

# Help to Pay

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**UNDER THE COMPANY LOGO:**

The sound of gunfire, screams, destruction.

**EXT. GEHENNA - NIGHT**

A MAN (30s) runs through the desert, FIRING his pistol backwards at an unseen pursuer. Ahead, the night is aglow with fire. He desperately tries to reload while running, but he is SHOT through the back multiple times.

He falls against a sign which hangs between two posts. He clings to it, taking his final breaths, then his legs give out and he slides to the ground, revealing the sign. The hand-carved, painted letters are now smeared with blood.

The sign simply reads: **Gehenna.**

**TEXT: 1868**

**EXT. GEHENNA - NIGHT - CONTINUOUS**

Any other day, this would be a nice, quaint, Western town.

But not tonight.

The town is in complete chaos. Two horses speed past the saloon, dragging a man behind them. Another is thrown through the jail window - he breaks his legs upon landing. Four men stumble out of the town hall shooting at each other. A burning woman runs out of the bank (which is engulfed in flames) only to collapse in the street.

On the ground in front of the livery barn, a wounded man uses the remainder of his strength to raise his Colt .45 to his head. He's about to pull the trigger--

A boot KICKS the gun out of his hand before it goes off. The man howls in desperation, but the figure moves on, walking down the street with purpose. We follow him from behind.

Bullets fly from all directions. They nip at his hat, at his duster, always coming a fraction of an inch from ending his life, but he never flinches.

Ahead, a MINER is about to rape a WOMAN. She screams, fights, and claws at him, but it's useless. The horrible sight is cut short when the man in the duster draws his pistol and SHOTS HIM THROUGH THE HEAD. He doesn't pause to check on the woman.

To the side, a CRAZED MAN rushes him with a knife -- but the man in the duster shoots him in the ankle without slowing down. The crazed man collapses in howling pain.

We soon see where he's headed: A plain church sits at the end of the street. While the rest of the town is ransacked, whatever decency is left in the mob spares the church -- it is empty and not on fire.

The man in the duster reaches the front door, holds up his revolvers, and steps into the light, revealing his face:

His eyes are dead, cold steel. He'd be handsome if he took a bath and shaved. Even as he is, rugged and pissed off, he's a fascinating sight, a man on a mission. This is ANTONY (late 30s).

He braces himself, showing the slightest amount of fear, then, in a flash, KICKS OPEN THE DOOR.

**INT. CHURCH - NIGHT - CONTINUOUS**

CATHERINE (25), a dark-haired woman whose beauty is out of place here, stands on the altar, in the arms of a baby-faced preacher, CALVIN (early 20s), who wears the traditional white collar. Her clothes are ripped and not completely together - as if they have been tearing them off.

They both JUMP as the door is nearly knocked off its hinges.

Antony is hell incarnate. He stands in the open door, eyes blazing, guns drawn, backlit by the burning town. He advances down the aisle.

CATHERINE

*Antony, please, I can explain.*

Antony circles the preacher.

ANTONY

I don't believe we've met.

CATHERINE

*Stop.*

ANTONY

Catherine's told me how deeply she enjoys your sermons.

CATHERINE

*Please, he just saved my life.*

ANTONY

You seduced her.

CATHERINE

*NO, it's not what you think.*

ANTONY

Yes it is.

Antony throws Calvin down from the altar into the aisle.  
Antony raises a revolver and cocks it.

CATHERINE

*NO!*

She LEAPS in front of Calvin as Antony pulls the trigger--

**BAM** -- she collapses to her knees, bleeding. Behind her,  
Calvin trembles, covered in blood.

She holds her bloody hands out to Antony. He catches her as  
she falls. Her blood stains his wedding ring - permanently.  
Calvin flees down the aisle and out the front door.

ANTONY

Catherine--

CATHERINE

(in shock)

*I love you... I never...*

She dies unceremoniously. Antony now has tears in his eyes.

Above, a statue of Jesus looks down from the cross, judging.

ANTONY

*Oh God.*

OLIVIER (O.S.)

God doesn't care. But you already  
knew that.

A shadow falls over Antony. His face hardens.

Behind him, an impeccably dressed man sits in the front pew -  
OLIVIER (50s-60s). He is slick and terrifying, with eyes that  
know when you lie. The solid black suit he wears is eerily  
modern. 21st-century Armani.

ANTONY

*This is your fault.*

OLIVIER

And not man who seduced your wife  
and ran away like a coward?

ANTONY

Calvin.

OLIVIER

Calvin Burroughs. This is all his doing. You'll get your chance for revenge later.

ANTONY

*I don't want revenge.*

Antony WHIRLS AROUND, guns drawn, but where Olivier was sitting now stands CALVIN. When Antony sees him, he SHOOTS him square in the forehead.

With a single stream of blood trickling from the bullet hole, Calvin smiles, unharmed.

CALVIN

(in Olivier's voice)

But you will. You'll want it more than anything else in your life. So go get it.

With a smile, Olivier pantomimes shooting a pistol. As he pulls the imaginary trigger (his thumb), he DISAPPEARS -- leaving Antony alone with his dead wife. He collapses, holding her in a pool of blood.

**EXT. GRAVEYARD - DAY**

A desolate cemetery in an even more desolate town in the burning desert. The members of the small community huddle around a shallow grave. A pine box with a cloth-wrapped corpse lies in the dirt.

**TEXT: 1877**

Attending the service is TERESA HAWTHORNE (33), beautiful but frail and dirty, and her daughter ABIGAIL (10), who holds her mother's hand and is wide-eyed with fear.

REVEREND SAMUEL PHIPS (62), a gray-haired man who is usually more jolly, delivers the eulogy:

REVEREND SAMUEL PHIPS

...and though Reverend Howe has left his life of service to our church and community, he has not left our hearts or minds...

There are murmurs of approval throughout the small crowd.

REVEREND SAMUEL PHIPS (CONT'D)  
 ...Without William's leadership, I  
 think we can all agree that our  
 little town of Prosperity might not  
 have made it...

Abigail tugs on her mother's sleeve.

ABIGAIL  
 (whispering)  
 Momma, I'm scared...

Teresa looks around at the sickly, fearful mourners. Numerous men are more interested in her than they are in paying their respects to the dearly departed Reverend Howe. One smiles through chaw stained teeth. Another waves a calloused hand. A third stares at her.

TERESA  
 Let's go.

**EXT. PROSPERITY - DAY**

Teresa and Abigail head home. Their town, Prosperity, a misnomer if there ever was one, lies behind them: A group of mud huts, less sophisticated versions of the Pueblo Adobe homes. In the far distance, the Sierra Nevada mountains mark the end of the desert, stretching into an endless horizon.

Teresa gently pulls Abigail past a group of farm hands, who leer at them and make various catcalls.

ABIGAIL  
 Why do you let them do that? Papa  
 would've said something.

TERESA  
 Well he's not here, is he.

ABIGAIL  
 Why didn't we go see him?

TERESA  
 Because he's--

ABIGAIL  
 "--no longer with us." You always  
 say that... But we never go see him  
 anymore.

TERESA  
 We don't need to.

ABIGAIL  
You don't need to.

A FILTHY OLD BEGGAR WOMAN sits in front of a hut, begging.  
She's blind in one eye.

BEGGAR  
Will you help an unfortunate? Serve  
your good Lord?

Teresa pulls Abigail away from her.

ABIGAIL  
Momma, give her something!

TERESA  
No.

ABIGAIL  
Proverbs 19: "Whoever is kind to  
the poor lends to the LORD, and he  
will reward them for what they have  
done." Do you even pay attention in  
church?

TERESA  
We're not giving her money.

ABIGAIL  
Why?

TERESA  
Because she'll never pay it back.

ABIGAIL  
Just a penny?

TERESA  
Abigail!

Teresa sees her daughter's indignant face, then the starving  
woman, who watches apprehensively. Sighing, Teresa reaches  
into her handbag.

All she has are a few coins -- they're not much better off  
than this beggar. Teresa grabs a coin and leans over to place  
it in the beggar's outstretched hand.

BEGGAR  
Many thanks. God Bless You.

A look of recognition dawns on the beggar's face. She GRABS  
Teresa's wrist before she can pull away.

BEGGAR (CONT'D)  
Are you Teresa? Teresa Hawthorne?

TERESA  
What? No, I'm sorry, I don't have anything else.

Teresa breaks from her grip, grabs Abigail's hand, and pulls her away.

BEGGAR  
Wait! Come back!

But Teresa and Abigail are already down the path.

**EXT. TERESA'S COTTAGE - DAY**

Teresa and Abigail come upon a cottage that was once perfect, like something out of a Thomas Kinkade painting. But now it's run down and surrounded by a measly garden which grows almost nothing edible. A malnourished cow stands in the yard, chewing cud.

Also in the yard stands HADRIAN PUTNAM (34), a man who was once all muscle. Today he is all sweat. Flies buzz about him.

He works in the garden, trying to breathe some life into it.

TERESA  
(under her breath)  
Oh God, not again.

HADRIAN  
Morning, Teresa.

TERESA  
What are you doing here?

HADRIAN  
Hello, Abigail.

Abigail is still and silent.

HADRIAN (CONT'D)  
What's wrong? You're not still scared of me are you?

TERESA  
No, she just has good sense. Abby, go around back and wash up.

Abigail goes back inside, eyeing Hadrian as she goes.



TERESA (CONT'D)  
Why weren't you at the funeral?

HADRIAN  
I couldn't attend a funeral for a -  
He cuts himself off and gestures to the garden.

HADRIAN (CONT'D)  
I had some important things to attend to.

TERESA  
So you just can't be bothered. Now what are you doing here?

HADRIAN  
I'm just trying to help.

TERESA  
You can help by leaving.

HADRIAN  
(sighs)  
Look, we both know things haven't been going well for you since Harry died.

TERESA  
Hadrian, for the last time: I don't need this. My daughter doesn't need this. We need to be left alone. So you have to stop.

HADRIAN  
Take a good look at your place.

ON ABIGAIL: She peeks from a window. Outside, Hadrian picks up a miserable head of cabbage. He is now considerably closer to Teresa.

HADRIAN (CONT'D)  
This is no place to raise a daughter. How can Abigail be healthy eating this?

TERESA  
I buy most of our food in town-

HADRIAN  
With Harry's money?

Teresa nods, looking at the ground.

HADRIAN (CONT'D)

And what happens when that runs out?

TERESA

What are you getting at?

HADRIAN

No one should bear the burden of raising a child alone. I can help.

ON ABIGAIL: Hurt, she steps away from the window.

HADRIAN (CONT'D)

It must be difficult for Abigail growing up without a father --

TERESA

Please don't do this.

HADRIAN

And the men in town are starting to wonder when you'll be looking for-

TERESA

-A replacement?

HADRIAN

I've always looked out for you-

TERESA

You have?

HADRIAN

Look, Harry was a good man, and when he died-

TERESA

You mean when he was killed?

HADRIAN

When he *died* in front of me, and you wanted to be left alone, I stayed away and made sure others did too, but it's been two years, and no one would disapprove if we'd-

ABIGAIL (O.S.)

(from behind the cottage)  
 Momma, I can't get any water to come up from the well!

TERESA

I'll be right there!

Hadrian, seeing his moment is broken, steps back and gathers his things.

HADRIAN

All you have to do is say yes, and everything that's mine is yours. You and Abigail can come live with me on my ranch. I'll take care of you both. You'll never have to worry about your next meal, and you'll never have to pull water from a well again.

Nothing from Teresa.

HADRIAN (CONT'D)

In the meantime, I planted two rows of corn, carrots over here, and this is an eggplant, so be careful where you step. Oh ... and I left you some fresh bread.

He gestures to a basket he's left by her front door.

HADRIAN (CONT'D)

Just think things over, okay?

He starts to leave, but-

TERESA

Hadrian?

He stops.

TERESA (CONT'D)

Don't ever talk about Harry again. Actually, don't ever do anything for me again.

Hadrian walks back to her. As he approaches, she holds her ground. He stops just a few inches away from her.

HADRIAN

Do you *really* want to spend the rest of your life alone?

TERESA

Goodbye, Hadrian.

His pride wounded, he turns and walks away, leaving Teresa in her dying garden.

**EXT. BEHIND TERESA'S COTTAGE - EVENING**

Teresa struggles to pull a bucket up from the well. Both Abigail and the cow stand behind her and watch solemnly. It's getting dark. Thunder rumbles uneasily overhead.

TERESA

Come on...*come on!*

The bucket comes up. The water in it is murky, undrinkable. Teresa groans and lets go of the rope. The bucket falls to the bottom, where we hear it PLOP into the mud.

ABIGAIL

What do we do, momma?

More thunder in the distance.

TERESA

You hear that? It's going to rain. We'll set our buckets out and drink from that.

ABIGAIL

But what if it doesn't rain after that?

TERESA

Then we'll use what this rain brings to the well.

ABIGAIL

What happens when that runs out?

Teresa doesn't have an answer for that.

**EXT. HENDERSON RANCH - DAY**

Teresa approaches a sprawling ranch that looks like the cover of a Louis L'Amour novel. A large, fatherly-looking rancher, MR. HENDERSON (40s-50s) pitches hay into a trough to feed his dozens of beautiful American Quarter-horses. He's in the middle of an argument with one of the horses, a bit smaller and a lot more stubborn than the rest.

MR. HENDERSON

Dammit, Ernie, why aren't you eatin'? Don't you like hay? All horses like hay. Eat the hay.

TERESA

Does he ever argue back?

MR. HENDERSON

(laughs)

Well, Teresa, you'll be the first to know! What brings you out here?

Thunder rumbles. The storm is close.

MR. HENDERSON (CONT'D)

You hear that? Bottom's about to drop out, you oughta be inside.

TERESA

I'm looking for work.

MR. HENDERSON

I'm sorry to say, I don't got any.

TERESA

I know Carlos left three weeks ago. That means you're a man short.

MR. HENDERSON

Yeah, a man short. Not a woman short.

TERESA

(a tinge of anger)

I used to break quarter-horses as a kid on my father's farm. I'm as good as any man you've got. Better.

MR. HENDERSON

Your job should be taking care of your daughter.

TERESA

That's what I'm trying to do.

Beat. They are at an impasse.

MR. HENDERSON

Teresa. You should be looking for a husband, not a job.

**INT. TERESA'S COTTAGE - BEDROOM - NIGHT**

Teresa tucks Abigail in. They're mid-conversation. Outside, the gentle thunder is now a full-on storm. Teresa is soaked to the bone. Rain leaks through the roof into several strategically placed buckets around the floor.

ABIGAIL

He should've hired you.

TERESA

Don't you worry about that. We'll figure something out like we always do.

ABIGAIL

Alright.

Abigail starts to leave.

ABIGAIL (CONT'D)

Mom-

TERESA

Yes?

ABIGAIL

Am I a burden?

Teresa stops, heartbroken and stunned.

TERESA

Where'd you get that idea?

ABIGAIL

That's what Hadrian said.

TERESA

What, no, no, you're not a burden. He only said that because he doesn't know you.

ABIGAIL

But it's true, isn't it?

