

SEEKING CALAMITY JANE

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FADE IN:

EXT. BEHIND ISOLATED RANCH - MORNING

A old run down ranch house surrounded by dry and dead brush weeds. \*

Blonde and blue eyed WES, 26, stands and aims his Smith & Wesson No.3 Revolver at a row of three glass bottles on top of an old wooden fence. He locks the barrel of the gun on the 1st bottle, FIRES, and misses. \*

WES

Damn.

CHET, 29, pokes his head through a ranch window. \*

CHET

Damn is right, how the hell are you gone be walkin' round these parts and not know how to shoot some that don't even move? \*

WES

I didn't ask for no peanut gallery.

CHET

No. No you didn't did ya?

Chet smirks.

CHET (CONT'D)

What, you wanted was an escort to the finest whore house this side of devil's fryin' pan. Wasn't that right?

Wes raises his gun to the first bottle again. \*

WES

I ain't lookin' for no whores. \*

Wes takes another shot at the first bottle. It SHATTERS. \*

WES (CONT'D)

Just after some peace of mind is all.

Chet LAUGHS and meets Wes outside.

CHET  
(humorously)  
Whatever you want to call it we  
both know why a man loves his whore  
houses.

\*

Wes raises his firearm at the second bottle, SHOOTs, and  
SHATTERS the bottle.

\*

\*

WES  
(annoyed)  
Chet, how about you get to telling  
me what I done paid you for? We've  
been riding them damn horses for  
three nights now.

\*

CHET  
Well now that you mention it. You  
see that there hill.

\*

Chet points in the direction of a desolate hill.

CHET (CONT'D)  
Just have to mosey our way over it  
and you'll be able to see just how  
close we are. Ready to go?

WES  
No.

Wes SHOOTs the third bottle.

\*

WES (CONT'D)  
Now I'm ready.

EXT. TOP OF DESOLATE HILL - DAY

A bright hot sun shines down the hill. The plant life dead  
and dried up.

Wes' and Chet's horses halt.

CHET  
Well, there she is. The sinners  
ghost-town.

Chet gets off his horse and points down the hill at a run  
down old town.

Wes gets off his horse.

WES

Where is it exactly I'll be  
enterin'?

\*

CHET

See that there building with the  
bell tower?

WES

You mean that there church?

CHET

Ain't nothing holy about it now.  
But boy is it more bountiful then  
it ever was as a house of god.

WES

Alright then. I won't be needing  
you from here on out.

Wes walks back towards his horse but Chet grabs Wes' arm.

CHET

Now listen... I get you are one of  
them keep it to yourself kind of  
folk but you need to listen  
carefully to me.

Wes pulls back his arm away from Chet.

WES

Get on with it.

CHET

Them men down there have a pretty  
good idea of the type of men that  
come enterin their establishment.  
Heck the whole thing is run by word  
of mouth.

WES

Just tell me what I have to know  
and I'll be on my way.

CHET

Go on in and ask good ol' bar-keep  
to fix up anything that ain't  
Adam's Ale and tell `em you're  
looking for a Calamity Jane.  
They'll know what you mean from  
there.

\*

\*

Wes starts climbing on his horse.

CHET (CONT'D)

One last thing to warn you about...  
man-to-man. Don't pick a girl who  
ain't able to look you in the eyes.  
They just cry the whole time.

\*

Chet CHUCKLES.

Wes winces at the comment. He hears a girl CRYING in his  
mind. Chet notices Wes' distress.

CHET (CONT'D)

Oh don't look at me like I'm the  
only bad egg out here.  
(beat)  
Heck only one reason a man steps  
foot in a place like that.

Chet LAUGHS. Wes continues to hear CRYING.

Wes gets off his horse and pulls out his gun. He SHOOTS Chet  
right in the gut.

\*

Chet falls to the ground and SCREAMS.

Wes towers over him.

\*

CHET (CONT'D)

(in pain)  
You stupid son of a bitch! What the  
fuck is wrong with you!?

\*

\*

WES

Listen real good `cus this bout to  
be the last words ever heard by  
you. I ain't no scoundrel!  
(loudly)  
I am not like you!

