

ROAR

"The Girl Who Loved Horses"

By

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Based on "Roar" by Cecelia Ahern

EXT. OLD WEST - EARLY MORNING

A galloping horse BURSTS into frame. On it, a confident sixteen year old rider. JANE. Riding bareback. Wind in her hair. Fully in her element.

CHRYON: 1879, Black Hills

INT. REMOTE HOMESTEAD - LATER THAT MORNING

Post-ride. Jane enters the small cabin she shares with her dad, JIM. 40s. A hapless gold-panner and all around genial guy. He's at the table eating breakfast.

JIM

You have a good ride?

JANE

Yeah, though I think Lottie's getting bored riding the same terrain every day.

JIM

Lottie is.

JANE

She's highly intelligent.

She grabs a plate of food and eats standing up, shoveling heaps of hash browns into her mouth.

JANE (CONT'D)

(with her mouth full)

Can I have my own saddle?

JIM

No.

JANE

Dad! I'm serious.

JIM

Me too. Would you rather a new saddle or food to eat?

JANE

Why do you have be so dramatic?

JIM

I'm being dramatic?

JANE

You have a saddle.

JIM

'Cause I'm a grown man who rides to work every day. Do you know how expensive a saddle is?

JANE

Thirty dollars. They sell them at the trading post.

JIM

Sure, why don't you just get your own stage coach while you're at it.

JANE

If I were a boy, you wouldn't be questioning this request.

JIM

If you were a boy, you'd be working in the mine along with me.

Jane dramatically throws herself onto a chair, out of the argument. Then.

JANE

Good thing I have Lottie. My life would be miserable without her.

JIM

Well, how's this. When I die. You can have my saddle. And I'll even throw in a free saddle blanket.

She stares at him.

JANE

You don't need to be so morbid.

She grabs her plate of food and heads toward her room.

JIM

You're not gonna eat with me?

JANE

No. I've got a lot of stuff to do.

She goes into her room and slams the door. Jim takes a long much-needed sip of coffee. Teenagers.

INT. JANE'S ROOM - CONTINUOUS

We follow Jane into her small room. There's a bed. A small collection of the Old West version of My Little Pony dolls; maybe a few charcoal drawings of horses.

She shoves more food into her mouth and pulls out her diary. Opens it up. Thinks for a beat, then writes: "Dad extra annoying today." She looks at it and adds the word "fucking" before annoying.

JIM (O.C.)
Hey, I meant to ask--

She startles to find Jim standing in the doorway. She flies into a rage.

JANE
You need to knock!

She quickly hides her diary.

JIM
Sorry, I keep forgetting.

JANE
(escalating)
I need my own space. Everyone keeps walking in here whenever they want--

JIM
It's just the two of us.

JANE
I close my door for a reason. I have my own life, I don't need you in my face all the time, okay?

JIM
You seem pretty angry at me these days, kid.

Jane bites back more anger.

JANE
I'm not. And I'm not a kid.

Jim looks at his beautiful confusing hormonal daughter, getting emotional.

JIM
If your Mom were here. She'd know how to talk to you about, you know. All these changes you're going through.

JANE
Oh my god--

JIM

Not-- I mean, yes, those too. But I mean all these feelings. When I was your age I was hungry. Or not hungry.

JANE

Well Mom died like, a hundred years ago. So maybe it's time to move on.

Jim takes a beat. She's good at hitting him where it hurts.

JIM

Maybe, if I save up enough for Christmas this year, I can get you that saddle.

Jane looks at her poor dad. He's trying. And it's not like she understands her own angst either. She softens.

JANE

I know you're not trying to be poor. And that gold-panning is super dangerous.

JIM

All it takes is one claim. Right?

Jane forces a smile, knowing her dad is a dreamer.

JANE

Yup.

She stares at him, still lingering in the doorway.

JANE (CONT'D)

Yes?

JIM

Oh, right. I've got some business in town. Wanna come? We could stop by the pharmacy on the way back, get some taffy.

JANE

No. I'd rather stay here.

JIM

Alone?

JANE

I'm not alone. I've got Lottie.

JIM
What about that girl from down the
road?

JANE
The preacher's daughter?!