TERESA

Abby, when you were born, it was like your father was born again too. I'd never seen him so happy in my life. All because of you. And that never changed for him. He never cared how rough things could get or how poor we might be - he just knew he was so lucky to have you in his life, and guess what? I feel-

Abigail is sound asleep.

TERESA (CONT'D)

...just the same.

Teresa kisses her forehead and goes out to the main room, shutting the door behind her.

She then sees the man sitting at the far end of her table and SCREAMS.

MAN

Shh, you'll wake her...

Without hesitation, Teresa turns, grabs a rifle off the wall, points it straight at him, COCKS IT, and PULLS THE TRIGGER -

**CLICK.** It doesn't fire.

MAN (CONT'D)

Not even a warning shot! I like that.

Teresa checks the chamber - *it's loaded.*

TERESA

*Who are you?*

MAN

Well, you have to specify. Are you asking who I was last week or this week? Or maybe you want to know who I *will* be-

TERESA

Listen, I don't care who you are any of the time. Leave. Now--

The man leans into the light -- *it's Olivier, the man in the suit who disappeared in Gehenna.*

OLIVIER

My name is Olivier.

TERESA

You have a last name?

OLIVIER

Well, I don't actually have a first name ... but I digress. Have a seat; we need to talk.

She doesn't move.

OLIVIER (CONT'D)

I said *sit down.*

Teresa only stares at him. Olivier sighs and gets up out of the shadows, advancing on her.

Teresa backs against the wall and keeps the rifle trained on him.

OLIVIER (CONT'D)  
You know that won't work.

He's right. She pulls the trigger and again nothing happens. He gently takes the gun out of her hands.

OLIVIER (CONT'D)  
I'm not here to hurt you.

Teresa tries to open the door to the other room, but it won't budge. Olivier watches her struggle with the door, then casually touches the back of her neck with one finger. She SCREAMS in fright ... and then softens as every drop of rain visibly evaporates into a cloud of steam off of her skin, which turns three shades darker as warmth floods her body. Olivier goes back to the table.

OLIVIER (CONT'D)  
I'm here to help you, Teresa.

TERESA  
How do you know my-

OLIVIER  
Shh, shh. Please sit down.

Teresa takes her seat across from Olivier.

OLIVIER (CONT'D)  
I'm here because you need someone to wave their hands, snap their fingers, and make everything all better. But I'll let you in on a little secret about what I do: It only works if it's helping someone, and it can't just be anyone; it must be someone who desperately needs that help. And you, my dear, you deserve my help. All I need is your blessing to give fate a little nudge.

TERESA  
What do you mean?

Olivier's eyes glaze over in the eerie light as he begins his prophecy:

OLIVIER  
Tomorrow morning ... a man will show up at your doorstep ... a man close to death... a man who could provide a good life for you and Abigail ...



Olivier stares more intently into Teresa's eyes.

OLIVIER (CONT'D)

That man will fall in love with you  
... and on the next full moon, that  
man will *die*, leaving you with  
everything you've ever needed...

Olivier falls silent, still in a trance. Teresa, however, is unimpressed.

TERESA

Even if I believe you: What's the catch?

OLIVIER

Ah, yes, what I want in exchange  
for this is...  
(leans forward)  
... a kiss.

TERESA

(laughs uncomfortably)  
Shouldn't you be asking for my  
soul?

OLIVIER

No, a kiss is worth more than your  
soul. Isn't that how Jesus was  
betrayed?

TERESA

Wait, what-

OLIVIER

Now, what do you say?

He gets up. Teresa scoots back in her chair and rises as Olivier approaches her.

TERESA

What if I change my mind?

OLIVIER

If you change your mind, I could  
undo it in a snap, but I doubt  
you'll ever see me again.

Olivier is now close enough to kiss her.

TERESA

You can really make this happen?

OLIVIER

I make everything happen.

He's inches from her. Under his spell, she leans forward to kiss him and seal the deal-

TERESA

Wait, no. No. Get out of my house.

OLIVIER

As you wish. My apologies if I disturbed you.

Olivier goes to the front door, stops, turns halfway, and tips his hat in her direction.

OLIVIER (CONT'D)

Good night, Mrs. Hawthorne.

He shuts the door behind him. Teresa lets out a sigh, glad to see him go. She then surveys the room - leaks in the ceiling, a rat in the corner, and then, from the bedroom, a single cough from Abigail.

The raindrops from the leaks in the ceiling grow louder as they hit the pails around the house. Abigail coughs again.

**EXT. TERESA'S COTTAGE - NIGHT**

Olivier faces away from the cottage, waiting for her. A gentle drizzle falls on his hat. He runs his fingers along some of the dying crops. Behind him, the door opens, spilling light into the yard. He smiles and turns to her.

Teresa runs to him, kisses him, and seals the deal.

LIGHTNING strikes the cottage, BLASTING the night with sound and light. Startled, Teresa opens her eyes to see that Olivier's are BLAZING RED. He GRABS the back of her head - and she faints in his arms.

**EXT. MEGIDDO VALLEY - NIGHT**

A mist-covered town tucked away in the Sierra Nevadas. This place is a step up from Prosperity -- the dwellings aren't huts; they're houses. Some of them have an unidentifiable symbol scrawled in white on them.

The town is surrounded by a thick forest mostly made up of conifers. Above it all, further up the mountain, sits a sprawling, haunted-looking mansion.

The town is empty - not a soul in sight. The peaceful evening is interrupted by BASIL (68), a mountainous man with an out-of-control beard, who comes stumbling into town from the road that leads into the forest.

BASIL

Ruth!! He's coming! *He's back!*

RUTH (60s), Basil's silver-haired wife, steps off her porch and onto the street.

RUTH

Basil, what are you--

BASIL

*Look!*

Basil points down the road into the woods, where a distant light can be seen flickering, getting closer.

Basil grabs Ruth and rushes for their home--

BASIL (CONT'D)

Darlin', you know what to do.

**INT. BASIL & RUTH'S HOME - NIGHT - CONTINUOUS**

Basil and Ruth rush inside. Basil lays a wooden plank across metal holsters in the door, barring it shut.

Basil heads for the back room. He returns loading a double-barreled shotgun. He puts his free arm around his wife. They huddle against the wall. Ruth blows out their lantern. They wait in darkness.

They hear someone knocking on a door down the street. Then, silence. Then, knocking again... only closer. Ruth clutches Basil's arm as the sounds of boots stepping on the wooden planks are heard outside, getting ever closer.

Basil lays his finger on the trigger as whoever it is out there knocks on the door next to them. Silence.

Then, footsteps. Under their door they see the moonlight broken by a shadow as whoever it is arrives at their door. The silence lasts an eternity--

*KNOCK. KNOCK. KNOCK.*

Basil's finger shakes on the trigger -- and then the shadow under the door moves away and the footsteps resume. Basil and Ruth stay frozen, listening intently.

Finally, Basil inches forward with his shotgun. He pauses at the door. Silence. He carefully lifts the plank from the holsters and sets it aside. Keeping the shotgun pointed forward, he creaks the door open.

**EXT. BASIL & RUTH'S HOME - CONTINUOUS**

Basil steps onto his porch and surveys the town.

ANTONY

He was here recently, wasn't he?

*Antony, the man in the duster from Gehenna, sits in Basil's rocking chair, not ten feet from him. He looks even colder than he did in the opening scene. He still wears his blood-stained wedding ring.*

Basil's finger slips and he FIRES his shotgun in shock, blowing a hole through the roof over his porch. Ruth screams from inside. Antony doesn't flinch.

Basil struggles to reload the shotgun.

ANTONY (CONT'D)

I'm not the man you're hiding from.

BASIL

Then who are you?

ANTONY

I'm the man who can kill him.

Basil pauses, takes a good look at Antony, then finishes loading.

BASIL

Let me rephrase. What the hell's your name?

ANTONY

Antony.

BASIL

Why are you on my porch?

Antony gestures to the symbols painted on the other houses.

ANTONY

Everybody's house is marked, except yours. I figure that's either very good or very bad. Who painted 'em?

BASIL  
The man who supposedly saved our  
town. Barnabas White.

ANTONY  
He here now?

BASIL  
No, but he'll be back tomorrow  
night. They say he's a man of God--

Ruth joins them.

RUTH  
He's a charlatan, and you know it.  
(to Antony)  
I'm Ruth. This is Basil.

ANTONY  
Pleasure.

Antony gestures to the symbols once again.

ANTONY (CONT'D)  
So what's it mean?

RUTH  
It means "Barnabas Blessed." It  
means you're under his protection.  
It means he's conned you.

ANTONY  
But not *you*.

RUTH  
Sure, he ran the Devil out of here  
last year, but things ain't been  
the same ever since.

Now they have his attention.

ANTONY  
Is that so...

BASIL  
Let me show you something.

Basil walks Antony to the middle of the empty street.

BASIL (CONT'D)  
Look around. What do you see?

Antony scans the street. Then he notices it.

ANTONY  
Nothing. Nobody.

BASIL  
Exactly. Since Olivier left, or whoever he was, damn near everyone has disappeared. Entire families. One night you're having dinner with your neighbor, the next night they're gone. No signs of a fight in their homes, nothin stolen, no gunshots, no screaming. They're just... gone. Sometimes it takes awhile to even notice. Now what do you make of that?

Antony scans the silent town.

ANTONY  
Sounds like he's not really gone.

**INT. ABIGAIL AND TERESA'S BEDROOM - MORNING**

Teresa is asleep, oblivious to the sound of someone knocking on their door. Abigail shakes her.

ABIGAIL  
Mom. There's someone at the door.  
MOM. Someone's here.  
(nothing from Teresa)  
Fine, I'll do it myself, and I'll buy whatever they're selling.

As she leaves the bedroom, Teresa's eyes open and she remembers.

TERESA  
Wait -- *Abigail, no!*

Teresa jumps out of her straw bed, runs out of the bedroom and into the main room -- but it's too late. Abigail has flung the door open, and there stands *the preacher from Gehenna* -- CALVIN (now 33).

He's dirty from being on the road, but he still looks better than other men at their best. He takes off his hat and looks at her with cool confidence. In a gentle and commanding voice:

CALVIN  
Hello, ma'am. Are you Teresa Hawthorne?

Teresa can't help it - her eyes widen and her breath is taken away. This is *not* who she expected. On Calvin - the feeling is mutual.

TERESA  
I do. I mean I am.

ABIGAIL  
I'm Abigail.

But Teresa and Abigail aren't paying attention.

ABIGAIL (CONT'D)  
I like your hat.

TERESA  
Do - do I know you?

CALVIN  
No, miss. My name's Calvin  
Burroughs -- I'm your new reverend.

TERESA  
So *you're* replacing Reverend Howe.

CALVIN  
Only in title. No one will ever  
truly replace him-

Teresa comes to her senses and shuts down.

TERESA  
Well thank you for introducing  
yourself. It's been most pleasant.

She starts to shut the door in his face, but he stops her with surprising speed.

CALVIN  
(all in one breath)  
Wait - Last night I was lost and I  
came upon a man and asked him the  
way to Prosperity. He told me if I  
continued on, I'd find a shack with  
a beautiful woman named Teresa  
Hawthorne who could help me. And  
here you are.

TERESA  
The man on the road -- what did he  
look like?

CALVIN

You know, I was up in the mountains, it was dark, but he was an older gentleman, had a long beard, was missing an eye -- Sound like someone you know?

TERESA

No. Never mind.

ABIGAIL

Reverend Burroughs?

Calvin kneels down to her level.

CALVIN

You can call me Calvin, alright?

ABIGAIL

Calvin, where are you going to stay?

CALVIN

I'll be with your very own Reverend Phips, but I'll also stay with some of the families here in Prosperity and get to know everyone, at least until I move into Reverend Howe's old place.

ABIGAIL

That's what I thought. You'll have to stay with us.

TERESA

I don't know if--

ABIGAIL

You're staying here with us--

TERESA

--Now, no one's saying that--

HADRIAN (O.S.)

Is this man bothering you?

All turn to see Hadrian standing outside the garden, which has grown out of control overnight. The corn Hadrian planted yesterday now stands six feet tall. The eggplants are fully grown. Everything looks like it was planted months ago.



TERESA

No, Hadrian, our new preacher is not bothering us. Calvin, this is Hadrian.

Hadrian approaches them, ducking beneath the oversized crops.

Calvin extends his hand to him.

CALVIN

Calvin Burroughs. Like she said, I'm the new preacher, just got here-

Hadrian passes him without a glance, gawking at the crops.

HADRIAN

Save it for Sunday. Teresa...  
(gestures at the garden)  
...this is-

TERESA

-a miracle.

HADRIAN

It doesn't make any sense.

TERESA

No it doesn't. Shake his hand.

Hadrian turns to Calvin, not wanting to.

CALVIN

It's fine. We're saving it for Sunday, aren't we?

HADRIAN

So we are. We'll see how well the town takes to an outsider.

ABIGAIL

Well *I* like him. Wanna have breakfast with us?  
(both men turn to her)  
I mean Calvin.

HADRIAN

I believe Reverend Phips is waiting for him in town.  
(to Calvin)  
So you best run along.

CALVIN

(measuring him up)  
Yes, I best be running along.

CALVIN (CONT'D)  
 But don't worry, we'll have  
 breakfast another time,  
 (to Teresa)  
 -won't we?

TERESA  
 Of course.

CALVIN  
 (tips his hat to Teresa)  
 Miss.

Calvin heads through the overgrown garden, to the road.  
 Before he disappears from sight, Calvin turns and waves.  
 Abigail enthusiastically waves back.

ABIGAIL  
 He kinda reminds me of Papa.

TERESA  
 He's taller.

HADRIAN  
 I suppose you don't want him to do  
 anything for you either, right?

**EXT. PROSPERITY - DAY**

Calvin strolls through Prosperity, taking in its dusty,  
 rustic charm. The townsfolk stare at him - an *outsider*. He  
 offers smiles and nods in return. Hadrian catches up with  
 him.

HADRIAN  
 So, tell me something, reverend-

CALVIN  
 -Calvin-

HADRIAN  
 You have to take an oath of  
 celibacy to be a minister, right?

CALVIN  
 That's a Catholic tradition, not  
 mine.  
 (stops, faces Hadrian)  
 But I know what you're getting at.

HADRIAN  
 Yeah? What am I getting at?

CALVIN

You've got things decided for yourself and Teresa that she hasn't decided on. So any attention she gives to anyone else is a problem. But you needn't worry about me. I stay out of those affairs.

HADRIAN

As you should.

CALVIN

But, a word of advice on Teresa... You seem to have mistaken chivalry for romance. Doing favors for a woman and expecting something in return is just a way of paying for it. I doubt she likes that too much.

HADRIAN

I thought you said you stay out of those affairs.

CALVIN

You're right. I'll say no more.

Calvin goes his way. Hadrian catches up with him.

HADRIAN

Well, what the hell else do I have to offer her?

CALVIN

You'll have to figure that out for yourself.

**EXT. PROSPERITY CHURCH - DAY**

Reverend Phips and GILES WILLARD (52), another grey-haired man, go around the church's base, pulling weeds. It's slow, hard work.