\*

\*

Wes shoots Chet right between the eyes.

Wes looks down at Chet, turns to his horse, and begins riding  
towards the town.

FLASHBACK SEQUENCE BEGINS:

\*

EXT. WES' HOUSE - DAY

A rundown looking shack with a broken wooden fencing

\*

A young WES, 11, stands outside his house with a gun in hand.  
A blonde grey eyed ADELAIDE, 6, stands beside him.

\*

\*

He aims at a glass bottle sitting on top a rock. He presses down on the trigger and makes a PEW sound with his mouth.

ADELAIDE

Why ain't it go boom, Wes?

\*

WES

Well that's 'cause it ain't got no bullets inside. I'm just practicing.

\*

ADELAIDE

What for?

WES

Just for whenever I need to protect your or mama.

WES' MOTHER, 32, comes out of the house.

WES' MOTHER

Wesley!

Wes' Mother takes the gun from his hand.

WES

Mama, no!

\*

Wes reaches for the gun.

\*

WES (CONT'D)

\*

How am I supposed to be the man around here if I can't even fire a gun!?

\*

WES' MOTHER

Wesley, you are 11-years-old! There ain't no reason for you to be poking around with these sorts of things. Especially not with this little June bug by your side.

\*

Wes' Mother picks up Adelaide.

ADELAIDE

Wes' gonna keep us safe, mama.  
Right, Wes? Just like you told me papa used to.

\*

\*

Wes' Mother frowns at them.

WES' MOTHER

Enough of this chatter let's go on  
inside and I'll get us some grub  
goin.

JUMP CUT TO:

INT. WES' HOUSE - WES' ROOM - NIGHT

Wes' Mothers SCREAMS from outside. Wes shoots up out of his  
bed.

WES' MOTHER (O.S.)

Please no!

GUNSHOT.

EXT. WES' HOUSE - CONTINUOUS

Wes runs outside his door and sees his mother bleeding from  
her head and side.

Wes kneels down and holds his mother in his arms.

WES

Mama! Mama! What's happening,  
mama!?

WES' MOTHER

Wes... they took our little  
Adelaide.

Wes looks off into the distance at men riding off on horses.

WES

Mama, I'm gone get her back.

Wes begins sobbing.

WES (CONT'D)

I'm gone get her back!

FLASHBACK SEQUENCE ENDS.

INT. OLD CHURCH SALOON - UPSTAIRS BEDROOM - NIGHT

A small room with only a bed and vanity mirror.

JUNIPER, 16, sits in-front of a mirror. ADELAIDE, 21, stands  
behind, adjusting her corset.

Juniper applies make up and begins crying. Adelaide rushes to her and caresses her.

ADELAIDE

Oh, honey, it's okay. No good comes from sheddin' any tears round here.

JUNIPER

I can't do it again. I just can't.

Juniper smudges off the make up on her face.

JUNIPER (CONT'D)

I can still feel them. All of them. Oh god and the smell like pig sweat stained within my very own flesh.

ADELAIDE

Everything in life just takes some adjustin' to is all.

Juniper pushes Adelaide off her and stands up.

JUNIPER

You've experienced the same evils I have. How can you still say such a thing?

ADELAIDE

Evil is what would have happened to us had we not been saved.

JUNIPER

Saved? What is it you mean to say by that word?

ADELAIDE

Saved from a life of cruelty at the hands of my own blood. Honcho took me from a family of no good drunks just waiting to put a good beatin' on me and I was only a child.

JUNIPER

He treats us like whores! Can't you see that!?

ADELAIDE

You'll understand soon enough, darlin'.  
(beat)

(MORE)



ADELAIDE (CONT'D)

Better yet, one day you'll even  
look back and be grateful to have  
been standing on your own two feet  
like you are doin, so now.

\*

Three rhythmical KNOCKS are heard from the door.

\*

ADELAIDE (CONT'D)

Now lets get a wiggle on. We've got  
guests.

INT. OLD CHURCH SALOON - DOWNSTAIRS - NIGHT

An area once known to church isles now replaced with betting  
tables and a bar colored with various liquors.