JIM
Isn't she your friend?

JANE
When we were babies we ran around
in a field. That doesn't make us
friends.

JIM
Maybe she likes horses too. You two
could ride together.

Jane laughs.

JANE
I bet Millie Mosley doesn't even
know what sidesaddle means.

Jim gives up.

JIM
Well. I always liked her. She was
weird. Which is more than you can
say for most girls around here.

He kisses her on the head. Jane squirms.

JIM (CONT'D)
See you tonight, kid. Love you.

JANE
Bye.

INT. REMOTE HOMESTEAD - LATER

Jane brushes her horse's mane. Grooming her.

JANE
Good girl, Lottie. Good girl.

EXT. REMOTE HOMESTEAD - LATER

Jane sits on her porch. Bored. She eats an apple. Bored.

INT. REMOTE HOMESTEAD - LATER

Jane draws angry pictures in her diary.

INT. REMOTE HOMESTEAD - NIGHT

Jane sits at the dinner table. She's made food. Her dad's side of the table is empty. She looks outside. It's getting late. That's weird.

INT. REMOTE HOMESTEAD - MIDDLE OF THE NIGHT

Jane lies in her bed. Her dad still not home. Dread creeping over her.

EXT. REMOTE HOMESTEAD - EARLY MORNING

Jane climbs on Lottie, anxious.

EXT. ROAD - EARLY MORNING - CONTINUOUS

Jane rides toward town until she sees a commotion. There, on the front steps of the saloon, lies her dad. DEAD. Bullet holes in his body. A small crowd of people look at her as she approaches. She dismounts. Stares at the body. In shock.

JANE

What happened?

Everyone's too scared to speak.

JANE (CONT'D)

Where's the law?

The SHERIFF steps forward.

SHERIFF

I'm very sorry for your loss, Miss.

JANE

Who did this?

SHERIFF

Seems it was a personal dispute.

JANE

With who?

SHERIFF

I won't bother your delicate sensibilities with all the details, but your father owed Mr. Silas McCall a whole bunch of money. And when Mr. McCall tried to collect that money, your father pulled out a pistol. So Mr. McCall shot him. In defense. Which, is justified.

Jane makes a face. That doesn't sound like her father. She looks around. Spots an empty hitching post.

JANE
Where's his horse?

She points to the hitching post.

JANE (CONT'D)
He rode into town, didn't he?

The Sheriff shrugs. Jim's clearly too much of a nobody to matter in this town.

SHERIFF
Horses run away all the time, Miss.
But I'll put out a notice.
(then)
Let me know if you need help
bringing home the body.

The crowd disperses. Jane stares at her dad lying there, still in too much shock to even cry.

EXT. HILLSIDE - DAY

Jane digs her father's grave. Alone.

INT. JANE'S ROOM - NIGHT

Jane lies in her bed, wide awake. Not crying. Just angry.

INT. REMOTE HOMESTEAD - MORNING

Jane sits at the table, eating breakfast alone. A single tear falls down her cheek, but she wipes it away. Not giving into it. She stands up and stares at her dad's chair. Then, impulsively, pushes it over. That feels good. She throws over the entire table. That feels even better.

INT. REMOTE HOMESTEAD - MORNING

Jane scours her dad's room, now on a mission. She spots his pants. His suspenders. Then, on a table. His RAZOR. She grabs the razor and heads to the mirror. A tense beat as she holds it up. Then. She SAWS OFF her hair, giving herself an uneven boyish bob.

EXT. CORRAL - MORNING

Jane, now dressed as a man in her dad's clothes, opens the corral and gets Lottie. She's brimming with rage. Then--

GIRL'S VOICE (O.C.)
 Blessed are those who mourn, for
 they will be comforted.

She looks up to find MILLIE MOSLEY, in a bonnet and frilly dress. The last person she wants to see right now.

JANE
 Not a good time, Millie.

MILLIE
 I brought soda biscuits. My mom was worried you wouldn't have anything to eat, on account of you being all alone in this world.

She holds up a basket. Jane ignores her.

MILLIE (CONT'D)
 Sorry about your dad.

JANE
 Me too.

MILLIE
 For what it's worth. I'm eager to reunite with him in heaven one day.

