.

Quentin stands patiently.

JAVIER (CONT'D)

I can't seem to produce them just yet.

QUENTIN

That's not a problem.

Quentin pulls out his PISTOL.

JAVIER
Whoa there, sir.

QUENTIN
It's funny. My entire job is
maintaining assets, but people
always seem to react badly.

Quentin points the pistol at Javier.

QUENTIN (CONT'D)
I'm just here to take what's mine.
Javier.

EXT. OUTSIDE CAVE - SAME

ANH
Who is your father?

LING
Why would we know him?

KIT
He started working for
Weathersfield raining around ten
years ago. I reckon you're all in a
similar boat.

ANH
I suppose--

They hear JANGLING boots.

ANH (CONT'D)
Get behind those rocks. Now.

Anh PUSHES her to a pile of boulders around the cave, and she
lays prone behind it.

A short bearded man, with piercing blue eyes, walks with his
heavy boots weighed down further with heavy spurs.

This is BILL WEATHERSFIELD (mid 30's). Shockingly young.
Following him is TAYLOR (40's), mean eye-d and thick.
Curiously, he also happens to be East Asian.

WEATHERSFIELD
You fellas playing around?

ANH
No, sir.

WEATHERSFIELD

I see. So how would you explain the... concerning lack of detonation?

LING

It was my fault. The fuse is not cooperating.

WEATHERSFIELD

And how exactly is the fuse "not cooperating."

LING

I'm not sure, just not sparking the right way.

WEATHERSFIELD

Don't patronize me.

ANH

Sir, with all due respect-

WEATHERSFIELD

(interrupting)

Excuse me! With "all due respect"?

Weathersfield looks like he's about to slap him, but he stops himself.

WEATHERSFIELD (CONT'D)

I'm sorry. I just would ask that you speak with the slightest reverence to me. Just... please.

Weathersfield walks away. He snaps his fingers.

WEATHERSFIELD (CONT'D)

Taylor.

Taylor rolls up his sleeve.

He PUNCHES Anh right in the face. Anh falls backwards, as Jian and Ling race to pick him back up.

TAYLOR

I'm sorry Anh, you know it's just my job.

ANH

Of course.

Anh wipes blood off his nose.

TAYLOR
I hope we can still be friends.

ANH
What?

WEATHERSFIELD
(in the distance)
Taylor!

Taylor holds out his hand for a handshake, but Anh doesn't bite. Taylor shrugs and runs to Weathersfield.

As they leave, Kit peeks out from above the rock. Ling motions for her to come out.

Kit gets towards them.

KIT
What on earth was that?

ANH
Price of work.

JIAN
That's who your daddy works for.
Which is why I'm not sure it's such
a great idea for us to throw the
whole kit and caboodle in to find
this man.

KIT
How 'bout--

Kit takes out a wad of cash.

KIT (CONT'D)
This?

Ling GRABS the cash. All three of them count the money. They look at Kit, look at each other, and huddle up.

They whisper as Kit looks on, her hands on her hips.

They turn and face her again.

ANH
We'll do it.

KIT
Great! His name is Wei Hong.

JIAN
Wait... I know a Wei Hong.

KIT

Really?

JIAN

Yep. Once we get back to town, I can track him down for you.

KIT

That would be lovely!! Thank you thank you thank you!

ANH

You'll need to tone that down a little, uh- what was your name?

KIT

Kit. Kit Hong.

ANH

Huh. Okay, Kit. We'll need to lay low for all of this. Taylor there is going to throw us into the explosions if Weathersfield gets a whiff of what's going on.

KIT

Gotcha.

ANH

Here is what we will do.

EXT. DESERT - LATER

Taylor WHIPS a horse that pulls a wagon. Behind the wagon, Weathersfield rides his horse.

INT. WAGON - CONTINUOUS

Anh, Jian, and Ling sit. Besides them, a LARGE CHEST bounces around. Ling whispers into the chest.

LING

Hang in there.

INT. LARGE CHEST - CONTINUOUS

Kit is curled up in the chest.

She breathes heavily, as light and air come in through the space between the cover and body of the chest.

Sweat beads on her forehead.

EXT. DESERT

The wagon slows down.

Taylor gets off of his horse, and walks over.

TAYLOR
You boys ready?

In the wagon, Jian holds a knife to Ling's BARE FOOT.

ANH
Sorry Taylor, we've got to get some
corns off Ling's foot.

Taylor recoils in disgust.

TAYLOR
Okay. Whatever you have to do.

Taylor walks away.

They wait a beat.

ANH
You can come out now.

Kit BURSTS out of the chest and takes a DEEP BREATH.

KIT
That was more difficult than I
expected.

ANH
Yeah, well, it is peaches and cream
from here.

The three workers and Kit walk towards the soundscape of pickaxes cracking apart stone.

EXT. RAILROAD CONSTRUCTION

They walk out and Kit is shocked. She sees about TWO HUNDRED MEN working their chaps off, all of them sweating, swinging picks, tying fuses or hammering rails.

KIT
Whoa.

JIAN

Your father's out there somewhere.

A large EXPLOSION in the distance, as men flee the scene.

INT. TENT - SAME

Javier sits on a wooden stool. He looks the same as we last saw him: no torture has been inflicted.

Weathersfield walks in.

JAVIER

Your boys are too kind.

WEATHERSFIELD

We try to be charitable around here.

Weathersfield sits.

JAVIER

Quentin's a pacifist, now?

WEATHERSFIELD

(chuckles)

No, that would be a true shock. In any other situation, you'd be in rough shape. But, to be frank with you--

JAVIER

Javier.

WEATHERSFIELD

Javier, I have a deadline coming up. The folks overseein' the whole Transcontinental Railroad business expect me to deliver in about four weeks' time. Four weeks!

JAVIER

Boo-hoo.

WEATHERSFIELD

So here's my offer. You teach some of these Coolies your ways from before because, frankly, their work has slowed down. And in return, your violation of the contract is off the books.

Javier stands up.

JAVIER

As much as I'd like to return to working with your glowing company, I think I'll be a liability out here, and you don't want that paperwork on your hands--

WEATHERSFIELD

(interrupting)

Oh, Javier. Don't you worry about that. We've developed plenty of ways to eliminate bureaucratic cruft since you were here.

Quentin walks in with his knife.

Javier sits back down.

WEATHERSFIELD (CONT'D)

And I'm sure you'd like to keep the rest of those precious little digits.

Weathersfield smiles.

EXT. RAILROAD CONSTRUCTION

Anh, Jian, and Ling walk and escort Kit through the countless workers hammering away at stone.

Jian asks around to the other workers:

JIAN

You seen Wei Hong? Hong? Wei Hong?

The workers either ignore him or shrug. But then:

JIAN (CONT'D)

Wei Hong?

WORKER

Yeah! I seen him.

JIAN

Where?

The worker points down to a cliff's edge where WEI HONG (now 40's) is hanging by a harness. He PICKS away at the rough surface, sending stone chunks to fall into an endless chasm.

KIT

Baba!?!

Wei looks up, sees Kit yelling from a distance.

WEI
Oh my God...

Wei grabs the harness and HOISTS himself up, but the mechanism FAILS and the rope gets loose. The rope unravels, ZIPPING down lower and lower, as Wei goes into near-freefall.

Kit sees what's happening, and SPRINTS.

KIT
DADDY!!

She gets there and GRABS some rope, but it SLIPS in her hand and burns her palms.

KIT (CONT'D)
AH!

Kit grits her teeth, holds tighter to the last bit of rope, as a worker runs up and tries to grab more rope. It doesn't quite work. The rope keeps going and going.

Ling runs over and takes a huge WEIGHTED FISHING NET and THROWS it over the edge. It CATCHES Wei, as he grabs on for dear life, and RAMS him against the canyon wall.

Ling pulls the weighted net up, until Wei is on solid ground.

Wei lands, and, with the harness still on his body, HUGS Kit.

WEI
Hello, sweetie.

KIT
Hi daddy.

WEI
I'm so sorry.

KIT
It's okay. It's okay.

They hug for a beat. Both cry.

They let go.

KIT (CONT'D)
I changed my name. It's Kit now.

WEI
Kit. I like it.

KIT
Mama didn't.

WEI
Oh boy.

Wei looks down.

WEI (CONT'D)
I hope she's okay.

Kit holds Wei's hand.

Wei smiles, and HUGS Kit one more time.

EXT. RAILROAD CONSTRUCTION - THAT NIGHT

Around twenty men surround a large fire. They eat rice porridge out of wooden bowls.

Kit and Wei sit next to each other on a log.

WEI
Lot's changed, huh?

KIT
You wouldn't believe it.

Kit takes a sip of the porridge.

WEI
How is mama now? Is she holding up?

KIT
Oh, absolutely. She took to stitching up clothes. All the church women seem to tear their dresses weekly.

Wei LAUGHS.

KIT (CONT'D)
Greg is really excited for you to come home.

WEI
Greg?

KIT
Oh, that's your son! I forgot you left before he hatched.

WEI
I... have a son?

Kit looks concerned.

KIT
Did you forget?

WEI
No, no no no. Of course, I can't
wait to see him either!

KIT
I've been telling him stories about
your adventures for as long as he
could listen. With a bit of
exaggeration.