\*

\*

Wes enters the front doorway. He hands his gun to a DOORMAN,  
early 30s, and walks to the bar. He passes by a table of two  
DRUNKARDS, late 40s. Juniper delivers drinks to the table.

\*

BAR-KEEP DEE, early 30s, greets Wes at the bar with a smile.

BAR-KEEP DEE

Ain't seen a pretty face `round  
these parts in awhile. What'll it  
be for you, sugar?

\*

\*

Bar-Keep Dee raises her hands to all the alcohol on the  
shelves

BAR-KEEP DEE (CONT'D)

Pick your poison.

WES

I'll have me a good ol Gin Sling.  
It'd also be mighty fine if you  
could lead me to where I can find  
me a girl by the name of Calamity  
Jane.

Bar-Keep Dee raises her brow, begins making the drink, and  
shakes a shaker.

\*

\*

BAR-KEEP DEE

Well I'll be. Tell me how is it an  
unfamiliar face such as yours know  
just who to be looking for in a  
place like this.

\*

WES

Merely surroundin' myself with folk  
who keep me informed.

BAR-KEEP DEE  
Folk, eh? And what is it them  
"folk" told you `bout our Jane?

\*  
\*

WES  
Just that she'll keep a lonely soul  
like mine company on the loneliest  
of nights.

\*

BAR-KEEP DEE  
Them's pretty words comin' out your  
mouth. Too pretty for a place like  
this.

\*

WES  
My words ain't mean nothing more  
than what I've come here to do. If  
you can't point me in the direction  
of where I can find my girl... then  
I'll be taking my slinger now.

Bar-Keep Dee hands Wes his drink and points in the direction  
of some stairs.

BAR-KEEP DEE  
Go on up soon as you finish. Tell  
`em Dee's letting you chit chat  
with Honcho.

\*

Wes downs his drink and places it on the bar.

Wes tips his hat to Bar-Keep Dee.

\*

WES  
Thank you kindly, miss.

\*  
\*

BAR-KEEP DEE  
Ain't nothing to thank me for yet.

Wes makes his way to the stairs and passes the table from  
before.

DRUNKARD #1  
How's `bout once we finish these  
beers we go pay you a visit  
upstairs, sweet heart.

\*  
\*

Juniper smiles uncomfortably.

\*

DRUNKARD #2  
Oh come on now, doll, don't be  
scared. Ain't no piece of Calico we  
can't handle.

\*

The Drunkards LAUGH and Drunkard #1 reaches to grab Juniper's skirt. Wes passes between the two and Drunkard #1 falls off his seat. \*

WES

Losin' track of your drinks, eh? \*

Drunkard #2 points and LAUGHS at Drunkard #1 on the floor. \*  
Wes nods at Juniper and walks to the top of the stairs. \*

INT. OLD CHURCH SALOON - UPSTAIRS CARD ROOM - NIGHT

A room with only a table, two chairs directly across each other. A deck of cards sit on top the table. \*

GOON #1, 30s, opens a door and Wes enters a room with a table and a deck of cards. HONCHO, 50, sits at the table. \*

GOON #1

We got a new contender tryna get to pirooting.

HONCHO

I can see it with my own two eyes. \*  
Leave us, gentlemen, to talkin' \*  
will ya? \*

Honcho smirks and gestures for Goon #1 to exit.

HONCHO (CONT'D)

You're no use to me standin' by the \*  
door, boy. \*

Honcho points at the seat. \*

HONCHO (CONT'D)

Come and stay awhile. \*

Wes takes a seat.

WES

Listen I'm not too sure what \*  
business you mean with all this but  
I'm here seeking a girl. Hear the  
name she's known by is Jane.  
Calamity Jane.

HONCHO

Oh I know what you are after. Same  
as all the rest to come before you  
and the rest to come after.

Honcho shuffles the deck of cards. \*

HONCHO (CONT'D)

I run things around here to my amusement. Before coming in and letting you taste some of our sweet cherry pie, I'm feeling like a good ol game of poker.

WES

I don't have much to bet on no cards.

HONCHO

There is always something to put at stake and I feel like there ain't nothing greater to gamble than a man's own life.