JANE
 Really. You're excited to hang out with my dad in heaven.

MILLIE
 Yes.

JANE
 Even though you didn't hang out with him on earth.

MILLIE
 Well. He was a lot older.

Jane leads Lottie out of the corral. Millie follows.

MILLIE (CONT'D)
 I see you're wearing his clothes.

JANE
 Yup.

MILLIE
 That part of the mourning process?

JANE

No. I'm heading into town on some business.

MILLIE

...so it's more of a disguise?

JANE

Something like that.

MILLIE

Well. I know whenever I'm low in spirits, a stop at Virgil's Apothecary always lifts me back up.

JANE

I'm not going to Virgil's. I'm going to the saloon to shoot that coward Silas McCall.

Millie stops in her tracks.

MILLIE

Like, right now?

JANE

Uh huh.

Jane grabs a long-barreled shotgun from a shed. Millie panics.

MILLIE

Are you sure that's a good idea?

JANE

No.

MILLIE

Maybe once you've cooled off--

JANE

I don't want to cool off--

MILLIE

No, of course, but maybe you should? Before you commit murder.

JANE

If I cool off, I'll lose my nerve.

Jane straps her shotgun across her chest. Millie tries to stall.

MILLIE

Do you even know for sure it's the right Silas? 'Cause there's Silas F, Pearl's Dad. And then there's that other Silas, with the harelip. I think he's Mary's dad.

Jane stares at her. Who the fuck cares?

MILLIE (CONT'D)

You remember Mary, right? She used to pull out her eyelashes. Now she works at Diddlin' Dora's.

JANE

Millie. Shut up.

Jane climbs onto her horse. Millie sees her window closing.

MILLIE

Wait!

Jane kicks her heels. Lottie starts to go, Millie runs after them.

MILLIE (CONT'D)

Jane! Wait up! JANE!

Millie picks up a small rock and chucks it, hitting Jane on the shoulder. Jane stops. Shocked.

JANE

Did you just throw a rock at me?

MILLIE

I'll-- I'll come with you.

JANE

And why would you do that?

MILLIE

(beat, then)

Feels like you could use a friend right now.

JANE

We're not friends.

MILLIE

We used to be. Also you seem awfully confused right now. With the hair. And the suspenders.

JANE

You want to take revenge like a man, gotta dress like one.

MILLIE

Or! Not take revenge. That's the other option.

JANE

Millie. I don't need you tagging along trying to stop me, spouting Bible quotes the whole way.

Millie tries to play it cool, even though that's exactly what she's gonna do.

MILLIE

The Bible. What's that? Is that a book?

Jane doesn't laugh. Then.

JANE

Do you even know how to ride?

Off Millie, sure she does...

EXT. ROAD - DAY

Fun Western Music as Millie rides on the back of Jane's horse, holding on for dear life.

INT. TOWN - CONTINUOUS

They reach town and slow down, passing the Sheriff's office.

MILLIE

I think we should loop in the Sheriff.

JANE

He already knows and doesn't care.

MILLIE

Someone just needs to explain to him the full story. That Mary's dad went psycho and needs to be thrown in jail so he can repent for his sins. And then you and I can go to church and pray for forgiveness for even contemplating what you're contemplating. If you are still contemplating it.

JANE

Did you always talk this much?

MILLIE

Yes. And you were always the strong, silent type. Kids at school thought you were mute, remember?

Jane dismounts near the saloon and ties her horse to the hitching post. Millie tries to do the same but basically falls off. Two MEAN GIRLS - ELEANOR AND FRANNIE - spot them.

ELEANOR

(whispering)

Millie Mosley has a boyfriend?

FRANNIE

He's probably a eunuch.

The mean girls snicker. Jane and Millie walk past them.

ELEANOR

(fake nice)

Hi, Millie.

MILLIE

Eleanor. Frannie. Nice to see you both.

FRANNIE

Aren't you going to introduce us to your beau?

Millie looks at Jane, realizing what's happening.

MILLIE

Oh-- He's-- Not very talkative. On account of his um, speech impediment.

Eleanor gives Frannie a look. *See? Told you he's defective.*

Jane doesn't have time for this. She keeps moving toward the saloon.