WEI
I'm just glad he'll think highly of
me.

Kit smiles.

INT. TENT - NIGHT

Kit sleeps next to Wei on coarse quilts. Their pillows are
stitched bags of rice.

Kit, snores quietly, and she turns around, facing away from
Wei. Wei takes out a silver heart-shaped locket.

Wei kisses the locket.

WEI
I'm coming home.

He places the locket on his chest.

EXT. RAILROAD CONSTRUCTION - DAY

The men are back to work.

Wei clips Kit's hair, and Kit wears more layered clothing.

KIT
You think this'll work?

WEI
You're more man than anyone here.
Now you'll look it.

Wei shrugs.

WEI (CONT'D)
From a distance.

EXT. RAILROAD CONSTRUCTION - LATER

Kit PICKS UP a pickaxe, but it's too heavy. It PLUNKS down.

Wei does a single CLAP.

WEI
You'll get the hang of it.

Wei gets her a smaller pick. She SMASHES the rock with it.

INT. TENT - LATER

KIT
I don't know how I think we'll
escape. But I know we have to.

WEI
Is this such a good idea?

KIT
You don't think so?

WEI
I'm not sure if you know this, but
they don't take too kindly to
deserters. Plus y'all need the
money I send.

KIT
We'll figure it out. I can't risk
losing you in the next dynamite
accident or a nasty fall.

WEI
I'm a careful man.

KIT
Please. For me. For mama. Please.

He brushes her face.

WEI
You're an effective pleader. Fine.
But I'll need to hear out the plan.

KIT
I think I have the distraction. But
I don't know about the getaway.

Wei holds Kit's hand.

WEI
We'll figure it out.

EXT. RAILROAD CONSTRUCTION - LATER

Kit walks around aimlessly, looking at the workers SLAMMING
away at stones. An EXPLOSION in the distance, horses WHINNEY.

She looks over at the horses, and sees PHYLLIS and CARTER,
Javier's horses. She squints, confused. She walks over and
rubs their muzzles.

KIT
Sh... sh sh shhh.

She looks around. They're attached next to a tent, and she
looks inside to see Quentin. She JUMPS away, unnoticed. Kit
RUNS to Wei, as he checks out a boulder.

EXT. BOULDER - CONTINUOUS

KIT
Hey.

WEI
Need help?

KIT
In a way. Do you know any men who
might drink around here?

WEI
Not too many.

KIT
Could you get me to a few of them?

WEI
I'm not sure if I can leave this
right now.

KIT
This boulder ain't going anywhere.

Wei scans the workplace.

WEI
 (quieter)
 Okay, let's go. But just for a
 second.

Wei takes Kit's hand and head to a tent.

WEI (CONT'D)
 Shang!

No answer. Wei walks over and taps the fabric of the tent.

WEI (CONT'D)
 Hello?

A worker from behind pipes up:

WORKER
 He's gone.

WEI
 What?

WORKER
 Dynamite mistake.

WEI
 Oh.

Kit looks at the tent, and how the wind flaps through it.

Wei tugs Kit's arm.

WEI (CONT'D)
 Okay. Let's go.

They zig-zag along until they get to the next tent.

WEI (CONT'D)
 Is Wong here?

Wong walks out, carrying a shovel.

WONG
 Hello.

WEI
 Wong, you're a drinker, right?

WONG
 Used to be. Then one day, I found
 God. I realized my body is a
 temple. Can't muck up the temple,
 now, can I?

KIT
Have you maybe drank with someone
in the past few days?

WONG
Who's this?

WEI
This is my daughter, Kit.

WONG
Oh, hello!

KIT
Hi, have you seen a Mexican man
who's super mean and spits a lot?

WONG
I have seen a Mexican man. Not sure
if he's so mean, though. He's been
collecting all of our rice wine.

KIT
Bingo.

EXT. JAVIER'S TENT - MINUTES LATER

A pile of empty bottles sit outside the entrance.

It's a large tent, fit for a small party. Loud CHEERING can
be heard from the outside.

Kit walks in. Wei slowly goes in after.

INT. JAVIER'S TENT - CONTINUOUS

Javier and ZHANG (30's) sit around a low wooden table. They
both sit criss-cross-applesauce style, and a Mahjong game is
set up between them.

JAVIER
HEYYY!

Javier wears a huge smile. Kit is clearly weirded out.

Javier grabs his bottle and takes a HUGE swig. Zhang drinks
and LAUGHS along.

JAVIER (CONT'D)
Look who made it!

KIT
Javier? Are you alright?

JAVIER
Better than ever, missy! Who's that?

KIT
This is my father, Wei.

JAVIER
Haha! Look at us! A whole new family!

KIT
Javier, why are you here?

JAVIER
Why's any of us here? We love the work, but we love the drink, and we ESPECIALLY love the COMPANY!

Javier SHAKES Zhang by the shoulder.

JAVIER (CONT'D)
Oh, where are my manners, this is Zhang, my new best friend! Care to join us for a game of Mahjong?? I think I'm winning!

ZHANG
(in Chinese)
He is not winning.

JAVIER
You're so funny!

KIT
Javier, we need to talk.

JAVIER
Okay!

KIT
In private.

She glares at Zhang. He gets the message. He gathers up the mahjong pieces and walks out.

JAVIER
Wait!

KIT
(to Wei)
I'll be back.

Wei nods. He walks away.

Kit sits across from Javier.

JAVIER
You really have to ruin the good
times, huh.

KIT
Why are you here?

JAVIER
What makes you think I'm answering
any more of your questions?

KIT
I just know you would rather be in
Hell.

JAVIER
That's where you're wrong. This is
just a job. Like any job, there's
good days and bad days. So I
thought I'd make some scratch doing
what I should do. Besides, I wasn't
exactly thriving in that shithole
settler's spot.

KIT
Sure.

Kit stands up.

KIT (CONT'D)
We need your help.

JAVIER
What for?

KIT
We need the horses.

JAVIER
As I recall, the first time you
asked such a request, it didn't
turn out so well.

KIT
We need your horses to escape.

JAVIER
From what? I'm settled here.

KIT
Sure.

JAVIER
I'd appreciate if you left me
alone. I've got business to take
care of.

Javier takes a big drink from his bottle.

KIT
I see.

Kit walks out of the tent.

KIT (CONT'D)
Let me know if you change your
mind. It's not so hard to find me.

Kit walks away. Javier THROWS his bottle across the tent into
a consolidated pile of junk.

EXT. JAVIER'S TENT - LATER

The sun beats down on Javier as he lays down on the dusty
ground, his lower body still in the tent, but his head
sweating out in the bright outdoors.

A SHADOW covers Javier's face.

JAVIER'S POV: Quentin, looking down at Javier.

Quentin KICKS Javier's head.

JAVIER
Ow.

QUENTIN
Get up, ya rooster.

Javier struggles to get up.

JAVIER
What do you want?

QUENTIN
I understand it's in your...
nature, to get soaked like this
every day, but you must understand
you are still an employee.

Quentin squats down to see Javier eye-to-eye.

QUENTIN (CONT'D)

Weathersfield might want you for his deadline. But, for some reason, he hasn't seen you for the tick you are. But when he does, trust me, I'll be there to take care of the pest.

Quentin grabs Javier's hand.

QUENTIN (CONT'D)

You better get to work.

Quentin smiles. He stands up and walks away, as Javier looks on, his eyes squinted in the oppressive sunlight.

EXT. WEI'S TENT - LATER

Kit, now deft with a pickaxe (but not yet an expert) BREAKS a rock with one.

Javier walks over, his hands in his pockets.

JAVIER

Hey.

Kit looks back, then looks at her boulder. She SWINGS her pick.

KIT

Hello.

JAVIER

I think I may eat my words. As usual.

Kit stops swinging.

KIT

Yeah?

JAVIER

I think we should go.

Kit turns around to face him.

KIT

And what made you change your mind?

JAVIER

A strange, psychosexual experience.
That don't matter now. We need to
get the horses back.

KIT

Lovely.

JAVIER

You got a plan?

KIT

I think so.

EXT. RAILROAD CONSTRUCTION - NEXT DAY

Kit walks up to Anh, Jian, and Ling. They seem to be setting
up some dynamite.

KIT

Hey, y'all.

ANH

Oh, no no no. No more favors. Ling
almost had a heart attack last time
with your business.

KIT

It ain't a favor if you're getting
paid.

Anh places his hands on his hips. He turns to Ling and Jian,
and they huddle up.

They whisper for a moment, and turn back to Kit.

ANH

What're you paying?

Kit pulls out some cash from her pocket. Anh SNATCHES it and
puts it in his pocket, looking around carefully.

ANH (CONT'D)

What'd you need?

We DOLLY OUT, as Kit walks closer and whispers her plan to
them.

EXT. RAILROAD CONSTRUCTION - LATER

Kit SWINGS away on her pick. She looks up at the supervisors' tents, and sees no one outside. The horses are still tied to the posts next to the tent.

INT. WEATHERSFIELD'S TENT - SAME

Weathersfield, Quentin, and Taylor eat lunch inside.

EXT. RAILROAD CONSTRUCTION - CONTINUOUS

Kit puts two fingers in her mouth and blows a loud WHISTLE.

Javier gets out of his tent.