GILES

Hey. I have a question for you.

PHIPS

I'm delighted.

GILES

Okay. So there's nothing God can't do, right?

PHIPS

Mmhmm.

GILES

Well, I was thinking about that--

PHIPS

Oh, joy.

GILES

-and I want to know: Could God make a stone so heavy that He couldn't lift it?

Reverend Phips throws down the weeds he'd been pulling.

PHIPS

I spent four years in seminary and *this* is the question I get asked about our Heavenly Host.

GILES

Hey, it's a valid question.

Calvin and Hadrian arrive.

CALVIN

Ah, the omnipotence paradox. I like this one. You're asking: 'Can God be simultaneously omnipotent and not?' The answer is an easy *no*. If He's all-powerful, then He can't also *not* be all-powerful. You know, Hebrews 6:18 says it's impossible for God to lie, which means there are things He can't do. And from a theist point of view, the question is complete nonsense, because it implies that there is something in this world which is *not* God. God is both the lifter *and* the stone. He *is* the very law your question asks if he could break. So, *no*. God cannot make a stone so heavy that He can't lift it.

Beat.

PHIPS

Well. You're just as obnoxious as I remember.

Laughter from everyone but Hadrian. Calvin and Phips embrace.

CALVIN

Fifteen years and you couldn't write to your godson once?

PHIPS

I'm sorry. It's been too long.  
(to Hadrian)  
Hadrian, I need you to do something.

HADRIAN

Anything, reverend.

PHIPS

Giles, will you show him what we've been doing? It's not that hard, and God willing, you'll be done by four.

HADRIAN

What--

CALVIN

I could help--

PHIPS

No no, we need to go over a few things, and I need to show you the wonder that is Prosperity. First, the church...

As they walk away, their voices trail off. Hadrian sighs and kneels down next to Giles, where he begins to pull weeds.

GILES

Hey, I've got a question for you.

**INT. PROSPERITY CHURCH - DAY**

Phips and Calvin walk up the center aisle.

PHIPS

Are you ready to start on Sunday?  
Or would you rather wait a week?

CALVIN

I'm ready to go, but... I have been wondering: How exactly did Reverend Howe ... pass on?

Phips stops and glances up at the ceiling.

PHIPS

We try to not talk about what happened.

CALVIN

Was he murdered?

PHIPS

No.

(sighs and points up)

Look up.

INSERT: One of the timbers that spans the roof of the church is cracked and sagging in the middle.

PHIPS (CONT'D)

I found him. Hadrian helped me cut him down before anyone else could see.

CALVIN

He...*what*? But *why*? Are you sure it was suicide? Maybe someone else -

PHIPS

He left a note.

CALVIN

And?

PHIPS

I don't see why this is so necessary for you --

CALVIN

*What did it say?*

PHIPS

He said that...he'd done something terrible. That he'd been "running errands for the devil." And that's about it.

Phips turns to the door and goes back outside, leaving Calvin troubled. Calvin follows him out, and they pass Giles and Hadrian, who are still working on the weeds.

HADRIAN

- But any stone that large would have serious structural integrity issues to begin with...

GILES

*THAT'S NOT THE POINT!*

**INT. TERESA'S COTTAGE - EVENING**

Teresa and Abigail set out plates for dinner. They are mid-argument.

TERESA

I said NO. He is NOT staying here, and that is final. And where would he even stay?

ABIGAIL

Your bed?

TERESA

ABIGAIL. Not funny. You understand, people talk, right? And you know *why* they would talk, yes?

ABIGAIL

So? Who cares what a bunch of bottom-feeders think?

TERESA

Abigail!

ABIGAIL

What? Most people in this town couldn't drive a nail through a snowbank.

Teresa bursts out laughing on that one.

There is a knock at their door.

ABIGAIL (CONT'D)

Toldja he'd be back.

Abigail goes to the door.

TERESA

NO. Do not-

But she does, and there stands Calvin, smiling warmly.

On the other side of the room, Teresa faces away from him and closes her eyes -- Olivier's prophecy is beginning.

**INT. TERESA'S COTTAGE - NIGHT**

The three of them sit around the table, eating dinner. Calvin is mid-story. Abigail sits with wide, fascinated eyes.

CALVIN

--And this railroad runs straight up the middle of Clay Street. They call it a cable car. And this road is about--

He holds his arm at a 45-degree angle.

CALVIN (CONT'D)

-- *This* steep, and the thing goes right up and down it without falling.

ABIGAIL

You're just making things up...

CALVIN

Hand to God, saw it with my own eyes.

TERESA

So where'd you live before that?

CALVIN

A -- town you've never heard of.

ABIGAIL

Have you always been a preacher?

CALVIN

No. When I was a kid, I'd always get in trouble, but Reverend Phips used to say I was destined to be a man of God.

Teresa sits up on that one -- something she didn't know.

TERESA

You knew Reverend Phips as a kid?

CALVIN

He was like a father to me. When I was growing up in Houston, my mother would have me wait at church while she went off to work. Phips noticed me hanging around, so he'd give me things to read to keep me busy. Fed me, too. He was a good friend. Then my mother died and he took me in. I stayed with him until he moved here when I was eighteen. The last thing he did was give me this collar and told me I was ready to preach.



Teresa looks at him, transfixed, trying to figure him out.  
Their moment is broken by:

ABIGAIL  
This eggplant's weird.

**EXT. PATH IN FRONT OF TERESA'S COTTAGE - NIGHT - LATER**

Teresa walks Calvin out.

TERESA  
Well, you certainly made Abigail's  
night.

CALVIN  
And yours?

TERESA  
Perhaps.

CALVIN  
Good.

They walk in comfortable silence.

CALVIN (CONT'D)  
Your daughter's a lucky girl.

TERESA  
How so?

CALVIN  
She has you.

Teresa blushes.

TERESA  
Thank you. It must have been hard  
losing your mother so young.

CALVIN  
(sighs)  
I left a few things out for  
Abigail's sake. My mother was  
a...she worked in a brothel. She  
sent me to church so I wouldn't  
hear her... working. She always  
said I was a gift from God... but,  
I know I'm just a leftover from one  
of her customers.

TERESA  
I -- I'm sorry; I didn't know--

CALVIN

It's fine. And Abigail's father? Is he... alive?

Beat.

CALVIN (CONT'D)

I apologize, it's none of my business.

TERESA

I'd known Harry ever since I was a little girl, and even then, I knew I'd marry him. He was a carpenter and a good man. He died two years ago.

**INT. TERESA'S - DAY - FLASHBACK**

Teresa reads her Bible by the fire. Someone pounds on the door. Teresa gets up, opens the door, and there stands Hadrian. He's out of breath.

HADRIAN

Teresa... you have to come! Now!

**EXT. PATH - DAY - FLASHBACK**

Hadrian and Teresa come upon HARRY (32). He lies in a bloody, mangled mess. Several of his bones are broken. Teresa screams and runs to him.

TERESA

*Oh God... what happened?*

HADRIAN

A horse. He was run over. I couldn't stop it.

TERESA

(to Hadrian)

Go get Doc Spencer! *NOW!*

HADRIAN

*Look at him.* There's nothing we can do.

TERESA

*Please!!*

HARRY

Teresa...

TERESA

I'm here, Harry... I'm here.

Harry looks at her and opens his mouth to say something... then the breath leaves his body and he dies. Teresa screams and holds him.

**EXT. ROAD TO PROSPERITY - NIGHT - BACK TO PRESENT - MOS**

CALVIN

I'm so sorry.

TERESA

It was an accident... Nobody's fault.

(tears up)

Now it's just me and Abigail, and I'm failing her, I can't even feed her-

Calvin puts his hands on her shoulders.

CALVIN

Hey. You're not failing her; that's a happy healthy girl in there. You're doing fine, even if it doesn't feel like it. Any time you need to hear that, you just come find me. If you ever need *anything*, I'm here for you.

(gestures skyward)

And so is He. You can always talk to Him. And He doesn't ask for anything in return.

They are close. Teresa becomes uncomfortable.

TERESA

Thank you. Good night, Calvin.

She heads back to her cottage. Once she's safely inside, Calvin goes on his way.

Across the street, we see HADRIAN, who has watched their exchange. With a heavy heart, he turns and leaves.

**INT. TERESA'S COTTAGE - NIGHT**

Teresa shuts the door and leans against it, worried.

**EXT. FOREST - NIGHT**

Antony walks through the woods, his face lit by torchlight. Ahead is a clearing where a group of people hold torches. Someone can be heard shouting. Antony comes closer.

**EXT. CLEARING - NIGHT - MOMENTS LATER**

Antony emerges in the clearing, where we see who they're all gathered for: BARNABAS WHITE (45), a man whose hair and robes are the same color as his name. He is a powerful, imposing man who looks like a sorcerer -- 100% fire & brimstone. Most importantly, his eyes seem to be an unnatural black.

Antony watches from the back of the crowd.

BARNABAS

ABSOLUTION!!! *How can Megiddo Valley ever hope for a thing called absolution?? I'll tell you how! Listen to my words, for they are Holy and will bring you closer to GOD!!!*

Amens and murmurs from the crowd.

BARNABAS (CONT'D)

One of Satan's imps walks *AMONG US!! Coming at night and taking our loved ones from us! Mocking us. Mocking our LORD.*

His volume lowers as he gets to the point:

BARNABAS (CONT'D)

Whoever it is will soon come for more prey, of that I assure you. And when She does, it is up to us God-fearing Christians to rid the world of her. She will come as a seductress in the night, a vision of youth -- a succubus. A *witch*. And we will be waiting for her.

As the crowd shouts in agreement, Ruth joins Antony, equally unimpressed with Barnabas. She talks in hushed tones as Barnabas continues to rant.

RUTH

This is all that's left of the town. When Olivier first got here, he performed miracles. Turned weeds into crops. Made it rain.

RUTH (CONT'D)

Slapped a cripple on the rear and made him walk. Made a blind man see. We thought it was the Second Coming. Then people started dying. You'd get the shakes, then two or three days later you'd lay down and die.

(beat)

Then you'd get back up again.

ANTONY

Then you'd *what*?

BARNABAS (O.S.)

--FIRE is what awaits her--

RUTH

Then Barnabas White would kill 'em again. Look at their faces. Each one of them would gladly die for this man. When they couldn't bring themselves to kill their loved ones after they... *came back*... Barnabas would do it for them.

ANTONY

And Olivier just... disappeared?

RUTH

Yes, but not alone. You see that house up there?

Antony looks up the mountain, where again we see the huge mansion that looms over the town.

RUTH (CONT'D)

A rich German couple lived up there. Herr and Frau Wolfowitz. They disappeared the same night as Olivier. Most say the sickness got 'em, but you ask me, I think they're with *him*. Herr Wolfowitz was the blind man Olivier healed. It was his first miracle.

ANTONY

He doesn't do miracles. Only tricks.

**EXT. PROSPERITY MARKETPLACE - DAY**

Teresa looks down at the six coins in her hand. The only money she has left.

She stands before an old FARMER who has dozens of yellowish eggs laid out on his counter in Prosperity's bustling marketplace.

FARMER  
Teresa... you know this ain't enough.

TERESA  
I'm just a penny short...

FARMER  
And what about next week?

TERESA  
This is all the money I have.

FARMER  
So, even if I let it slide this week, next week you'll be right back where you started--

TERESA  
*Please!* I'm begging you--

BEGGAR (O.S.)  
Begging?

Both the farmer and Teresa turn around to find the BEGGAR standing there, smiling a toothy grin.

FARMER  
(shooing her)  
Now go on, git!

BEGGAR  
Just paying something back.

She tosses a penny to Teresa, who catches it.

She buys the eggs, scoops them into her satchel, and hurries after the Beggar, who has already returned to her "spot" on the ground.

TERESA  
Thank you.

BEGGAR  
(ignoring her)  
Money for the destitute!

Teresa takes an egg out of her bag and sets it in the beggar's bowl. She kneels in front of her as she babbles.

TERESA  
Why did you do that?

The Beggar drops her act and looks Teresa right in the eye.

BEGGAR  
Because you're going to need it.

TERESA  
What?

BEGGAR  
You'll also need *this*.

She looks around to make sure no one is watching, then hands a folded up note to Teresa.

BEGGAR (CONT'D)  
Reverend Howe told me to give this to you. Right before he died.

Teresa opens the note -- only it isn't a note. It's a crude, hand-drawn map of a town. A house just outside of town has been circled and has an arrow pointing to the northwest corner of it.

It's labelled **MEGIDDO VALLEY**.

BEGGAR (CONT'D)  
He said the Devil had been there.

**INT. TERESA'S COTTAGE - FLASHBACK**

OLIVIER  
...If you change your mind, I could undo it in a snap, but I doubt you'll ever see me again...

**EXT. PROSPERITY - DAY - RETURN TO PRESENT**

She lowers the map -- and the Beggar is GONE. Teresa looks around, but there's no sign of her. Her mind spinning, Teresa leaves the market, heading home.

**INT. TERESA'S COTTAGE - DAY**

Teresa bursts through the front door.

ABIGAIL  
What's wrong?

TERESA  
I changed my mind.

Teresa grabs a Bible off of the mantle, flips it to the back page (which is blank)-

TERESA (CONT'D)

Dear God, forgive me my trespasses-

-and TEARS it off. Abigail starts to panic.

ABIGAIL

What's going on?

Teresa grabs ink and a quill and scrawls on the page.

TERESA

Abigail, I have to fix something.  
I'll be gone for a few days. But  
I'll be back soon. You're to stay  
with Reverend Phips while I'm gone.

ABIGAIL

(getting upset)  
Are you in trouble?

TERESA

No, but someone else is.

Teresa finishes the letter and folds it up. She then begins to pack a bag of essentials. As she does so, Abigail sees the beggar's map laying on the table and the words **MEGIDDO VALLEY** written on it. She reaches for it, but Teresa grabs it up and puts it in her bag.

There is a knock at the door. Teresa freezes, afraid of who it might be.

PHIPS (O.S.)

Teresa? It's Phips. I saw you  
walking through town. You looked  
upset. Everything okay?

Relieved, she opens the door. Before he can get a word in:

TERESA

(all in one breath)  
I have to go somewhere for a few  
days - I need you to watch Abigail.

ABIGAIL

You hadn't asked him yet?!

She puts the letter in Abigail's hands.

TERESA

Give this to Calvin.



ABIGAIL  
I don't understand.

TERESA  
It's okay, you don't have to.

She grabs her bag, starts to exit, then stops and looks at her daughter, who is terrified.

TERESA (CONT'D)  
You know I love you very much.

Teresa hugs Abigail tightly.

ABIGAIL  
(tearing up)  
Please don't go. Mom, please.  
What if you get hurt?

PHIPS  
I don't know what's going on, but  
you don't have to leave.

TERESA  
Yes I do. It's the only way.  
(beat)  
Goodbye, Abigail. I'll be back  
before you know it.

Teresa leaves Abigail and Phips stunned. As she passes through the garden, she pulls a carrot out of the ground.