WES

You mean to tell me if I lose you kill me but if I win then...

Honcho LAUGHS and places cards in-front of Wes.

HONCHO

Now I said my own amusement boy. You win, then you get yourself some passionate moments with your girl. Regardless the outcome I get some time well spent. Still care to take on this old man?

WES

I ain't come all this way to leave empty handed. I'll play your game.

Wes lifts up his two cards revealing a queen of hearts and 5 of spades.

HONCHO

Keeping our bet the same?

WES

No matter what I hold in my hand. I'm stayin' in.

HONCHO

Now you've got gumption kid. Don't see much of that when one's life is on the line.

Honcho reveals the flop. A 2 of clubs, 6 of spades, and a king of diamonds.

WES

Bet's the same. Keep it goin'.

\*

Honcho reveals the turn. An Ace of hearts.

WES (CONT'D)

No change in mind show the damn  
river.

Honcho flips the river over. A queen of spades.

HONCHO

Last opportunity to walk out of  
here a living man.

Honcho reveals his revolver and spins the barrel showing it's  
loaded.

WES

I'm still in.

Both men place down their cards. Wes' hand is a pair. Honcho  
reveals no hand at all. Wes wins.

\*

HONCHO

Well shit, kid, you ain't even drip  
a lick of sweat. And with only a  
pair now that's real lady luck if I  
ever did see it.

WES

(in disbelief)

I beat you with a pair and you had  
nothing all this time.

HONCHO

Dishonesty a skill you could learn  
from some day.

Honcho places two fingers in his mouth and WHISTLES

HONCHO (CONT'D)

Ladies we have ourselves a winner!  
Come on out!

Adelaide, Juniper and two other girls enter, each one dressed  
to match a queen from a deck of cards.

\*

HONCHO (CONT'D)

Well, son, take your pick.

Wes rises from his seat. He passes Juniper who avoids all eye  
contact and reaches Adelaide, who is dressed with spades. His  
eyes follow her blonde hair and lock onto her grey eyed gaze.

WES

Now what do they call you?

ADELAIDE

The name's Jane, sir.

\*

WES

I'd like to get to know you better  
miss.

The other girls exit.

\*

HONCHO

Go ahead and lead the way, sweet  
thing.

\*

(to Wes)

\*

She'll take real good care of you.  
Been with us awhile ain't ya,  
Janey.

\*

Adelaide GIGGLES and grabs Wes by the hand. They exit.

\*

INT. OLD CHURCH SALOON - UPSTAIRS BEDROOM - NIGHT

Adelaide leads Wes into the bedroom and closes the door  
behind her. Wes looks around and notices the room only has a  
bed, a mirror, and a window.

ADELAIDE

You just take a seat and let me  
show you a real nice time, cowboy.

\*

Adelaide begins unbuttoning. Wes grabs her hands to stop her.

WES

Hold on just a minute. I'd like to  
talk to you about something.

Adelaide appears confused and takes a seat next to Wes on the  
bed.

ADELAIDE

Sure we can talk first if you'd  
like.

WES

How old are you?

ADELAIDE

Me? Well I'm about 21 but I can't  
be too sure. It's been awhile since  
I recall anyone celebrating.

WES

(whispers)  
That makes 15-years.

\*  
\*

ADELAIDE

I beg your pardon? Would you like  
me to get undressed now?

WES

Actually, miss... I not seeking  
what you may think. I actually have  
reason to believe you are someone I  
know.

\*

ADELAIDE

Sorry but I ain't to sure I follow.

WES

About 15-years ago my homestead was  
defiled and my mother was killed.

\*

ADELAIDE

Oh my word. I sure am terribly  
sorry to hear that.

WES

That ain't all you see. I had a  
little sister and well after  
searching high and low I have  
reason to believe you may be her.

Adelaide shoots out of bed.

ADELAIDE

I'm sorry but you are mistaken.  
I've never had no family or anyone  
who cared bout me. Not `til Honcho  
took me in.

\*

WES

I know this might be a whole lot to  
take in but I've spent years  
gathering all the information on  
where my sister might be and it's  
all lead me here to this point.