Wei stands next to Kit. Javier, Wei, and Kit walk further away from the worksite.

Anh, Jian, and Ling stand where all the work action takes place. There's lots of CHISELING and HAMMERING going on.

ANH

Ready?

JIAN

Ready.

Anh gets into fighting position, his fists up, and his legs shoulder-width. Jian doesn't quite take as much care in his posture, just a regular standing position.

ANH

Hit me.

Jian PUNCHES him in the face.

ANH (CONT'D)

Ouch!! Not that hard!

JIAN

Oh, sorry.

Workers seem to take notice.

LING

RIOOOOT!!

Jian, more softly, HITS Anh in the chest. It still seems to hit hard.

Anh PUNCHES back.

Workers now congregate around the battle.

WORKERS
(chanting)
FIGHT! FIGHT! FIGHT! FIGHT!

INT. WEATHERSFIELD'S TENT - SAME

Quentin looks outside. He, Weathersfield, and Taylor walk out.

EXT. WEATHERSFIELD'S TENT - CONTINUOUS

The three look on as a huge CROWD has formed around the fight.

QUENTIN
Oh lord.

The three of them RUN towards the fist-fight.

EXT. RAILROAD CONSTRUCTION - CONTINUOUS

At this point, the fight has gotten out-of-control. Ling PUNCHES a random worker, who PUNCHES him back.

Everyone's hitting and slamming and kicking. It's an indecipherable pit.

Weathersfield runs in.

WEATHERSFIELD
HEY! HEY!

Weathersfield and Taylor run in to break up the fight.

WEATHERSFIELD (CONT'D)
QUIT IT!!

Quentin calmly walks behind them. But he turns around, and sees Javier, Kit, and Wei getting on the horses, as they gallop away.

Quentin squints. He turns back around to help with the riot.

EXT. DESERT - LATER

Wei sits behind Kit, and Javier rides his own horse. They RIDE through the wide expanse of dust and wilderness.

KIT

Yeehaw!

JAVIER

Please don't.

They leave a trail of dust as they quickly traverse the frontier.

MONTAGE

The three-piece cowboy band plays a jaunty tune for the duration of this sequence.

- They ride the horses into the night.
- They stop for camp, setting up a fire.
- They laugh around the fire.
- Wei helps Kit with her Mandarin.
- They get back on their horses.
- They ride and ride, as the day light changes from high sun to a purple sunset.

END MONTAGE.

EXT. JAVIER'S HOUSE - EVENING

They stop their horse in front of the house. Javier ties them to their posts and gets them hay and water.

Kit and Wei accompany him to his front door. Javier steps into his house.

JAVIER

It's been a journey.

Javier holds his hand out for a handshake, and Kit opts for a HUG. Javier awkwardly taps her back. Kit lets go.

KIT

Thank you.

Javier tips his hat to her. He closes the door.

Kit and Wei walk towards the small town in the distance.

EXT. SMALL TOWN - LATER

As they walk into town, Wei spins around.

WEI
Sure has changed.

KIT
Really?

Wei looks concerned. He fiddles with his jacket fringes.
The women in bonnets holding Bibles walk by.

KIT (CONT'D)
Hi!

They wave back.

BONNET WOMAN #1
Welcome back, Kit!

KIT
Good to see you!

Kit and Javier keep walking, as the Bonnet Women make their way into the town chapel.

INT. HONG HOUSE - EVENING

Kit knocks on the door. Wei stands behind her.

The door CREAKS open, and FEI stands behind it. She holds a pair of jeans that she DROPS when she sees Kit.

FEI
Oh!!

Fei EMBRACES Kit.

FEI (CONT'D)
Don't ever do that again!

KIT
I won't, mama. I won't.

Wei looks concerned.

After a beat, they let go and Fei stands back.

Fei and Wei stare at each other.

KIT (CONT'D)
Mama, look who it is!

Awkward silence.

FEI
Lanzou, who is this?

KIT
It's baba!

Greg RUNS out of the house and HUGS Wei's leg. Wei looks uncomfortable.

FEI
This is not your father.

KIT
Huh?

WEI
I'm so sorry, ma'am.

KIT
But... your name...

WEI
That is my name. But I'm not your father. I have a daughter and a wife, but not here.

Kit, shocked, gets on her knees. She's blank-faced.

Fei picks Greg up.

FEI
Come here, baby.

WEI
I can help around the house for a place to stay.

FEI
We can make that work. Thank you.

Kit can't believe it. She keeps kneeling.

EXT. HONG HOUSE - BACK

Kit looks out at the moon. She takes off her father's cowboy hat, and THROWS it on the ground.

She STOMPS it, once, twice, three times. She wipes tears off her face, and she struggles to breathe.

She looks up, and

SCREAMS.

She spots the three-piece band. One of them lifts up his accordion, but the guitar player stops him and lowers it.

INT. DALE'S BAR - NEXT DAY

Kit walks in, to John and Dale's surprise and ecstasy.

John HUGS Kit, and Kit digs her stone-cold face into John's shoulder.

In SILENCE, Kit wipes down the bar surface and cleans the glasses. She sweeps cigarette butts out the door. John talks to her, but a pervasive RINGING occupies the soundtrack until--

BAR PATRON

Hey, missy. Be a doll and get me a gin, wouldja?

Kit feigns a smile.

BAR PATRON (CONT'D)

Say, I didn't know there were comfort girls 'round here! How much do you charge?

Kit walks over to him.

BAR PATRON (CONT'D)

I don't usually pay, but I may make the exception for you!

She SMASHES a glass on his head. Her hands are bloody, and he's knocked out. She KICKS his face. She STOMPS his leg. She keeps KICKING and KICKING and KICKING--

DALE

Hey! HEY!!

Dale TAKES her arm.

DALE (CONT'D)

That's ENOUGH!

John, slack-jawed, overpours a beer.

Kit wrestles her arm from Dale.

DALE (CONT'D)
You can go home.

Kit defiantly walks out the door.

INT. HONG HOUSE - NIGHT

Kit walks in. A flame blazes in the fireplace. She sits in front of it, and just stares into the embers.

Greg walks up and sits next to her.

GREG
Hi.

KIT
Hey.

GREG
I'm sorry about baba.

Kit smiles.

KIT
It's okay.

GREG
Do you think he's still out there?

KIT
I don't know.

GREG
Mm. Me neither.

Kit ruffles Greg's hair.

KIT
Don't worry. Everything will work out.

GREG
Okay.

The fire crackles.

GREG (CONT'D)
Could you tell the story again?

KIT
I'm sorry, Greg. I'm not in the
mood right now.

GREG
Okay.

They sit in front of the fire in silence.

KIT
There once was a very brave man. It
was our father. And one day, a
crazed man ran into town, and he
went crazy!

Kit goes on telling the story, and Wei stands in the corner
with a bundle of logs.

Fei stands next to him.

WEI
You've got some great kids.

FEI
Thank you. Do you have children?

WEI
Yes. Just a daughter. About Kit's
age.

FEI
I'm sure they miss you.

WEI
Mhmm.

A beat.

WEI (CONT'D)
Can I ask you something?

FEI
What is it?

WEI
Do you... resent your husband?

FEI
Sometimes. I suppose it's only
natural. But other times I just
have this tiny hole in my heart
that he left. And I just
desperately want to see him again.

WEI
I'm sure he wishes to return.

FEI
Oh, I'm certain of that.

EXT. HONG HOUSE - LATER

Kit walks out of the house, and sees the tattered cowboy hat on the ground.

She picks it up, pats off the dirt, and puts it back on her head. She takes a stick, and play-acts again. A RUSTLE behind her. She turns around, and sees Greg staring.

GREG
Can I play?

Kit walks over. She gives Greg the rifle-stick.

KIT
Try to shoot me.

GREG
Really?

KIT
Really.

Greg aims the stick at Kit, and makes a BOOM noise.

KIT (CONT'D)
Oh!!

Kit grabs her abdomen.

KIT (CONT'D)
Oh no!!! You hit me!

Greg GIGGLES. Kit LAUGHS too.

INT. SEEDY SALOON - NIGHT

Dark, smoky, and loud.

A piano player performs a rendition of *I'm Bound to Follow the Longhorn Cows*.

PIANO PLAYER

*I'm bound to follow the longhorn
cows until I get too old, It's well
I work for wages, boys, and get my
pay in gold. My bosses they all
like me well, they say I'm hard to
beat, because I give 'em the bum
standoff, they know I've got the
cheek.*

PIANO PLAYER (CONT'D)

*Kiyi-yipee yipee yay, Kiyi-yipee
yipee yay!*

Many drunk patrons hold their drinks up and SING-ALONG.

SALOONERS

*KIIIIII YI YIPEE YIPEE YAY!!
KIIIIIIIIII YII YIPEEE YIPEE YAY!!!*

In walks Weathersfield, as he swipes smoke away from his face. He scans the sinful room, and spots Quentin, taking a drag from a cigar and sipping a dark, dark drink.

Weathersfield sits next to him in the booth.

QUENTIN

Hey.

WEATHERSFIELD

I need some guidance.

QUENTIN

Interesting place for that.

WEATHERSFIELD

It's not working hours, I know.

QUENTIN

What'd you need.

WEATHERSFIELD

It's about what WE need.

QUENTIN

It is?