**INT. BARN - DAY**

Antony throws a finely-made, large, full leather saddle bag over his shoulder. A man wearing a torn and faded Confederate uniform sits at a table, counting money.

CONFEDERATE  
Say, whadaya need all that for, eh?  
You workin' for someone?

ANTONY  
You could say that.

**EXT. HENDERSON RANCH - DAY**

Teresa approaches the ranch, carrying a saddle. She ducks under the flimsy wooden fence that surrounds the horses. They barely note her presence.

She looks around and spots the horse (ERNIE) standing away from the group, watching her. He's a little smaller than the others and not quite as beautiful -- a bit of an outcast.

Teresa pulls the carrot out of her bag and approaches him. He doesn't shy away or seem threatened.

TERESA  
Hey there. I know you weren't hungry earlier. How about now?

Ernie looks at her bashfully and eats from her hand. Teresa gently puts a saddle on his back and fastens it. He whinnies, but doesn't move. Then, carefully, she mounts him.

MR. HENDERSON (O.S.)  
Excuse me, ma'am,- oh, Teresa, what are you doing?

Teresa JUMPS. Mr. Henderson has been watching her.

TERESA  
Forgive me, Mr. Henderson.

MR. HENDERSON  
For what?

TERESA  
For borrowing your horse.

And with a shake of the reins, Teresa and Ernie are off. Ernie LEAPS over the fence with ease -- he seems more than happy to be running away.

TERESA (CONT'D)  
I'll bring him back!

Mr. Henderson watches her go, somewhat amused.

MR. HENDERSON  
Hmm. Maybe I should've hired her.

**EXT. PROSPERITY CHURCH - DAY**

Reverend Phips escorts Abigail to the church. Abigail is crying. Calvin runs out to her.

CALVIN  
Hey, hey, what happened?

Abigail holds out the note to Calvin. He takes it, opens it, and reads it.

**EXT. COUNTRY ROAD - DAY - MOS**

Teresa rides furiously across the desert, sending up a column of dust into the wind as Calvin reads her note.

TERESA (V.O.)

"Dear Calvin, I've made a mistake and must set things right. Please do not follow me. This is something I must do alone. Just know that I care about you, and this is why I must go. You may never understand why, but if I return, you'll know I succeeded. This is all my fault."

**INT. PROSPERITY CHURCH - DAY - CONTINUOUS**

CALVIN

(reading from the note)  
"Please forgive me. Teresa."

ABIGAIL

Why did she leave?

CALVIN

(to himself)  
*He's back.*

**EXT. MAIN STREET - MEGIDDO VALLEY - DAY**

Antony walks Megiddo Valley's abandoned Main Street, carrying the saddle bag. He stops in front of one of the bigger buildings and sets the bag on the ground. He checks over his shoulder, but he is alone. Satisfied, he pulls something out and places it under the steps leading up to the front door. He crosses the street to another building and does the same. He goes to several more and repeats.

**EXT. HADRIAN'S COTTAGE - DAY**

A run-down, borderline dilapidated cottage with a tremendous pile of split wood off to the side.

**CHOP** -- a newly-cut log is hurled onto the pile.

It was thrown by Hadrian, who looks like he's been at this all day.

**CHOP** - He splits another log in one swing. He's angry.

OLIVIER (O.S.)

You know, they slept together.

Hadrian spins around, facing the desert, and there stands OLIVIER.

Hadrian holds the axe protectively in front of him. Thunder rumbles in the distance.

HADRIAN

Who are you?

OLIVIER

Your name is the one that matters,  
Mr. Hadrian Putnam.

HADRIAN

Do I know you?

OLIVIER

I certainly know you.

HADRIAN

You sure don't look familiar. What  
do you want?

OLIVIER

The same thing that you do. I want  
Calvin gone.

HADRIAN

(chuckles uncomfortably)

It would be nice to see him pack up  
and leave.

OLIVIER

No. I don't want him gone from this  
town. I want him *gone*.

HADRIAN

(laughs awkwardly)

I don't hate him *that* much...

OLIVIER

Of course you don't. And that's why  
you've spent the last two hours  
pretending this wood is a certain  
someone's head.

(off Hadrian's  
uncomfortable look)

Ahh...now we're getting somewhere.

HADRIAN

Listen, I don't know what your  
problem with the new Reverend is,  
but I ain't killing anyone.

OLIVIER

Of course not! But what if he  
*accidentally* died? Like, say, if he  
were ... run over by a horse...

HADRIAN

Who are you?

OLIVIER

It doesn't matter who I am. What matters is that you get what you want.

HADRIAN

Right. Whatever you say.

Hadrian turns back toward his cottage, which is now in PRISTINE ORDER. It's painted. Every board is perfectly nailed in. There are no longer holes in the roof. The wood he has been cutting is stacked perfectly.

OLIVIER

Right. Whatever I say.

Hadrian turns back around and jumps: Olivier is *right behind him*.

HADRIAN

What do you want from me?

OLIVIER

Do you actually think he's a preacher? A good-looking young man like him...traveling from town to town, no connections, no affiliations, no *attachments*. On his first night here he just *happens* to stop by the home of this miserable outpost's most desirable young woman? Then goes back the next night and has dinner with her? Think about it. Why her?

Olivier begins to advance on Hadrian.

HADRIAN

Get off my property. Now.

OLIVIER

Hitting a little too close to home, am I?

Hadrian braces himself, holding his axe protectively.

HADRIAN

*I said go away!*

OLIVIER

Oh I will. But I want to show you something first--

Olivier closes in the final feet. Before Hadrian can react, Olivier CLAMPS his hands over Hadrian's head -- Olivier's eyes are blazing hellfire.

Hadrian drops the axe. His eyes roll up into his head, and we see what he's seeing:

**INT. TERESA'S COTTAGE - NIGHT - DREAM - MOS**

Teresa, Abigail, and Calvin have dinner. It's the scene from earlier, but not quite. In Olivier's version, Teresa and Calvin can't take their eyes off of each other.

**EXT. TERESA'S COTTAGE - NIGHT - DREAM - MOS**

Teresa walks Calvin out. It's the same scene from earlier, but again it's not quite accurate. In this version, Teresa and Calvin share a tender first kiss. They pause, then throw themselves at each other.

**INT. TERESA'S COTTAGE - NIGHT - DREAM - MOS**

This scene is pure fiction:

It's hard to tell who's who -- Calvin and Teresa are wrapped around each other, naked. He wears a necklace with a cross on it that slides blasphemously over her skin as they move.

**EXT. HADRIAN'S COTTAGE - DAY - RETURN TO PRESENT**

-- Hadrian is on his knees, emasculated. It's now drizzling.

OLIVIER

You did everything for her...you saved her from the brink of starvation...you saved her late husband's life time after time... you offered to *be* her husband after the accident...and, my God, you willed your entire *ranch* to her? Seems to me she owes you everything, doesn't she?

Hadrian looks up at Olivier, who stands over him.

OLIVIER (CONT'D)

This reverend... laughing behind your back, behind this town's back, behind GOD'S back... He has what you'll never have...

OLIVIER (CONT'D)  
and he knows it. He doesn't love  
Teresa. But every night, you'll lie  
in bed, knowing he's with her,  
unless you *do* something about it...

HADRIAN  
*There's nothing I can do...*

OLIVIER  
Yes there is.

PLOP -- Hadrian's axe lands in the mud in front of him.

HADRIAN  
I can't.

Olivier kneels down to his level.

OLIVIER  
He's at the church right now. This  
time you won't have to pretend.

**EXT. PROSPERITY CHURCH - DUSK**

It's now pouring rain. Hadrian stands in the middle of it,  
not moving, not blinking. His axe is slung over his shoulder.  
Lightning flashes and thunder rumbles. He stares into the  
church, where candles flicker.

After a beat, he checks over his shoulder - no one is on the  
street to see him. As quietly as possible, he opens the door  
and slips inside.

**EXT. MEGIDDO VALLEY - DUSK**

Due to the considerable altitude difference, it's snowing up  
here, and it's coming down heavier by the minute. Teresa  
dismounts Ernie and crosses from the forest into the sleeping  
town. She ties Ernie to a post, where he happily rests.

In a nearby house, eyes watch her through window shutters  
that have been cracked open.

Oblivious, Teresa marches over to the nearest house and  
knocks on the door. Something moves inside, but no one  
answers.

Perplexed, Teresa moves to the next house and knocks. This  
time, she hears the sound of a gun being COCKED behind the  
door. Startled, Teresa moves away from the door and into the  
street. She spots the saloon at the far end, its warm light  
contrasting with the otherwise darkened town. It has the  
"Barnabas Blessed" symbol painted on it. She heads toward it.

**INT. PROSPERITY CHURCH - DUSK**

Hadrian enters the church, gently shutting the door behind him. He is eerily lit by the numerous candles that are strewn haphazardly about, some for prayer; some for light. He is alone, save for the unnerving sounds around him: Rain pattering on the roof, distant thunder, wind howling, floorboards creaking, and pigeons cooing in the rafters.

The closer he gets to the altar (and to Jesus, who looks down from the life-like crucifix overhead), the more unsure of himself he looks. In fact, he's getting spooked.

He reaches the altar, where a Bible lies open. He closes it. A FLOORBOARD CREAKS BEHIND HIM. He SWINGS around, axe ready -

It's Abigail.

They're both startled. Hadrian lowers the axe.

HADRIAN

Abigail? What are you doing here?  
Where's your mom?

ABIGAIL

She's gone.

HADRIAN

(taken aback)  
What do you mean she's gone?

ABIGAIL

She was scared.

PHIPS

She didn't say much, but it seemed  
urgent.

Reverend Phips enters from the side, behind Hadrian.

PHIPS (CONT'D)

It's good to see you again,  
Hadrian. Have you any ideas where  
she might be?

HADRIAN

No. Where's Calvin?

PHIPS

He's out back getting water from  
the well. I think he intends to go  
after her, but -

But Hadrian is on his way out the back door.



**INT. TAVERN - DUSK**

Teresa enters the tavern. She's covered in snow. A bald BARTENDER (50s), who is a little too happy for this town, greets her. A few other tired men half-notice her, then return to their drinks.

BARTENDER

Good evenin!

(cackles)

Ahh, who am I kiddin? What can I getcha? Somethin' ta getcha drunk, or somethin' to getcha VERY drunk?

Teresa smiles uncomfortably.

TERESA

No thank you. I'm not a drinker--

BARTENDER

--Then you must not be from around  
HERE--

He chuckles at his own joke.

TERESA

I'm just looking for something.

She pulls out the map.

TERESA (CONT'D)

Can you tell me whose house this  
is?

The bartender's welcoming demeanor falters, but only for a second.

BARTENDER

Sure...that's the Wolfowitz House.  
It's about half a mile up the road.  
You'll see a dirt path off to the  
left. Go a few hundred feet and  
you'll see it. Only one up there.  
You sure that's where you're fixin'  
to go?

TERESA

Yes. Thank you. Sorry to bother  
you.

She slips back out into the snow. The second she's gone, the bartender's smile disappears completely, and the other men all stand up simultaneously, pulling out weapons.

The bartender reaches under the counter, produces a shotgun, and begins to load it.

BARTENDER  
Go get Barnabas White.

**EXT. BEHIND THE CHURCH - DUSK**

Calvin is at the well, trying to pull the bucket up, but it's stuck in the mud at the bottom. It continues to rain.

ON HADRIAN, unseen by Calvin. He has exited the church and watches Calvin from behind. Calvin LEANS over the deep well, struggling with the rope, trying to free the bucket. Still unseen, Hadrian approaches with the axe.

CALVIN  
(under his breath)  
Come on...

Hadrian is now directly behind him. Calvin leans further over the edge. Just one push and he would fall in...

HADRIAN  
Need a hand?

Calvin nearly slips as he JUMPS, startled.

CALVIN  
(laughs)  
Hadrian, you scared me. Yes,  
please. Help me pull this thing up.

Not taking his eyes off him, Hadrian sets the axe down, grabs the rope and begins to pull. They strain together, then the rope gives as the bucket comes unstuck below. They begin pulling it up together.

CALVIN (CONT'D)  
Yes! Thank you. Couldn't've done it  
without you.

HADRIAN  
Where's Teresa?

CALVIN  
I don't know. But she's in trouble.

HADRIAN  
Because of you?

CALVIN  
Yes. I believe so.

Hadrian lets go of the bucket (sending it back down into the muck), turns on Calvin, and GRABS him by the collar. They lean over the well.

HADRIAN  
*What did you do?*

CALVIN  
I showed up.

HADRIAN  
*And put her in danger?*

CALVIN  
Which I will get her out of. I'm the only one who can save her from him. But I need help.

Beat. None of this is going as Hadrian expected.

CALVIN (CONT'D)  
Help me save her.

HADRIAN  
From who?

ABIGAIL  
I can help.

Calvin and Hadrian turn. Abigail stands at the back door. Hadrian, perhaps unconsciously, lets Calvin go.

HADRIAN  
Abigail, I don't think you-

ABIGAIL  
I know where she went.

**INT. TERESA'S COTTAGE - NIGHT**

The door opens, and Abigail, Calvin, and Hadrian enter. Abigail begins packing a bag.

HADRIAN  
So. You always get everybody else caught up in your troubles, or is this new?

CALVIN  
*There isn't time for this.*  
(softens)  
And yes, I don't know how. It just...happens.

ABIGAIL

Hey-

HADRIAN

So why come here? We were perfectly fine --

ABIGAIL

HEY!

(they turn to her)

Which one of you idiots knows where Megiddo Valley is?

Hadrian and Calvin stop and turn to her, shocked.

HADRIAN

It's... a town up in the mountains. Half day's ride from here. What the hell's she doing there?

CALVIN

Doesn't matter - we need to leave now. Abigail, you have my word, we'll come back with her.

ABIGAIL

But -

CALVIN

We're dealing with a dangerous man here; you're not going with us. Hadrian, you have horses, yes?

HADRIAN

Of course I do. We can be there tomorrow morning.

ABIGAIL

Wait -

Calvin and Hadrian head outside.

**EXT. TERESA'S COTTAGE - NIGHT - CONTINUOUS**

CALVIN

Good. And you have guns?

HADRIAN

What do you think?

CALVIN

Of course. Great. You'll need 'em.

HADRIAN

What are we getting into, Calvin?  
You need to tell me, right now.

CALVIN

I'll explain everything in due time-

Hadrian GRABS Calvin.

HADRIAN

No, not due time, *now*. Because if  
something happens to her, I will-

CALVIN

-What? Kill me?

**BAM** - A GUNSHOT cuts through the air. Hadrian and Calvin hit the deck. Abigail stands in the doorway with the smoking rifle in her hands.

ABIGAIL

YOU ARE NOT LEAVING ME HERE WHILE  
YOU TWO GET MY MOTHER KILLED.  
(points the gun at Calvin)  
She barely knows YOU-  
(points the gun at  
Hadrian)  
And she doesn't even like YOU.  
She's my mom, and I have to protect  
her. I'm not a burden!

She lowers the rifle, breaking.