ADELAIDE

Well whatever you may think it  
ain't true! You can't know any of  
this for certain.

Adelaide walks towards the door. Wes grabs her shoulder and  
rips a piece of her dress revealing a deep scar on her  
shoulder.

WES

Adelaide! Adelaide, it really is  
you!

\*

Wes pulls her in and hugs her. Adelaide struggles to push him  
off.

\*

\*

ADELAIDE

You've got the wrong girl!

\*

WES

Back in our youth mama would always  
get on us about playing where we  
wasn't supposed to. That scar came  
from tripping onto some cactus and  
I know this because...

Wes lifts up his sleeve revealing deep scars up and down his  
arm.

WES (CONT'D)

I got you out of there. Just like  
I'm about to now.

Adelaide pushes him off.

ADELAIDE

You are a liar! Honcho told me  
everything about my youth and all  
the awfuls done to me.

WES

Adelaide, I'm sorry but I know it's  
you and you are coming with me!

\*

Wes breaks the mirror with his elbow causing a loud SHATTER.  
Adelaide SCREAMS and Wes stands behind the door to wait for  
incoming footsteps.

\*

\*

\*

GOON #1 runs into the room. Wes jumps him from behind, grabs  
him in a choke hold and takes his gun. Wes SHOOTs him once in  
the head. Blood splatters on Adelaide.

\*

Adelaide cowers in fear.

ADELAIDE

Please don't hurt me.

Wes crouches besides her and locks eyes with her.



WES

(in a rush)

Trust has to be earned I know that  
but at the very least in this  
moment acknowledge I have yet to  
hurt you.

ADELAIDE

Unfamiliar men have always hurt me.

WES

Not anymore now please we have to  
go!

FOOTSTEPS approach. Adelaide nods and they exit the bedroom. \*

INT. OLD CHURCH SALOON - UPSTAIRS HALLWAY - CONTINUOUS

Two GOONS, 30s, hide in-between doorways. Wes opens a bedroom \*  
door, pushes Adelaide inside and begins firing.

He takes down one goon and ducks for cover.

GOON #2

Ain't no more of our men dying for  
the likes of you, dirt bag! \*

Wes runs from cover and SHOOTS 3 bullets. One hits GOON #2 in \*  
the shoulder.

GOON #2 (CONT'D)

(in pain)  
You and your little bitch won't  
make it out of here ali...

Wes SHOOTS Goon #2 in the mouth and takes his gun. He runs \*  
and grabs his sister.

WES

Hear this and hear it well  
Adelaide. I need you to find cover  
and stay there. I'm not leaving  
this hell hole without you even if  
it means I die trying to make you  
believe me.

(beat)

All I ask is right now you focus on  
staying safe. Can you do that for  
me?

Adelaide nods. \*

ADELAIDE

Ye... yes.

\*

Wes hugs his sister tightly

WES

Mama and me really loved you, Addy.

\*

Wes runs off downstairs.

INT. OLD CHURCH SALOON - DOWNSTAIRS - CONTINUOUS

The Doorman holds his position at the door along with GOON #3, 20s. Bar-Keep Dee crouches at the bar along with Juniper. Drunkards #1 and #2 hold their spots at their table.

DOORMAN

Come on down, scum! You've already sealed your fate with what you've done to our fellas upstairs!

\*

Wes charges down the stairs and flips over a table for cover.

WES

It ain't gonna be that easy for ya.

Doorman and Goon #3 SHOOT at the table. Wes quickly runs and reaches the drunkards. Goon #3 SHOOTS down Drunkard #2

\*

\*

DOORMAN

(to Goon #3)

Lock on the correct target you, dumbass!

\*

\*

GOON #3

The two of em just standin' there made this a real bag of nails! One less sack of shit to add to the mess!

Wes grabs Drunkard #1 as a human shield and makes it behind the bar as Drunkard #1 takes all the bullets meant for him.

INT. OLD CHURCH SALOON - DOWNSTAIRS - BEHIND BAR - CONTINUOUS

Doorman and Goon #3 continue firing GUNSHOTS. Wes, Juniper, and Bar-Keep Dee crouch shielded by the bar.