WEATHERSFIELD

If we want to make our deadline--

QUENTIN

Which we will.

WEATHERSFIELD

Sure. But if we need to, we can't be bleeding workers like this.

QUENTIN

Then we make the workers bleed.

WEATHERSFIELD

I'm not so sure if that's our optimal strategy any more.

QUENTIN

You wouldn't happen to remember when you, ol' Bill Weathersfield, got a little soft in regards to surveillance, right? We almost witnessed a strike! And who struck that down?

Weathersfield shakes his head.

QUENTIN (CONT'D)

Who saved your chaps, Bill?

WEATHERSFIELD

You.

Quentin POUNDS the table.

QUENTIN

Exactly.

WEATHERSFIELD

I just don't know if I want to do that any more. Seems to be a lot of energy.

A waitress walks up.

SALOON WAITRESS

Hey handsome, what'd you need tonight?

WEATHERSFIELD

Uh, get me a gin and tonic.

SALOON WAITRESS

You got it, sugar!

She leaves.

QUENTIN

I respect your opinions. You are my boss, after all.

WEATHERSFIELD
I'm at a crossroads here.

QUENTIN
One second.

Quentin walks over to a random man, smoking a cigarette.

QUENTIN (CONT'D)
Hey. Mind lending a cigarette?

CIGARETTE MAN
I would, actually.

Quentin shrugs, and goes back to the booth.

WEATHERSFIELD
Don't you got a cigar?

Quentin disregards this. He pulls out his large knife. He walks over, and puts the knife to the man's neck.

QUENTIN
Now. How 'bout getting me that
cigarette.

He shakes, gives Quentin a cigarette.

QUENTIN (CONT'D)
In fact, I think I'd like the box.

The man forks over the entire box he has.

QUENTIN (CONT'D)
Thank you.

Quentin takes the knife away. He goes back to the booth.

Weathersfield is dumbfounded.

QUENTIN (CONT'D)
That's how you'll make your
deadline.

WEATHERSFIELD
What do you want to do?

QUENTIN
I want to make an example. The
girl. And the men she took away.
Make them pay so no one would
possibly try anything.

WEATHERSFIELD

You always have to do this.

Weathersfield puts down a wad of cash.

WEATHERSFIELD (CONT'D)

Take care of it.

QUENTIN

As you wish, Bill.

Quentin tips his hat. He walks out, and sticks his knife back in the sheath of his belt.

EXT. SMALL TOWN - DAY

Kit sits on a stump.

John walks up from behind her.

JOHN

You mind an extra?

Kit shifts away, leaving a seat for John. He takes a seat.

JOHN (CONT'D)

You alright?

KIT

I'm trying.

JOHN

Guess if you need to try you're not really alright.

KIT

Yeah. I guess.

Kit KICKS a pebble.

JOHN

I'm sorry.

KIT

Everyone is.

JOHN

As I said, maybe daddies are overrated.

KIT

I just wish I had the chance.

JOHN
You know, when my momma died--

KIT
He's not dead.

JOHN
I know, but when she did, all I wanted to do was lock myself in my haunt and never see the sunlight again. Talking to anyone was the hardest thing. But I realized that was the only way I would ever stop feeling this way.

A beat.

JOHN (CONT'D)
Of course, I didn't quite want to stop feeling that way.

KIT
Why not?

JOHN
It's like if I left go, I'd be leaving her.

They stare at nothing in particular.

Kit touches John's hand.

KIT
I'm not givin' up. Not yet.

JOHN
Mm.

KIT
Even if he's gone. I've got a feelin' there's still more that I can do.

Kit TIGHTENS her grip around John's hand.

EXT. OVERALLS' PATIO - DAY

Quentin and Taylor ride their horses to the front of a large, white house. On the patio, OVERALLS is seated on a rocking chair. An older woman knits next to him.

Quentin and Taylor gets off their horses and walk up to him.

Overalls sees this, and nudges his mother.

OVERALLS
Mama, get inside.

She looks at the men, looks at Overalls, then walks into the house.

Quentin and Taylor get close, but not onto the patio itself.

QUENTIN
Hello.

OVERALLS
Hello.

QUENTIN
I understand you had an encounter
with a Chinese girl a few weeks
back.

OVERALLS
Where'd you hear that?

QUENTIN
Talk around town. That sort of
thing.

OVERALLS
It may or may not be true.
Dependin' on what you heard.

QUENTIN
I heard a story of a man who got
his britches broken by a girl no
bigger than a grit.

OVERALLS
Ha! That's pure scuttle!

QUENTIN
I see.

OVERALLS
The only reason that girl is still
alive is 'cause o' my mercy.

QUENTIN
Could you tell me where she lives?

OVERALLS

There's a town a few miles South from right here, follow this dirt trail and you'll be right there. I go for supplies once in a while.

QUENTIN

Thanks.

OVERALLS

Why're you askin'?

QUENTIN

... Collections.

OVERALLS

Oh. Good. It's time someone taught her a lesson.

TAYLOR

(piping up)

I thought you did?

OVERALLS

I- well- yes, I did, but-

QUENTIN

Have a good day, sir.

Quentin and Taylor walk to their horses.

INT. TOWN CHAPEL - EVENING

Wei sits in the frontmost pew, looking at the cross set up in front of the church.

He slumps his head down. Colorful light streams in through the beautiful stained-glass windows. Frankly, the building doesn't quite seem to be a part of this dusty town.

And then-- CREAK.

Wei turns around. The door is closed.

He walks to the back of the Chapel and tries to open it. Locked. He turns around.

Slight sounds around the building. Could be footsteps? It's difficult to tell, but there is something.

Wei scans the Chapel.

WEI

Hello?

He slowly walks towards the front of the Chapel.

WEI (CONT'D)

I didn't mean to scare 'ya.

Wei looks around his shoulder. He turns to see what's going on. Nothing apparent. And then--

A cloth BAG is put over his head.

EXT. SMALL TOWN - SAME

Kit walks out of Dale's. She skips down the road.

She KICKS a stone towards her house. But she stops. She notices the doors are swung wide open, and the lights are off. She grips her revolver that's wedged in her pants.

She walks closer, pulls out the gun, and POINTS it inside, revealing QUENTIN pointing a rifle at Fei, who holds Greg.

Quentin smokes a cigarette.

QUENTIN

Oh, you're early.

KIT

Let them go.

QUENTIN

Or what?

KIT

I think it's clear.

Quentin shrugs.

Taylor LEAPS from behind and SWIPES her revolver away.

TAYLOR

(mouths)

Sorry.

Taylor DROPS the revolver on the floor. He CUFFS Kit and pulls her to a wagon parked outside.

FEI

No!!

Quentin points his gun at her again.

QUENTIN

I thought we had an agreement.

Fei recoils into the corner.

INT. WAGON

Taylor tosses Kit in, where Wei already sits, hands cuffed.

Quentin gets in. He lights another cigarette.

EXT. SMALL TOWN

Taylor WHIPS the horses.

TAYLOR

Hya!

The three-piece band stay behind, playing a daunting, low tune.

INT. WAGON - LATER

Kit stares at Quentin, who seems to be uninterested in whatever is happening. He looks outside and smokes. The wagon bounces up and down. Rough road.

Wei stares down.

Kit moves her foot very slowly, and LEAPS up.

Quentin, without even looking at her, HITS her body with his rifle, causing her to PLOP back down on her seat.

QUENTIN

Make another move. I'd love to see you try.

Quentin SPITS into the road.

Wei keeps staring at the floor of the wagon.

INT. JAIL - DAY

Dark. Musty. Small. A rat squeaks and scurries around, but as soon as it hears footsteps, it zips into its hole in the wall.

The WARDEN (40's) throws Kit into a jail cell.

INT. JAIL CELL - CONTINUOUS

Kit RUNS back to the bars.

KIT
You're gonna regret this!

WARDEN
Yeah, yeah.

The Warden steps away.

WARDEN (CONT'D)
Don't worry, it won't be long. They
tell me your trial is in a few
months. Of course, it usually gets
backed up. Just a couple years.
Then you'll be out.

The Warden leaves, and Kit backs up from the bars. She goes to the concrete wall and PUNCHES it, but, obviously, it hurts her. She YELPS and leans on the wall, slides down and sits.

She rubs her bloody fist. In the jail cell across from her, the three-piece band that accompanies her are despondent in their own imprisonment. They play a SAD VIOLIN TUNE.

KIT
Quit it.

They stop.

KIT (CONT'D)
You know y'all can leave, right?
You're not real.

The guitar player STRUMS.

They disappear into thin air.

Kit retreats and faces the wall.

INT. WEATHERSFIELD'S TENT - DAY

Inside the wide tent, a table is situated near the entrance.

Wei is tied to a wooden chair to the back of the tent. He's sweating. He STRUGGLES to get out of the bind.

QUENTIN walks in.

QUENTIN
Look who it is.

Quentin pulls out his signature knife.

QUENTIN (CONT'D)
You must know, I take no pleasure
in these... theatrics.

WEI
Of course.

QUENTIN
Oh, hush now. But we do need to
make an example. We wouldn't want
to miss our deadline now, would we?

Quentin takes his knife and puts it up to Wei's hand.

QUENTIN (CONT'D)
This is for later. Why don't we
have some fun, first?