ABIGAIL (CONT'D)

(through tears)  
*I'm not a burden. I'm not a burden.*

Calvin cautiously gets up and goes to her. He gingerly takes the rifle out of her hands. She collapses into him, sobbing. Calvin hugs her.

CALVIN

No, you're not a burden.

HADRIAN

She still can't-

CALVIN

She can come with us; it's fine.

He stares Hadrian down - *do this for her*.

HADRIAN

Fine. But we have to leave *now*.

CALVIN

Agreed. If it's who I think it is,  
that town won't be there much  
longer.

**EXT. WOLFOWITZ HOUSE - NIGHT**

Teresa walks up the dirt path through the woods. It is now snowing harder than ever. The ground is turning white. Ahead, the huge abandoned house looms over Teresa--

A GRIZZLY BEAR stands in the path on its back feet. Teresa pauses, but a burst of lightning shows the bear to be motionless. Teresa approaches uncertainly...

As she gets closer, she sees that it's stuffed and mounted -- a fine piece of taxidermy. She passes it, not liking how truly real it looks. Ahead, a stuffed mountain lion stares at her with glass eyes. She passes it.

Teresa reaches the house. The porch is lined with dozens of other mounted animals -- owls, foxes, rabbits, rattlesnakes -- all in eerie life-like positions.

A shed sits in the yard with its doors creaking in the wind. Inside is the shop where these creations were made. The rotting carcass of a bobcat sits atop a bloodstained table -- an unfinished project. A pair of crows pick at it.

Teresa goes along the house's edge, reaching the northwest corner. There are bushes planted there. She pushes through them, and, sure enough, there lies a pile of rocks.

She knocks the rocks away to find a spot in the earth that has been disturbed. Teresa digs furiously with her hands. After a moment, she finds a burlap sack. As she pulls it triumphantly from the ground:

BARNABAS (O.S.)

Undoubtedly a gift left from the  
Devil Himself.

Teresa screams and clamps the bag to her chest.

Barnabas White and a group of men stand only feet away from her. Some carry torches. Some carry rocks. All are armed.

BARNABAS (CONT'D)

Hand it over.

Teresa only clutches the bag tighter.

BARNABAS (CONT'D)  
 Tell us, where are you keeping  
 them?

TERESA  
*What? Who are you?*

BARNABAS  
 I am but a humble servant of the  
 Lord.  
 (motions behind)  
 Now, gentlemen, if you would--

A few men behind Barnabas advance on her with ropes. As they close in on her, Teresa panics and BOLTS, back toward town. Barnabas watches her go, not concerned:

BARNABAS (CONT'D)  
 Don't worry; they'll catch her.

**EXT. MEGIDDO VALLEY - NIGHT - MOMENTS LATER**

Teresa, winded, runs full-throttle down Main Street, past the tavern. Ernie eagerly awaits her at the far end of the street. She's halfway to him--

But she trips over a rope, which has been draped from one side of the street to the other for this exact purpose. She FACEPLANTS into the snow.

As soon as she's down, Barnabas' men close in on her, torches in hand. As she tries to get up, the bartender shoves her back down.

BARTENDER  
 WHERE'S MY SON? *What did you do  
 with him?*

TERESA  
 I--

A rock SLAMS into her head, making her bleed.

ANGRY MAN  
*That's for my wife, you bitch.*

People begin to emerge from the seemingly-empty storefronts on either side of the street, carrying torches and rocks.

FAT WOMAN  
 (throwing a rock)  
*That's for my brother!*

Teresa barely dodges it. She is going to die right here in the snow. Another rock, a big one, sails toward her head-

**BAM** -- It is SHOT out of the air. The crowd parts, revealing a figure standing behind them, shrouded in darkness - Antony.

He points both pistols almost straight into the sky and fires the one in his right hand five times, carefully moving his gun slightly between each shot. He then does the same thing with the gun in his left hand.

He puts the pistols away and produces a match, which he uses to light the fuse on a stick of dynamite. His bloodstained wedding ring gleams in the match's light.

ANTONY

Hand her over.

The mob steps away from Teresa. She painfully gets up and stumbles to Antony. He casually fidgets with the dynamite.

ANTONY (CONT'D)

You all a God-fearing bunch I take it?

(no answer)

Uh-huh. Well, unless you turn around and head on home, you're about to meet Him.

A muscle-bound lumberjack steps forward.

LUMBERJACK

We ain't doin' *shit*. We're under God's protection.

ANTONY

You sure about that?

Before the Lumberjack can answer, something SPLATS into the top of his head, killing him instantly.

SPLAT SPLAT SPLAT SPLAT

Four more men from the lynch mob DROP DEAD with lines of blood running from the tops of their heads -- *the first five bullets Antony fired into the air have come back down*.

FAT WOMAN

What in the-

SPLAT SPLAT SPLAT SPLAT SPLAT

She and four others drop dead, taken out by the second round of bullets returning from the sky.



ANTONY  
(to Teresa)

*Run.*

He **SHOVES** her away from the mob, toward Ernie. She wastes no time and **SPRINTS** as fast as she can.

ANGRY MAN  
HEY!

The mob pursues. Antony **HURLS** the stick of dynamite in his hand and **SHOOTS** it like a clay pigeon. It explodes over the mob, killing a number of them.

The rest pursue, gaining on Teresa.

Antony **SHOOTS** the packet he left under the first porch - dynamite - which **BLASTS** a storefront into wooden splinters, sending more of Megiddo Valley's crazed citizens skyward.

He shoots the packet on the other side of the street, blowing out another building and Teresa's pursuers simultaneously.

ON TERESA: She runs as she never has before as bundle after bundle of dynamite goes off behind her, blasting debris across the street. Behind her, Antony continues firing, hitting both people and dynamite. She's almost reached Ernie-

A final explosion obliterates the last of her pursuers.

Olivier watches from the second-story balcony of a building. The surrounding fire reflects in his eyes as he smirks. The street below is now covered in bodies and burning debris, which melts the snow around it.

ON ANTONY: His work done, he lowers his weapon.

**BAM** - He is shot through the side from behind. He collapses to his knees, bleeding. Barnabas White emerges from the darkness, smoking pistol in hand.

BARNABAS  
I remember you. You came to my  
sermon last night. Stood in the  
back like an unbeliever.

Antony gestures to the dead before them.

ANTONY  
Were they believers?

BARNABAS

Yes. These people who you killed,  
who you just *massacred*, died  
carrying out God's Will.

ANTONY

Is killing an innocent woman God's  
Will? Or yours?

BARNABAS

There's no difference.

Barnabas puts his pistol to the back of Antony's head.

ANTONY

There never is.

**BAM** -- Barnabas is shot through the chest. He falls to his  
knees.

All the way at the other end of the street stands TERESA,  
aiming a smoking rifle.

Barnabas, not quite dead, falls backward, into the snow.

BARNABAS

She shot a priest...

ANTONY

You're no priest.

Antony gets up and starts to walk away--

OLIVIER (O.S.)

Even if you find me, there's  
nothing you can do.

Antony spins about, looking for Olivier, then realizes:  
Barnabas is speaking in Olivier's voice.

OLIVIER (CONT'D)

You know I'm immortal, Antony. You  
can't kill a god--

But his voice crackles and pops like a bad radio reception as  
Barnabas dies. Antony hunches down and watches as Barnabas'  
twisted face changes.

His sinister black eyes transform into a brilliant blue, and  
wrinkles form across his face, showing what the *real* Barnabas  
must have looked like. He speaks in a softer, kinder voice:

BARNABAS

*He's gone.* Thank you.

He grabs Antony by the collar and pulls his face close to Antony's ear. Barnabas whispers something in his ear... then dies in peace.

TERESA  
What did he say?

ANTONY  
Couldn't make sense of it.

TERESA  
He was just speaking in *Olivier's* voice.

Teresa, now riding Ernie, approaches Antony.

ANTONY  
So you're after him, too?

**EXT. CAMP - NIGHT**

Calvin and Abigail sleep under the stars. They're in a clearing surrounded by high grass. Off to the side, their campfire dies down.

The storm has passed and is now moving over the Sierra Nevada mountains, which tower above them. They're at the foothills, out of the desert but not yet in the forest.

Hadrian sits off to the side, brooding. He holds his axe again. After a moment, he goes over to Calvin and stands over him, watching him sleep.

Finally, he raises the axe-

But he hesitates, his resolve wavering. He looks at Abigail, then back at Calvin. After a moment, he closes his eyes, ready to do it--

But he doesn't. He lowers his axe.

HADRIAN  
(under his breath)  
Shit.

He sets the axe down, grabs his rifle, and steps into the surrounding high grass to relieve himself.

-- But he is interrupted by the sound of hooves thundering toward them.

Four horsemen BURST into the clearing. Calvin and Abigail wake up, startled.

The Horsemen look like they've spent their lives living in a cave: They are unshaven, missing teeth, and wear patchy old clothes.

CALVIN

What--

The First Horseman - the LEADER, dismounts and points his pistol at Calvin.

LEADER

Told you we'd find you.

He firmly places a boot on Calvin's chest.

CALVIN

(recognizes him)

Ah. You didn't listen.

Abigail tries to run, but the Second Horseman, HORACE (40s, scrawny), easily snatches her up and holds her from behind. She fights and flails, but to no avail.

CALVIN (CONT'D)

*Let her go!*

LEADER

Talk again, and we kill the girl.

She your daughter?

(no response from Calvin)

Now let's see what we got here.

The Third Horseman, LESTER, picks up Calvin's travel bag. He dumps everything out onto the ground and sifts through it with his foot. It's just some crummy bread and clothes.

LESTER

GodDAMN it. Not even one cent. I thought you was fat with cash.

Hidden in the grass, Hadrian watches as the Leader straddles Calvin, who makes no struggle. Hadrian looks down at his rifle, then back at the scene before him.

LEADER

You took someone from us, pastor.

Someone I loved dearly, uh-

(to the others)

What was his name?

WALLACE

Gene.

LEADER

Gene. You took Gene from us. So I reckon, to keep all things even, we go ahead and take someone from you. Boys, who we shootin' first? The girl or the preacher?

HORACE / LESTER / WALLACE

Preacher.

LEADER

Yeah, that's what I thought. Have some fun with the girl afterward if you want.

At that, Calvin furiously tries to break free under the Leader, who simply raises his pistol to Calvin's head-

**BAM** -- A gunshot echoes through the clearing.

REVEAL: A hole has been blown through the Leader's chest. The shock of being shot causes him to lurch back and fire his pistol, missing Calvin's head by inches. He falls on Calvin, trapping him under his weight.

Horace wastes no time pulling a large Bowie Knife from his side. He puts it to Abigail's throat. Lester and Wallace spin around in every which way nervously.

Back in the grass, Hadrian silently reloads his rifle.

WALLACE

*What the hell was that?*

HORACE

The hell do you *think*? Someone's out there! Go!

Wallace tepidly steps into the high grass. Calvin, Abigail, Horace, and Lester all watch intently -

**BAM BAM BAM** - three gunshots ring from the grass, followed by complete silence.

Lester approaches the grass, but doesn't go in. He keeps his gun trained on the darkness, ready to shoot whoever emerges victorious -

Lester is SHOT THROUGH THE HEAD - Hadrian stands to the side of the clearing, where he's circled around behind them.

HORACE (CONT'D)

Drop it or I-

Hadrian shoots him through the head as well. Horace releases Abigail and drops dead. Abigail's eyes roll up in her head and she passes out.

Calvin shoves the Leader's bloody corpse off of him and gets up to check on Abigail -

CALVIN

Thank you.

But Hadrian raises his rifle at him. Calvin raises his hands-

CALVIN (CONT'D)

Hadrian, trust me, you can't-

Hadrian FIRES - not at Calvin, but at the Leader, who was still alive and was raising his pistol to shoot Calvin. He drops dead.

Hadrian motions to Abigail.

HADRIAN

Check her.

Calvin turns her on her side, puts her head on his lap, and puts a finger to her neck.

CALVIN

She's alive. Just passed out.

HADRIAN

You know there's a man who wants you dead real bad.

CALVIN

He didn't happen to wear an odd suit and call himself Olivier, did he?

HADRIAN

(startled)

You've met?

CALVIN

Once. After the first sermon I ever gave. He walked into my church and told me if I didn't stop he'd kill me. I didn't stop. He didn't kill me, but he's trying.

HADRIAN

What do you mean *trying*?

(re: the dead Horsemen)

It doesn't take much to kill a man.

CALVIN

No, but for all he can do, I don't think he can actually kill anyone. That's why he sent these men. And dozens of others over the years.

Hadrian looks at the ground, ashamed.

HADRIAN

And me.

Calvin eyes the axe on the ground, putting it together.

CALVIN

He tried to turn you on me?

HADRIAN

It didn't take much.

CALVIN

It never does.

HADRIAN

But... why you? If he can do all these things, why is he losing sleep over a small-time preacher? How could you be a threat to him?

Calvin thinks for a moment, then:

CALVIN

I want to show you something.

**INT. TAVERN - NIGHT**

Teresa has Antony laid across the bar as she stitches him back up. Basil and Ruth help.

ANTONY

That *hurts*.

TERESA

Well, dying would have hurt more.

(beat)

How did you do all that out there?

ANTONY

Not now. What's in the bag?

Teresa places the sack onto the bar. They look at it for a second... then Teresa opens it.

**EXT. CAMP - NIGHT**

Hadrian stands in front of Calvin, pointing his rifle at him. He looks uncomfortable. Abigail has woken up. She watches from the side with wide eyes.

HADRIAN  
This ain't right.

CALVIN  
You were planning to kill me  
tonight. Pull the trigger.  
(Hadrian hesitates)  
Trust me.

Hadrian looks at him reproachfully, squeezes his eyes shut, then pulls the trigger--

The gun jams. The trigger won't even budge. Hadrian tries again and again, each time with the same result. He looks at Calvin warily.

Calvin picks up a rock and sets it on a stump.

CALVIN (CONT'D)  
Now. Shoot this.

Hadrian takes aim and pulls the trigger. The gun FIRES and blows the rock away.

Hadrian looks back to Calvin, then points the gun at him and pulls the trigger. Again, it jams.

CALVIN (CONT'D)  
There's nothing wrong with your gun. When I was a kid, I never got sick. I've never skinned my knee or even gotten a bloody nose. *I've never actually felt pain.* And I've always had a way with people. A way of getting anyone to do what I want. I've succeeded at everything I've ever done.

HADRIAN  
What are you getting at?

CALVIN  
I never knew my father. So...  
sometimes I wonder...

Calvin, unable to say it, gestures to the sky. They look up to the heavens, considering the implications. Then Hadrian bursts into laughter.



HADRIAN

You think... you actually think...  
 Jesus is your long-lost brother--  
 (more laughter)  
 Well hey there, Mr. Calvin Christ,  
 I'm President Grant, nice to meet  
 ya. How 'bout-

But he can't finish from laughing so hard. And then it starts to rain again. As he gets up and heads for the shelter of a nearby tree, he notices that there is a radius around Calvin in which not a single drop falls. He's perfectly dry.

HADRIAN (CONT'D)

Oh.