MILLIE (CONT'D)

We'll catch up later!

Millie runs after Jane. Eleanor calls after her.

ELEANOR

Nice bonnet!

Millie stops for a beat. Touches her bonnet, touched.

MILLIE
Thanks, I sewed it myself--

JANE
They're making fun of you.

MILLIE
Oh. Right.

As Jane gets out her gun. Millie pleads.

MILLIE (CONT'D)
Don't do this. You'll regret it the rest of your life. It'll be a stain on your soul and it's stupid and evil and you'll never be able to get into heaven with me and everyone else we know. Also, I'm pretty sure they'll hang you.

JANE
(beat)
Stay here. Watch my horse.

INT. SALOON - MORNING

Jane walks into the mostly empty saloon and aims her rifle at the barman, JOHNNY SPOONS. He ducks down below the bar.

JANE
I'm looking for Silas McCall. He owns this place, doesn't he?

JOHNNY SPOONS
(from below the bar)
Yeah. But he's not here.

JANE
Well where the hell is he?

JOHNNY SPOONS
I don't know.

Jane SHOOTS a whiskey bottle nearby, shattering it. He stands up with his hands raised.

JOHNNY SPOONS (CONT'D)
Listen, son. Why don't you lower that rifle and we'll talk.

JANE
How 'bout you start talking first and we'll see 'bout the rifle.

He tries to sneakily reach for a pistol below the bar but Jane shoots about an inch from his hand.

Millie comes running in, having heard the gunshots.

MILLIE
He didn't mean it, Lord! Forgive
him! Forgive us all!

She takes in the scene. No one's dead or shot.

MILLIE (CONT'D)
What's going on?

JANE
I told you to stay outside.

Upon seeing Millie, Johnny turns white.

JOHNNY SPOONS
You the Preacher's daughter?

MILLIE
I am.

Johnny crosses himself. Spooked.

JOHNNY SPOONS
Tell your father I don't have
nothing to do with that murdering
Silas McCall. I just tend bar for
him. And that even though I ply
liquor for a living, I always limit
myself to two drinks. Swear on my
mother's grave.

MILLIE
Well. Good. I'll definitely pass
along the message. Once we leave.
Which, we're gonna do now.

Jane comes closer and points the rifle at his head.

JANE
Before we do. Where's Silas?

MILLIE
You don't need to reveal that--

JANE
TELL ME.

She cocks the gun.

JANE (CONT'D)

Don't think I won't blow your
brains out. I'm angry and I got
nothing to lose.

He takes this in. It seems true.

JOHNNY SPOONS

He's on a hunting expedition. Bout
twenty miles north of here. Along
the Troublesome River.

(then)

I wouldn't go after him alone. He's
a quick draw with an even quicker
temper. Man could hit a fly from
eighty yards out.

MILLIE

(knee-jerk)

Why?

JOHNNY SPOONS

Why what?

MILLIE

Why would he do that? Shoot a fly?

Johnny looks at her, confused. Jane keeps her gun aimed, then
grabs two bottles of WHISKEY.

JANE

We're taking these.

MILLIE

As penance. For um, revealing this
information.

The girls steal the liquor and run out.

EXT. HILLS - DAY

Jane and Millie ride out into the hills until they're a safe
enough distance out of town. Millie's freaking out.

MILLIE

What are we going to do? We can't
go back home. We're outlaws now.

JANE

You can go back. I'm sure your
parents will understand.

MILLIE

Are you kidding? Do you know what they'd do if they find out I robbed a saloon? At gunpoint.

JANE

I robbed a saloon at gunpoint. You're my unwitting accomplice.

MILLIE

(a beat)

Also, if I go home, I have to babysit my seven brothers and sisters. And help with the cooking. And cleaning. And set up the church. And try to find a husband.

JANE

I thought you were married to Jesus?

MILLIE

So did I!

She takes a breath.

MILLIE (CONT'D)

We'll camp here for the night. Collect our thoughts. Then, in the morning. We say we were kidnapped. And/or temporarily possessed.

JANE

You can say whatever you want. I'm riding out to Troublesome River and killing that asshole.

MILLIE

Didn't you hear what that barman said about Silas shooting flies?