BAR-KEEP DEE

(to Juniper)

Quit your tremblin', girl, this is the moment I've dreamt of for ages.

\*

\*

WES

You want out too?

BAR-KEEP DEE

I've been wanting out since I was  
13 years old.

WES

You any good at making a jack?

BAR-KEEP DEE

Better than her I'll tell you that.

Juniper looks at them both and shakes her head.

JUNIPER

Please don't make me stick my neck  
on the line.

Wes tosses the spare gun from Goon #2 to Bar-Keep Dee.

WES

(whispers)  
On 3 we both rise from opposite  
ends and shoot.

BAR-KEEP DEE

Alright I think I can manage that.

Wes counts down with his fingers: 3... 2... 1...

WES

Now!

Wes and Bar-Keep Dee rise and FIRE. Wes takes down the  
doorman and Bar-Keep Dee takes down Goon #3.

\*

JUNIPER

Is it over?

WES

There's still Honcho but at least  
it's clear downstairs.

INT. OLD CHURCH SALOON - DOWNSTAIRS - CONTINUOUS

Wes emerges from the behind the Bar. Bar-Keep Dee rises and  
Juniper stays hidden.

WES

Adelaide, come on down!

BAR-KEEP DEE  
(softly)  
Easy now. He's still around.

HONCHO (O.S.)  
That I am, my sweet Dee. \*

Honcho appears. He walks down the stairs with Adelaide by his side and a gun in hand.

WES  
Adelaide, no! \*

ADELAIDE  
My name is not Adelaide! It's Jane!  
You can't fool me with any of your  
lies! \*

HONCHO  
Very bold of a stranger to enter  
another man's fine establishment  
only to stir up trouble.  
(to Bar-Keep Dee)  
Very brave of you as well Dee.  
Bravery like that can only mean one  
fate.

Honcho SHOOTS Bar-Keep Dee in the chest and she drops behind  
the bar. \*

WES  
No! Leave them out of this!

HONCHO  
A little late for that, stranger. \*  
There are two beautiful dead girls  
upstairs waiting for you to join \*  
`em. Now drop your weapon and stand \*  
in-front of me. I'd like to watch  
the life drain from the eyes of the  
fool who thought he could take me  
down.

Wes drops his gun but stays in place.

WES  
Adelaide, listen to me! A man who \*  
is willing to hurt another woman  
won't be hesitant to put you in  
harms way given any benefit to him.  
You saw it just now with the  
killing of that poor woman.

Adelaide CRIES and shakes her head. \*

ADELAIDE

Make him stop! I can't handle much more of this! Just put an end to him now!

HONCHO

It makes no difference to me where you die, boy, but it's happenin' now.

\*

Honcho raises his gun to Wes and just as he begins to press down BANG.

Honcho drops to the ground with a bullet in his chest. Adelaide SCREAMS and ducks into a ball.

Juniper appears from behind the bar with a gun in hand.

JUNIPER

(to honcho)  
Your evil ends now.

Juniper fires one last bullet at Honcho.

Adelaide SCREAMS again and faints.

EXT. TOP OF DESOLATE HILL - NIGHT

Wes and Juniper sit around a fire as Adelaide sleeps besides them.

WES

Years ago, I lost a sister who barely understood the world around her.

(beat)

Now I got her back and she's drownin' in more pain and sorrows than I could have imagined.

JUNIPER

We've all been through a whole world of hurt but it's time to leave that place behind. It ain't gonna be easy as you might have thought though.

WES

You think I'll ever see the Adelaide I once knew?

JUNIPER

I think that the little sister you  
knew was devoured by the darkness  
of men.

(beat)

The sister you have right now  
besides you is going to need that  
same love she knew once before from  
you and your mama.

Wes caresses his sister's sleeping face.

\*

WES

Love is all I have to give this  
girl.

JUNIPER

Love and support is all any of us  
could ever really need.

Adelaide wakes to Juniper and Wes looking down at her.

ADELAIDE

What's happened to us?

JUNIPER

Your brother saved us. We're free.

FADE TO BLACK.