Quentin SLAPS Wei in the face.

WEI
You'll have to do better than that.

Quentin takes out his wrench.

QUENTIN
Don't worry.

Quentin GRIPS Wei's jaw open. Quentin takes his wrench and
STICKS it into Wei's mouth.

Wei SCREAMS.

EXT. RAILROAD CONSTRUCTION - SAME

The workers hear Wei's SCREAMS throughout the site.

INT. DALE'S BAR - DAY

Javier walks in, takes his seat.

John sweeps. Dale stands behind the bar.

JAVIER
I'm here to collect.

DALE
Yes?

JAVIER
My fee?

DALE
What might that be?

JAVIER
I... Kit told me I would get, uh,
drinks here for accompanying her.
Her little mission.

John stops sweeping.

DALE
If you pay, sure.

JAVIER
Figures.

Javier turns to John.

JAVIER (CONT'D)
You alright, kid?

JOHN
What do you think?

John takes the broom and goes to the back.

JAVIER
What happened?

DALE
It's a shame. Mean-lookin' fella
took her and another Chinese into
his wagon. Violently, apparently.
Mama Fei hasn't stopped sobbin'.

Javier looks out the window.

JAVIER
That is a shame.

INT. JAIL CELL

Kit sits. Her appearance has gotten dirtier. Her hair is now
a tangled mess. A rat SQUEAKS. She looks over.

KIT
Hey little buddy.

She holds out her hand. The rat gets closer, but the Warden's
footsteps SCARE it away.

KIT (CONT'D)

Wait!

The Warden walks in front of the cells.

WARDEN

Lunchtime.

The Warden slides over a tray of nasty-looking gruel. Kit takes it and DEVOURS it with her hands.

WARDEN (CONT'D)

Look at you. Like a feral cat.

The Warden SPITS into the cell. He walks away.

Kit stands up, slowly.

KIT

Hey, mister.

The Warden turns around.

WARDEN

What is it?

KIT

I need help.

The Warden walks over.

WARDEN

What--

Kit grabs his shirt and BUMPS him against the cell. She LAUGHS. The Warden rubs his forehead, TAKES her hair and SLAMS her head into the metal.

Kit FALLS to the floor.

The Warden SCOFFS and walks away.

EXT. JAVIER'S HOUSE - LATER

Javier is seated on a wooden chair. He puts his foot up on the table, and leans back. He closes his eyes.

After a beat, he opens them.

He stands up, takes some chewing tobacco, stuffs it into his mouth, and SPITS into a can.

He takes a deep breath.

He looks over at the empty crib situated in the corner of the living room. He sees the teddy bear inside. He walks over, picks up the teddy bear, and puts it up to his face. He takes a DEEP BREATH. Water collects in his eyes.

He sighs, walks outside.

EXT. JAVIER'S HOUSE - CONTINUOUS

Javier walks up to Phyllis and rubs her nose.

JAVIER

Hey girl.

The horse SNORTS.

JAVIER (CONT'D)

I know, I know.

He reaches into his pocket. Something CRUMPLES. Surprised, he pulls out a wrinkly piece of paper with some Chinese characters on it. The ink is smudged, but otherwise legible.

He looks at the paper, and looks at the setting sun.

INT. HONG HOUSE - MINUTES LATER

Javier knocks on the door. Fei opens it. Her eyes and face are red from crying.

JAVIER

Where's she?

Fei shakes her head.

FEI

I don't know.

Fei puts her head on Javier's chest. Fei walks into her bedroom, and comes back out holding Kit's REVOLVER.

FEI (CONT'D)

She had this.

Fei hands Javier the gun. He examines it, rubs some dust from the handle. Greg TUGS at Javier's pant leg.

GREG

What happened to your finger?

FEI

Greg! Sh!

JAVIER

It's alright, ma'am.

(to Greg)

I tried to run away from a bad man.
He didn't like that very much.

GREG

Wow.

Javier tips his hat at Fei.

He walks away, as the wind carries its dust.

INT. JAIL CELL

Kit looks worse. She looks at the tray of food that's been polished off, with some smudges left around it.

WARDEN (O.S.)

I'm out. Sweet dreams.

The Warden walks out and SHUTS the door.

Kit hears the rat squeaking. She takes some food and puts it on her finger. She sits outside the rat's home in the wall, holding her finger out.

KIT

Come on, buddy.

Some squeaking, and then, gone.

She drops her shoulders. Wipes the food on her finger against the cement. She turns to the empty cell across from her.

KIT (CONT'D)

I'm sorry.

Still empty.

KIT (CONT'D)

I could use some uplifting tunes.
Whatever you got.

Nothing.

KIT (CONT'D)

Anything?

Nope.

Kit resigns to the floor, where she lays flat. She closes her eyes.

INT. JAIL CELL - NEXT DAY

Kit wakes up. She sits against the cold cell wall. Her hair is even more mangled. Her face is covered in soot and dirt. Her clothes are tattered. The Warden sits up front at his desk.

KIT
You know, they say sitting ain't
good for ya.

No reaction.

KIT (CONT'D)
I hear if you sit for too long, one
day you'll just never be able to
get up again.

Nothing.

KIT (CONT'D)
That doesn't seem so bad, though.
Eventually it happens. Might as
well start early.

The Warden scratches his head.

KIT (CONT'D)
Still. All that blood goin' to your
feet can't be great for you.

Silence.

KIT (CONT'D)
I think what you oughta do is--

WARDEN
(interrupting)
QUIET!!

Kit sits for a minute.

KIT
I hear you can go stir-crazy from
too much sitting.

The Warden walks up to the cell.

KIT (CONT'D)
See! You gotta take up some
movement!

The Warden SMACKS the cell bars with his baton.

WARDEN

I swear, you make one more noise I
won't hesitate to--

BANG!

Before he can finish, the Warden's brain matter shoots out
from the side of his head.

Kit SCURRIES back.

A beat of silence.

Javier, all cool and shit, walks in.

JAVIER

Hey, kid.

Kit STANDS up and grabs the bars.

KIT

Oh my God!

Javier leans down, picks up the Warden's keys, and unlocks
the cell. Kit walks out, and this time, JAVIER hugs Kit.

Kit hugs tightly back.

JAVIER

I'm so sorry.

Kit just digs deeper.

The hug goes for a while. Javier clears his throat, and backs
away.

JAVIER (CONT'D)

Alright, let's get you home.

Kit starts walking towards the outdoors, but she holds her
head.

JAVIER (CONT'D)

You good there?

Kit holds up her index finger. Her pupils go up. She's slack-
jawed. And COLLAPSES.

CUT TO BLACK

OVER BLACK:

JAVIER (CONT'D)

Kit! KIT!!

A beat of darkness.

CLOSE-UP on Kit's face. She slowly opens her eyes against the beating sun. Sweat on her forehead.

She quickly GETS UP and GASPS.

EXT. DESERT - LATER

Kit is perched on Javier's horse, laid down on her belly behind him, as he rides slowly.

JAVIER
Oh thank God. Take it slow, miss.

Kit looks around. Sees endless desert.

KIT
Where we goin'?

JAVIER
I'm takin' you home. You wouldn't believe how upset your mama was.

A beat. Kit turns to look at Javier, who's facing the land in front of him.

KIT
We... can't.

JAVIER
Oh, we can, and we certainly are.

KIT
No, I mean... Wei.

JAVIER
Wei made his bed and must lie in it. That's a lesson I had to learn.

KIT
Javier.

Kit grabs onto his shoulder.

KIT (CONT'D)
No.

JAVIER
No?

KIT
We can't go home. Not yet.

JAVIER

Why not?

Kit gets OFF the horse and TUMBLES in the dust.

JAVIER (CONT'D)

Jesus, woman! You can't do that in your condition!

KIT

We're not going home.

JAVIER

These are my horses, you are unwell, and we absolutely are.

KIT

Just so that gnarly kilkenney can chase us down again? They know where we are. Imagine this. We can go, cut the head off the snake.

JAVIER

I'm not here for a vengeance mission.

KIT

This is no vengeance. This is freedom.

At this point, Javier has stopped his horse. Kit walks back and gets on Phyllis, now like a professional.

KIT (CONT'D)

And maybe a little vengeance.

JAVIER

I'm taking you home, and your mother is going to be very happy, and we'll have a party. Let's go.

KIT

What else are you going to do? Head to Dale's every day and drink yourself blue?

JAVIER

(upset)

And you'll be safe!!

A beat.

JAVIER (CONT'D)
 I had my chance. I'm tryna give you
 yours. Understand?

Kit holds the reins on Phyllis. Kit looks stunned.

JAVIER (CONT'D)
 You don't need to worry 'bout me.
 Or my liver. It's better than the
 alternative.

Kit points behind them.

KIT
 That man back there is not my
 daddy, but he's somebody's. And so
 are many of them. We can liberate.
 They outnumber the bosses a hundred
 to one. They just need the kick.

JAVIER
 I can't let anything else happen to
 you.

KIT
 I promise this is the last favor
 I'll ask.

JAVIER
 You sure love makin' promises.

Javier lightly kicks his horse, and they make their way
 towards the town.

JAVIER (CONT'D)
 You'll see. Once you see your baby
 brother's face. And your mama stops
 cryin'. It'll all be worth it.