JANE

Good thing I'm not a fly.

Jane cracks open the whiskey for some courage. Takes a swig.

MILLIE

Jane! That's alcohol.

JANE

Oh, shit. I thought it was punch.

MILLIE

Have you ever had it before?

JANE

No. You?

MILLIE

Course not! Spirits turn you into a slut. Or a witch. Sometimes both.

Jane offers Millie the bottle.

JANE

You're not curious?

MILLIE

No.

(then)

A little.

JANE

Kinda tastes like hair pomade.

MILLIE

Really? I always pictured it would taste more like molasses.

JANE

Once you get past the taste, it's pretty awesome. Like someone lit a campfire in your stomach.

Millie's now pretty intrigued...

MILLIE

It is getting cold out...

JANE

Probably hit freezing tonight. You might catch frostbite if you don't take the necessary precautions.

MILLIE

I mean. If it's a medical matter.

She takes a small sip from the bottle.

CUT TO:

EXT. CAMPSITE - FEW HOURS LATER - NIGHT

Millie dances by herself, trashed. Jane tends to a fire, also drunk, but having a more moody internal bender.

MILLIE

(singing)

Nights beneath a prairie moon...

(MORE)

MILLIE (CONT'D)
I ride along and sing this tune!
'Cause I'm a cowboy!

She burps.

MILLIE (CONT'D)
 Wanna dance?

JANE
 No, that's okay.

MILLIE
 Oh, right. You're still in mourning. Are you too sad to dance?

JANE
 I don't like dancing. I like riding. And horses. And that's all.

MILLIE
 (drunk)
 I'm not supposed to dance - 'cause it's like, something about the devil? The devil's... I forget. Sometimes I put on my mom's hoop skirt and do high kicks and pretend I'm a dance hall girl. But like, a proper one that doesn't do any of the bad stuff. Just likes to dance. C'mon. You should try.

She drags Jane up. Jane half-heartedly moves around a little, self-conscious.

MILLIE (CONT'D)
 There's also jumping dancing. Which you might like.

Millie starts jumping, kinda spastically. Jane looks at her and then starts jumping her own way -- thrashing, punk rock style. THIS kinda dancing is more her speed. They're both jumping like crazy when all of a sudden a loud ANIMAL SOUND spooks them. They both stop in their tracks.

MILLIE (CONT'D)
 What was that?

JANE
 Coyote maybe?

MILLIE
 What if it's a bear??

Jane grabs her SHOTGUN.

JANE
Then I'll shoot him.

MILLIE
You can't shoot a bear.

JANE
Says who?

MILLIE
It's pitch black out.

Silence. Then, more rustling sounds. Jane impulsively SHOTS into the darkness. Then reloads and SHOTS again. And again. And again. And again. This isn't about a bear, clearly.

JANE
FUCK YOU, BEAR! YOU HEAR THAT!
WE'RE NOT AFRAID OF YOU.

Silence. No more rustling. If it was a bear, it's gone now. But the mood has been effectively killed.

JANE (CONT'D)
We should get some sleep.

MILLIE
Yeah, I'm really tired.

They both get down on the ground and wrap their coats around themselves like blankets. They sit like this for a moment.

MILLIE (CONT'D)
Are you still aiming to kill Mary's dad tomorrow?

JANE
Can you stop calling him that? He's a coward who murdered my father. Stop making me think about Mary. And yes. I am.

MILLIE
I don't think you should. And I don't think you should be so angry.

JANE
If I really were a man, no one would tell me not to be angry. No one would think twice about me seeking justice.

MILLIE

Maybe. But God doesn't care what's between your legs. He only cares what's in your heart.

Jane bristles. Annoyed.

JANE

You should hear yourself, Millie. You sound really stupid sometimes.

Millie gets quiet. Her feelings hurt. Then.

MILLIE

Is that why you stopped hanging out with me?

JANE

Millie. We didn't have anything in common. You were always wearing dresses you couldn't get dirty. And going to church. Seeing the best in everyone. It's fucking annoying.

MILLIE

Yeah, I think it's just my nature.

Millie lies down. Jane feels bad. After a while.