**INT. TAVERN - NIGHT**

Teresa opens the bag to reveal ... a Bible, and nothing else. Disappointed, everyone stares at it.

RUTH

Maybe you should open it.

Teresa does so. Inside the front cover, there's a box titled **This Holy Bible Belongs To:** and in that box, in immaculate handwriting, are the words **William Howe**. Teresa pauses.

ANTONY

You know him?

TERESA

He was my reverend. He died last week.

ANTONY

But not before traveling forty miles to bury this, only to be dug up by you a week later.

Teresa turns to the first page, only to find a normal-looking title page for a Bible. Next page, also normal. She flips through the rest of the Bible in a blur, looking for anything unusual. Each page shows nothing but the original text, then--

She reaches the blank note pages at the end -- only these aren't blank; they're covered in the same handwriting as Howe's name in the front, only much sloppier, as if it were written in a hurry.

Everyone gathers around.

RUTH

Maybe you should read it.

TERESA

(reading)

"Dear Teresa, my apologies for being so indirect, but the devil has eyes everywhere. If you're reading this, then he's gotten to you as well and you're probably looking to undo whatever deal you made with him. As for me, he promised he'd deliver a bright, young leader to our church."

(stops reading)

Well, he came through on that promise.

(continues reading)

"In exchange, I helped him with his work in Megiddo Valley, and for that I will never forgive myself. Perhaps you can succeed where I failed. You'll find him in Gehenna. Good luck and Godspeed. Your Reverend, William Howe. P.S. - The Wolfowitzes are still protecting him."

(closes the Bible)

That's it. -- Antony?

Antony is wide-eyed and pale. He collapses into a seat. Basil and Ruth rush over to him.

BASIL

What's wrong?

ANTONY

*Gehenna...*

TERESA

Have you been there?

ANTONY

Yes. And so has he.

TERESA

What'd he do?

Antony points through the open door, at the ruined street, at the bodies.

ANTONY

Same thing he always does.

**EXT. MEGIDDO VALLEY - DAY**

Hadrian, Calvin, and Abigail ride into town on two horses. Abigail rides behind Calvin.

They stop in shock as they get their first look at Main Street. Small fires still smolder here and there. The bloodstained street is covered in bodies. Vultures pick at them, having a feast.

CALVIN

He's been here all right...

Hadrian jumps off his horse and runs into a store. Empty. He runs out and goes to the next one. Also empty. He comes back out to Main Street, realizing he's in a ghost town.

HADRIAN

*Hello??*

CALVIN

*Teresa??*

No response other than their own voices echoing off of the mountains.

HADRIAN

*Teresa?*

Hadrian starts turning over bodies, checking to see if any of them are her. Calvin approaches from behind and pulls Hadrian away.

CALVIN

Hadrian, I think we need to go--

They are interrupted by the sound of a gun COCKING.

BASIL (O.S.)

If you're looting you have my warmest offer to leave.

Calvin and Hadrian look about, not sure where his voice is coming from.

CALVIN

Look, we're just trying to find a woman named Teresa Hawthorne--

BASIL (O.S.)

Why?

ABIGAIL

She's my mom.

A long pause, then from the tavern comes BASIL, who lowers his gun.

BASIL  
She and another man left this morning, not two hours ago.

HADRIAN  
Another m-- Did they say where they're going?

BASIL  
South. To Gehenna.

Just like Antony, the fear on Calvin's face is palpable.

**EXT. FOREST - DAY**

Antony has stopped to collect water from a creek.

TERESA  
You want to explain to me what the hell happened back there?

ANTONY  
What do you mean?

TERESA  
You *shot* into the air and hit every one of them. How?  
(no response)  
Hey. I asked you a question. How did you do that?

ANTONY  
Practice.

TERESA  
I saved your life; you owe me some answers.

ANTONY  
No, you didn't.

TERESA  
Antony, *please*.

ANTONY  
All you need to know is you can trust me.

As he bends down, a necklace with a cross on it slips out of his shirt. Teresa notices.

TERESA

(re: the cross)

I didn't get the impression you and God are on speaking terms.

Antony slips the cross back into his shirt and out of sight.

ANTONY

I'm fine with God. It's the people who claim to speak for him I have a problem with.

TERESA

Clearly.

ANTONY

You can sell any lie as long as you call it "God's Will." So what lie did Olivier sell to you?

TERESA

Well... He told me a wealthy man would fall in love with me, die, and leave me with all I ever needed. I figured it would be an old man with one foot in the grave. I was wrong.

ANTONY

And let me guess: You fell in love, and now you have a real chance at happiness, but he's gonna die because of you. That about it?

Beat.

TERESA

Yes.

Antony chuckles.

TERESA (CONT'D)

It's not funny.

ANTONY

It's a little funny.

TERESA

Fine. What about you? Hm? Why are you chasing Olivier?

Antony falls silent.

**EXT. FOOTHILLS - DAY**

Calvin and Hadrian continue riding through the forest. Abigail pretends to sleep behind Calvin.

HADRIAN

This town, Gehenna. You looked like someone whacked a shovel 'tween your legs when that old man said the name. And you know exactly where it is. So what happened?

Calvin is just as hesitant as Antony to talk about it.

CALVIN

There *is* one person who can hurt me. I don't know why, but for some reason the rules don't apply to him. We met in Gehenna. It's the only time I've ever been afraid.

**EXT. DESERT - DAY**

ON ANTONY. He and Teresa are riding again, descending from the mountains and into the desert.

ANTONY

I was married before I met Olivier.

**INT. GEHENNA SALOON - DAY - FLASHBACK**

A younger, but ragged-looking Antony is held from behind by a TOOTHLESS THUG, while another THUG with a few more teeth slugs him in the face over and over. They're all drunk.

The thug pulls his fist back to hit him again, but a gloved hand gently covers the thug's fist. That's all it takes to stop him.

ANTONY (V.O.)

Her name was Catherine. Her father ran the bank in Gehenna. God knows why she ever took a liking to someone like me.

Without saying a word, Catherine extracts Antony from the thugs, who are dumbfounded to see this beautiful woman intervening. Antony can barely walk.

**INT. CATHERINE'S HOUSE - NIGHT - FLASHBACK**

Catherine DUNKS Antony's head in a bucket. He struggles, but she's relentless.

ANTONY (V.O.)

I hadn't been sober since I was thirteen. Catherine told me if I could go a whole year sober, she'd give me a chance.

**EXT. GEHENNA CHURCH - DAY - FLASHBACK**

Antony and Catherine emerge from the church, hand in hand. Antony looks unlike we've ever seen him - clean cut, healthy, and *smiling*. A small but enthusiastic crowd throws rice around them.

ANTONY (V.O.)

Easiest decision of my life. For a while, it was bliss. Then-

**EXT. FOREST - DAY - RETURN TO PRESENT**

Calvin and Hadrian ride through the thick forest. Abigail is still listening, feigning sleep.

CALVIN

I was sent to run the church in Gehenna nine years ago. It didn't take long to make friends with everyone.

**EXT. GEHENNA CHURCH - DAY - FLASHBACK - MOS**

Calvin meets and greets with the townsfolk post-service. They're all smiles - they love him, and he loves them. Catherine, in particular, glows as she chats with Calvin.

CALVIN (V.O.)

That is, everyone except for one person.

Unseen, off to the side, Antony watches jealously.

CALVIN (V.O.)

There was a woman who came to every service: Catherine. Somehow her husband got it in his head that she and I had eyes for each other. Couldn't have been less true - she talked nonstop about him, and how she wished he'd come to church. Now one night -

**EXT. CATHERINE'S HOUSE - NIGHT - FLASHBACK - MOS**

Catherine and Antony stand on their front porch, yelling and screaming at each other, and we see why: She's brandishing a bottle of whiskey she's found.

ANTONY

She kicked me out. Was my own damned fault.

**EXT. BACK ALLEY - NIGHT - FLASHBACK - MOS**

Antony sits alone in a pile of rubbish, finishing the bottle that Catherine found. A shadow falls over him.

ANTONY (V.O.)

That's the night I met Olivier. He told me Catherine was cheating on me. Then he gave me two guns --

**EXT. DESERT - DAY - RETURN TO PRESENT**

Antony pulls his pistols from their holsters.

ANTONY

-- *These*, and told me to be at the church at midnight tomorrow to find the man who had taken my wife from me. So the next night -

**EXT. FOREST - DAY**

Calvin and Hadrian continue to ride, with Abigail fake-sleeping behind Calvin.

CALVIN

-- The whole town started tearing itself apart. I don't know why. But no doubt Olivier was behind it all. So while the town burned I hid in the church. Now, for obvious reasons, I'm a pacifist, but -

**INT. GEHENNA CHURCH - NIGHT - FLASHBACK**

Calvin LOADS A PISTOL and tucks it behind his waist as gunshots and screams are heard outside. He paces, unsure of what to do, but sure that somehow it involves him.

Then come the sounds of Catherine SCREAMING HER LUNGS OUT right outside the church. Calvin pauses, knowing damned well this is a trap. He goes outside anyway -



**EXT. GEHENNA CHURCH - NIGHT - FLASHBACK - CONTINUOUS**

- to find Catherine being attacked by five ROUGHNECKS - the same men who attacked Calvin and Abigail. Two of them are pulling her clothes off.

CALVIN  
Stop. Let her go.

Horace snaps a gun to Calvin's face and pulls the trigger. Of course, it jams. As he checks his gun, the others all draw on Calvin and also try to fire. Though every other gun in town is going off, none of theirs do.

CALVIN (CONT'D)  
I assure you, none of you can hurt me. But I can hurt you. So let her go.

Horace tries to pistol-whip Calvin, but he slips in the mud, right on his ass. As he hits the ground, his gun FIRES straight into the sky - of course it works fine now. Their leader points to Catherine.

LEADER  
Just shoot her and let's go.

CALVIN  
WAIT. I'll pay you all. Two thousand cash each, and we never see each other again.

LEADER  
Bullshit. No way a pissant preacher has-  
(he counts his men and  
does slow, painful math)  
Ten thousand dollars.

Calvin produces a wad of cash from his pocket and begins counting.

CALVIN  
(to the Leader)  
That's two thousand for you,  
(to Horace)  
Two thousand for you,  
(to Lester)  
Two thousand for you,  
(to Wallace)  
Two thousand for you,  
(to Gene)  
And two thousand for you.

CALVIN (CONT'D)  
 You're rich men now. May you use  
 this to start over and commit no  
 more evil-

LEADER  
 Shoot the woman and let's go.

Gene draws on her without hesitation - Calvin whips the  
 pistol from behind him and BLOWS GENE'S BRAINS OUT.

CALVIN  
 It is NOT my job to send people to  
 hell. BUT TONIGHT I'M READY. ANY  
 ONE ELSE?

Beat. The leader signals for the remaining three men to get  
 out of there. He then approaches Calvin and gets inches from  
 his face.

LEADER  
 We'll find you.

He SPITS on Calvin's face. The men leave.

Calvin goes right to Catherine.

CATHERINE  
 You shouldn't have paid them.

CALVIN  
 Probably not. Let's get you inside.

**EXT. FOREST - DAY - RETURN TO PRESENT**

Calvin and Hadrian continue to ride. Abigail no longer  
 pretends to be asleep, but they haven't noticed.

CALVIN  
 I thought she was safe. I thought  
 we were safe.

**INT. GEHENNA CHURCH - NIGHT - FLASHBACK**

The opening scene plays from Calvin's POV: He brings a  
 traumatized Catherine in from the side door. Her clothes  
 still hang off of her, not put back together from the gang's  
 attack. When they reach the altar, she throws herself into  
 his arms and sobs uncontrollably. Calvin awkwardly holds her  
 and provides what comfort he can.

CALVIN  
 It's okay. You're safe now. We'll  
 get you back to your husband.

She calms slightly, resting on his chest -

The front door is BLASTED OPEN, and there stands Antony. He walks down the aisle, guns drawn, eyes blazing.

CALVIN (V.O.)  
...he meant to shoot *me*, but...

Catherine throws herself in front of Calvin and is killed. As the blood stains Antony's ring --

**EXT. DESERT - EVENING - BACK TO PRESENT**

Antony rubs the blood-stained ring. He's a little red-eyed. He and Teresa sit in front of a small fire. They have made camp for the night.

ANTONY  
I killed her. Broke my vow. I've lost track of how many people I've killed since, but she was my first. I've spent nine years looking for Olivier. And thanks to you, I've almost got him. This man you love, what'd you say his name is?

TERESA  
Calvin Burroughs.

Antony freezes, shocked... but pleased.

TERESA (CONT'D)  
He's a good man.

ANTONY  
I'm sure he is. Teresa, you have my word: *I will find him.*

**EXT. FOREST - NIGHT**

Calvin, Hadrian, and Abigail have made camp in a small clearing next to the path. Hadrian has a pot of beans going in their campfire. Abigail's eyes are glazed over from all that she's seen and heard in the last day. She hasn't touched her beans. Calvin notices.

CALVIN  
Hey. You need to eat.

ABIGAIL  
I'm not hungry.

HADRIAN

Doesn't matter. We're riding tomorrow.

ABIGAIL

I said I'm not hungry.

CALVIN

Come on, eat your beans. You ate plenty the other night at dinner-

This earns him a look from Hadrian, and Abigail goes silent. Tears well up in her eyes. Calvin comes over to comfort her.

CALVIN (CONT'D)

Hey, hey, I'm sorry, we're going to find her, I promise. She's going to be all right, we're going to be all right. You've got two capable men right here--

HADRIAN

AH, SHIT!

Hadrian leaps up, then falls back in terror at the sight of a two-foot KINGSNAKE, which has slithered to the fire for warmth. Hadrian gets up and backs away.

HADRIAN (CONT'D)

Snake! Everyone stay back!

Abigail takes a look, unafraid.

ABIGAIL

It's not even a rattler.

HADRIAN

Doesn't matter--

Her tears forgotten, Abigail smiles, goes to the snake, and picks it up. It calmly wraps itself around her forearm.

ABIGAIL

You're afraid of snakes.

HADRIAN

NO.

CALVIN

No, I think she's right.

(laughs)

How could you be afraid of snakes? Big tough guy like you -- AH, SHIT!

Another snake has crawled between Calvin's feet. He stumbles back in fear, trips and falls.

HADRIAN

HA!

**EXT. FOREST - NIGHT**

Calvin, Hadrian, and Abigail are asleep next to the fire, which smolders dimly. A hand reaches down into the embers, reigniting the fire.

OLIVIER (O.S.)

(whisper)

*Abigail.*

Abigail moans in her sleep.

OLIVIER (O.S.) (CONT'D)

*Abigail.*

Abigail wakes up and looks around -- OLIVIER'S face looms over her, lit by the fire. Abigail gasps.

OLIVIER (CONT'D)

Shh. Don't scream; we have to hurry. I know where your mother is.

ABIGAIL

You do?

OLIVIER

Yes indeed.

Olivier points into the woods.

OLIVIER (CONT'D)

If you follow me, we'll find her by morning.