As he talks, Kit holds on to Phyllis. She slips her feet into
 the stirrup, and as Javier keeps riding the way he's been
 riding, she KICKS Phyllis.

KIT
 HYA!!!

Phyllis WHINNIES and GALLOPS the opposite direction.

JAVIER
 You've gotta be kidding me.

Javier steers his horse and RIDES after her.

KIT
YOU BETTER CATCH UP!!

JAVIER
Goddammit.

They ride off.

INT. WEATHERSFIELD'S TENT - DAY

Quentin walks back into the tent.

Wei looks worse off than he was before. Clearly tortured, he's bruised and battered.

Quentin lifts Wei's head by the chin. It seems as if his head is barely attached at the neck.

QUENTIN
I'm gonna have to ask one more
time. Where. Is. The Mexican.

WEI
I told you. I. Don't. Know.

Wei SPITS into Quentin's face.

WEI (CONT'D)
But I wouldn't tell if I did.

Quentin wipes the saliva from his face. He CHUCKLES.

QUENTIN
You're a pain. But I like the
fighters. More satisfying once I
break 'em.

Quentin walks out of the tent.

QUENTIN (CONT'D)
(through the tent)
You better remember by tomorrow. I
hear it's moving day.

EXT. RAILROAD CONSTRUCTION - HOURS LATER

They ride their horses to where the workers are-- or used to be, as seems to be the case.

There's bits of rock and blast damage, and the rails are completed across the canyons and caves and divets of the landscape.

Tent material and clothing and pots and firewood litter the site.

Kit gets off her horse.

KIT
What the hell...

An eerie silence.

Javier also gets off his horse and looks around. He picks up some soot with his fingers.

JAVIER
Suppose they're all finished up here.

KIT
There's no way! They were barely breaking ground a few days ago!

JAVIER
That's Weathersfield for ya. Especially against a deadline.

KIT
God...dammit.

Kit TOSSES her hat on the ground.

KIT (CONT'D)
We're too late.

Javier looks at her, with pity.

Kit looks down and sees a rotting corpse in the bottom of the canyon. She quickly looks away.

JAVIER
Wait.

Javier heads over to some TRACKS he spots on the ground.

He looks at this trail as it leads to the broad horizon.

JAVIER (CONT'D)
I think we can make it.

Javier turns around, and sees the THREE-PIECE BAND staring right at him.

JAVIER (CONT'D)
(under his breath)
What the hell?

They smile, and play a soft build-up song.

KIT
You alright?

JAVIER
Uh... yes. Sorry.

Javier gets on his horse. Kit gets on hers.

JAVIER (CONT'D)
That way.

The three-piece band look on, as the song gets more and more intense. Javier and Kit ride away, and Javier looks back to see the band is still there, playing the same song.

He looks forward.

KIT
You see a ghost?

JAVIER
Maybe.

They ride.

INT. WEATHERSFIELD'S TENT - DAY

Weathersfield and Quentin gather around the table.
Weathersfield puts down a VIAL of clear liquid.

Wei is still seated on the chair. He's now got dry blood around his mouth, and bruised up in the face.

QUENTIN
What's this?

WEATHERSFIELD
Not so sure myself. Got it in with
the Oregon shipment.

QUENTIN
Hm.

Quentin takes the bottle and reads it.

QUENTIN (CONT'D)
'Nitro... glycerin.'

Quentin sees a warning on the label: 'HIGHLY EXPLOSIVE.'

EXT. WEATHERSFIELD'S TENT - CONTINUOUS

Quentin takes the vial outside. He holds the vial out, and lights a match. He prepares to pour the vial, but a bird FLYS behind him, startling him and causes him to DROP it.

It SPARKS and makes a small EXPLOSION, just on impact.

QUENTIN

Jesus.

Quentin PUTS OUT the match.

EXT. NEW RAILROAD CONSTRUCTION - CONTINUOUS

We swing around to see the new construction: even bigger, even louder, and even more dangerous: there's a big chasm in the middle of the worksite, and a steep drop around it.

WORKER

Watch out!

An EXPLOSION causes a cave to collapse.

EXT. DESERT - SAME

Javier and Kit ride their GALLOPING horses, following the trail on the ground.

Kit STOPS the horse.

EXT. NEW RAILROAD CONSTRUCTION - CONTINUOUS

Kit and Javier are now near the worksite.

KIT

How did it get bigger?

JAVIER

You got a plan?

KIT

I'm... I don't think so.

Kit lowers her head.

JAVIER

You're in luck.

Kit raises and looks at him.

KIT

Yeah?

Javier KICKS his horse. It WHINNIES, and LAUNCHES into the construction site.

KIT (CONT'D)

What're you doing??

JAVIER

Free the man!

Kit looks on as Javier's horse kicks a cloud up behind him. Men around him run off, scared.

INT. WEATHERSFIELD'S TENT - SAME

Weathersfield signs some papers.

Quentin smokes a cigar. He has his boots on the table.

The noise of a horse GALLOPING outside. Quentin stops smoking. Taylor walks in.

TAYLOR

We've got trouble.

Quentin TOSSES his cigar onto the ground. He stands, CRUSHES the cigar.

EXT. WEATHERSFIELD'S TENT - CONTINUOUS

Taylor and Quentin walk out and sees Javier, cheekily RIDING his horse in circles a few yards from the tent.

INT. WEATHERSFIELD'S TENT - CONTINUOUS

Wei looks up. Smiles a bloody, purple smile.

EXT. RAILROAD CONSTRUCTION - CONTINUOUS

Taylor pulls out his pistol.

He SHOOTS at Javier, causing the horse to REAR UP and DROPS Javier onto the ground. Javier RUNS into the construction site.

QUENTIN

I'll take care of it. Watch the prisoner.

Quentin GRABS a metal jug of NITROGLYCERIN and RUNS towards Javier. Taylor retreats to the tent.

EXT. CLIFF'S EDGE - CONTINUOUS

A harness set-up, with a rope and a body harness dangling down the steep drop-off. The rope is nailed crudely to the ground, close to the edge.

Javier TUMBLES and slides across the dirt, and stops RIGHT before he falls off the cliff. He SCURRIES away from the edge, but Quentin GRABS Javier's neck. Quentin PUSHES Javier's neck into the ground with his grasp.

QUENTIN

Hello again.

Quentin POURS the oily nitroglycerine over Javier.

Javier is CHOKING. As his face turns red, Javier tries to reach for his PISTOL. Quentin SLAPS his hand away, but the gun SLIPS out of the holster.

Javier KICKS Quentin in his crotch, which loosens the grip a tiny bit. That's enough. Javier tries to reach for his pistol, but Quentin KICKS it over the edge of the cliff.

Quentin PULLS out his revolver, and Javier LEAPS on and GRABS onto it. They both have a death-grip on this weapon.

INT. WEATHERSFIELD'S TENT - SAME

Weathersfield sits around, signing more papers.

Taylor stands next to Wei, still tied up to the chair.

TAYLOR

This must be rough for you.

Wei doesn't answer.

TAYLOR (CONT'D)

You know, you should've done what I did. Worked from the bottom. Got myself here. Just gotta put in the work.

WEI

Why don't you shut your maw for just a second.

WEATHERSFIELD

Cut it out.

A GUNSHOT from outside.

WEATHERSFIELD (CONT'D)

Goddammit. Taylor, check it.

Taylor walks outside.

EXT. WEATHERSFIELD'S TENT - CONTINUOUS

Taylor looks around, and he hears footsteps BEHIND the tent. He walks towards the sounds. Nothing.

A CLICK.

Reveal Kit with her revolver dug into his back.

KIT

Quiet. Hands up.

Taylor puts his hands up.

KIT (CONT'D)

Let's walk slowly.

TAYLOR

I don't think you know what you're doing.

KIT

I have a well laid-out plan that you haven't even begun to guess, sir.

TAYLOR

Sure.

Taylor SWINGS around and tries to GRAB the gun, but it DROPS. It FIRES into Taylor's foot, and he COLLAPSES to the ground.

TAYLOR (CONT'D)

Jesus!

KIT

Oh my God.

INT. WEATHERSFIELD'S TENT - CONTINUOUS

WEATHERSFIELD
Good gravy, what is going on out
there?

Weathersfield walks outside.

He looks around, and sees Quentin fighting Javier on the cliff's edge.

Weathersfield SIGHS, grabs his gun, and walks over.

EXT. BEHIND WEATHERSFIELD'S TENT - SAME

TAYLOR
Jesus Christ, why the hell would
you do that!

KIT
That was technically you.

Taylor's foot is bleeding. Badly.

KIT (CONT'D)
Goddamn.

Kit TEARS off a strip of her prison outfit. She wraps his foot in it, tightly. She pats it. The cloth soaks up the blood.

Taylor shakes and sweats in pain.

KIT (CONT'D)
You better stay put.

TAYLOR
Where the hell am I going?

His speech is shaky, too.

Kit sneaks in through the back of the tent.

INT. WEATHERSFIELD'S TENT - CONTINUOUS

Kit walks in, sees the beat-up Wei.

KIT
Oh my God.

Kit UNTIES Wei from the chair.

KIT (CONT'D)
I'm so sorry, Wei.

WEI
Wasn't so bad. I got some shade.