MILLIE (CONT'D)

For what it's worth. It's messed up, someone killing your dad over money.

Jane takes this in. It is. And nice to hear someone say it.

JANE

Thanks. Night, Millie.

Off Millie, a smile creeping on her face--

MATCH TO:

EXT. CAMPSITE - DAWN

Millie wakes up, drool all over her face, hungover. She looks over... but Jane is gone. Her horse too.

MILLIE

Son of a biscuit!

EXT. TROUBLESOME RIVER - MORNING

Jane gallops along an embankment, looking for any trace of a hunting expedition. She spots an old campsite. Hops off her horse and inspects the area. Log's are cold and there's not much else. She gets back on Lottie and keeps riding.

EXT. TROUBLESOME RIVER - DAY

Jane spots a cabin in the distance, dug into the ravine. Rides toward it.

EXT. TROUBLESOME RIVER - DAY

Jane approaches the cabin. Tied up outside are two horses, including -- her DAD'S HORSE. And his saddle. She stares over at them. Her rage building again. She pulls her shotgun off her back and quietly dismounts Lottie. She ties her dad's horse's reigns to Lottie.

JANE

You stay here, Lottie girl.

(then)

Something happens to me. You take Dad's horse and you run.

She walks over to the front door. Takes a beat, then YANKS open the front door.

JANE (CONT'D)

Come out, McCall!

No response.

JANE (CONT'D)

Stop hiding, I know you're in there!

Still no response. She peeks inside. There's no one there.

Shit.

She lowers her gun. He must be nearby.

She sneaks back out of the house and looks up and down the riverbed. There's no sign of anyone.

She finds a spot to hide and wait, her gun cocked.

She waits.

Then -- the sound of leaves RUSTLING. Getting closer and closer--

She nervously SHOOTS into the trees.

A DEER runs away.

Jane sits back down, trying to steady herself. She almost just shot a deer and her hands are shaking.

But the RUSTLING continues. She stands up and cocks her gun again.

Her POV: Through the trees, an advancing wagon.

JANE (CONT'D)
I've got a gun!

The wagon stops. Then.

OLD MALE VOICE
Don't shoot! We're friendly!

JANE
Who are you?

MILLIE'S VOICE
It's her!

Millie climbs out of the wagon. Jane is dumbstruck.

JANE
Millie? What the hell are you doing?

MILLIE
What am *I* doing? You're the one who left me for dead! Thank goodness I ran into Old Doc Henry here.

Old Doc tips his hat.

OLD DOC HENRY
I practice medicine in the Nation, on the other side of the river.

MILLIE
My dad and I sometimes travel with him on his rounds, spreading the Good Word.

OLD DOC HENRY
I thought she was a turkey!

MILLIE
Yes, he's very old. His eyesight's going.

OLD DOC HENRY

You kids shouldn't be out here in these woods. I'd be happy to give you a lift back to town.

JANE

No - I've got unfinished business.

MILLIE

(to Doc)

Wait here.

JANE

You two need to leave now! Silas McCall is in these parts and due back any minute.

Millie doesn't listen. She storms over to Jane, angry.

MILLIE

You left me for dead.

JANE

I was coming back for you.

MILLIE

Like heck you were! Just like that time you ditched me after school to smoke cigars with Lyle Thomas.

JANE

Millie. This isn't about you.

MILLIE

Yeah. That's the problem. Here I am risking my life for you and you're acting like a selfish brat.

Jane stares at her. Not used to being called out like this.

JANE

You chose to come along.

MILLIE

Because you're acting crazy.

JANE

I'm angry!

MILLIE

So? You think all angry people should just go around shooting people?

JANE

Maybe--

MILLIE

You didn't even say thank you! You wouldn't know McCall's whereabouts in the first place if it weren't for me.

JANE

That's what this is about? Your feelings? You needing a thank you?

MILLIE

Wouldn't hurt.

JANE

(perfunctory)

Fine. Thank you, Millie. Thank you for being so lonely and bored with your own life that you're glomming onto mine.

MILLIE

Didn't sound very sincere.

JANE

Oh my god! I don't have time for politeness. My dad's horse is right there. See? And on it, the saddle he was gonna give to me. So I'm gonna take back his horse. Take back his saddle. And wait til Silas McCall returns and shoot him between the eyes. So you can either watch, or you can go wake up the Old Man and fuck off.