ABIGAIL

Okay. Calvin! --

OLIVIER

Shh! NO! You can't! If your mother sees them, she'll keep running; it's *them* she's running from. They only want her 'cause she's pretty. But if she sees *you*, then you'll both get to go home.

Abigail sits up.

OLIVIER (CONT'D)  
Now follow me.

ABIGAIL  
It was you. You made my mom run away, didn't you? So why don't you go die in a river?

OLIVIER  
(chuckles)  
I like that. Well, it was worth a shot; kids are always difficult. I'll see you in a few days. But first I want to show you something.

He reaches for her head-

HADRIAN  
Stop right there.

Hadrian has his rifle trained on him. Olivier turns to him.

OLIVIER  
You let me down, Hadrian. Now people get hurt. That is, unless you walk away from all of this. I'll even let you have Abigail.

Hadrian only stares him down.

OLIVIER (CONT'D)  
Walk away now, or she'll be the first one they take in Gehenna.

HADRIAN  
What are you talking about?

OLIVIER  
Think on it.

Olivier turns from them and disappears into the night.

**SERIES OF SHOTS: EVERYONE TRAVELLING TOWARD GEHENNA**

-- Hadrian, Calvin, and Abigail ford a river. Abigail laughs, enjoying herself as the men struggle to cross the river.

-- The three of them have made camp for the night. Abigail sleeps soundly by the fire. Calvin sleeps across from her. Hadrian, however, is wide awake, haunted by Olivier's words.

-- Teresa and Antony ride at break-neck speed through awe-inspiring but desolate desert country with incredible rock formations.

-- Calvin kicks at the ashes of one of Teresa and Antony's campfires. He looks ahead -- on the horizon he can see the cloud of dust Teresa and Antony kick up as they ride. *They're catching up.*

-- Teresa and Antony stop and make camp. The moon rises above them - it's nearly full. Teresa notices, concerned.

**EXT. GEHENNA VALLEY - EVENING**

Antony and Teresa top a hill. On the other side, sprawled beneath them is a valley. And there, surrounded on all sides by burning desert and a dried riverbed: *Gehenna.*

TERESA

We're *here!*

(gestures to the moon)

With a day to spare!

Antony doesn't move.

TERESA (CONT'D)

Well come on! Let's go!

ANTONY

Not until tomorrow.

TERESA

Antony! The full moon is tomorrow.

We gotta go--

ANTONY

We're not going in there at night.

You don't know him like I do.

**EXT. CAMP - GEHENNA VALLEY - NIGHT**

Antony smokes a hand-rolled cigarette. He paces the edge of the dying fire-light, facing the distant outline of *Gehenna.*

He's troubled.

Behind him, Teresa is asleep. She shivers in the cold. He notices. He puts the cigarette out, goes to her, gets behind her, and wraps his arms around her to keep her warm.

Teresa wakes up, startled. However, he makes no movement to indicate this is a pass at her. She wavers... then pulls his arm around her tighter, and closes her eyes, trusting him.

**EXT. CAMP - GEHENNA VALLEY - EARLY MORNING**

The first sunlight touches Teresa and Antony, who are still asleep, out of sight from the path. Teresa stirs. She nuzzles into Antony's arm, safe and content.

The moment is broken by Calvin, Hadrian, and Abigail thundering past on the road.

Antony bolts upright - and sees Calvin go by.

TERESA  
The hell was that?

ANTONY  
Someone just rode by.

TERESA  
Did you see who?

ANTONY  
No. But there were two of them.  
This road goes to Gehenna; nowhere else. So that was probably Calvin, and he brought help.

TERESA  
Calvin doesn't know where I went.

ANTONY  
If he's Olivier target, stands to reason he'd draw him here too.

TERESA  
(putting it together)  
So he can kill him.

Teresa grabs her bag and goes to Ernie.

TERESA (CONT'D)  
We have to go now.

**EXT. OUTSIDE OF GEHENNA - DAY**

Hadrian, Calvin, and Abigail ride past the bloody Gehenna sign from the opening scene. Abigail looks at it warily.

They reach the outskirts of town. It's completely silent and still, save for the desert wind, which has not treated the town kindly. It continues to blow through the wooden buildings, creating a ghostly whistle.

Calvin faces it like a gunslinger would face an opponent in a duel. He shows no fear.



ABIGAIL  
I don't like this place.

CALVIN  
Neither do I.

They dismount.

HADRIAN  
(to Calvin)  
Listen. Olivier visited us the  
other night. Threatened us all.

CALVIN  
Good. That means he's scared.

HADRIAN  
Maybe,  
(to Abigail)  
But Abigail, I don't think you  
should go in.

ABIGAIL  
But-

HADRIAN  
We let you come this far. *Please*,  
just trust us. We'll be back with  
your mom. She'll get by if  
something happens to either of us,  
but you...

Abigail nods. Hadrian squats down before her and holds the  
rifle out to her.

HADRIAN (CONT'D)  
If you see him, don't talk to him,  
don't listen to him; just fire this  
in the air and run. You understand?

She takes the rifle from him.

ABIGAIL  
What if something happens to you?

Hadrian takes a pistol out of his saddle bag.

HADRIAN  
Don't worry about me. All that  
matters is your mom.  
(to Calvin)  
Calvin?

Calvin bows his head. Hadrian loads his pistol and grabs his axe.

CALVIN

Dear God in Heaven, please protect  
Abigail and my friend Hadrian.  
Please help us find Teresa; you  
know we all love her. Amen.

ABIGAIL

Amen.

Hadrian SNAPS the chamber into place.

HADRIAN

Amen.

They set off.

**EXT. GEHENNA - DAY**

Calvin and Hadrian walk the abandoned streets of Gehenna. Tumbleweeds bounce across the empty street. They pass the burnt shell of the barbershop, where a few charbroiled skeletons lay stretched out. Guns and knives still lay in the hands of the dead, the very weapons that ended this town. A door flaps mindlessly in the wind.

They stop to look at a pair of skeletons clutching each other half-buried in the sand.

CALVIN

Damn.

HADRIAN

What?

CALVIN

It lived up to its name.

HADRIAN

What's that?

CALVIN

Gehenna. The name comes from a  
place in the Bible where kings  
would sacrifice their children to  
pagan gods by burning them alive.

HADRIAN

Old Testament?

CALVIN

Yeah. Book of Jeremiah: "It will no longer be called Gehenna, but the Valley of Slaughter, where they'll bury their dead until there's no more room."

They move on, passing more skeletons.

HADRIAN

They could've called it something nice like...Fairview. Towns called Fairview don't have these problems.

He GRABS Calvin, pulls him down to a squat, and points: Ahead, a man in a black suit sits on a bench, facing away from them.

**EXT. OUTSIDE OF GEHENNA - DAY**

Abigail draws a bead on a distant crow perched on a rooftop. She pretends to shoot it, then scans her iron sights along the abandoned buildings -

A HAGGARD OLD WOMAN and a BIG MAN with a greasy mustache walk toward her from the town. Abigail SNAPS the rifle toward them.

ABIGAIL

Stop.

They stop.

WOMAN

(THICK German accent)

Are you Abigail? Abigail Hawthorne?

**EXT. GEHENNA - DAY**

Hadrian grips his axe.

HADRIAN

Okay, Olivier, we're here. Where is she?

The man doesn't move. Hadrian cautiously approaches.

HADRIAN (CONT'D)

Hello?

CALVIN

Maybe it's not him.

Hadrian is now a few feet behind the man. He can almost see his face-

**EXT. OUTSIDE OF GEHENNA - DAY**

Abigail keeps the rifle trained on them.

WOMAN

I'm sorry if we startled you. But your mother is with us.

MAN

(THICK German accent)

She came in night before last. Her leg's broken. We're tending to her.

ABIGAIL

What about the man she was with?

MAN

How do you think her leg got broken?

Abigail lowers the weapon.

WOMAN

If she saw you, she would be much happier.

The woman holds her hand out. Abigail goes to her, is about to take it, but pauses.

ABIGAIL

What's your name?

FRAU WOLFOWITZ

You may call me Frau *Wolfowitz*. And this is my husband, *Herr Wolfowitz*.

**EXT. GEHENNA - DAY**

Hadrian works his way around the bench until he can see-

The man is DEAD, stuffed, and mounted. A fine piece of taxidermy. His eyes are marbles. He looks like he was mid-fifties. He holds a cane in a life-like pose, holding his arms out as if telling a story. There is a bird's nest in his lap.

Hadrian stumbles back as all the air leaves his body. The man continues to stare pleasantly.

**EXT. OUTSIDE OF GEHENNA - DAY**

Abigail leaves her post, hand in hand with the Wolfowitzes. Her rifle lays next to the horses, forgotten.

**EXT. GEHENNA - DAY**

Calvin backs away from the taxidermized man until he backs into a UNION SOLDIER, frozen at attention, giving a salute to no one.

Calvin screams and stumbles. Hadrian helps him up. They move along, looking uncomfortably behind them, and then they round a corner and see: They are not alone.

A family of four stands in the street, frozen, their marble eyes reflecting eerily in the light. Mom, pop, little brother and little sister, all holding hands forever.

CALVIN

What...in the hell...

They pass the family, who seem to be posing for a morbid family photo. In front of them, a photographer is hunched over, taking their picture, but the tripod holding the camera fell over long ago.

Past that is a Conestoga Wagon, pulled by two taxidermized horses. A man and woman are seated at the reins, looking like a morbid *American Gothic*. More of Megiddo Valley's lost families line the streets in other tableau scenes.

They reach Main Street. Calvin looks warily to the church at the end of the street, still in pristine condition.

HADRIAN

Where the hell did all these people come from?

Before Calvin can answer, the sound of Abigail SCREAMING IN TERROR cuts through the air.

They look to each other, then BOLT toward the sound-

Calvin sees Olivier standing in front of the church at the end of Main Street. In the distance, Abigail screams again.

HADRIAN (CONT'D)

Calvin-

He sees Olivier.

CALVIN

Go. She needs you. I'll take care of this.

Hadrian nods. They go their separate ways.

HADRIAN

Hey.

Calvin turns to him.

HADRIAN (CONT'D)

You're a good man.

Calvin nods. Hadrian runs to save Abigail. Calvin turns back toward the church - Olivier is now DIRECTLY IN FRONT OF HIM.

OLIVIER

It's time to go back.

CALVIN

What are you?

Olivier gestures to the church.

OLIVIER

Only one way to find out.

**EXT. OUTSIDE OF GEHENNA - DAY**

Teresa and Antony ride past the bloodstained **Gehenna** sign and reach Hadrian's horses. Teresa dismounts and finds the rifle.

TERESA

This is... Hadrian's. What is he doing here? He hates Calvin.

ANTONY

I don't know this man, but I think you just answered your own question.

**EXT. STREETS OF GEHENNA - DAY**

Hadrian rushes through the abandoned streets, past more and more bizarre Western tableaux - A pair of gunslingers frozen in a duel on opposing ends of a street, a sheriff bringing in a bandit who wears the stereotypical bank-robber bandana mask (though both of his eyes have fallen out), a couple kissing in an alley, with spiderwebs woven between their faces... but no Abigail.

Hadrian passes through an alley, where a pair of children play hide and seek for eternity. He emerges into another street-

Just in time to see Herr Wolfowitz enter the saloon a few doors down. Hadrian aims his pistol, but thinks better of it. Keeping it trained on the saloon doors, he approaches.

A muffled scream comes from Abigail inside.

Enraged, Hadrian BURSTS through the doors to find at least *two dozen weapons pointed at him.*

**INT. GEHENNA CHURCH - DAY**

Calvin and Olivier enter the church. It's faded and worn, but undamaged, unlike the rest of the town.

OLIVIER

Home sweet home, eh?

Olivier chuckles to himself, marveling at the one major change: The pews are full. Good, God-fearing church-folk sit in every row, their dead but preserved faces enraptured by the sermon they are receiving.

CALVIN

You have no power here.

OLIVIER

Of course I do! I love the church. In fact, the church has turned more people from God than I could have ever hoped to.

(gestures to the  
taxidermized people)

Look around, I'm bringing them in by the dozen! Have a seat; the service is about to begin.

**INT. SALOON - DAY**

Hadrian gawks at the scene before him. The Wolfowitzes have taken extra care with this particular vignette. The entire saloon is in still-life chaos: Marble-eyed gunslingers point their weapons every which way at each other, their faces molded into grotesque expressions of rage. Tables are turned on their sides, and there is a balcony surrounding the main hall, where more taxidermized men point their rifles down at the chaos below.

Hadrian doesn't notice that one of the men on the balcony is in fact Herr Wolfowitz, who shifts ever so slightly, his weapon pointed toward the center of the room. Hadrian is walking right toward the target spot-

He changes direction at the last second, checking each face to see if they're real. Above, Herr Wolfowitz's rifle tracks Hadrian ever so slightly. He's almost pointed right at him.

Hadrian notices drops of old, dried blood on the floor, pooled around one of the gunfighters, who they didn't get quite right. His face sags a bit.

Hadrian drops down to inspect -

**POW** - Herr Wolfowitz SHOOTs.

**EXT. STREETS OF GEHENNA**

Teresa and Antony are by the Conestoga Wagon, at the end of Main Street. Whatever they were expecting, it wasn't this.

The shot cuts through the dry air, scattering vultures from rooftops. Teresa and Antony snap their heads toward it.

TERESA

That was-

ANTONY

A distraction.

He points to the church.

ANTONY (CONT'D)

He's there.

His gun trained on the church, Antony moves toward it.

TERESA

Are you - but -

But he doesn't wait for her. He walks down Main Street, recreating the opening shot, though this time it's in still-life. The blood from the rapist he shot is still splattered on the alley wall. The knife from the man he shot is still on the ground, next to the man's remains.

Another gunshot rings through the town.

**INT. GEHENNA CHURCH - DAY**

Calvin and Olivier turn their heads to the distant gunshot.



CALVIN  
What was that?

OLIVIER  
A distraction. Tell me: Why did you abandon your new flock and ride all this way to find me?

CALVIN  
I came to save Teresa.

OLIVIER  
And why is that?

CALVIN  
You know why.

OLIVIER (CONT'D)  
My, my, you move fast. But, so does love. Well let me tell you a little bit about your lovely Teresa. You know, I paid her a visit the night before you arrived in Prosperity.

CALVIN  
*What?*

OLIVIER  
Oh, yes. She made a deal with me that a man would fall helplessly in love with her - don't deny it - and on the next full moon, he would *die* - today actually - and leave her with everything she ever needed.

CALVIN  
But I have no money.

OLIVIER  
(laughs)  
She doesn't know that.

CALVIN  
So... the whole time...

OLIVIER  
You were just a means to an end.

CALVIN  
*That's a lie.*

OLIVIER

You think she rode all this way to save you? No, my boy: *Teresa wants you to die.*

**INT. SALOON - DAY**

Hadrian stays close to the floor as bullets tear into the taxidermized gunfighters around him. The gunfire ceases as Herr Wolfowitz reloads.

Up on the balcony, Herr Wolfowitz finishes reloading and points his weapon back down into the hall... but Hadrian is gone.