Wei smiles.

KIT
God, you're optimistic.

Kit helps Wei up by slinging his arm over her shoulder. She opens the flap of the tent's back.

EXT. WEATHERSFIELD'S TENT - CONTINUOUS

Kit DROPS Wei in front of Taylor. She hands him her revolver.

KIT
Keep an eye on him. Here.

She gives Wei a canteen.

KIT (CONT'D)
I'll be back.

She runs off. Wei keeps the gun pointed at Taylor.

TAYLOR
Listen, I really have to apologize-

WEI
Shut up.

EXT. CLIFF'S EDGE - SAME

Javier and Quentin struggle for the pistol, but Javier lets go and PUNCHES Quentin. Javier points the gun down and FIRES it into the dust. It kicks up a cloud. The gun DROPS, and Javier KICKS it off the edge.

EXT. RAILROAD CONSTRUCTION - SAME

Weathersfield loses interest in the fight. He shrugs, and walks back into his tent. He sees that Wei has disappeared.

EXT. CLIFF'S EDGE

Quentin SWEEPS Javier's feet, and he collapses down.

He then TUMBLES across the cliff's edge, disappears from view.

Quentin breathes heavily. He crawls to look over the edge, only to see Javier holding on for dear life to the rope harness.

Quentin looks over at the crude nail holding the knotted end of the rope to the ground.

Javier's hands slowly slip. Sweat beads on his forehead.

Quentin pours the REST of the nitroglycerin onto the rope and down to the harness. The liquid drips down Javier's body. It mixes with his sweat, as it soaks his clothes.

Quentin gets out his matchbox, but as he tries to light one, Kit LEAPS from behind him and grabs Quentin by the neck.

KIT

Ahh!!

QUENTIN

AHUHGUGU!!

Quentin tries to SHAKE Kit off, to no avail.

We've never seen Quentin like this. His cool, calm manner has been replaced with the fury of a ravenous beast.

Quentin GRITS his teeth and FALLS backwards, slamming Kit into the ground.

EXT. ANH'S TENT - SAME

Anh, Jian, and Ling eat porridge as they sit on a long log.

Anh hears struggling in the distance. He puts down his bowl, and walks over to see Javier, hanging for his dear life on a bit of rope, as Quentin dukes it out with Kit.

ANH

Not again.

Anh WHISTLES. Jian and Ling perk up. They walk to where he is, and see the sight. Soon, more men gather to watch the big fight.

JIAN

Not again.

EXT. WEATHERSFIELD'S TENT - SAME

Weathersfield walks around to see Taylor, bloody foot and unable to stand, shaking and sweating on the ground. He sees Wei, pointing a revolver at Taylor.

Weathersfield is stone-faced.

WEATHERSFIELD

What the hell.

A LOUD, SCREAMING crowd.

Weathersfield leaves the sight to see his workers all gathered, watching from a distance as Kit is latched on to Quentin's back, on the ground, as Quentin struggles.

WEATHERSFIELD (CONT'D)

What the hell.

Weathersfield RUNS over.

EXT. RAILROAD CONSTRUCTION - CONTINUOUS

Anh spots Weathersfield making his way to Kit and Quentin.

He whispers something to Ling, who whispers to Jian. They look out at the fight.

EXT. CLIFF'S EDGE - CONTINUOUS

Weathersfield grips the handle of his pistol, but from behind him, Ling LEAPS out and PUSHES him to the ground.

Weathersfield grits his teeth against the dirt. He gets up, only to see a CROWD of workers has gathered against him, including Ling, Jian, and Anh.

Weathersfield tries pointing his pistol in a direction, but gives up. He drops the weapon.

EXT. CLIFFSIDE - CONTINUOUS

Javier holds on to the last bit of rope he has left. As he SLIDES down, friction causes a tiny SPARK on his finger.

JAVIER

Ah!

Javier BITES his lower lip. His boots grip desperately on to a rocky structure, but that is losing its hold too.

EXT. CLIFF'S EDGE - CONTINUOUS

Quentin SHAKES Kit loose by THROWING her over his shoulder. She tumbles in front of him, flat on the ground.

In the back, the three-piece cowboy band nervously plays a somber tune.

Quentin LIGHTS a match. But before he can toss it on Javier's rope, a GUNSHOT goes off.

SILENCE.

We CUT TO Anh, holding Weathersfield's smoking pistol.

Weathersfield himself is held back by Ling and Jian.

Quentin looks down. His ear is bleeding. It's just grazed the side of his head. He smiles.

QUENTIN

Nice try.

He drops the lit match.

KIT

NOOO!!!

Kit JUMPS off the cliff.

A huge, fiery EXPLOSION. Quentin is caught in the flames, as he DISAPPEARS into a crisp.

EXT. CLIFFSIDE - CONTINUOUS

Javier closes his eyes. He LETS GO of the rope.

They're in free fall.

Slow-motion.

Javier opens his eyes to see Kit falling after him. Javier CATCHES her, and they hold each other TIGHT. They fall and fall, but then--

A FISHING NET blocks the view of the sun. A HUGE net. Javier and Kit GRAB ON, and they LAND on the side of the cliff. They're white-knuckled gripping onto this thing.

EXT. CLIFF'S EDGE

The net is lifted up, to reveal ZHANG, Javier's Mahjong buddy, smiling and dragging the net.

JAVIER

ZHANG!!

ZHANG

My Mahjong friend!!

Javier untangles himself from the net and gives Zhang a HUGE HUG.

JAVIER

Goddamn!! You beautiful, beautiful man!!

ZHANG

I couldn't let my one drinking buddy go!

JAVIER

You really couldn't.

Javier hugs him some more.

Kit is out of breath. She lays on the ground, slowly trying to get the fishing net off of her.

Workers surround her and get the net off for her. She collapses on the ground.

They lift her up off the ground and carry her to Weathersfield's tent. They lift her high in the air. She still doesn't quite have control of her bodily movements, but she's well supported by the men. Ling and Jian still keep Weathersfield tight in their grip, as he struggles and struggles.

WEATHERSFIELD

Get your hands off of me!

They keep walking.

INT. WEATHERSFIELD'S TENT - CONTINUOUS

Jian and Ling STRAP Weathersfield to his chair, tying him down with rope. Weathersfield struggles some more.

Javier walks to the desk, and flips through some papers. He seems interested in one letter in particular.

JAVIER

Who wants to be in charge here.
Other than this man in the chair.

None of them step up.

JAVIER (CONT'D)

We're gonna need a new fella.

Anh takes the lead, and sits in the chair across from Weathersfield. He looks at some of the papers, one of which reads:

"For William Weathersfield: We request that you complete your section of the United States Transcontinental project before August First, or we will see to it that you lose your stake in the Great Railroad Coalition, as per our Agreement."

ANH

I see we're in a position to make some demands.

Weathersfield KICKS the table.

WEATHERSFIELD

What makes you think any of this will go through? I have friends in high places, ya coolie.

Anh looks around at the two hundred workers who occupy the inside and outside of the tent.

ANH

I don't know if you've noticed, but I'd say your friends aren't in a position to help you right now.

Anh takes out a piece of paper.

ANH (CONT'D)

Anyone want to translate?

No one, really.

But then, Kit walks up.

KIT

It'll be clumsy, but I can try.

Anh starts speaking in Mandarin. Kit takes a pen to paper.

ANH
 (in Mandarin)
 First, regarding wages, we demand
 the full amount of five dollars a
 day, paid by the end of the week...

His dialogue fades out as we CRANE UP and see the crowd of
 workers around the tent.

EXT. HONG HOUSE - DAY

A fist KNOCKS on the door.

Fei opens it.

A PONY EXPRESS MAN in a cowboy hat, brown vest, red shirt,
 and a yellow bandana hands her a letter.

PONY EXPRESS MAN
 Here's a letter.

He gets on his horse and RIDES off.

Fei looks and sees that the letter is from LANZOU. She TEARS
 open the envelope and begins reading:

KIT (V.O.)
 Dear Mama,

EXT. BIG CITY - DAY

Anh, accompanied by Javier, Kit, Jian, and Ling, walk into
 the city, along with about a hundred workers.

People stare in shock.

They're all dressed in their Sunday best, ties and all. They
 head into a huge marble building, labeled "Federal Railroad
 Administration."

KIT (V.O.)
 I'm sorry for worrying you so much.
 I'd be glad if you weren't deathly
 upset at me. But regardless, we've
 accomplished what may be considered
 a workers' uprising, but what we've
 decided to call "negotiations," for
 press reasons.

Anh presents a stack of papers to the desk of a BESPACTACLED
 MAN (50's). This government agent looks up, sees this motley
 crew. His facial expression remains blank.

Jian PUSHES a fancily-dressed WEATHERSFIELD to the front. He adjusts his bowtie, and signs a few of the papers. He detaches himself from the desk.

The Bespectacled Man STAMPS the papers, one-by-one.

KIT (V.O.) (CONT'D)

I have a request to ask, and I promise I'll never ask another one for as long as I live. I'll even take up more stitching duty. We know we only have power in numbers, so all of us and the workers will have to show up in our sleepy little town to congregate with their families.

FINGERS ON TELEGRAM MACHINE.