MILLIE

Wake him up?

Jane points to Old Doc Henry, who is apparently fast asleep in the front of the wagon.

Millie heads back to him.

MILLIE (CONT'D)

Alright, Doc. She's not coming. Let's go.

Doc doesn't respond.

MILLIE (CONT'D)

C'mon, Doc. Wake up.

She pokes him. He still doesn't wake up.

JANE
What's going on?

MILLIE
I dunno, he's apparently very
tired.

JANE
Probably from listening to you
prattle on the whole drive.

MILLIE
Help me wake him.

Jane joins Millie. She pokes Doc with the barrel of her gun.
He FALLS OFF the wagon, dead.

MILLIE (CONT'D)
Oh my god, he's dead!

JANE
What?

They roll him over. He's definitely dead.

MILLIE
What do we do?

JANE
Nothing. Old Man died of natural
causes.

MILLIE
So? He's a good Christian, he
deserves a proper burial. Help me
lift him back up.

JANE
I don't have time--

MILLIE
Help me lift him back up or I'll
scream so loud, McCall will hear
and come shoot you first.

Jane looks at her. Wow. Did she just go there? Jane puts her
gun on her back and helps Millie try to drag Doc back to the
wagon.

MILLIE (CONT'D)
He's heavy.

JANE
Body gets heavier when it's dead.

MILLIE
How do you know that?

JANE
'Cause I had to roll my own father
into the ground.

Millie nods. Oh, right.

MILLIE
Always thought you'd get lighter
when you die. Not heavier.

As they're dragging his body toward the wagon, they hear MALE
VOICES approaching. The hunting expedition returning.

QUIET HUNTING GUY (O.C.)
--woman's crazy as popcorn on a hot
stove.

DRUNK HUNTING GUY (O.C.)
Yeah but I'd still fuck her.

The men all LAUGH.

JANE
Shit.

Jane drops Doc's legs. Remembering her task.

MILLIE
What do we do?

JANE
You go hide.

MILLIE
What about the body?

It's too late. The men stop when they notice the WAGON.

DRUNK HUNTING GUY
Who goes there?

Jane stares at the three men. Then, in a low voice.

JANE
Which one of you is the coward
Silas McCall?

Realizing this might be a hostile situation, all THREE MEN draw their rifles. Jane gets nervous, not expecting to face three guns. She fumbles for her rifle.

SILAS
State your business.

Millie steps forward, thinking fast.

MILLIE
Oh thank goodness you're here!
Praise be the Lord!

The men look at her, confused. She runs toward them and falls at their feet.

MILLIE (CONT'D)
We were so scared, until you brave
strong men arrived.

Silas looks down at her, then at Jane.

SILAS
... Do I know you two?

MILLIE
No. My name is... Sadie, and this
here is my brother, Clayton. We was
walking home from church, when BAM!
Kidnapped by bandits.

He looks over at Jane.

SILAS
This true?

Jane realizes this isn't the right window. She's outnumbered.

JANE
Yeah.

SILAS
Who's the body?

JANE
... One of the bandits.

QUIET HUNTING GUY
(suspicious)
He seems kinda old.

MILLIE

Can't discount experience.
Especially when it comes to bandit-
ing.

(then)

I think your arrival spooked him.
He dropped dead as soon as he heard
your voices. Then the other bandits
took off into these here woods.

Silas looks at his crew. Then lowers his gun. They all do.

SILAS

Come on inside. You can warm up by
the fire.

As the men turn to walk into the cabin, Jane spots Doc's
PISTOL on his belt. She snatches it and hides it in her boot.

INT. CABIN - LATER

Jane and Millie sit across from three grown men, including
the man who murdered Jane's father. It's tense.

Silas brings a plate of bacon to the table. Millie grabs
three slices and starts devouring them.

MILLIE

(mouthful)

Sorry - Didn't realize how hungry I
was.

Silas nods to Jane, who sits there simmering with quiet rage.
The pistol still in her boot.

SILAS

Why's he so quiet?