Herr Wolfowitz rushes down the steps and scans the room: *Which one is he?* And then he sees him: He is facing away from him, posed with his axe over his head, waiting for Herr Wolfowitz to walk in front of him.

Smirking, Herr Wolfowitz walks up behind him, raises his rifle to his head, and SHOTS -

The mannequin's head EXPLODES with stuffing. Across the room, Hadrian rises from one of the overturned tables and SHOTS Herr Wolfowitz, but only through the shoulder. Herr Wolfowitz stumbles back, into a gunfighter holding a pistol. He grabs it and FIRES BACK.

The fake gunfight tableau becomes real as the two of them destroy the saloon from opposite sides.

**INT. SALOON - BACK HALLWAYS - DAY**

Frau Wolfowitz pulls Abigail down a hallway behind the saloon. The hallway is filled with still-life brothel scenes: Whores pulling customers into open doors, a madame arguing with a priest, and other scenes of debauchery.

The sounds of Hadrian and Herr Wolfowitz's gunfight echo through the hall.

ABIGAIL

You're *hurting* me!

FRAU WOLFOWITZ

Not yet, I'm not.

Abigail is horrified as she realizes: *She's about to become one of these people.* They pass an open door, where in contrast to the lewd scenes around them, a room has been done up as a taxidermized tea party. Women of all ages sit around a fine table, holding tea cups in various positions, their faces like porcelain dolls.

ABIGAIL  
Wait! What's in there?

FRAU WOLFOWITZ  
That's where you'll be, my dear.

Abigail starts to panic... then-

ABIGAIL  
Show me.

Frau Wolfowitz pauses.

FRAU WOLFOWITZ  
You're a peculiar girl. Alright.

They enter the tea party room. Every seat is taken... except for one. Frau Wolfowitz walks her to it.

FRAU WOLFOWITZ (CONT'D)  
You'll go right here.

Terrified, Abigail sits in the chair. Frau Wolfowitz lets go of her wrist, but keeps a handful of the back of her dress.

FRAU WOLFOWITZ (CONT'D)  
Isn't it nice?

Abigail looks around at the dead faces, all smiling congenially back at her, as they will forever.

FRAU WOLFOWITZ (CONT'D)  
All right, mein mädchen, it's time.

Crying, Abigail nods. She gets up...and palms a knife from the table set as she goes.

**INT. GEHENNA CHURCH - DAY**

CALVIN  
Why are you scared of me?

OLIVIER  
*Scared* of you?

CALVIN  
I can't remember a time when you weren't trying to kill me. And I think I know why.

OLIVIER  
And why is that?

CALVIN

(takes a deep breath)  
I think I might be the closest  
thing there is to...

He points up. Olivier BURSTS into laughter.

OLIVIER

What? An angel? Wait - God had  
another son? No, my dear boy. You  
are the *furthest* thing from God.  
Antony - remember him? - on the  
other hand, is the closest, though  
he doesn't know it: He's half-  
angel. Interesting how he spends  
his life struggling, while you, on  
the other hand, couldn't stub your  
toe if you tried.

CALVIN

What are you saying?

OLIVIER

I invented lust. I suppose it was  
only a matter of time before it  
would be used it against me. Your  
mother was... a timeless beauty...

CALVIN

No...

OLIVIER

I wasn't even upset when I found  
out about you. The only true act of  
kindness I've ever shown in my  
entire existence was to not kill  
you in the womb... and then He  
repays me by turning you into a  
fucking *preacher*. Where I failed in  
the desert with Jesus, He succeeded  
with you. You're a walking  
humiliation. My own son, doing the  
Lord's work. No matter how hard  
I've tried to kill you, you're  
still protected by my own blood.  
But not from Antony. I brought him  
and Teresa together, and they're on  
their way.

The floorboards outside creak.

OLIVIER (CONT'D)

In fact, I think I hear them now.

The doors burst open, and there stands Antony, eyes blazing, just like last time. He and Calvin lock eyes. Teresa runs in.

TERESA

Calvin!

Antony levels his pistol at Calvin. Teresa realizes what's happening just in time and **THROWS HERSELF** at Antony, sending the shot wild. It barely misses Olivier, who doesn't flinch.

Teresa and Antony fall to the ground.

TERESA (CONT'D)

You *LIAR*.

She **ELBOWS** Antony in the face, dazing him. But he's still much stronger than her. He gets up, but she **THROWS** herself at his knees, sending him to the ground again. Their fight becomes increasingly violent.

**INT. SALOON - DAY**

Herr Wolfowitz fires from behind an overturned table at Hadrian, whose return fire suddenly **STOPS**. Silence in the saloon. A line of blood runs from Hadrian's overturned table.

Herr Wolfowitz rises from his hiding spot, bleeding profusely. He reloads and shuffles across the bar toward Hadrian's table. He pauses to lament a taxidermized waitress, who has been shot to bits.

He reaches Hadrian's table, cocks his weapon, and steps behind it to finish him-

Hadrian is **GONE**. Herr Wolfowitz spins around in time to see one of the frozen gunfighters **BLAST HIM** through the chest.

Hadrian breaks his pose and shuffles forward - he's bleeding from his right arm, which hangs uselessly at his side. He hunches over Herr Wolfowitz, who sputters his last breaths.

HADRIAN

Olivier, I know you can hear me.  
I'm coming for you.

Herr Wolfowitz suddenly regains composure, as if he doesn't have a hole in his chest. He looks right at Hadrian.

HERR WOLFOWITZ

(in Olivier's voice)  
Except you're too late.

Blood spurts out of Herr Wolfowitz's mouth.

HERR WOLFOWITZ (CONT'D)

(in Olivier's voice)

You didn't save anybody. And all  
for a woman who will never love  
you.

From upstairs comes a piercing SCREAM. Herr Wolfowitz goes limp, dead.

Hadrian grabs a pistol and runs, as best as he can, up the stairs, to the back hallways.

**INT. SALOON - BACK HALLWAYS - DAY - CONTINUOUS**

Hadrian passes through the brothel scene. Another SCREAM from up ahead. He picks up the pace.

Ahead, a bloodstain, which streaks down the hallway and around the corner.

HADRIAN

Abigail...

He rounds the corner to find:

Abigail stands over Frau Wolfowitz's dead body, bloody knife in her hand. She's shaking, in shock from what she's done. Seeing Hadrian, she drops the knife and runs to him, hugging him as tightly as she can.

Unsure how to react, Hadrian, gently pats her. After a beat:

ABIGAIL

Hadrian? Where's my mom?

HADRIAN

Stay here.

**INT. GEHENNA CHURCH - DAY**

Antony and Teresa continue to fight on the floor. One of his guns lies on the floor; he and Teresa wrestle over the other.

Calvin runs toward them to help, but Antony FIRES in his direction - THE SHOT CLIPS HIS ARM.

TERESA

*CALVIN GET OUT OF HERE!*

Teresa grabs Antony by the collar and PUNCHES HIM square in the face. He BACKHANDS HER, causing her to lose her grip, then grabs her hair and SLAMS her head against the floor, dazing her. He snaps his arm back toward Calvin and FIRES.

**BAM** - The gunshot echoes through the church. Teresa reacts in horror. The rest of the congregation looks on merrily, their expressions unchanged.

Teresa looks up to see: Hadrian has thrown himself between Antony and Calvin. He holds Calvin in a tight hug to shield him from the bullet. He's been shot through the back. He goes down... but so does Calvin. They lie on the floor, bleeding.

Olivier crouches down next to Teresa.

OLIVIER

Well, Teresa, I'm a man of my word.  
What you wished for is about to  
happen. *Let's watch.*

Olivier walks down the aisle, pointing to Calvin.

OLIVIER (CONT'D)

He's still alive. Finish the job.

ANTONY

(points to Hadrian)  
Who is that?

OLIVIER

Just somebody who thought he could  
get in my way. Now get on with it.

Antony pushes Hadrian off of Calvin, who looks up at him defiantly.

ANTONY

*You killed my wife.*

CALVIN

(coughing up blood)  
No, Antony. You killed your wife.

Antony digs his boot into Calvin's wound, causing him to scream in agony.

CALVIN (CONT'D)

She loved...you; not me!

OLIVIER

He's lying to you.

ANTONY

(to Olivier)  
*SHUT UP!!*

Teresa stumbles into the aisle.

TERESA

Antony, listen to me: This is what he's wanted all along. He only wins if you let him.

Antony pauses, his resolve shaken.

OLIVIER

Finish what you started, Antony.  
*It's God's will.*

The lightbulb clicks in Antony's head as, for the first time in millennia, *Olivier has said the wrong thing*. Antony's gaze breaks from Calvin and moves to Teresa.

ANTONY

Except it never is, is it?

OLIVIER

*Do it, Antony.*

Antony looks to Calvin, who merely gives him a nod.

ANTONY

No.

Antony looks shamefully at the pistols in his hands.

ANTONY (CONT'D)

And I won't be needing these anymore.

He drops both of his guns. The second they hit the floor, they burst into flame.

OLIVIER

*Nonono-*

Antony kicks the burning guns toward Olivier. When they hit Olivier's feet, Olivier's clothes BURST INTO FLAME. Then the room is bathed in light as Olivier catches fire, but it's not a natural one.

His face contorts and painfully changes into Frau Wolfowitz, then Herr Wolfowitz, then Barnabas White, then Reverend Howe, and finally back into himself.

The flames grow brighter and brighter until they become blindingly hot. Teresa falls to her knees and shields her eyes from the light.

Across from her, she sees Antony also extending his hands to shield his eyes. His wedding ring gleams in the light.



ON THE RING: The heat boils Catherine's blood off of the ring. It's clean now.

She looks to Calvin, where a flame erupts from his wound. He screams in pain as the bullet in him burns away. He passes out in shock.

Then with a POP, it's over. Nothing of Olivier remains. All is silent.

ABIGAIL (O.S.)

Mom?

REVEAL: Abigail stands at the front door.

TERESA

Oh my God.

They run to each other. Teresa embraces Abigail tighter than she ever has before.

Unseen behind them, Antony exits out the side door.

TERESA (CONT'D)

Are you OK? Are you alright?

ABIGAIL

I'm fine, mom.

TERESA

I'm so sorry, I'm so sorry. I won't ever leave you again.

Behind them, Hadrian coughs up blood. *He's alive* - but barely. Teresa and Abigail rush over to him.

HADRIAN

*Calvin... check on Calvin.*

Teresa and Abigail turn to Calvin, who is still unresponsive.

TERESA

*Wake up.*

He doesn't move.

ABIGAIL

Calvin?

TERESA

*I said wake up!*

But he doesn't. Teresa lays her head on his chest and begins to sob. Abigail does her best to comfort her.

TERESA (CONT'D)  
*I'm so sorry. I'm sorry, Calvin.*

HADRIAN  
*Teresa...*

He reaches for her. She takes his hand. He puts his other hand on Calvin. He doesn't have long.

HADRIAN (CONT'D)  
*Take care of each other.*

TERESA  
 Hadrian... he's gone.

HADRIAN  
*No he's not.*

Behind them, Calvin SITS UP, gasping for breath.

HADRIAN (CONT'D)  
*I made sure... you have...  
 everything you need.*

Teresa's eyes go wide -

**INT. TERESA'S COTTAGE - NIGHT - FLASHBACK**

Olivier's eyes glaze over in the eerie light as he begins his prophecy:

OLIVIER  
 Tomorrow morning ... a man will show  
 up at your doorstep -

**I/E. TERESA'S COTTAGE - DAY - FLASHBACK**

Hadrian approaches Calvin, Teresa, and Abigail, ducking beneath the oversized crops. Calvin extends his hand to him.

OLIVIER (V.O.)  
 ... a man close to death... a man who  
 could provide a good life for you  
 and Abigail ... That man will fall in  
 love with you-

**INT. GEHENNA CHURCH - DAY - FLASHBACK**

Hadrian leaps in front of the bullet intended for Calvin.

OLIVIER (V.O.)  
 - and on the next full moon, that  
 man will *die*, leaving you with  
 everything you've ever needed...

**INT. GEHENNA CHURCH - DAY - RETURN TO PRESENT**

TERESA

It was you.

HADRIAN

*From the day we met.*

**EXT. PROSPERITY - FLASHBACK - MOS**

Teresa, age 10, smiles at Hadrian, age 11. He is transfixed by her.

**EXT. HENDERSON RANCH - FLASHBACK - MOS**

The whole town has gathered for a dance at the Henderson Ranch.

HADRIAN (V.O.)

*And every day since.*

Teresa, age 17, dances with Harry, 18, who was stunningly handsome at a young age. Teresa looks at him with wide eyes, wanting nothing else in the world.

18-year-old Hadrian watches them helplessly from the side.

**EXT. PROSPERITY CHURCH - FLASHBACK - MOS**

Teresa and Harry, 21 and 22, emerge from the church, with rice thrown in all directions. She's radiant, smiling, happy beyond belief. Hadrian watches from the side, clapping along but dying inside.

**EXT. PROSPERITY ROAD - FLASHBACK - MOS**

Hadrian drops the buckets he's carrying, and runs, screaming, toward something OS. We reach what he's running to: HARRY, lying in a bloody pile, his limbs twisted unnaturally around him.

MOMENTS LATER: Hadrian mourns as he holds his dying friend.

**INT. GEHENNA CHURCH - DAY - RETURN TO PRESENT**

Teresa embraces Hadrian. He tries his best to hold her.

HADRIAN'S POV: Teresa, Calvin, and Abigail all gathered around together. Safe.

Hadrian smiles and dies in peace.

**INT. GEHENNA CHURCH - DAY**

Teresa helps Calvin get up. He winces in pain and clasps his stomach, where he was shot. Teresa pulls his shirt up to inspect the damage - The wound was cauterized when the bullet burned out.

CALVIN  
So this is what pain feels like.  
(off Teresa's look)  
I'll explain later.

As they pass the font of Holy Water by the front door, Calvin dips his finger in and blesses himself.

ANTONY (O.S.)  
Not bad, kid.

They all turn to find Antony standing at the back of the church.

ANTONY (CONT'D)  
Don't worry; I'm unarmed.

He sheepishly approaches them.

ANTONY (CONT'D)  
I'm sorry. For everything. To the both of you.

He turns to leave.

TERESA  
Antony?  
(he pauses)  
Back in Megiddo Valley, what did Barnabas say to you?

ANTONY  
The exact same thing you said: He can only win if we let him.

Antony tips his hat to them and exits.

**EXT. OUTSIDE OF GEHENNA - DAY**

As they reach their horses, a gentle rain begins to fall.

Calvin tries to shield Teresa from the rain, but they both get wet. They don't mind.

Teresa helps Calvin and Abigail onto Calvin's horse, then turns to Ernie, who nudges her, happy to leave. She mounts Ernie and they ride away.

Teresa turns to give a final look at Gehenna, but stops: Antony stands before the town, watching them go. He is highlighted by a single ray of sunlight that shines through rainclouds.

Teresa, Abigail, and Calvin ride past the sign that reads **Gehenna**, where the rain washes off the blood stains. After a few seconds, the sign is clean again.

CUT TO BLACK

THE END