EXT. FAMILY HOUSE - DAY

A telegram messenger delivers a telegram to a Chinese family, a mother and a daughter, who stands in the doorway of their home.

The mother COVERS her mouth in shock.

KIT (V.O.)

The men have already sent their telegrams, and they are all supposed to meet with their families on July Eighteenth, approximately near Dale's Bar. Please let Dale know, and inform as many folk in town, to prevent shock.

INT. DALE'S BAR - DAY

No audible dialogue, but Fei walks in with Kit's letter and hands it to Dale. John watches from the back. Dale reads it, smiles, and HUGS Fei.

INT. TOWN CHAPEL - DAY

Fei shares the letter with the Bonnet Women. They read the letter with great focus and intent.

KIT (V.O.)

Please let Greg know that I am thinking of him, and I'll tell him that story one-thousand times, so much that he may even stop wanting to hear it.

INT. HONG HOUSE - DAY

Fei reads the letter with Greg.

KIT (V.O.)

Although I'm guessing that is probably impossible.

Greg GIGGLES.

INT. HONG HOUSE - FEI'S BEDROOM - NIGHT

By candlelight, Fei reads the letter.

KIT (V.O.)

And please let everyone know to welcome the families with open hands. I feel they've been through a lot.

EXT. SMALL TOWN - EVENING

A crowd of Chinese women and children gather in the town's center.

KIT (V.O.)

We'll be there soon. I miss you.
P.S. I finished my Mandarin homework. Love, Lanzou Hong.

A boy turns around to see the POSSE of workers, with Kit, Anh, and Javier upfront, leading the brigade.

The children SQUEAL with delight.

The workers and Kit make their way into town, and the structured pools of people mingle into a chaos of love and delight.

Dale stands in his bar, and OPENS the doors.

EXT. DALE'S BAR - NIGHT

A BIG FIRE burns in a pit right outside.

Families talk to each other, and the bar is crowded out. The party bursts into the outdoors, with meat and rice being cooked in big pots and family members' holding each others' hands, children running around, and stories being told.

The THREE-PIECE COWBOY BAND, who now seem to be a part of the real world, perform a rendition of The Mountain Goats' *Never Quite Free*:

THREE PIECE BAND

*It's so good to learn that right
outside your window/There's only
friendly fields, and open roads/And
you'll sleep better when you
think/You've stepped back from the
brink/And found some peace inside
yourself, lay down your heavy load.*

INT. DALE'S BAR - CONTINUOUS

Kit sits inside, alone, next to the bar.

The sound of the band bleeds through. She watches them perform.

John walks up and taps her shoulder.

JOHN

Hey.

KIT

Hi.

John sits next to her.

KIT (CONT'D)

Where'd you find this band?

A beat, as John observes them.

JOHN

I think they just... showed up.

KIT

I see.

JOHN

But they're great, aren't they?

KIT
Yes they are.

Kit takes a sip of water.

THREE PIECE BAND
*It gets all right/To dream at
night/Believe in solid skies and
slate blue earth below/But when you
see him/You'll know.*

John stands in front of Kit.

JOHN
You okay?

KIT
Yeah, yeah.

She looks on as Wei talks with his wife and DAUGHTER (18), who happens to be the same age as Kit.

JOHN
You really did the impossible, Kit.

KIT
Maybe.

John purses his lips.

Wei's daughter walks inside and approaches Kit.

WEI'S DAUGHTER
Hi. My daddy tells me you saved his
life.

KIT
That may be an overstatement.

WEI'S DAUGHTER
Either way. I appreciate it.

She HUGS Kit. For the first time, Kit seems awkward taking a hug, but eventually she hugs back.

Wei's daughter lets go.

WEI'S DAUGHTER (CONT'D)
Would you like to be with us? I
love my father, but he can really
shoot his mouth off.

KIT
Maybe later. Thank you.

Wei's daughter smiles, and runs back outside.

John stands in front of Kit.

JOHN
Would you like to dance?

KIT
Depends.

JOHN
On what?

KIT
How well you move around me.

John offers his hand. Kit takes it.

Fei, with Greg in hand, watches from the corner of the bar. Dale hands her a cup. She takes a drink.

John and Kit dance. It's awkward and off-beat at first, but they get into it.

THREE PIECE BAND
*It's okay to find the faith to
saunter forward/With no fear of
shadows spreading where you
stand/And you'll breathe easier
just knowing/That the worst is all
behind you/And the waves that
tossed your raft all night/Have set
you on dry land.*

As they dance to the music that gets louder and more passionate, Kit leans her head on John's chest. She closes her eyes. A tear drips from her eye down her cheek.

John holds her closer.

EXT. DALE'S BAR - CONTINUOUS

The families either watch the band, or eat, or talk. Some dance. Some sing along. And some just sit and bask in each others' presence, appreciating the privilege to do so.

INT. DALE'S BAR - HOURS LATER - NIGHT

John and Dale clean up the bar. John sweeps and Dale wipes down the bar.

The families outside walk away from the bar.

Wei, along with his wife and daughter, walk in. He approaches Kit, who sits and stares at her half-empty glass of beer.

WEI

Hello.

Kit turns around.

WEI (CONT'D)

How are you holding up?

KIT

I'm great.

WEI

Obviously, I can't thank you enough. I couldn't dream that I'd see my family so soon.

KIT

I'm glad I could help.

WEI

If you ever need anything, please let us know. We're not very far from here.

Wei hands her a note with his address on it.

WEI (CONT'D)

Take care.

Kit waves goodbye, as Wei and his family walk out of the bar.

Kit stares and watches them, one complete unit. She grabs her denim jacket and joins her mother and brother, as they prepare to leave.

EXT. DALE'S BAR - CONTINUOUS

As Kit and her family walk towards her home, FOOTSTEPS approach closely. She turns to see JAVIER, out of breath, sprinting towards them.

JAVIER

(panting)

I'm sorry I missed the party.

KIT

It wasn't so much.

Javier sees the three-piece band leaving.

JAVIER
Do you... do you see them too?

KIT
We all do now.

JAVIER
Never mind that.

Javier, with two fingers, WHISTLES loudly. A horse NEIGHS and walks up.

KIT
Phyllis?

JAVIER
I really thought long and hard, and
I decided, maybe I don't need two
horses.

He grabs Phyllis's reins and brings her closer to Kit.

JAVIER (CONT'D)
I thought you'd need her more.

Kit can't believe it. She HUGS Javier once more.

At this point, she's SOBBING. Face red, eyes closed, and pushing herself into Javier.

He perches his head on top of hers, and a few lone tears stray from his ducts.

Fei watches, smiles, as she holds Greg's hand.

TITLE: FIVE YEARS LATER

INT. DALE'S BAR - DAY

Bright light streams in through the window and door. Kit, now 23, is a blossoming young woman whose smile rivals the orange sun. She wears a wedding ring. She sweeps the floor.

John talks to a bar patron, as he leans against the shelves. He also happens to wear a wedding ring.

KIT
And in that moment, BANG! The
warden's head BURST like a pimple!

The bar patron LAUGHS hysterically.

BAR PATRON

God... damn, what a great tale!

JOHN

Yep. And to top it all off, there isn't a bit of exaggeration. Kit herself can tell you!

Kit walks to the bar.

KIT

I can tell you that John seems to fancy the tale more than I do.

JOHN

You got me.

BAR PATRON

But I mean, who couldn't love it! That's the stuff of legends!

KIT

I would rather leave legends to storybooks.

BAR PATRON

As you wish. But you can't forget that you are a hero.

KIT

I was. Just a purely crazy episode of my life.

BAR PATRON

I see.

KIT

(to John)

I'm going to check on Javier.

JOHN

Go ahead. I'll hold the fort down.

Kit smiles, and KISSES John on the cheek.

KIT

Thank you.

Kit walks out.

EXT. KIT'S HOUSE - MINUTES LATER

Kit's house is right across from Fei's. It's about the same size, but with a CHICKEN COOP next to it.

Kit walks through the front door.

INT. KIT'S HOUSE - CONTINUOUS

Kit walks to the crib.

KIT

Hi baby!

Kit picks up the infant. Bald and bubbly, he LAUGHS at the sight of Kit.

KIT (CONT'D)

(baby voice)

Yes! It is mama! It's me! Look who it is! It's Javier! Yes it is!

From behind her, a voice of a teenager who's seeing the barest peek of puberty:

GREG

Kit! You're home already?

Kit turns around.

KIT

Yes I am.

GREG

Good. Mama needs your help.

INT. HONG HOUSE - MOMENTS LATER

It looks to be about the same as it was before.

Fei Hong, now in her 50's, sits at a table set with some parchment and an ink pen.

Kit walks in and sits next to her.

KIT

What do you need help with, mama?

FEI

Lanzou, this whole 'adverb' business is really messing me all the way up!

KIT
Oh, mama, it's not so difficult.

Kit takes the pen and starts writing.

FEI
Easy for you to say.

Kit CHUCKLES.

KIT
Look, here. See this? "Bravely"?
You just put it before or after--

Her dialogue drowns down as we DOLLY OUT:

EXT. HONG HOUSE - CONTINUOUS

To show PHYLLIS, eating hay and drinking water as she stands next to the house.

And then, a metal water pump.

With Kit's father's cowboy hat propped on top.

FADE TO BLACK.

THE END.