MILLIE

You know how boys are. Keeping it
all in. I always tell him, you
gotta let it out - whatever's in
your heart, no matter how ugly it
is - or else you'll explode.

QUIET HUNTING GUY

(chewing)

Some men use silence to convey
power and resolve.

Everyone nods. Deep. Then.

SILAS

Not me! I'm as loud as a hog!

He laughs. The other men laugh. Jane glowers.

JANE
That your horse outside? The grey
one.

SILAS
(beat)
Yeah. Why?

JANE
Seems kinda old.

SILAS
He's a shit horse. I'll probably
give it to my girl. She likes
horses. Always wanted one.

Jane reaches for her gun. Millie clocks what is about to happen, then makes her move. She stands up, getting in Jane's shot.

MILLIE
You mean Mary?

JANE
(under her breath)
God dammit, move Millie or I'll
shoot you too.

Millie ignores Jane and looks at Silas.

SILAS
You know her?

MILLIE
... We went to school together.
That's why we're here.

Silas looks a little spooked. Jane sits up, confused. But curious where this is going.

SILAS
She sent you?

MILLIE
She did. She wanted us to give you
a message.

SILAS
I haven't spoken to her in some
time.

MILLIE
We know. It pains her.

Silas is gut punched.

SILAS
Does she blame me for the
estrangement?

MILLIE
She does. She can forgive you for
being a degenerate, she said, but
not for being such a neglectful
father.

QUIET HUNTING GUY
(chiming in)
Children need a dependable adult in
their life to form secure
attachments.

JANE
And she said you were nothing of
the sort.

SILAS
Think that's why she's at Diddlin
Dora's?

MILLIE
Probably. She also said she was
disappointed in you going around
murdering people. Caring more about
people fearing you than being a
good father.

SILAS
That's... just being a man! That's
what men do.

MILLIE
And do all men sleep with their
brother's wives?

Silas stands up, as if he's being haunted.

SILAS
How could you know something like
that?!

MILLIE
Don't blame me, I'm just the
messenger.

Silas begins to unravel. Jane sees the emotional torture is working, and digs the knife in a bit deeper.

JANE

Mary. I remember her. Wasn't she the one who fucked the Judge's son every Friday behind the school house?

MILLIE

Yeah, I think so.

JANE

She'd orgasm so loud, the whole class could hear her. It's a shame she's a whore now, she was so good at math. She could have run a business.

MILLE

Well I guess she is. In her way.

SILAS

Stop, please. Stop!

He falls down onto his knees in front of Jane.

SILAS (CONT'D)

Tell Mary I'm sorry! That I'm a worthless piece of shit. Please. Tell her to come home. I'm begging you. The pain I feel every day. I wish someone would put a bullet in my skull.

Jane looks at him. Then.

JANE

Sorry, we can't do that.

SILAS

Please! You must!

JANE

It's too late. Mary's not interested in apologies. They're meaningless. Your endless suffering is apology enough.

(beat)

But. We can bring her your horse. The grey one. I don't know if she'll accept it, but we can try.

Jane stares down at Silas on his knees, begging, sniveling. She smiles, feeling a kind of catharsis.

EXT. CABIN - LATER

Jane and Millie walk over to the horses.

JANE

How'd you know all that stuff about sleeping with his brother's wife?

MILLIE

My dad's the preacher. People share all sorts of information with him.

JANE

That was incredible. Thank you.

MILLIE

You wanted him on his knees. And I'm pretty sure he would have killed you. And you're my best friend.

Jane smiles. Grateful. They reach Lottie. Jane pets her.

JANE

Good girl, Lottie. I missed you.

MILLIE

She's a very pretty horse.

JANE

She is, right?

(then)

You can ride her if you want. I can ride my dad's.

MILLIE

Oh, I still don't know how to ride.

JANE

There's a saddle. So. You can just ride sidesaddle.

MILLIE

(sincere)

What's that?

SMASH TO:

EXT. OLD WEST - DUSK

A galloping horse BURSTS into frame. On it, two girls. Jane riding Lottie, with Millie sitting on the back holding on for dear life. The grey horse tethered and galloping alongside them. Wind in their hair. Free-ish. Riding across the vast expanse.

END OF EPISODE.